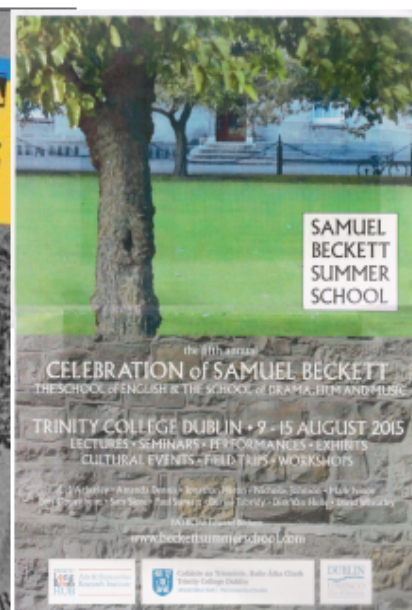
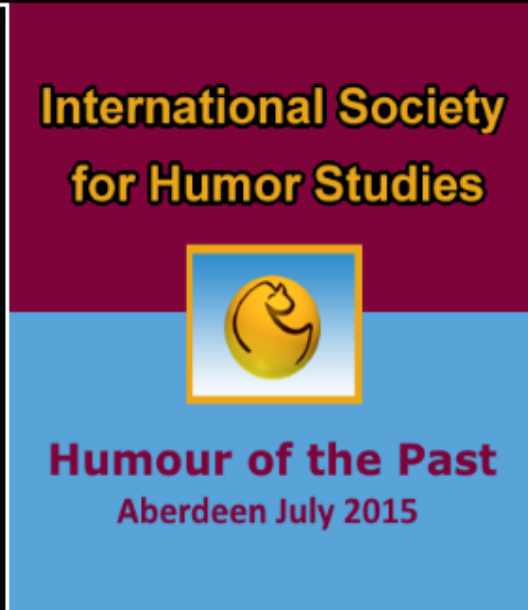


Festivals: Scotland - Ireland July 2015



Report by Aubrey Mellor, Lasalle, Singapore
Confidential to Lasalle staff and students. For usage contact author

**International Humour Study Conference, Aberdeen Scotland –
Festivals, Theatre and Literature, Ireland - July 2015
Report by Aubrey Mellor**

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Scotland – Ireland, July 2015

Overview

Humour Studies. My appointment as member of a small sub-committee of the International Society for Humour Studies followed my writing several entries for the USA two-volume publication of the Encyclopaedia of Humour Studies: they liked that I wrote with a global perspective, and from practical experience in creating laughter. I was first approached by Dr Jessica Milner-Davis, a specialist in Japanese humour and ex Vice Chancellor of University of New South Wales who knew of my success with the comedies of Shakespeare, Wilde, Shaw, Moliere, Mariveaux and the Restoration playwrights.

The sub-group of ISHS is focused on 'Humour of the Past' (HOP) and held its inaugural meeting face to face as a think-tank and to plan tactics that will have an on-going effect in interpreting and keeping alive concepts of humour that continually alter as society changes. The planning was geared towards events as part of the next international meeting which will take place next July at Trinity College Dublin. Funding for this meeting came through a special British grant made available through the University of Aberdeen where two of the members were employed.

Though used to impressive company in such gatherings, I am usually surrounded by colleagues with similar expertise; at the Aberdeen meeting I was in the thrilling company of academics with a very narrow but deep knowledge. I was considered very special to them because of my experience in actually creating laughter in audiences, but I remain thrilled from conversations with this impressive group of specialists. Dr Milner Davis has her own field of Japanese humour (her sister is a famous Chinese scholar) but is in demand internationally for her knowledge of humour studies itself and knowing all the greats, their skills and weaknesses and their specific field of humour study. She proved invaluable in suggesting names for various tasks. Other members are:

- Dr Giulia Baccini (Ca' Foscari, Venice): Ancient Chinese humour.
- Dr Hannah Burrows (Aberdeen Uni): Early Scandinavian literary history; Old Norse riddles.
- Prof. Delia Chiaro (Bologna Uni): Humour in translation; media and gendered humour.
- Dr. Lucy Delap (Cambridge Uni): 19th and 20th century British feminist humour.
- Dr Daniel Derrin (Durham Uni): Early modern literature, humour in drama
- Aubrey Mellor OAM (Lasalle College, Singapore): Theatre director, comic and dramatic literature extensive experience of teaching drama.
- Dr Jessica Milner Davis (Sydney Uni, Cambridge Uni): Farce; Japanese/ Australasian humour.
- Dr Will Noonan (Bourgogne Uni, France): Theory of humour; French and British humour.
- Dr Ronald Stewart (Pref. Univ. of Hiroshima): Manga; Japanese political cartooning.

What further impressed me about these academics was their dedication to communication; I guess this might be part of all humour studies, but they clearly valued listeners and audiences and insisted on avoiding academic speak.

The Maritime Museum had an exhibit on **John Blake Glover**, a Scotsman who traded weapons with Japan and helped to bring down the Tokugawa Shogunate and bring Meiji to power. His story is part of Madam Butterfly origins and that of his son is great material for a play for film (See **ADDENDUM p98**)

International Youth Festival, Aberdeen. Coinciding with these dates was one of the world's biggest celebrations of youth arts. AIYF brings together young artists from a wide range of contemporary international culture and the performing arts - Theatre, Dance, World Music, Opera, Orchestras and Jazz. I first attended this festival in 1973 when freshly back from my Churchill Fellowship to study Asian Traditional Theatre, I was asked to direct a double bill of operas (Purcell's *Dido and Aeneas*, and the world premiere of Barry Conyngham's *Edward John Eyre*) with University of NSW Opera, a young company of singer-actors, some of which were to become famous later, under the conducting of distinguished professor of music and Australia's leading music critic, Dr Roger Covell. Interesting here today was a huge focus on theatre for young people and community engagement on a scale I have not witnessed before. Britain had led the world in Theatre in Education and it was refreshing to see how artists and audiences of the future were deliberately nourished through an emphatic belief in the importance of self and artistic expression and its relationship to imagination, general creativity and creative thinking. We in Singapore must not lose sight of such beliefs. (Addendum for schedule p76)

Edinburgh Festival. The dates of the HOP meeting also coincided with the beginning of the Edinburgh Festival and though I had intended to fly directly from Aberdeen to Dublin, much discussion of the beauty on the railway journey to Edinburgh tempted me to call in and see my composer colleague, Jonathan Mill, ex AD of Edinburgh Festival and of Melbourne Festival, and the new AD, also known to me as an ex

Director of Sydney Festival, Fergus Lyneham. The festival included and acclaimed German production of *Magic Flute* directed by friend and colleague, Barrie Kosky, now AD of Berlin Opera. (Addendum for Festival highlights)

Holyrood Palace I had never before visited Mary Queen of Scots' palace, and found myself on a detective search for the father of her child, the future James I, for whom Shakespeare was supposed to have written Macbeth. Earlier visits to Scotland had taken me to the grave of Duncan and to Dunsinane and Birnam Wood in Perthshire. Some days in Edinburgh also gave me opportunity to visit Fife ("*The Thane of Fife had a wife - where is she now?*"). (Addendum notes on Mary and her men p110)

Dysart, in Fife county, is not far from Perth where my mentor Alexander Hay, (who was auditioned for RADA by George Bernard Shaw, once played Macbeth and broke his leg). Dysart, the birth town of one of Australia's most famous explorers, John Stuart, who first successfully crossed Australia from south to north and charted the overland telegraph line. I took this on board because I am working as dramaturge on an Australian-funded film script about Stuart. (Addendum Notes show my discoveries and ways they will help develop his character in the script).

Belfast - Derry. It proved cheaper to get to Ireland by bus and ferry; and I was tempted by the opportunity to visit Yeats' grave on a bus south to Dublin. A series of happy accidents followed, because in Derry I visited Brian Friel's Playhouse, where *Translations* had premiered and was invited to Donnegal for preparations for the first Brian Friel Festival. Sean Doran (as AD of Perth Festival in Australia) was its AD, and not only was I privileged to meet Friel only two months before his death, I was also invited to attend Doran's festival on Samuel Beckett. Derry enabled me to visit sites of the Free Derry struggle, the Sunday Bloody Sunday massacre (in which Friel marched), the Siege of Derry (its walls are still standing) and the school that educated Restoration playwright, George Farquhar.

Enniskillen – Happy Days Beckett Festival. Doran's festival was inspirational to me; and coming on top of my experiences in Colombia, has set me thinking differently about future theatre: because in both those places I saw signs of innovation that is way ahead of Asia, which is currently slowing theatre to a stop and disappointing all my beliefs that it will lead a theatre renaissance. Seeing Beckett fragments performed in incredibly beautiful site-specific locations remains indelible. I now don't ever again want to go inside a glass and concrete structure to see theatre; and am determined to help move some Lasalle performances off campus and into nature and heartlands. I used to think weather a prime reason why so little outdoor theatre is attempted in Singapore, but in fact rain is as rare here as in Australia, and it always clears promptly. Ishinha, the Osaka company that has performed in Singapore, always performs outdoors and audiences love the umbrellas and raincoats and the stage sweeping after down-pours.

Sligo – Yeats Festival. As planned, the Yeats festival was an important focus for me, following Lasalle hosting the W.B.Yeats 150th Anniversary exhibition, and further urging from the Irish Ambassador in Singapore, a good friend of Lasalle. A visit to Yeats' grave, and its debatable bones, was but part of the Tread Softly Festival, a series of Yeats events in more site-specific performances and readings. Further was the annual Yeats summer School run by the centre for Yeats Studies. I was delighted further to make links with a company previously unknown to me, The Hawk's Well (named after Yeats best known 'Noh play'). Images of Irish actors, with trousers rolled and skirts tucked into knickers, wading calf-deep in still waters while reciting Yeats' poetry will never leave me.

In Dublin's fair city . . . With Lasalle's approval I had tasked myself with identifying three potential guest directors to work with us in Singapore as a project proposed to the Singapore-Ireland Fund. I had already been impressed with the work of Sean Doran, and here I was to meet with colleagues (coincidentally met previously in Beijing) at Trinity Collage and its Beckett Centre; and, through commendations from the Irish Ambassador, directors at the Gaiety National Theatre School housed with Smock Alley (the theatre once belonging to Sheridan's father). I was also interested, of course, in directors at the Abbey and the Gate theatre companies; but work in these companies was my only disappointments in Ireland.

I don't know why it took me a lifetime and a Lasalle exhibition to be even remotely interested in visiting Dublin, but lack of a single drop of Irish blood and my obsessive belief in the importance of Asian theatre, along with a long-standing and stronger interest in European theatre over British, has kept me from what proved to be one of the most delightful and accessible cities of the world. Named a 'UNESCO Literary City', I was first taken with Dublin's obvious embrace of its literary giants, and its genuine love of words

and music, evidenced everywhere. But, though the theatre I saw there was generally disappointing, the way the writers came together with quotes, physical locations and living history, made this visit further stimulating. Apart from Ireland's four Nobel laureates, the list of impressive Irish writers is extensive; and my visit was made richer by my recent involvement with Lasalle's new MA in Creative Writing.

I started with the National Library and its extensive Yeats collection, and the 150th anniversary exhibition. The Trinity College Library, especially its long hall of antique books, safeguards the world's most beautiful manuscripts, including much more than the endlessly fascinating designs in the Book of Kells. The equally beautiful 18th Century Marsh's Library is beside St Patrick's Cathedral where Swift is buried; and the amazing collection of ancient manuscripts, especially Egyptian, Arabic, Asian and early Christian, at the Chester Beatey Museum near Dublin Castle was a total surprise and proves the value of eccentric wealthy individuals. But what surprised me even more that the literary wealth was the visual art. The wide range of galleries, one being an enormous historic hospital where modern art is housed, showed Ireland's love of the painted canvas; and in Dublin are a number of masterpieces, including Renoir's *Umbrellas*, and a wealth of new – from Jack Yeats' unique post-modernism to Sean Scully stripes. I love that G.B.Shaw left the copyright income to Ireland's National Gallery – though, these days, most comes from revivals of *My Fair Lady* (*Pygmalion*).

Next year is the 100th anniversary of the Easter Rising, an event of ambiguous significance as it was essentially a disaster, only a year after the equally foolish Gallipoli campaign. Nonetheless, out of the shocking bombardment by British warships, and the executions of so many of the patriotic 'rebels' came a shift in thinking that led directly to independence some years later (officially 1919, but delayed 'til 1921). History is a valued part of Dublin and I remain inspired by the way it constantly informs its art. Singapore in many ways has a more interesting history, but seems wrong in turning its back on it in order to create new: new can be created out of old, and ideas, stimulants and ingredients abound if one considers the context of history and geography.

The Abbey Theatre was directly engaged in the independence movement, especially after 1916 which brought about Yeats' political conversion. But to still see the bullet holes in the General Post Office, one of the strongholds of the uprising, is a reminder that Northern Ireland is still British, and worse, is still in a colonial mind-set. Visiting Ireland, and its 700 years struggle against England's rule, gives an entirely new perspective on colonialism, and its relatively short time in most of Asia. It puts another perspective also on Scotland, whose recent rejection of independence is the true evidence of a defeated people.

Trinity College remains one of the great universities of the world and its drama department and staff – met though ATEC in Beijing and through International Humour Studies, are interested in Asia and have some history of engagements. Apart from that common field, they are focused on new writing and on the works of Samuel Beckett, hosting an annual Beckett Summer School and other activities in the Beckett Centre and Beckett Theatre, on campus. Next July, the world conference on Humour Studies will be held at Trinity.

That one small Ireland can make such a contribution to the arts, especially literature, and to world peace – even whilst struggling with huge post-colonial consequences – is inspirational and reminds us there is more to learn from our Brother Joseph McNally connection.

*You use a glass mirror to see your face;
You use a work of art to see your soul.*
G.B.Shaw.

Aubrey Mellor OAM
Senior Fellow, Office of the President
Lasalle College of the Arts, Singapore

Aberdeen International Youth Festival (AIYF)



The Aberdeen International Youth Festival (AIYF) began its life as an orchestral festival in the 1960s in Switzerland. In 1973 (the year I first attended) it made its permanent home in Aberdeen, where orchestras and chamber musicians from across Europe gathered to perform and collaborate in a festival environment. We performed at Haddo House, an Adams' Palladian design of 1732 now owned by the national trust; but when we were there it was the home of the Marquis of Aberdeen. We were hosted by Alastair Ninian John Gordon, 6th Marquess of Aberdeen and Temair and his gracious helpful wife, the Marchioness of Aberdeen. The theatre was in an outhouse with very cramped backstage and little wings space, but where Prince Edward, now Earl of Wessex, later sometimes performed, and where the Royal family still often attends. We went on to perform in London at Lincoln's Inn, but it was this festival which attracted the funds and remains something with which Lasalle students could effectively engage.

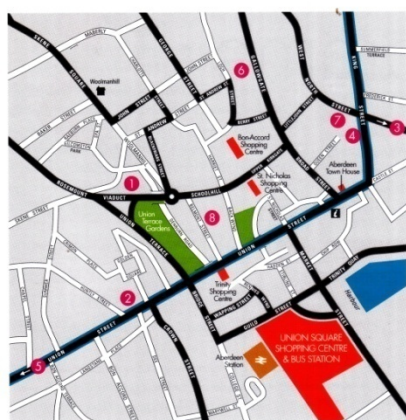
Forty-two years later the festival has now grown and modernised and now includes many more performing arts such as jazz, traditional music and dance. It is strong on

contemporary music and dance, but regularly features ballet (a small ballet company from North Queensland, Australia was performing a version of *Midsummer Night's Dream*, choreographed by Jane Pirani of Dance North) as well as theatre, opera, choirs (I loved that they were performing Britten's *Noah's Fludde*) and also world music. The programme is extensive and exciting and a great one for Lasalle to engage with. It has contemporary, classical and traditional music and this year had a wealth of countries participating, including a high school choir from Beijing.

Over the years AIYF has hosted more than 27,500 young people from around the globe, making it one of the biggest and most successful gatherings of youth talent held anywhere in the world.

AIYF now produces over 80 performances in 9 days of top class entertainment across 50 venues in the North-east of Scotland. But it's not all about the big shows: AIYF offers some of the most intimate classical and chamber music performances through its series 'Up Close and Musical'. and also delivers an 'Extended Festival' programme of events, where our artists take their shows out to communities both in Aberdeen and further afield.

Aberdeen City Venues



- 1 His Majesty's Theatre (HMT)
Rosemount Viaduct,
AB25 1GL
- 2 Music Hall
Union Street, AB10 1QS
- 3 Beach Ballroom
Beach Promenade,
AB24 5NR
- 4 Aberdeen Arts Centre &
Theatre - (ACT Aberdeen)
33 King Street, AB24 5AA
- 5 The Sanctuary at Queen's
Cross Church
Albyn Place, AB10 1YN
- 6 The Blue Lamp
121 Gallowgate, AB25 1BU
- 7 The Lemon Tree
5 West North Street,
AB24 5AT
- 8 Seventeen
17 Belmont Street, Aberdeen,
AB10 1JR

AIYF also offers inclusive, participatory summer courses such as the 'Dance Lab' and 'Traditional Music School', where up and coming artists can learn from professional artists.

The Festival team works throughout the year to guarantee the best in youth talent is showcased at the festival, and to ensure that everyone, performers, audiences and participants have a wonderful, positive and unique experience at what is one of Scotland's leading creative gatherings.

Note the sponsors being two major petroleum companies, Shell and BP, with bases in North Sea oil (Aberdeen being the nearest city to those oil rigs,

site of some major disasters) and interesting to note Nexen/CNOOC which is a Chinese oil and gas company based in Calgary, Alberta, now entirely Chinese owned. The University of Aberdeen is also a prominent sponsor and one is mindful of surpluses that allow universities to give such cultural support.

The extended Festival embraces many towns and venues, thus giving the international in particular a longer experience and performers a number of varying venues and audiences. This is a boon for those

who can't afford to travel even relatively short distances and as a community outreach program it cannot be bettered. I know it all costs money, but with local councils collaborating rather than competing, this model should be copied by all festivals. Interestingly, though it must bring a lot of people into Aberdeen and thus account for the high prices of hotels, the festival is mainly sponsored by the companies involved in North Sea Oil, thus it is right to ensure the region, rather than just the city, benefit from this festival. It certainly makes the long travel participants undertake more worthwhile. I now see any festival that present only one or two performances as a major waste of the world's limited resources, benefitting no one, least of all the artist and the audiences. (For full programme see ADDENDUM p89)



Festivals and performing arts.



Aberdeen is home to a number of events and festivals including the Aberdeen International Youth Festival (the world's largest arts festival for young performers), Aberdeen Jazz Festival, *Rootin' About* (a folk and roots music event), *Triptych*, the University of Aberdeen's literature festival *Word* and DanceLive, Scotland's only Festival of contemporary dance, produced by the City Moves dance organisation.

Aberdeen Exhibition and Conference Centre

The Aberdeen Student Show, performed annually without interruption since 1921, under the auspices of the Aberdeen Students' Charities Campaign, is the longest-running of its kind in the United Kingdom. It is written, produced and performed by students and graduates of Aberdeen's universities and higher education institutions. Since 1929, other than on a handful of occasions, it has been staged at His Majesty's Theatre. The Student Show traditionally combines comedy and music, inspired by the North-East's Doric dialect and humour.

National festivals which visited Aberdeen in 2012 included the British Science Festival in September, hosted by the University of Aberdeen but with events also taking place at Robert Gordon University and at other venues across the city. In February 2012 the University of Aberdeen also hosted the Inter Varsity Folk Dance Festival, the longest running folk festival in the United Kingdom.

I noted several musicals about to arrive in Aberdeen after the Youth festival finished and freed up the theatres; several of these were unknown to me and a reminder of the valuable amateur circuit which still brings substantial income through rights to the authors. The forthcoming musicals included the touring productions of the Irish musical *Once* and a musical version of Jane Austen's *Persuasion* – "A New Musical Based on Jane Austen's Novel, Book by Harold Taw, Music & Lyrics by Chris Jeffries." *One of the most powerful love stories ever written, this fully staged rendition of Jane Austen's novel will transport you back in time with a 10-piece chamber orchestra, beautiful Regency costumes, and world-champion Irish dancers!* I noted also a forthcoming Circus from Holland, the Royal Netherlands Circus.

The range of theatre far outshone Singapore in all genres: *Wicked*; *calamity Jane*; *The Producers*; *9 to 5*; *Anything Goes*; *Dreamboats and Miniskirts*; *Dirty Dancing*; *JC Superstar*; *White Christmas*; *Hairspray*; *Dirty Rotten Scoundrels*; *Priscilla*; *Avenue Q*; *Annie* – are but the main musicals. Plays included several Agatha Christie's; *Shawshank Redemption*; *Rebecca*; *An Inspector Calls*; *The Curious Incident of the Dog* – and then the ballets, dance and endless music.

Music and film

Aberdeen's music scene includes a variety of live music venues including pubs, clubs, and church choirs. The bars of Belmont Street are known for featuring live music. Popular music venues include the Aberdeen Exhibition and Conference Centre (AECC), Aberdeen Music Hall and The Lemon Tree, along with smaller venues such as The Tunnels, The Moorings, Drummonds, Moshulu, and Snafu. Notable Aberdonian musicians include Annie Lennox, Emeli Sandé, cult band Pallas, and contemporary composer John McLeod. A large proportion of Aberdeen's classical music scene is based around the ensembles of Aberdeen University's music department, eg the Symphony Orchestra, Marischal Chamber Orchestra, and the Concert Band.

The Music Hall, Union Street, Aberdeen



Cultural cinema, educational work and local film events are provided by The Belmont Picturehouse on Belmont Street, Peacock Visual Arts and The Foyer. The only Doric speaking feature film was released in 2008 by Stirton Productions and Canny Films. *One Day Removals* is a black comedy/adult drama starring Patrick Wight and Scott Ironside and tells the tale of two unlucky removal men whose day goes from bad to worse. It was filmed on location in Aberdeenshire for a budget of £60,000.

Theatres



Aberdeen Arts Centre



Tivoli



Her Majesty's

Aberdeen has housed several theatres throughout its history, some of which have subsequently been converted or destroyed. The most remaining ones famous include:

- His Majesty's Theatre (HMT), on Rosemount Viaduct
- The Tivoli, on Guild Street
- Capitol Theatre, on Union Street
- Aberdeen Arts Centre, on King Street
- The Palace Theatre, on Bridge Street
- The Lemon Tree on West North Street

The main concert hall is the Music Hall on Union Street, built in 1822.

Aberdeen



Aberdeen received Royal Burgh status from David I of Scotland (1124–53) which dates it slightly before King John of Magna Charta fame built Dublin Castle. Aberdeen is a port city in northeast Scotland, where the Dee (flowing passed Balmoral in the south) and Don (in the north) meet the North Sea. Known for its powerful grey granite buildings, it has at first a dour forbidding quality which seems a most unlikely place for a humour conference; however, the city warms with use; and its important role in Scotland's history is well recorded and its buildings well preserved and occupied. With a booming offshore petroleum industry, the city, now known as the 'Oil

Capital', is home to an international population and has a wide range of educational institutions, cultural activities, amenities and museums, regularly visited by Scotland's National Arts Companies on tour.

The **Aberdeen Maritime Museum**, opposite our hotel in Shiprow, is a chilling experience: I can imagine nothing more courageous and difficult than daily fighting the violent North Sea in search of fish. Though a joke in 1973, with herrings served with everything and a rumour they even had herring ice-cream, it was built on the fishing industry and merchant shipping, until the discovery of undersea oil, and technical ability to tap it. The extensive museum had a new exhibition devoted to a fascinating Scotsman, Thomas Blake Glover (1838-1911) who first went to Japan in pre-Meijie era and sold ships, and later guns, to Japan, married a Japanese woman in Nagasaki and became the foundation for the story of *Madam Butterfly*. (See **ADDENDUM p98**) Located in Shiprow, Aberdeen Maritime Museum, incorporating an early Provost's house, records Aberdeen's links with the sea from the days of sail and clipper ships to the latest oil and gas exploration technology.



The **Aberdeen Art Gallery** houses a collection of Impressionist, Victorian, Scottish and 20th-century British paintings as well as collections of silver and glass. Founded in 1884, the building designed by Alexander Marshall Mackenzie. In 1900 it received the art collection of late 19th century works from Alexander Macdonald, a local granite merchant. The permanent collection includes works by 18th-century British artists: Henry Raeburn, William Hogarth, Allan Ramsay and Joshua Reynolds, and 20th-century artists including Paul Nash and Francis Bacon, Post-Impressionists, Stanley Spencer and the Scottish Colourists as well as applied arts and crafts. The central hall is supported by granite columns in a variety of colours, derived from different quarries in the local area and far beyond. At the western end of the building is a major war memorial.



Provost Ross' House, now part of the Maritime Museum, was built in 1593 and became the residence of Provost John Ross of Arnage in 1702. The house retains original medieval features, including a kitchen, fireplaces and beam-and-board ceilings. Ross was Lord Provost in Aberdeen, from 1710–1712. Built in 1593, this house is the second oldest house in the city, with Provost Skene's House being the oldest. Located on Shiprow, now part of the Aberdeen Maritime Museum which has been at the site since 1984. Owned by the National Trust for Scotland it was refurbished in the 1950s before opening again in 1954. In 1702 Provost Ross also purchased Arnage Castle near Ellon and was involved in trading with Holland. He died in Amsterdam in 1714.

Provost Skene Museum. Built in the 16th century, Provost Skene's House is one of Aberdeen's few remaining examples of early burgh architecture. The building has been altered several times, particularly in the 17th century when George Skene, after whom the house is named, is thought to have commissioned the carved plaster ceilings. In the 1930s the adjacent houses were demolished, but Provost Skene's House was saved and the interior refurbished.



Provost John Ross house (incorporated into the Maritime museum)



Provost Skene Museum

Main Universities, Colleges and Schools. Aberdeen has two universities, the ancient *University of Aberdeen*, and *Robert Gordon University*, a modern university often referred to as RGU.



The University of Aberdeen began as King's College, Aberdeen, which was founded in 1495 by William Elphinstone (1431–1514), Bishop of Aberdeen and Chancellor of Scotland. The university is the fifth oldest in the English-speaking world and offers degrees in a full range of disciplines. Its main campus, where the HOP meetings were held, is in Old Aberdeen in the north of the city, and it currently has approximately 14,000 students. The university's debating society is the oldest in Scotland, founded in 1848 as the King's College Debating Society.



Robert Gordon's College (originally Robert Gordon's Hospital) was founded in 1750 by the merchant Robert Gordon, grandson of the map-maker Robert Gordon of Straloch, and was further endowed in 1816 by Alexander Simpson of Collyhill. 1903, the vocational education component of the college was designated a Central Institution and was renamed as the Robert Gordon Institute of Technology in 1965. In 1992, university status was awarded and it became Robert Gordon University. Expanded significantly in recent years, it was named Best Modern UK University for 2012 by *The Sunday Times*.

Marischal College.



This famous exterior has just had a facelift with a million pound steam-clean and now reveals its pale granite and perfect stonework. It was originally a separate institution, was founded in 'New' Aberdeen by George Keith, fifth Earl Marischal of Scotland in 1593. It was merged with King's College (in 'Old Aberdeen') by order of Parliament in 1860 to form the University of Aberdeen. Alexander Marshall Mackenzie's distinctive extension to Marischal College on Broad Street, opened by King Edward VII in 1906, created the second largest granite building in the world (after the Escorial, Madrid). Near city centre, the colleges encloses a large lawned square and plaques of its famous students. In front is an equestrian statue of Robert the Bruce. Now housing the City Council, the strained glassed rooms now serve as civil marriage chapels.

Arts Colleges: Aberdeen is also home to two artistic schools: **Gray's School of Art**, founded in 1886, which is one of the oldest established colleges of art in the UK. The **Scott Sutherland School of Architecture and the Built Environment**, was one of the first architectural schools to have its training courses recognised by the Royal Institute of British Architects. Both are now part of Robert Gordon University and are based at its Garthdee campus.



Schools: There are currently 12 secondary schools and 54 primary schools run by the city council. The most notable are Aberdeen Grammar School (founded in 1257), Harlaw Academy, Cults Academy, and Oldmachar Academy which were all rated in the top 50 Scottish secondary schools league tables published by *The Times* in 2005

The Tolbooth is one of the oldest buildings in Aberdeen and one of the best preserved 17th century Scottish gaols. Built between 1616 and 1629 it is attached to Aberdeen Sheriff Court on the city centre's Union Street, the museum houses re-constructions, models, displays and interactive exhibits which illustrate the history and development of crime and punishment and of the city of Aberdeen.



Blairs Museum is home of the Scottish Catholic Heritage Collection. Located in Aberdeen, Blairs Museum provides an insight into Scotland's Catholic heritage, with collections spanning over 500 years. See paintings, church textiles, Jacobite memorabilia and the stunning St Mary's Chapel.

Marischal Museum holds the principal collections of the University of Aberdeen, comprising some 80,000 items in the areas of fine art, Scottish history and archaeology, and European, Mediterranean and Near Eastern archaeology. The permanent displays and reference collections are augmented by regular temporary exhibitions. It closed to the public in 2008 for renovations; its reopening date has yet to be confirmed. The King's Museum acts as the main museum of the university in the meantime.



Gordon Highland Regiment.



This was the regiment that played a huge role in Asia and the Middle East and Africa as a pillar of power behind British interests - and suffered accordingly. It was famously led at one stage by 'Chinese' Gordon, in China and in Khatoum, where Gordon was killed. Though there are statues to Gordon in the main streets, the Gordon Highlanders Museum records the triumphs and failures from the Napoleonic Wars to the modern day, through the history of what Winston Churchill called "the Finest Regiment in the World", spanning 200 years of world history which

includes 19 Victoria Crosses with 11 on display.

Churches



St Nicholas is my favourite church in Aberdeen and a history lesson in itself. In the city's centre, near the bistro where HOP first met, surrounded by fascinating graveyard of many 'table tombs'. People regularly eat their lunch in its walled gardens amongst the tombs. Fascinating is the Protestant church in the south end, where there is no altar but a pulpit surrounded by boxed pews all angled to face the speaker. An archeological dig progresses under the old Catholic church, which has a crypt and tombs. The Catholic end

is currently not used, but the ladies on duty were happy to talk about when, as children, they were separated to enter this church through different doors. Great to see in one church the historic religious

conflicts of Scotland. There is yet a deal of money needed to complete this dig and restore a new floor. In the Middle Ages, the Kirk of St Nicholas was the only 'burgh kirk' and one of Scotland's largest parish churches. Like a number of other Scottish kirks, it was subdivided after the Reformation, in this case into the East and West churches. The city also was then home to both the Carmelites (Whitefriars) and Franciscans (Greyfriars); the latter survives in modified form as the chapel of Marischal College as late as the early 20th century.



Presbyterian alter-less church



Archeological excavations.



'Table graves'



St. Andrew's Cathedral serves the Scottish Episcopal Church. It was constructed in 1817 as Archibald Simpson's first commission and contains a memorial to the consecration of the first bishop of the Episcopal Church in the United States of America, which took place nearby.

It seems a city of numerous churches but with small congregations; thus many churches have been converted, including two into theatres. The graveyards are fascinating, giving endless reading. The Salvation Army citadel is like a Ludwig castle in Bavaria and buildings are both in granite and in pale brown sandstone. Sadly as in England and Europe, these great buildings are essentially empty as Christianity more and more stops congregating, especially in defined and ancient places.



The International Society for Humor Studies

International Society for Humour Studies (ISHS) - Subgroup:
Humour of the Past (HOP). Aberdeen Conference July 2015
University of Aberdeen – Humour of the Past

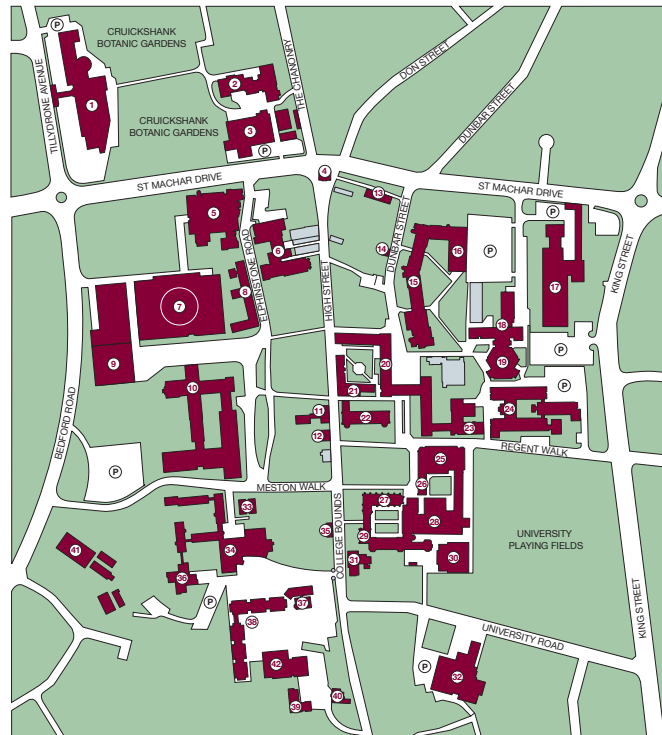


UNIVERSITY
OF ABERDEEN

CAMPUS MAP

- 1 Zoology Building
- 2 Cruickshank Building
- 3 23 St Machar Drive
- 4 King's Museum (Old Town House)
- 5 The Hub
- 6 St Mary's
- 7 Fraser Noble Building
- 8 Elphinstone Road Halls
- 9 The Sir Duncan Rice Library
- 10 Meston Building
- 11 Chaplaincy Centre
- 12 Confucius Institute
- 13 Security Office/Mailroom
- 14 Counselling Service
- 15 Edward Wright Building
- 16 Edward Wright Annexe
- 17 MacRobert Building
- 18 William Guild Building
- 19 Arts Lecture Theatre
- 20 Taylor Building
- 21 Old Brewery
- 22 New King's
- 23 Regent Building
- 24 University Office
- 25 Elphinstone Hall
- 26 Linklater Rooms
- 27 King's College Chapel
- 28 King's College Centre
- 29 King's College
- 30 King's Pavilion
- 31 50-52 College Bounds
- 32 Butchart Centre
- 33 Crombie Annexe
- 34 Crombie Halls
- 35 Rocking Horse Nursery
- 36 King's Hall
- 37 Powis Gate/Muslim Prayer Room
- 38 Johnston Hall
- 39 Humanity Annexe
- 40 Humanity Manse
- 41 Bedford Road Workshops
- 42 Johnston Central Block

© Regulated Parking



The International Society for Humor Studies (ISHS) is a scholarly and professional organization dedicated to the advancement of humor research. Many of the Society's members are university and college professors in the Arts and Humanities, Biological and Social Sciences, and Education. The Society also includes professionals in the fields of counseling, management, nursing, journalism, and theater. All members are interested in humor's many facets, including its role in business, entertainment, and health care - as well as how humor varies according to culture, age, gender, purpose, and context.

As part of ISHS activities, it publishes the quarterly journal, *Humor: International Journal of Humor Research*, and a newsletter, and holds an annual international conference. The last international Conference was held in July 2015 in Oakland, California, and our next Conference will be held in Dublin, Ireland from June 27 to July 1, 2016.

HUMOURS OF THE PAST – CASE FOR SUPPORT

PI: Dr Hannah Burrows (University of Aberdeen) / CI: Dr Daniel Derrin (Durham University)

Rationale and research context:

A new area of concern is emerging within the broad field of humour studies: how do we access humour in past cultural contexts? *Humours of the Past* (HOP) will be the first dedicated network that brings together both professional academic and industry participants to build knowledge on this shared question. We will create the first dedicated forum in which to exchange professional scholarly and industry-based perspectives on the difficulties of understanding humour across borders of time and culture. HOP is uniquely positioned, because of the people we bring together and the nature of our proposed activities, to conduct the first properly focused methodological evaluation of existing and emerging approaches to humour in past cultural contexts and to make useful collaborative applications of that knowledge within the contemporary world.

It is uncontroversial, as Carroll's *Very Short History of Humour* (2014) points out, that humour is intimately related to culture, to the things we value and the identities that emerge within and around them. Any access to the humour of past cultures must address this cultural specificity. That is, of course, a key part of what makes the humour particularly of distant cultural pasts difficult to interpret, even sometimes to identify clearly. Research in the field of historical humour has reaped a rich harvest of understanding about humour in particular historical contexts, as instantiated by Bremmer and Roodenburg's collection, *A Cultural History of Humour* (1997), and several others.

However, while there has been some reflection on how to access humour from the past, scholars, translators, and actors, for instance, have not been brought together to identify the differences and similarities among their various modes of understanding humour's connection with cultural value and identity, nor to ask self-reflexive questions about why, with the benefit of inter-professional contrast, those particular modes suit their purposes. If historians were able to discuss with theatre directors and museum curators, for instance, their different methods of interpreting past humour, then unique patterns of correspondence could emerge among the differences of method we would expect to see in such discussions. Indeed new methods may emerge collaboratively as a result of the merging of approaches to past humour used across disciplines and professions. HOP will help to create those conversations.

Broadly speaking, there are two large-scale trajectories of academic thought about the intersection of humour with cultural value and identity, which situate the methodological clarification HOP aims to achieve. Those are (1) the idea of disruption and (2) that of discipline. Freud's (1905) book about jokes articulating taboos and George Orwell's famous quip that "every joke is a tiny revolution" (1945) fall into a long line of thinking about the temporary cultural disruptions humour creates, a line that also includes Bakhtin's influential ideas about the 'carnavalesque' (1984) and Peter Berger's concept of 'comic reality' (1997). Such thinking is often contrasted, however, with the broad idea that humour disciplines us by mocking cultural deformities. Bergson gave that very old idea a revision in his book on laughter in 1901 and there have been several recent developments, such as Michael Billig's *Laughter and Ridicule* (2005). Humour can disrupt cultural priorities and discipline deviations from them, and it may have both effects on different people at the same time, cleverly purporting to discipline by ridicule but with sly disruptions. HOP is interested in asking particular questions about those contrasting trajectories and other questions in the context of them. How much are historical texts/humours, as opposed to contemporary ones, a testing ground for their theoretical development? How useful do they remain for those of us studying, say, Byzantine satire, Shakespearean comedy, ancient Chinese joke-books, Japanese Manga, early nineteenth-century comics, French farce, Old Norse riddling culture, or other related areas of historical enquiry? Can or should some 'middle ground' be developed between the polarities of thinking about humour as anarchy or as straightforward conservatism? Are there entirely other models to be developed for linking humour and culture in the past? Can the communities in which past jokes are told be accessed in new ways? Without simply equating humour with 'emotion', we will explore whether the broader history of emotions can help. For instance, since scholarship in the field of emotions history has helped to open up and theorize the "emotional communities" relevant to the history of anger, such as Barbara Rosenwein's work has done (1998, 2006), is it not possible to develop that concept in relation to the histories of humour? Now is an especially productive time to engage in such interdisciplinary methodological exchange. HOP would benefit considerably from the global cross-disciplinary investigation of the history of emotions currently in full stride and exemplified by the Centre at Queen Mary and the Australian ARC Centre of Excellence.

Even more crucially we will explore collaboratively what an understanding of historical interrelations between humour, culture, and emotion might offer to studies of those same interrelations in contemporary humorous contexts. It has begun to be recognized within the field of linguistic approaches to humour that the *General Theory of Verbal Humour* (Attardo and Raskin 1991) cannot account very well for the varying ideological positions of audiences and people that are relevant to what they find funny or do not find funny. Tsakona (2014) has addressed this methodological problem in relation to a contemporary advertisement. One may see, with the General Theory how an edgy advertisement is designed to be funny from its linguistic form and yet still be in the dark, without the tools of cultural analysis, about why people object to its status as ‘funny’. Such limits are closely related to the alternate understandings underlying the recent Charlie Hebdo incident and its aftermath. HOP’s distinct inter-professional focus on humour and culture in varying distant historical contexts will provide a unique perspective on such debates.

Our collaboratories will achieve this by bringing researchers together from across geographical and professional borders to focus on a coherent set of shared problems. This will enable us to ask new kinds of questions that depend on collaborative engagement. Collaboratory 1 (2016) will entail a more fundamental methodological comparison. We will ask how might the limits of existing approaches differ in relation to the particular humour-project being undertaken and what patterns emerge as a result of methodologies appearing similarly useful across different kinds of investigations of humour. Collaboratory 2 (2017) will then explore novel approaches to past humours by deploying the methodological clarification that Collaboratory 1 will create, and by encouraging the merging of approaches from across professional boundaries. This is the purpose of the four workshops on day two of Collaboratory 2. The workshops will forge entirely new dialogues between historians and theatre professionals, translators, curators, and policy makers, those with a professional stake in understanding particular humours of the past more clearly.

So far, humours of the past have not been given adequate focus by generalist humour-studies groups, focused primarily on contemporary humours and largely centred within the US and Australasia (e.g. *International Society for Humour Studies* and the *Australasian Humour Studies Network*) because of their size and scope. We believe that there needs to be a unique and highly focused discussion of the methodological issues between the members of various professions who would actually have a stake in better understanding how to approach past humour. HOP, therefore, offers a unique opportunity for a UK-led response to an emerging set of problems widely felt among those groups and with wide ramifications, as we show in the Impact Summary section and Pathways to Impact document.

Aims and objectives:

1. To develop an understanding of the limits of existing methodological approaches by which scholars investigate humour in past contexts and across multiple cultural borders. **Targets:** methodological discussion at Collaboratory 1
2. To forge new approaches to past humour by sharing challenges/solutions and applying that shared understanding to specific problems faced by individual historical researchers and creative professionals. **Targets:** interdisciplinary and inter-professional discussion at Collaboratory 2
3. To encourage a mutually helpful exchange of understanding and perspectives on humours of the past among academic researchers, professionals in areas such as, teaching, translation, theatre, and curation, as well as secondary and university students. **Targets:** Interdisciplinary and inter-professional Communication and Interpretation Workshops (part of Collab 2)
4. To create an ongoing publication legacy for use of stake holders and the wider public. **Targets:** publication of *Humour in the Past: A Handbook* (edited by the PI and CI).
5. To widen academic interest in the humour of more distant pasts and what that understanding us in understanding interactions in our own time between humour, politics and culture. **Targets:** effective maintenance of the network blog, dedicated sessions/panels devoted to historical humour at wider conferences (e.g. such as the annual conference of the *International Society for Humor Studies* and the May Festival in Aberdeen).

Timetable of principal activities:

Event type	Specific activities	Location and Date
Collaboratory 1	Invited participants to discuss specific research problems and explore existing methodologies	University of Aberdeen June 2016
Presentation, International Society for Humour Studies conference	Members of steering group will present a “humours of the past” themed panel at the conference	Trinity College, Dublin July 2016
Collaboratory 2	Two day event with an open call for participants, including PGRs, ECRs and the wider public.	Durham University July 2017

Day 1: Presenters will showcase applications to their own research of Collaboratory 1’s methodological discussions

Day 2: *Interpretation and Communication Workshops* (see Pathways to Impact)

- a) Performing historical humour on stage
- b) Translating historical humour for the contemporary marketplace
- c) Curating visual humour from the past to the present
- d) Mapping comic stereotypes across time



Key speakers and participants:

The members of the Network’s steering group, listed under Management and co-ordination below, are all key to the project’s success and have confirmed their interest and availability in attending its events.

Key participants of individual activities are listed below, with steering group members in bold type. Non-steering group participants have not yet been approached but have already-established connections with one or more members of the steering group.

Collaboratory 1 and resulting *Handbook* entries: All **steering group** members will take part. The following are key researchers who will be invited: Em. Prof. Christie Davies (Reading); Dr Max Harris (Wisconsin–Madison); Em. Prof. Wallace Chafe (UC Santa Barbara); Prof. Martha Bayless (Oregon).

In addition, we would also like to invite representatives from international institutions and centres that would be potential collaborators with the Network:

Centre for Comedy Studies Research, Brunel: Dr Sharon Lockyer (director)

International Society for Humor Studies (ISHS): Dr Graeme Ritchie (Aberdeen)

Australian Centre of Excellence for the History of Emotions: Prof. Bob White (Western Australia)

Research Group for Health, History and Culture, Swansea: Dr Alison Williams (early modern French; Rabelais; medical humanities)

Collaboratory 2:

Workshop a: **Mellor; Derrin**; Valeria Campo, founder of *Circomedy*

Workshop b: **Chiaro; Burrows**

Workshop c: **Stewart**; Prof. Laurence Grove (Glasgow; curator of *Scotland and the Birth of Comics* (Hunterian) – interest confirmed)

Workshop d: **Delap, Noonan**, Prof. Barak Kushner (Cambridge)**Management and co-ordination:**

The project will be managed by a steering group made up of the members listed below (with affiliation and expertise). The group has been selected to represent a diverse range of expertise in the interpretation of historical humour and to maximize contacts within humour-related industries, particularly those identified in the Impact Summary (drama, translation, subtitling, pedagogy, visual arts, policy). The steering group will also act as the editorial board for the *Handbook*, to be co-edited by the PI and Co-I:

- **Dr Giulia Baccini** (Ca' Foscari, Venice (ECR)): Ancient Chinese humour.
- **(P.I.) Dr Hannah Burrows** (Aberdeen (ECR)): Early Scandinavian literary history; Old Norse riddles; translation. Co-coordinator of all activities; host of initial steering group meeting (Aberdeen, July 2015) and Collaboratory 1 (Aberdeen, July 2016).
- **Prof. Delia Chiaro** (Bologna): Humour in translation; media and gendered humour. Vital point of connection to the subtitling, dubbing and professional translation industries.
- **Em. Prof. Conal Condren** (New South Wales): Satire in 17th century political history.
- **Dr. Lucy Delap** (Cambridge): 19th and 20th century British feminist humour. Director of History & Policy: wide experience with policy papers and opinion articles and vital connections to policy makers and journalists involved in the intersection of historical research and contemporary policy. Experience of public engagement through collaboration with Funny Women.
- **(Co.I.) Dr Daniel Derrin** (Durham (ECR)): Early modern literature, humour in drama. Co-coordinator of all activities; host of Collaboratory 2 (Durham, July 2017). Blog coordinator.
- **Prof. Przemyslaw Marciniak** (Univ. of Slaski, Katowice, Poland): Byzantine satire
- **Mr. Aubrey Mellor** (Lasalle College, Singapore): Theatre director, classic and contemporary dramas and comedies, extensive experience of teaching drama.
- **Dr Jessica Milner Davis** (Sydney and Clare Hall, Cambridge): Farce; Australasian humour; convenor of Australasian Humour Studies Network (AHSN). Extensive connections throughout the field of humour studies and wide experience of network coordination, event management, and teaching issues in humour studies.
- **Dr Will Noonan** (Bourgogne (ECR)): Theory of humour; French and British humour.
- **Dr Ronald Stewart** (Pref. Univ. of Hiroshima): Manga; Japanese cartooning, Australian-Asian cultural exchange.



Dissemination:

We will maximize the usefulness of the Collaboratories for potential academic beneficiaries by designing them to move from an exploration of shared problems to new applications of that base-level understanding in particular case studies. We will maximize the amount of participants in Collaboratory 2 who have not been able to attend Collaboratory 1, as well as the benefit they can derive from it, by encouraging participants of the first meeting to contribute short blog posts on their methodological reflections in a way that will advertise their research without compromising their publication plans.

We will widen the potential impact on academic beneficiaries beyond specific participants through the *Handbook*, which will be a print and digital publication, so that the later form can be integrated into school and university research database systems and be of ongoing use. We will use Collaboratory 1 to solicit contributors and to think together about what entries would be most useful to the greatest variety of academic and general readers without compromising the marketability of the book.

Members of the steering group will deliver a panel at the ISHS conference in Dublin (July 2016) to the network's aims to scholars of contemporary humour. By making Collaboratory 1 close in time to that event we can maximize its accessibility for international participants. The panel will also serve to garner interest and input concerning the kind of *Handbook* entries that would most achieve the aims of interrelating historical and contemporary humours identified in the Academic Beneficiaries section.

**HOP Steering Group Inaugural Meeting. University of Aberdeen. Friday 24 July 2015
CB009, 50-52 College Bounds, Old Aberdeen AB24 3DS**

Agenda

9.00 – 9.45 Welcome and introductions

Each participant to briefly introduce themselves and their humour-related projects and activities.

9.45 – 10.30 Overview of the network from the co-investigators

Hannah and Daniel to outline their current ideas/plans for the network's events, outputs and current funding plan. The later sessions will discuss each aspect in more detail, when there will be further opportunity for other members of the group to provide feedback, ideas and discussion.

10.30 – 11.00 Further funding options

What the options are if the AHRC bid is unsuccessful. If members know of local funding options from their institution or otherwise, for example support to host a symposium, it would be useful if details could be brought along.

11.00 – 11.30 Break. Refreshments will be available in the meeting venue.

11.30 – 1.00 Discussion of Collaboratory 1

In-depth planning session for the first collaboratory, including: fixing the date, drawing up list of participants, setting the agenda and format (issues to be discussed; case study presentations, etc.)

1.00 – 2:00 Lunch at Kilau, High St., Old Aberdeen

2:00 – 3:30 Discussion of Collaboratory 2 and workshops

In-depth planning session for the second collaboratory, including: format and size of the conference, registration fee, bursaries; individual workshops: duration, size, participants.

3.30 – 4.00 Break

4.00 – 5.00 Handbook and other potential outputs; growing the Network

Preliminary discussion of contents of handbook, contributors, editorial board, publishing options; discussion of other outputs e.g. website/blog, radio programme, related activities e.g. ISHS sessions, other 'marketing' opportunities.

5.00 – 5.30 Any other business; matters arising.

At the end of the meeting we will head to The Prince of Wales, 7 St Nicholas Lane.

7.30 Dinner at Howies, 50 Chapel Street.



Notes from the HOP network meetings. See ADDENDUM p113

Hannah. Uni of Aberdeen. Scandinavian Studies, specializing in 13th Century. Currently Humour in Almace, old Norse poetry, old Norse riddles.

Daniel. Uni of Comedy. Why we laugh. Roman comedy. Comedy in Renaissance. Deformity and Superiority Theories. Shakespeare comedies.

Delia. Humour in Translation. Is Scots born. "I'm only Joking". Comedies saying serious things. Political humour, politicians must be joking.

Jessica. Trans-disciplinary. Impact of political satire, does it make any difference? Law and Humour, by the Judiciary and in the courts. Humour and defamation.

Ron Japanese political cartoons. Manga. "Open-mouthed laughing stories". 5-7-5 Poetics. Punning in Japanese not always comic- til 16th 17th century. Theory of studying cartoons.

Julia. University of Bologna in Venice. Pre-modern literature in China. Confucianism and early medieval. 220-289 Shooli joke collection. 'Facetiousness' – Latin for humorous anecdote. Links between oral and written. Humour in rhetoric.

Lucy Delap. Cambridge. Modern English history. Humour problems in relation to servant problems. Class, sex, and comic repetition. Late 19th century and 20th century servants, both objects of comedy and producers of culture. Both sides, servants and employers, against each other and sometimes together. Humour and gender dynamics. 70s and women's suffrage. Historian of laughter, not of humour. Social and political history of laughter.

Summary:

Humour plays a vital and continual role in our everyday lives. It strengthens relationships when we share an in-joke with friends. It consolidates identity when we engage in banter with fans of a rival sports team. It enables us to critique our political and social structures when we satirize figures in the public eye. It connects us with global trends when we share the latest meme on social media. It is a coping mechanism in the midst of trauma. It allows us to relax when we watch a sitcom at the end of the day. It might even aid our recovery from illness, if we are treated with laughter therapy. In short, humour is an essential part of being human.

Recent high-profile events such as the attack on the offices of the satirical magazine Charlie Hebdo highlight just how connected humour is to our culturally specific view of the world. Humour is in the eye of the beholder, and being targeted by it may be no laughing matter. Just as contemporary humour reveals much about our own lived experience, understanding the humour of past cultures has the potential to open up new perspectives on the social values and popular thought of the societies that produced it. Exploring past humour allows us access to an emotional history of those that take part in it. It is increasingly understood that tracing a history of the emotions, and of humour specifically, allows access to evolving social attitudes that have ramifications for the shaping of our own society. Moreover, better understanding past humour has the potential to enrich our own cultural lives, by providing a framework for a greater appreciation of the comic in historical texts, images and performances. Finally, a sharper understanding of the interrelation between humour and cultural values in historical communities will help us to understand that connection better within our own communities.

But how do we hear the laughter of the past? Many of the tools used to study contemporary humour, such as audience response studies and cognitive testing, are not available to researchers of past humour. Looking at material from a different cultural context, removed from us in time and place, how do we know we are getting the joke? And how do we share a comic experience from another context without killing it? There is currently no forum for researchers and others grappling with these issues to share their problems and solutions. This network brings together a diverse range of academics and professionals with a stake in understanding the 'humours' of the past, whether that past involves Shakespeare's stage, nineteenth-century British political cartooning, or ancient Chinese joke-books. Researchers from the arts and social sciences will work in dialogue with performing arts professionals, literary translators, exhibition curators and others to exchange and explore effective methodologies for interpreting and communicating humour and its consequences. The network will not only ask how we might understand humorous material from ancient Greece, medieval Scandinavia, and nineteenth-century Japan similarly, but how and why we might need to approach them differently.

*The network will run two linked collaboratories with a diverse range of participants. The first will be a forum for focused debate: for identifying key issues and developing appropriate approaches to the study of historical humour. The second will involve the practical application of these findings, giving academic, industry and community participants the opportunity to share their projects through mutually enriched hands-on workshops. The outputs of the network, including conference presentations, journal articles, a blog, and a radio documentary, will culminate in *Humour in the Past: A Handbook*, a multidisciplinary guide with specific chapters targeted towards the needs of researchers, students, teachers, performing arts professionals, academic and commercial translators, curators and others.*

Deeside, Braemar, Stephenson, Barrie.

Royal Deeside is considered one of the most beautiful parts of Scotland. The Dee flows through Aberdeen and once marked its southern limits; the river rises in the Cairngorms and flows down to the Linn o' Dee, a much photographed beauty spot spanned by a stone bridge, and then passed Balmoral Castle, the Scottish retreat of the British Royal family, purchased by Queen Victoria. I had last travelled here in 1973, but nothing had changed. At Braemar, I visit Braemar Castle where Gustave Dore stayed in the 1870s and created his famous engraving; I also visited the ruins of Kindrochit Castle built in the 1300s during the reign of King Robert II, first ruler of the House of Stuart. At Braemar is the house where Robert Louis Stephenson wrote *Treasure Island* on holiday in the summer of 1881; and at Kirriemuir is the birth-home (9 May 1860) of J M Barrie, author, playwright and creator of the much loved character *Peter Pan*.



Train to Edinburgh, 34.40 pounds. As Lucy Delap had enthused about the beauty of the train trip from Edinburgh to Aberdeen, I decided not to fly directly to Dublin but instead visit colleagues in Edinburgh and catch some of the festival. The train line follows the east coast of Scotland for some time and worth it to take in images of sheep and cattle grazing in green fields that dropped away to rocks and the smashing waves of the North Sea.

Edinburgh Festival

Pure coincidence brought three Australian colleagues together in Edinburgh at this time. **Jonathan Mill**, the composer, and now a British Knight of the Realm, was Director of Melbourne Festival, Federation Festival and Festival of Ideas before taking up Artistic Directorship of Edinburgh Festival, where he stayed for two for year contracts from 2006 to 2014; he has decided to continue living in Edinburgh at least until he finishes his new opera, based on Murray Bail's novel, *Eucalyptus*. As we know, Jonathan gave us a free interview to be published in Issue on Port of Call. Jonathan maintains links with Ong Seng Ken and Singapore, and would be happy to do some work here if we had enough students in a classical composition stream.



Irish-born, **Fergus Lineham** is known to me for several years first through his mother who was a literary agent and then through his years as Director of the Sydney Festival. During his time with Sydney Festival from 2010 to 2012, Fergus was Head of Music at Sydney Opera House where he refreshed the year-round music programme spanning jazz, world music, pop, rock, electronic music, and visiting classical artists and orchestras. Before his Directorship of Sydney Festival, Fergus worked in the theatre scene of his native Dublin (Ireland) and was AD of the Dublin Theatre Festival. During that time he commissioned work by artists including Seamus Heaney, Brian Friel and Roddy Doyle, as well as a new generation of Irish writers and choreographers.

Barrie Kosky, an Australian with whom I worked closely in Melbourne and Sydney, is a genius of theatre, now concentrating on opera, as he is also a musician like Jonathan. He is in Britain currently directing Handel's rarely performed *Saul*, for Glyndebourne, and preparing this *Magic Flute* for the Edinburgh Festival. Barrie has been in Berlin now for a decade first with the Berlin opera and now with Komische Opera; and from 2001 to 2005 Kosky was co-director of the Schauspielhaus in Vienna. Typically outspoken on everything, he calls himself a "gay Jewish kangaroo" and recently said: "the more Jews the better in Berlin — bring it on! If you look at Berlin before the war, all the theatres were owned by Jews, it was like Broadway. They say that half the orchestras were full of Jewish musicians, all the major theatre directors were Jews."



2015 saw the opening of Fergus' first festival for Edinburgh and he was naturally excited to have me - and indeed everyone - witness his program. The treat was a meal in a pub across the road from the Festival Centre, the 'Conan Doyle' (writer of Sherlock Holmes, who was said to live nearby). Unfortunately the festival ran from August 7 to August 31 this year and I could but hear of his highlights. (See **ADDENDUM p116 for more details of the festival**).



Kosky's Magic Flute. Australian genius director Barrie Kosky, now AD of Komische Oper Berlin richly reimagines Mozart in a boundary-busting production created by director Barrie Kosky and British theatre group 1927, blending animated film and live action in a spectacular kaleidoscope of 1920s silent movies, Weimar cabaret, the dark humour of Edward Gorey and German expressionism. Immense, three-storey spiders, Nosferatu and Buster Keaton, flappers and demons, butterflies and wolves.

TAO Dance Theatre from Beijing under choreographer and founder Tao Ye.



"Ritualistic aesthetic combines with the rigor and exploration of contemporary expression to create hypnotic and mesmerising works that represent the cutting edge of creativity". *Weight x 3* is a triptych set to the unmistakable pulsating rhythms of minimalist composer Steve Reich. Accompanied by the music of Chinese Indie-folk-rock composer Xiao He, five dancers touch each other; never separating, moving in an indistinguishable mass

887. From Robert lepage's Ex Machina from Quebec.

Robert Lepage returns to Edinburgh to perform the European premiere of his new work. While Lepage continues to pioneer the use of technology, his work is imbued with an intimacy and humanity that few can match. Lepage recalls his own experience as a French-speaking child during the October Crisis of 1970, when violent action by the Front de libération du Québec provoked the invocation of the War Measures Act, bringing troops onto the streets of the province.



Murmel Murmel.

Actor and director Herbert Fritsch caused a sensation at Berlin's Volksbühne Theatre in 2012 with his sumptuous and hilarious staging of what was considered an unstagable work. *Murmel Murmel* is a play by Swiss artist Dieter Roth consisting of 178 pages of dialogue using only one word, Murmel. The result is a side-splittingly funny eighty minutes of mind-altering slapstick, cringe-inducing costumes and a psychedelic surging set – a Dadaistic embrace of nonsense and hilarity in glorious technicolor.

The Edinburgh Fringe Festival runs parallel with the International Festival and is the most famous and prolific event in the world, where everything is performed provided one can get oneself there. Run by a 'Society', it lacks artistic direction and is often argued to be a massy conglomerate that no longer serves any purpose except to attract tourism to Edinburgh. The Society's founding principle is to be an open-access arts event that accommodates anyone with a story to tell and a venue willing to host them - still regulates the work of the Society today. The policy states that no single individual or committee determines who can or cannot perform at the Fringe. Said to be the world's largest arts festival, its 2014 events spanned 25 days and featured over 3,193 shows from 51 countries in 299 venues. Dates are the same: Aug 7 - Aug 31, 2015

Bus/Ferry to Belfast. Via Glasgow and then south through Robbie Burns country. Pleasant bus trip leading onto a huge ferry that was loaded with trucks and buses and contained a casino. Only two hours to Belfast across the north of the Irish Sea. Then a bus from Belfast to Derry.

Derry

Derry, officially named **Londonderry**, is (after Belfast) the second-largest city in Northern Ireland and the fourth-largest city on the island of Ireland. Derry now has a 'Peace' position but still represents the 'Troubles' between Orange and Green (Protestant and Catholic) that have plagued Ireland for centuries in what must be the longest colonisation in history. The name Derry is an anglicisation of the Irish name Daire or Doire meaning 'oak grove' – the renaming of all Irish towns and places is the subject of Brian Friel's brilliant play *Translations* which premiered in Derry in 1980. In 1613, the city was granted a Royal Charter by King James I and gained the 'London' prefix to reflect the funding of its construction by the London guilds and English 'plantation' owners. The old walled city lies close to the west bank of the River Foyle, which is spanned by two road bridges and one footbridge, but the city now covers both banks. West of the walled city is 'Bogside', the home of Catholics who flocked there for work, and site of the infamous **Sunday Bloody Sunday** massacre and continuing 'Free Derry' struggles. Friel himself was walking in the peaceful demonstration in 1972 when British police opened fire, killing 26 unarmed civilians, 14 of which died. Visiting some of the locations was deeply moving, especially as my Welsh-born wife Lesley had followed the Derry and Belfast struggles since Bloody Sunday- which occurred when we were first in Japan.

The population of the city proper (an area defined by its 17th century charter) was 83,652 in the 2001 Census, while the Derry Urban Area had a population of 90,736. The district is administered by Derry City & Strabane District Council and contains both Londonderry Port and City of Derry Airport. Derry is close to the border with County Donegal (Friel's home), with which it has had close links for many centuries.

The person traditionally seen as the 'founder' of the original Derry is Saint Colmcille, a holy man from Tír Chonaill, the old name for almost all of modern County Donegal (of which the west bank of the Foyle was a part before 1610). The walled city withstood a famous siege by King James II when its Protestant inhabitants supported William and Mary of Orange (hence orange becoming the colour of Protestant Ireland – on its flag the white symbolized peace and the green continues, as ever, to represent Catholic Ireland.) The siege started with a group of apprentices locking all the gates against James' army, and the apprentices are still celebrated with an annual march along the wall tops. The siege, in which inhabitants were reduced to eating rats, lasted from 18 April to 28 July 1689 and relieved finally by England's Royal Navy when James was defeated by his daughter and Dutch son-in-law, being officially the end of the ruling Stuart (Mary Queen of Scots) bloodline. A walk on the walls will pass the school where Farquhar was educated, the church of St Colomb and its mound of siege dead, and the Playhouse that Friel paid to have refurbished; cannons all the way are a constant reminder of the siege; and the views, of river on one side and bogside on the other, bring remarkable clarity to Derry's history.



Free Derry graffiti recording those killed

Bloody Sunday – sometimes called the **Bogside Massacre** – was an incident on 30 January 1972 in the Bogside area of Derry, Northern Ireland. British soldiers shot 26 unarmed civilians during a protest march against internment. Fourteen people died: thirteen were killed outright, while the death of another man four-and-a-half months later was attributed to his injuries. Many of the victims were shot while fleeing from the soldiers and some were shot while trying to help the wounded. Two protesters were also injured when they were run down by army vehicles. The march had been organised by the Northern Ireland Civil Rights Association and the Northern Resistance Movement. The soldiers involved were members of the 1st Battalion, Parachute Regiment, also known as "1 Para"

Bloody Sunday was one of the most significant events of "the Troubles" because of the high number of casualties and fatalities

caused by British soldiers in full view of the public and the press. It increased Catholic and Irish nationalist hostility towards the British Army and exacerbated the conflict. Support for the Provisional Irish Republican Army (IRA) rose and there was a surge of recruitment into the organisation, especially locally. The Queen gave medals to the soldiers how are now being prosecuted and the last enquiry cleared the names of all the innocent victims who fell or lost their lives. 14 names are memorialized here. (See **ADDENDUM p 130**)



In 2013, Derry became the inaugural UK City of Culture, having been awarded the title in July 2010 and now prides itself on its cultural life. Brian Friel, a witness to Bloody Sunday, played a part in the peace-culture process, as he paid for the restoration of a late 18th Century theatre in Artillery road, called the Playhouse, which is within the walled city. The patron saint Colomb has a major church in his name within the walled city and its cemetery still holds a huge mound wherein the victims of the siege were buried in a mass grave. Nearby is the school where playwright George Farquhar was a pupil, before travelling to London

where so many other Irish-born playwrights achieved fame and success.

To Donegal for meeting with Sean Doran to discuss possible directing gig at Lasaalle, to hear about his Beckett Festival and his forthcoming Freil Festival, the first ever to celebrate the extensive work of Brian Friel, the deceloper of the 'Memory Play', who wrote largely from his own life. Briefly meet a frail but alert Friel who was delighted that I produced *Dancing at Lughnasa* and *Translations* in Australia and that my friend Colin Friels – whom Brian laughingly calls his cousin – is about to play *Faith Healer* in Sydney. I hear details of the forthcoming Friels Festival and take pleasure in the happiness it brings to the humble and famously reclusive playwright. (See **ADDENDUM p 125 for Friel's Field Day Theatre Company**)

DONEGAL, WELCOME TO FRIEL COUNTRY (First) FRIEL FESTIVAL - AUG 20-26 2015

(Publicity material)

Our First Day, August 20th, the Festival opens at Magilligan Point, Greencastle (where Brian Friel lives), Letterkenny and Derry. We start by taking the festival to the artist.

Arise bright and early and make your way to a lake in the hills near Portnoo to hear the early stories of Friel and Chekhov in a very special setting.

Journey through the landscape of Donegal in the mornings and follow the performance trails of a number of Friel's plays in rehearsed readings led by some of Ireland's finest actors and directors: *The Enemy Within* read by Kabosh Theatre and directed by Paula McFetridge in Glencolmcille, *The Gentle Island* directed by David Grant on an island off West Donegal and *Lovers* in Greencastle and Magilligan Point.

Each morning August 21-23 visit the beautiful St. Conal's Church in Glenties, designed by Liam McCormack, to hear The Casimir Concerts in a repertoire of composers featured in Friel's plays -Sibelius, Rachmaninov, Tchaikovsky - and played in an exclusive visit to Ireland by the Meccorre String Quartet from Poland. Casimir, the Patron Saint of Poland, is Brian Friel's middle birth name.

Spend afternoons in the Ballybeg town of Glenties where Friel spent his boyhood summers and listen to talks, lectures and discussions about the work of the renowned playwright with leading Friel scholars and friends.

In the evenings catch the wonderful new headline production of *Dancing at Lughnasa* by Brian Friel at An Grianan Theatre specially created for the Festival by the Lyric Theatre Belfast, directed by Annabelle Comyn.

And a special evening promenade reading of Friel's Faith Healer will take you on a West Donegal journey via the community halls of Glenties, Portnoo and Ardara.

Queen's University joins the festival with its first Brian Friel Summer School to be held in Redcastle, Inishowen County Donegal August 24-26.

"If you want a festival that is tame and conventional and mildly entertaining don't ask Sean Doran to organise it. Witness his Beckett Festival in Enniskillen – it is wild and imaginative and creative and riveting. I have total confidence he'll do the same with the Friel Festival"

Brian Friel

"It is entirely fitting that this festival is taking place on a cross-border basis, given (Brian) Friel's experience of living north and south of the border. In a certain sense, Ballybeg is a metonym for the island of Ireland, if not the wider world – a literary device through which universal questions are addressed by examining the individual and the local. I wish all those involved in this project every success."

Michael D Higgins, President of Ireland

"Friel's work is an Irish treasure for the entire world. It is his extraordinary understanding of people, their motivations and their dreams, and their sense of themselves and others that keeps pulling us back to Friel again and again."

President Bill Clinton, Founder of the Clinton Foundation & 42nd President of the United States

"We welcome the Lughnasa International Friel Festival to Donegal and we are confident that this timely celebration of Brian Friel's unique artistic talent will inspire, entertain, and hopefully surprise, the local community and visitors to the county alike."

Mícheál Uas. ó hÉanaigh, Director of Service, Community, Culture and Planning

Development, Donegal County Council.

"It is fitting that one of Ireland's greatest ever playwrights is being honoured with an annual festival and I congratulate Sean Doran on making this happen in an innovative and exciting manner. Brian Friel's rich storytelling prowess has enriched all our lives and I'm sure that this will be a festival that will do him proud."

Carál Ní Chuilín, Minister of Culture, Arts and Leisure

"Belfast City Council is delighted to support the Lughnasa International Friel Festival and it shows our commitment to boosting the number of visitors coming to our city. Tourism is a huge growth industry for Belfast, and we hope that by supporting events of this calibre that we will help cement our reputation as a top European cultural destination."

Councillor Arder Carson, Lord Mayor of Belfast

"We are delighted that our production of Dancing at Lughnasa is the cornerstone event of the inaugural Lughnasa International Friel Festival. The Lyric has had strong ties with Brian Friel for many years. At the unveiling of the Threshold Stone of the new theatre he described the Lyric as a "secret land of mystery and of the spirit". We are very excited to stage the 22nd Friel production at the Lyric and to bring Dancing at Lughnasa to Donegal, his home place."

Sir Bruce Robinson, Chairman of the Lyric Theatre board

"We congratulate Sean Doran on the imaginative and ambitious programme he has prepared for the inaugural The Lughnasa International Friel Festival. We are delighted that Queen's University's Brian Friel Summer School will be closely associated with the event and look forward to future collaborations."

Patrick Johnston, Vice Chancellor

Queen's University

The Lughnasa International Friel Festival 2015



We are very pleased to be a partner in this brand new festival celebrating Ireland's greatest living playwright Brian Friel.

As well as being a host venue for the 25th anniversary production of Dancing at Lughnasa, An Grianán Theatre will also be providing booking for all the Donegal events.

An initiative of the organisers behind the acclaimed Happy Days and Wilde festivals, LIFF is a new model of a multi-disciplinary festival that differs from the normal international multi-arts festival as it will take place in two distinct locations: Northern Ireland (Belfast) and the Republic of Ireland (County Donegal) the two parts of Ireland where Mr Friel has lived his life.

You can purchase tickets for the following events at our box office now:

Brian Friel (born 9 January 1929) is an Irish dramatist, author and director of the Field Day Theatre Company. He is considered to be one of the greatest living English-language dramatists, hailed by the English-speaking world as an "Irish Chekhov" and "the universally accented voice of Ireland". Friel is best known for plays such as *Philadelphia, Here I Come!* and *Dancing at Lughnasa* but has written more than thirty plays in a six-decade spanning career that has seen him elected Saoi of Aosdána. His plays have been a regular feature on Broadway throughout this time.

Philadelphia, Here I Come! was turned into a film in 1975, starring Donal McCann, directed by John Quesada, screenplay by Brian Friel. In 1980 Friel co-founded Field Day Theatre Company and his play *Translations* was the company's first production. Neil Jordan completed a screenplay for a film version of *Translations* that was never produced. With Field Day, Friel collaborated with Seamus Heaney, 1995 recipient of the Nobel Prize in Literature. Heaney and Friel first became friends after Friel sent the young poet a letter following the publication of *Death of a Naturalist*.

He was appointed to Seanad Éireann* in 1987 and served until 1989. *Dancing at Lughnasa* (1990) brought Friel great acclaim internationally, winning him several Tony Awards, including Best Play, the Laurence Olivier Award for Best Play and the New York Drama Critics Circle Award for Best Play. It was also turned into a film in 1998, starring Meryl Streep, directed by Pat O'Connor, script by County Donegal playwright Frank McGuinness. His play *Lovers* was adapted into an opera by Richard Wargo entitled *Ballymore* (1999), which was premiered by the Skylight Opera Theatre, Milwaukee, in February 1999. The first part of Ballymore, "Winners" was given its Irish premiere at the Wexford Opera Festival in 2010. The second of the two parts, "Losers", had its premiere at the festival in 2013.

Friel is a member of the American Academy of Arts and Letters, the British Royal Society of Literature and the Irish Academy of Letters.

* **Seanad Éireann** is the upper house of the Oireachtas (the Irish legislature), which also comprises the President of Ireland and Dáil Éireann (the lower house). It is commonly called the **Seanad** or **Senate** and its members senators (*seanadóirí* in Irish, singular: *seanadóir*). Unlike Dáil Éireann, it is not directly elected but consists of a mixture of members chosen by various methods. Its powers are much weaker than those of the Dáil and it can only delay laws with which it disagrees, rather than veto them outright. It has been located, since its establishment, in Leinster House. The programme of the government formed in March 2011 sought to abolish the Seanad as part of a broader programme of constitutional reform

PLAYS and REHEARSED READINGS



Dancing at Lughnasa

In An Grianán Theatre, Letterkenny, Thurs 20 – Sun 23 August. A new production of Brian Friel's much loved classic, marking the 25th anniversary of its premiere.

Presented by Lyric Theatre, Belfast in association with the inaugural Lughnasa International Friel Festival (August 20-31) – Ireland's first annual cross border arts festival. Winner of an Olivier Award and a Tony Award, *Dancing at Lughnasa* is one of the most acclaimed and loved Irish plays of recent times.

Set in County Donegal in 1936 during the Celtic harvest festival of Lughnasa, the play tells the story of the five Mundy sisters and their brother Jack, who has returned home from the missions after 25 years away.

The story is told by the sisters' nephew, Michael, who recalls the summer spent with his aunts when he was seven years old. As August

gives way to September, Michael recounts his memory of childhood in his native Ballybeg, where his aunts raised him in their crumbling, rural home and where once they danced. A wild, raucous dance. A dance to the exciting, fleeting melody of the past and a dance against the harsh, progressive beat of the present. One of the greatest plays ever written, this is a play about dance – the dream-wild dance of our memories. 25th anniversary of its premiere in Dublin; directed by award-winning Annabelle Comyn.

Charlie Bonner -Michael Evans
Declan Conlon -Father Jack Mundy
Catherine Cusack -Agnes Mundy
Vanessa Emme – Christina Mundy
Cara Kelly – Maggie Mundy
Catherine McCormack – Kate Mundy
Mary Murray -Rose Mundy
Matt Tait -Gerry Evans

Dancing at Lughnasa is a 1990 play by dramatist Brian Friel set in Ireland's County Donegal in August 1936 in the fictional town of Ballybeg. It is a Memory play told from the point of view of the adult Michael Evans, the narrator. He recounts the summer in his aunts' cottage when he was seven years old.

This play is loosely based on the lives of Friel's mother and aunts who lived in Glenties, on the west coast of Donegal. Set in the summer of 1936, the play depicts the late summer days when love briefly seems possible for three of the Mundy sisters (Chris, Rose, and Kate) and the family welcomes home the frail elder brother, who has returned from a life as a missionary in Africa. However, as the summer ends, the family foresees the sadness and economic privations under which they will suffer as all hopes fade.

The play takes place in early August, around the festival of Lughnasadh, the Celtic harvest festival. The play describes a bitter harvest for the Mundy sisters, a time of reaping what has been sown.

The five Mundy sisters (Kate, Maggie, Agnes, Rosie and Christina), all unmarried, live in a cottage outside of Ballybeg. The oldest, Kate, is a school teacher, and the only one with a well-paid job. Agnes and Rose knit gloves to be sold in town, thereby earning a little extra money for the household. They also help Maggie to keep the house. Maggie and Christina (Michael's mother) have no income at all. Michael is seven years old and plays in and around the cottage. All the drama takes place within the sisters' cottage, with events outside being reported, either as they happen or as reminiscence.

Recently returned home after 25 years is their brother Jack, a priest who has lived as a missionary in a leper colony in a remote village called Ryanga in Uganda. He is suffering from malaria and has trouble remembering many things, including the sisters' names and his English vocabulary. It becomes clear that he has "gone native" and abandoned much of his Catholicism during his time there. This may be the real reason he has been sent home.

Gerry, a past friend of Chris, is Welsh. He is a charming yet unreliable man, and is always clowning. He is a travelling salesman who sells gramophones. He visits rarely and always unannounced. A radio nicknamed "Marconi", which only works intermittently, brings 1930s dance and traditional Irish folk music into the home at rather random moments and then equally randomly ceases to play. This leads the women into sudden outbursts of wild dancing.

The poverty and financial insecurity of the sisters is a constant theme. So are their unfulfilled lives, none of the sisters has married although it is clear that they have had suitors whom they fondly remember.

There is a tension between the strict and proper behaviour demanded by the Catholic Church, voiced most stridently by the upright Kate, and the unbridled emotional paganism of the local people in the "back hills" of Donegal and in the tribal people of Uganda.

There is a possibility that Gerry is serious this time about his marriage proposal to Christina. On this visit he says he is going to join the International brigade to fight in the Spanish civil war, not from any ideological commitment but because he wants adventure. There is a similar tension here between the "godless" forces he wants to join and the forces of Franco against which he will be fighting, which are supported by the Catholic Church.

The opening of a knitwear factory in the village has killed off the hand knitted glove cottage industry which has been the livelihood of Agnes and Rose. The village priest has told Kate that there are insufficient pupils at the school for her to continue in her post in the coming school year in September. She suspects that the real reason is her brother Jack, whose heretical views have become known to the Church and have tainted her by association.

There is a sense that the close home life the women/girls have known since childhood is about to be torn apart. The narrator, the adult Michael, tells us this is indeed what happens.

Faith Healer (rehearsed reading)



Glenties, Portnoo, Ardara. Thurs 20 – Sun 23 August (Please note buses will transport audiences between each venue.)

Fri 21st - Sun 23rd August at 6:00pm. Presented by the Lughnasa International Friel Festival. Curated by Denis Conway

A special reading of Brian Friel's play *Faith Healer* will transport audiences on a journey across West Donegal to explore the life of faith healer Frank Hardy. The play's four monologues, given by Hardy, his wife, Grace, and his stage manager, Teddy, will each be performed against the backdrop of a different venue. Audiences are invited to join in a unique barbecue experience on Portnoo Pier as the sun begins to set over the ocean.

6:00pm Monologue 1 Edeninfagh Hall (near Glenties)

7:00pm Monologue 2 Inishkeel Hall, Portnoo

7:45pm Interval A wonderful Tennessee Barbecue on Portnoo Pier, the setting of Friel's play *Wonderful Tennessee*.

8:45pm Monologue 3 Methodist Hall, Ardara

9:30pm Monologue 4 Market Hall, Glenties

Featuring Denis Conway as Frank Hardy, Conleth Hill as Teddy and Eleanor Methven as Grace.

Faith Healer is a play by Brian Friel about the life of faith healer Francis Hardy as monologued through the shifting memories of Hardy, his wife, Grace, and stage manager, Teddy.

The play consists of four parts, with a monologue making up each part. The monologues are given, in order, by the faith healer, Francis Hardy himself; his wife, Grace; his manager, Teddy, and finally Hardy again.

The monologues tell the story of the faith healer himself, including an incident in a Welsh village in which he cures ten people. Teddy's monologue reveals that Grace Hardy commits suicide, while Frank ponders whether his gift is for real or not. In Frank's second monologue, it is suggested that he is killed near his home after being unable to heal a cripple. He says that he knows he will not be able to heal him and, going to face death, he feels a sense of homecoming. It is not made explicitly clear however, that Frank is actually killed; Friel leaves this up to the reader's interpretation.

Faith Healer received its first performance on the 5th of April 1979 on Broadway in a production by José Quintero, with James Mason, Clarissa Kaye and Donal Donnelly. It closed after twenty performances. The first production in Ireland was at the Abbey Theatre in August 1980, in a production by Joe Dowling starring Donal McCann, Kate Flynn and John Kavanagh. The first London production was at the Royal Court in London in March 1981, directed by Christopher Fettes, with Patrick Magee, Helen Mirren and Stephen Lewis.

It was revived in 1983 at the Vineyard Theatre, directed by Dann Florek, with J. T. Walsh, Kathleen Chalfant and Martin Shakar.

Joe Dowling returned to the play in 1994 at the Long Wharf Theatre, his production again starring Donal McCann, this time with Judy Geeson and Ron Cook. The New York Times called the production "incandescent" and recommended it to "any connoisseur of theater".

It was revived in London in 2001 by the Almeida Theatre, in a production by Jonathan Kent. The cast consisted of Ken Stott, Geraldine James and Ian McDiarmid. Ian McDiarmid won the 2001 Critics' Circle Best Actor Award for this role.

Jonathan Kent revived the play again for the Gate Theatre in Dublin early in 2006, this time with Ralph Fiennes, Ingrid Craigie and Ian McDiarmid. This production opened on Broadway at the Booth Theatre on May 4, 2006, now with Cherry Jones as Grace. On Broadway it received four Tony Award nominations and won the Best Featured Actor in a Play, Ian McDiarmid.

The Gate Theatre revived the play again in 2009, presenting the play at the Sydney Festival, as part of a trio of works being performed to honour the eightieth birthday of Friel. The other works are *The Yalta Game* and *Afterplay*. This production played at the Gate Theatre in Dublin in January 2010. In 2009, it was also staged at the Unicorn Theatre as part of the Berkshire Theatre Festival in Stockbridge, Massachusetts.

In October 2009, Joe Dowling directed the play yet again at the Guthrie Theater in Minneapolis, Minnesota. This time Dowling also took on the lead role of Frank Hardy himself.

In February 2011, it was staged at Bristol Old Vic under the direction of Associate Director Simon Godwin.

The Enemy Within (rehearsed reading). In St Columbas, Glencolmcille, Co. Donegal



Fri 21st/Sat 22nd August at 11:00am

Kabosh Theatre in association with Lughnasa International Friel Fest.

First staged in 1962, *The Enemy Within* is an imaginative account of the voluntary exile of Columba (or Columcille). The play is set in Iona, where Columba lived for thirty-four years following his departure from Ireland in 563, and it concentrates on the private man, a charismatic, worldly personality who struggled to combine skills of scholar, bard and ruler with a fearless commitment to his vocation, and it probes the theme of exile, a subject Brian Friel would later return to in *Philadelphia, Here I Come!*

Director: Paula McFetridge

Creative Facilitator: Dominic Montague

Cast: Cast of ten Ulster Actors – names to be announced closer to the date.

Premiered at Abbey Theatre in 1962, his first success, (but fourth play. The author writes in his preface, *The Enemy Within* is neither a history nor a biography but an imaginative account of the voluntary exile of St. Columba. Columba, or Columcille, who was born in County Donegal circa A.D. 521. A founder of monasteries, he left Ireland in 563 for Iona where he spent 34 years and where the play is set.

Brian Friel concentrates on the private man, a charismatic, worldly personality who struggled to combine skills of scholar, bard and ruler with a fearless commitment to his vocation, and he probes the theme of exile, a subject he returned to in *Philadelphia, Here I Come!* *The Enemy Within* is Brian Friel's first significant play. It remains a neatly accomplished and altogether engaging study.

The Gentle Island (rehearsed reading)



Gairmscoil MhicDiarmada (the Arranmore Secondary School), Arranmore Island, West Donegal

Sun 23rd August at 10:00am departure on the ferry from Burtonport (boarding at 09:45). Reading at 10.30am

Presented by the Lughnasa International Friel Festival. Director David Grant
Brian Friel's visionary play *The Gentle Island* is about the encounter between two city visitors, Peter and Shane, and the last remaining family on Innishkeen. Like his namesake from the classic western, Shane, an engineer, seems at first to be a benign presence, helping Manus (the self-declared king of the island) and his family with much needed repairs. But when Peter and Shane are suspected of being lovers their welcome wanes. Neither nostalgic nor romantic, *The Gentle Island* serves as a metaphor for the continuing tension in Irish life between progress and tradition. Unlike Innishkeen, Arranmore, with its breathtaking views of Mount Errigal and the Derryveagh Mountains, bustles with resilient life; but the sight of abandoned dwellings on smaller islands during the short ferry crossing is a stark reminder of the

social changes that inspired Friel's play, providing a resonant connection between play and place.

Please note: Audiences must book their own places on the ferry (€15 for an Adult Return) on the website www.arranmoreferry.com/PriceList2015 or by phone +353 (0) 749542233 / (0) 749520532. Early booking is advisable. Over 65s travel free. Not recommended for under 12s. Boarding time is fifteen minutes before departure.

A morning in June. The inhabitants of Innishkeen, the *Gentle Island*, off the west coast of Co. Donegal, are leaving for good - all except Manus Sweeney and his family. In this parable of Ireland one of the characters remarks, 'There's ways and ways of telling every story. Every story has seven faces', and the title of Friel's brave work belies a set of violent sexual and homosexual tensions. The island's story and history unfold towards a shattering climax.

Lovers (Winners and Losers) (rehearsed reading) at Point Inn, Magilligan Point and Greencastle, Fri 21 to

Sun 23 August

The two-part play begins with *Winners* at 10:00am at the Point Inn Magilligan Point, followed by *Losers* at c.11.45am in Greencastle, Co. Donegal. The audience crosses between the two venues by boat on the 11.15am ferry (crossing duration 15 mins), from east to west, from Northern Ireland to Republic of Ireland. ***Lovers*** (1967) is in two parts, 'Winners' and 'Losers'.

Winners

The first section of *Lovers*, titled 'Winners' follows the story of two teenaged lovers, Joseph Michael Brennan and Margaret Mary Enright - more commonly known as Joe and Mag respectively - who are expecting a baby.



However, the pregnancy occurs out of wedlock which, at the time of *Lovers* being written, was a major issue. Due to Mag falling pregnant with Joe's baby they are both asked to leave their schools out of disgrace for what they have done. In the play we find out that Joe's mother pleaded with the school to let Joe sit his exams, this is a very important theme as Joe - being the man - is expected to go, find work and provide for his family.

The play is set atop hill with the simple premise of Mag and Joe revising for their exams. However, they become distracted and talk on different subjects (much to Joe's annoyance) and through this we hear the further back stories. The play ends with Mag and Joe finding a boat on the shore and deciding to take it out onto the lake. It is hinted by the Narrators ('Man' + 'Woman') that Mag and Joe die at the end. This is found true when it turns out that both *Lovers* drowned. Whether this is an accident or murder or a suicide is not stated in the play.

Losers

Losers is about middle aged lovers, Hanna and Andy, who are trying to make a relationship while having Hanna's mother, Mrs Wilson, and Cissy, next door neighbour, watching them constantly. Mrs Wilson and Cissy are very Catholic and don't think it is appropriate for Hanna's and Andy's relationship to continue. Mrs Wilson tries to break up the relationship by constantly ringing her bell, and wanting prayers. Later, Andy comes home drunk and taunts Mrs Wilson and Andy that they're "Heads a marly" - a reference to the Saint Philomena whom Mrs Wilson is devout to. With this action Hanna proclaims "you'll regret this day Andy Tracey, you'll regret this day as long as you live". In the end Andy and Hanna are still together, however, they are stuck in a loveless marriage - divorce was frowned upon at the time - making them the *Losers* of the play.



Music

The Casimir Concerts: The Meccore String Quartet - in St. Conall's Church, Glenties, Fri 21 – Sun 23 August

Morning concerts by the Polish Meccorre String Quartet playing the favoured composers of Brian Friel's plays – Tchaikovsky, Grieg, Janacek, Mozart Friday: Karol Szymanowski String Quartet in C major no1 op37 – 18 mins. Leoš Janáček – String Quartet no. 2 – 26 mins Claude Debussy – String Quartet in G minor op10 – 25 mins

Saturday: Ludwig van Beethoven – String Quartet in F major op. 18 no. 1. – 30 mins.

Krzysztof Penderecki – String Quartet no. 3 – 20 mins

Edvard Grieg – String Quartet in G minor no. 1 op. 27 1 – 32 mins

Sunday: André Tchaikovsky – String Quartet no 2 in C –22 mins. Peter Tchaikovsky ,String Quartet in D major op. 11 – 29 mins

OTHERS ARTISTS INCLUDE

- HOW TO DO IT LIKE A WOMAN – CAROLINE CRIADO-PEREZ
- LOVING THE PART OF HISTORY THAT IS STORY: KAMILA SHAMSIE AND MARGIE ORFORD
- WOMEN LEADING THE WAY: FRANCES O'GRADY IN CONVERSATION WITH SHAMI CHAKRABARTI
- TRANSFORMING SOCIETIES: NUALA O'LOAN AND GILLIAN SLOVO
- WOMEN AND PUBLISHING: KAMILA SHAMSIE AND SINEAD GLEESON
- LAURA BATES AND IONE WELLS
- ON LIBERTY: LECTURE BY SHAMI CHAKRABARTI
- WOMEN IN MUSIC: VIV ALBERTINE
- SANDI TOKSVIG LIVE AND UNLEASHED
- THE LONG GAZE BACK: LUCY CALDWELL, EVELYN CONLON AND LISA MCINERNEY WITH SINEAD GLEESON
- TALKING ABOUT REVOLUTION: AHDAF SOUEIF IN CONVERSATION WITH RACHEL HOLMES
- LYNN BARBER AND KATHY LETTE
- MUNDY CONCERT 1 – LEONORA ARMELLINI
- FEIST: IN CONVERSATION AND PERFORMANCE
- MUNDY CONCERT - RUBY
- MUNDY CONCERT - KATYA
- NEW NORTHS
- KITETANICA

See **ADDENDUM p138** for Talks/Discussions

Enniskillen – Samuel Beckett- Happy Days Festival.



Happy Days Enniskillen International Beckett Festival

(simply known as Beckett Festival, also known as Happy Days).

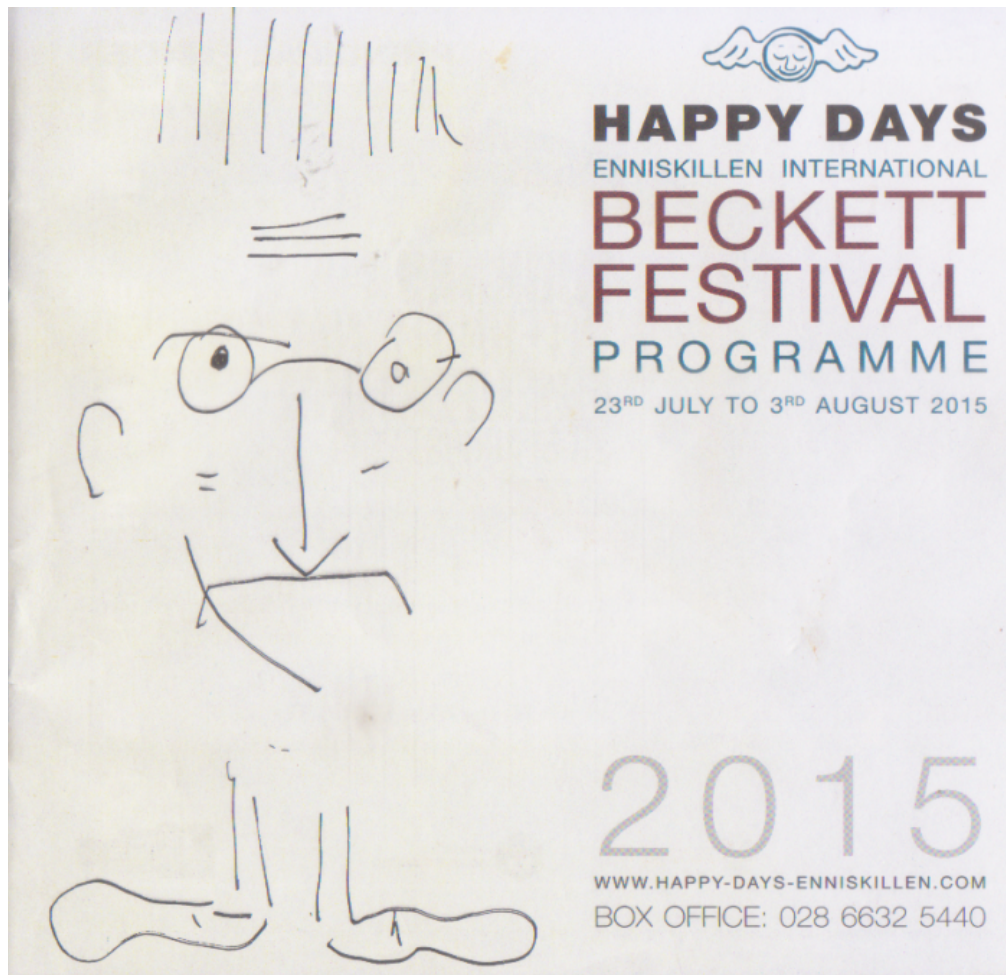
This is the fifth annual multi-arts festival celebrating the life, work and influence of Nobel Prize-winner Samuel Beckett. Established in 2011, it is held at Enniskillen, Northern Ireland where Beckett spent his formative years studying at the island town's Portora Royal School. The inaugural Festival was held on the 23rd to the 27th of August 2012. It was the first annual, international, multi-arts festival to be held in Northern Ireland since the launch of the Ulster Bank Belfast Festival in 1962. Coinciding with the 400th foundation anniversary of Enniskillen, the Festival has also collaborated with the London 2012 Festival for the culmination of the Cultural Olympiad.

This year shows the genius of Sean Doran, ex Director of the English National Opera and of the Perth Festival. He uses the landscapes of Enniskillen as the settings for more of the performances. Site-specific seems to be the key to this festival, which the weather smiled upon, and I loved that works were dissected and fragmented to thus give more examination and focus – and in a Noh play concentrating an hour upon a few minutes.

But lakes are more supportive of the human voice than seas and oceans, and picturesque ruins 'terminating the prospect' (as the Restoration playwrights reasoned them) are elegant settings that strongly evoke the ephemeral nature of time, thus ideal for much of Beckett. As followed with some of the Yeats' Tread Softly Festival, I desire never to go inside glass and concrete for theatre again.

Note the quality performers. And the connection with T.S Eliot – Robert Brustein called Eliot and Beckett *'The Wasteland Poets'*

The reproduced colour does not do justice to the following copy of this beautiful programme booklet. Note George Tabori's famous caricature of Beckett's face on the cover (right) and Beckett's rare back photograph on the back cover (left). Tabori was the AD of the Vienna Schauspielhaus before Barrie Kosky.





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3



MAY B

MAGUY MARIN DANCE COMPANY

IRELAND PREMIERE

Location: Ardhoven Theatre

Date: Fri 24 July 8.30pm

Sat 25 July 8.30pm

Sun 26 July 3:00pm

Price: £22 / £18

Duration: 80 mins

Choreographer – Maguy Marin

Music by Franz Schubert, Gilles de Binoche
and Gavin Bryars.

May B sets in motion the parade of a drifting human condition with the invention of an abrupt theatrical language that transforms the ridiculous, the violent and the distressing in situations.

The dance's power comes from its capacity to represent the mystery of our presence in the world. This piece based on the writings of Samuel Beckett, whose work contradicts in its theatrical movement and atmosphere the physical and aesthetic performance of a dancer, has enabled us to lay the grounds for a secret deciphering of our most intimate, hidden and ignored gestures. To succeed in unveiling the tiny or spectacular gestures of the many unnoticeable and inconspicuous lives in which waiting and "not quite still" stillness create a void, a huge nothingness, a silent space filled with the hesitations.

When Beckett's characters yearn for stillness, they cannot help moving; be it a little or a lot, they move.



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"May B, ...a landmark work for French contemporary dance, is as much of a revelation today as it must have been in 1981, when it heralded new perspectives for dance... with its structural integrity and seamless use of both dance and theatre, it remains 30-odd years after its creation, an uncomfortable vision of human nature."

Financial Times

IRELAND PREMIERE
First visit to Ireland
3 Performances Only!



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ALL THAT FALL

BY SAMUEL BECKETT

WORLD PREMIERE PRODUCTION / FESTIVAL CO-PRODUCTION

Location: St. Michael's School

Date: Preview:

Wed 22 July 7.00pm (£10 preview)

Thu 23 July 7.00pm (£10 preview)

Fri 24 July 7.00pm

Sat 25 July 4.00pm & 7.00pm

Sun 26 July 4.00pm & 7.00pm

Mon 27 July 1.00pm

Thu 30 July 7.00pm

Fri 31 July 7.00pm

Sat 1 August 4.00pm & 7.00pm

Sun 2 August 3.00pm & 7.00pm

Price: £16 / £12 (except preview)

Duration: 45 mins

Out of Joint / Festival co-production

Director - Max Stafford-Clark (former

Director of the Royal Court Theatre, London)

Cast - Sean Duggan, Garrett Keogh, Gary

Lilburn, Rosaleen Linehan, Ciaran McIntyre,

Gina Moxley, Conan Sweeny

Sound Designer - Dyfan Jones

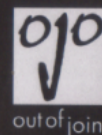
Beckett described his radio plays as

"coming out of the dark". Internationally acclaimed director Max Stafford-Clark will take audiences literally into darkness for a rare live production of Beckett's first radio play.

All That Fall is a play about faltering journeys: An elderly woman's slow walk to a country station to meet her husband on his birthday, and the people who help and hinder her; And her blind husband's train ride home, with the strange event that delays it, keeping them apart in more ways than one.

Rosaleen Linehan plays the unforgettable Maddy Rooney, crotchety and self-pitying and self-important, a woman defiant in her small, strained act of love.

Supported by
Michael and Ruth West



out of joint



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A LIVE RADIO PLAY IN THE DARK

Inspired by
memories of
Beckett's
native Foxrock,
All That Fall is a
playful and
mysterious journey
of words and
sounds.

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PHAEDRA

WORLD PREMIERE PRODUCTION

BY BENJAMIN BRITTEN

Location: The Necarne Equestrian Centre,
Necarne Castle, Irvinestown

Date: Fri 31 July 7.15pm
Sat 1 August 3.00pm

Price: £14 / £10

Duration: 30 mins

Please note last admission for this event is
15 minutes before performance time.

Text by Robert Lowell, after Racine

ULSTER ORCHESTRA

(Chamber Sized):

strings, percussion and cello

Supported by
Peter and Fiona Espenhahn
Tim and Chris Ungar

Mezzo Soprano: Ruby Philogene MBE

Conductor: Andy Staples

Director: Sophie Hunter

Dress Design: Kirstie MacLeod

Lighting Design: Jack Knowless

Producer: Clemmie Seely

Audience members journey to the
abandoned Necarne castle. They are
guided along winding, overgrown paths
and into the most unexpected of spaces:
the gladiatorial pit of a vast equestrian
stadium.



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A STAGED CANTATA

In the centre is Phaedra herself,
a monolith of a woman.

Working with an almost feverish level of intensity
at the end of his life, Britten compresses five acts
worth of the agony and catharsis of Phaedra, the
suicidal fated anti-heroine,
into just 15 minutes.

Phaedra will be an immersive
experience in a site-specific venue.
With the Britten cantata at its core
this will be a unique event in which
film, projection, theatre, visual art,
opera and sound installation collide.

Britten's solo cantata was written
in 1975, one year before his death.

Racine's monologues (*Phaedra*,
Adromache) also inspired Beckett's
monologues of the 1970s.

Photo by Kirstie Macleod

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BECKETT'S WOMEN

EUROPEAN PREMIERE

ACTRESS WENDY ISHII

MOMENTS FROM THE PLAYS OF SAMUEL BECKETT

Location: Minor Hall, Macartin's Hall

Date: Fri 24 July 3.00pm

Sat 25 July 12.30pm

DOUBLE BILL with *Eh Joe*

Sun 26 July 1.30pm

DOUBLE BILL with *Eh Joe*

Price: £10 / £8

DOUBLE BILL £18 / 14

Duration: 40 mins

Actress: Wendy Ishii

Director: Eric Prince

Devised and directed by Eric Prince with
Wendy Ishii and CSU & Bas Blue Theatre
(USA)

Artistic Design, Lighting & Sound - Price
Johnston

Beckett's Women – Moments from the Plays of Samuel Beckett features Wendy Ishii, from the United States, embodying characters from *Happy Days*, *Footfalls*, *Not I*, *Embers*, *All That Fall*, in a remarkable, powerful and unified interpretation, giving presence and voice to the astonishing collective voice of Beckett's women.

Festival Homage
to the late
Billie Whitelaw
(1932 - 2014)



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EH JOE

EUROPEAN PREMIERE

BY SAMUEL BECKETT

Location: Minor Hall, St Macartins Hall

Date: Thu 23 & Fri 24 July 6.00pm

Sat 25 July 12.00pm

DOUBLE BILL

with *Beckett's Women*

Sun 26 July 1.00pm

DOUBLE BILL

with *Beckett's Women*

Price: £8 / £6

DOUBLE BILL £18 / £14

Duration: 20 mins

CSU & Bas Bleu Theatre (USA)

Voice: Wendy Ishii

Actor: Eric Prince

Eh Joe, first broadcast in 1966 was "a piece for television" written with Jack MacGowran in mind, Beckett's most favoured actor. This re-visioning of that original broadcast has the needs of a twenty-first century audience in mind, yet it holds true to Beckett's singular vision and to his own direction of that original broadcast.



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THE MISSING HANCOCKS

BY RAY GALTON & ALAN SIMPSON

SHOW A

The Winter Holiday

New Year Resolutions

Location: La Salle de L'Union (The Regal)

Date: Fri 31 July

Sat 1 Aug

Time: 9.00pm

Price: £14 / £10

Duration: 60 mins

SHOW B

Prime Minister Hancock

The Three Sons

Location: La Salle de L'Union (The Regal)

Date: Sat 1 August

Sun 2 August

Time: 1.00pm

Price: £14 / £10

Duration: 60 mins

Stone Me Productions

Director Producer – Neil Pearson

Tony Hancock – Kevin McNally

with Simon Greenall, Susy Kane, Kevin

Eldon & Robin Sebastian

BBC Radio 4's smash hit – live! *Hancock's Half Hour*, lovingly recreated with a stellar cast led by Kevin McNally as The Lad Himself. The classic radio comedy starring Hancock, Kenneth Williams and Sid James ran for 102 episodes. But 20 are missing from the BBC archives, and haven't been heard since the 1950s. Last summer the team re-recorded five episodes for the BBC to great acclaim.

Neil Pearson directs another four: *The Winter Holiday* and *New Year Resolutions* [Show A]; and *Prime Minister Hancock* and *The Three Sons* [Show B].

Two different shows! Come twice!



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SECRET ISLAND READING

Location: Departure Round 'O'

Date: Sat 25. July 7.30am
Sun 26 July 8.30am
Sat 1 August 7.30am
Sun 2 August 8.30am

Price: £12 / £10

Duration: allow 2 to 3 hours round trip

Limited availability so please book early to avoid disappointment

Now a regular fixture at Happy Days, the early morning boat journeys through the calm purgatorial waters of Upper and Lower Lough Erne alighting on a different island each day are the fastest selling events in the festival. On the island, one of the Festival artists will read you a short poem or prose by Samuel Beckett or T S Eliot.



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BEGINNING TO END

Location: TBC

Date: Thu 30 July 6.00pm
Fri 31 July 6.00pm
Sat 1 August 5.30pm
Sun 2 August 6.00pm
Mon 3 August 1.00pm

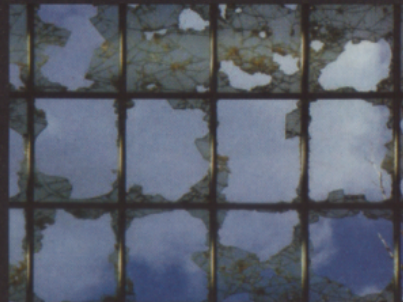
Price: £14 / £10

Duration: 45 mins

Actor - Denis Conway
Director - Conall Morrison

By kind permission from Tara MacGowran and Edward Beckett.

Beginning To End is a one-man show, comprising excerpts from Beckett's fiction, plays and poetry. It was devised by Jack MacGowran with assistance from Beckett and was first performed for the BBC programme, *Monitor*, in 1965. MacGowran subsequently performed the show around the world. 'People find Beckett morose,' he once said, 'I find him so funny.'



In a new production, commissioned by the festival as part of our MacGowran tribute, Conall Morrison directs Denis Conway in the role, offering audiences a rare opportunity to enjoy in one show some of Beckett's most profound and entertaining work.

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EXHIBITION

WAITING FOR GODOT AT 60:

AN EXHIBITION

Venue: Higher Bridges Gallery,
Clinton Centre
Date: Sat 25 - Aug 02
Time: 10.00am - 6.00pm
Price: FREE

Beckett International Foundation and the
Staging Beckett Project, University of
Reading.

Curators:
Matthew McFrederick
Anna McMullan
Mark Nixon

Arts and Humanities Research Council,
Beckett International Foundation, Victoria
and Albert Museum, London.



2015 marks the 60th anniversary of the English language premiere of Samuel Beckett's *Waiting for Godot*, directed by Sir Peter Hall, at the Arts Theatre, London, on 3rd August, 1955. The Irish premiere of *Waiting for Godot* followed at the Pike Theatre, Dublin, directed by Alan Simpson, on 28 October, 1955. Drawing on materials from the University of Reading's unique Beckett Collection, this exhibition celebrates the event that changed the landscape of theatre in the UK, Ireland and across the world. The exhibition is a collaboration between the Arts and Humanities Research Council-funded Staging Beckett project and the Beckett International Foundation.

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THE FOUR QUARTETS

BY T. S. ELIOT

A Recitation + Performance of Beethoven String Quartet Op 131

Two Readers (to be announced)
+ Carducci String Quartet
Violins:
Matthew Denton and Michelle Fleming
Viola: Eoin Schmidt-Martin
Cello: Emma Denton

CYCLE 1

Midnight Vigil

Sun 2 August 12.00am - 1.30am
The four poems + 5 string quartet movements
The Graan Monastery

CYCLE 2:

Daytime Promenade

Sun 2 August

Poem 1: Burnt Norton (35 mins)
5.00pm (St. Macartin's Cathedral)
Poem 2: East Coker (c. 25 mins)
6.00pm (St. Michael's Church)
Poem 3: Dry Salvages (c. 25 mins)
7.00pm (Presbyterian Church)
Poem 4: Little Gidding (c. 25 mins)
8.00pm (St. Macartin's Cathedral)

Four Quartets is a set of four poems: *Burnt Norton*, *East Coker*, *The Dry Salvages* and *Little Gidding*. They were published individually over a six-year period and finally published as a group in 1943. They explore Eliot's fascination with time and the numinous, with our world and its place in the universe. Peter Ackroyd wrote that 'you could describe *Four Quartets* as a poem of memory, but not the memory of one individual but the memory of a whole civilisation.'

Eliot's love of Beethoven had a huge influence on the sequence and one quartet in particular. As Eliot wrote to Stephen Spender: 'I have the A minor Quartet on the gramophone, and I find it quite inexhaustible to study. There is a sort of heavenly, or at least more than human gaiety, about some of his later things which one imagines might come to oneself as the fruit of reconciliation and relief after immense suffering; I should like to get something of that into verse before I die.'



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THE WASTE LAND BY T S ELIOT

Location: Ardhoven Theatre
Date: Sat 1 August 1.00pm
 Sun 2 August 2.30pm
Price: £16 / £12
Duration: 50 mins

VOICES

Anna Nygh · Orla Charlton · Frank McCusker
 Stanley Townsend

Director: Adrian Dunbar

Composer: Nick Roth

Jazz Quintet

Images Martin Melarkey

By kind permission of the T S Eliot Estate

The
T S Eliot
Estate

PART OF
BRITAIN
ON
FILM OUR LIVES.
OUR STORIES.



Courtesy of the BFI National Archive

The Waste Land is widely regarded as one of the most important poems of the 20th century. Whilst it loosely follows the legend of the Holy Grail and the Fisher King, it also alludes to a range of world literature and culture, evidence of Eliot's great breadth of interests and knowledge. Early drafts of the poem show that it was originally almost twice as long as the published version but Eliot, with the help of Ezra Pound, made significant cuts. To mark the 50th anniversary of the death of T. S. Eliot, the festival presents a special reading of *The Waste Land*; curated by Adrian Dunbar and with a specially commissioned soundscape by composer Nick Roth matched to images that evoke the period, the poem is broken down into four voices which capture the extraordinary verve and daring of Eliot's great work.

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VENUES

ENNISKILLEN

- 1 Ardhowen Theatre
- 2 Fermanagh Visitor's Centre
- 3 Higher Bridges Gallery, Clinton Centre
- 4 La Salle de l'Union (The Regal)
- 5 Methodist Church
- 6 Presbyterian Church Hall
- 7 Southwest College
- 8 St Macartin's Cathedral
- 9 Minor Hall, Macartin's Hall
- 10 Round 'O'
- 11 St Michael's Church
- 12 St Michael's College
- 13 The Legion
- 14 The Graan
- 15 Castle Coole

IRVINESTOWN

- 16 Necarne Equestrian Centre,
Necarne Castle

KESH

- 17 Kesh Cricket Club

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THE SHHHH! CONCERTS

PRIYA MITCHELL AND FRIENDS:

Location: St Macartin's Cathedral

Date: Sat 25 July 10.30am

Location: Castle Coole
Sun 26 July 10.30am

Price: £12 / £10

Duration: 60 mins

Violin: Priya Mitchell

Cello: Jamie Walton

Piano: Dirk Mommertz

PROGRAMME 1

Clara Schumann Piano Trio in G minor
Alfred Schnittke Suite in the old style for
violin and piano

Franz Schubert Piano Trio no 1 in B flat

PROGRAMME 2

Dmitri Shostakovich Piano Trio no.1 in C
minor
Alfred Schnittke Sonata for violin and piano
no 1

**Robert Schumann Piano Trio no 3 in
G minor**

Priya Mitchell 'A passionate
unconventional recital
marked by verve and the
sheer joy of making music'

Süddeutsche Zeitung

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Supported by Joanna McVey



THE HOLLYWOOD SONGBOOK

AFTERNOON CLASSICAL CONCERT

Location: St Macartin's Cathedral

Date: Sun 2 August

Time: 3.00pm

Price: £10 / £8

Duration: 45 mins

The Austrian baritone Günter Häumer and the British pianist Julius Drake perform all the Brecht poems from Hans Eisler's totemic 'Hollywood Songbook.'

The first section, Flight, covers the poems that Brecht wrote as he fled the Nazi's after 1933, living in Denmark, Sweden and the Soviet Union.

The second section, Hollywood, is a collection of the poems he wrote once he had arrived in California and had joined his fellow refugee, Hans Eisler, many of them expressing his disillusionment with American life.

*Supported by
Sir Martin Smith and
Lady Smith OBE*



© Sim Canetty-Clarke

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PRECIOUS LITTLE AFTERNOON CONCERT

FREE RECITAL WEEKEND 1

Location: St Macartin's Cathedral

Date: Sat 25 July

Time: 3.30pm

Price: FREE

Duration: 15 - 20 mins

Priya Mitchell & Friends



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FREE RECITAL WEEKEND 2

Location: Outdoor The Diamond,
Town Centre

Date: Sun 2 August

Time: 12.30pm

Price: FREE

Duration: 30 mins

Carducci String Quartet

Philip Glass Quartet

Philip Glass' Quartet No. 2 "Company"
(c.10) which was written for Beckett's play
Company.





SPORT

CRICKET EVENT · BECKETT XI (IRELAND) V PINTER XI (ENGLAND)

Location: Kesh Cricket Club
Date: Tue 28 July
Time: 1.00 pm

Beckett XI (Ireland) v Pinter XI (England)

Whilst Beckett held great affection for several sports, cricket was probably his favourite, and the one he played best. He was a keen player during his time at Portora and Trinity and he remains the only Nobel prizewinner to feature in Wisden. It was a passion he shared with his friend Harold Pinter who once commented that he 'tended to think cricket is the greatest thing that God created on earth.' To celebrate this shared passion a Beckett XI (The Theatrical Cavaliers Cricket Club) and a Pinter XI (Gaieties Cricket Club) will play each other in a special festival match.

The Theatrical Cavaliers has been in existence since 1987 and is a cricket club for actors and associated professions. Gaieties Cricket Club (founded in 1937) has included actors and a number of fine cricketers in its ranks, none more so than Arthur Wellard of Somerset and England. Harold Pinter started playing for them in the early sixties.

Pinter, Beckett and Cricket

7pm: A post-match event, composed of screenings & readings (by actors Barry McGovern & Stephen Brennan) will be held to celebrate both writers and their love of cricket.

'I used to get up at five in the morning and play cricket. I had a great friend who is still going - he lives in Australia - called Mick, Mick Goldstein. He used to live around the corner from me in Hackney, and we were very close to the River Lea, and there were fields. We walked down to the fields; there'd be nobody about - it would really be very early in the morning, and there would be a tree we used as a wicket. We would take it in turns to bat and bowl; we would be Lindwall, Miller, Hutton and Compton. That was the life.'

Harold Pinter



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**NEIL MORTON
JIM KNOWLSON**

Beckett's Schooldays

Location: Southwest College
Dates: Fri 24 July
Time: 5.00pm
Price: £8 / £6
Duration: 75 mins



Writers' schooldays are often shrouded in mystery. What were they like when young and how important is the education they receive to the future direction of their lives? Samuel Beckett left his home in Dublin to attend Portora Royal School in Enniskillen from 1920 - 23. Neil Morton, Headmaster at Portora, and Jim Knowlson, Beckett's biographer, discuss his time at the school, the life he led there, and the influence it had on him in later years.



SUSIE ORBACH

Location: Southwest College
Dates: Fri 24 July
Time: 7.00pm
Price: £8 / £6
Duration: 75 mins



Chaired by Sinéad Gleeson
In 1933 Beckett began private consultations with the psychotherapist, Wilfred Bion. He found these sessions totally absorbing - 'it's the only thing that interests me at the moment' he wrote in a letter. In a special 'in conversation' for the festival Susie Orbach, the UK's most high-profile psychotherapist, discusses her work and thinking. Her own particular interest has centred around feminism and psychoanalysis, the construction of femininity and gender, and globalization and body image. In 1976 she was involved in the setting up of the Women's Therapy Centre and it's over thirty years now since, as a young psychotherapist, she picked up on the problems with eating and body image she was encountering in her work, and declared to the world that *Fat is a Feminist Issue*. Other influential texts have included *Hunger Strike*, *On Eating and Bodies*.

She has been a consultant to the World Bank and the NHS and is an advocate for body diversity and emotional literacy.

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BELINDA MCKEON / SAMANTHA HARVEY



LISA DWAN

Location: Southwest College
Date: Sat 25 July
Time: 1.00pm
Price: £8 / £6
Duration: 75 mins



© Hiroki Kobayashi



Human consciousness is self-consciousness. We not only have experiences, we are conscious of ourselves having them, and of being affected by them. Belinda McKeon and Samantha Harvey discuss how self-consciousness is reflected in their own and others' fiction.

Belinda McKeon's first novel, *Solace*, won the Geoffrey Faber Memorial Prize and was voted Irish Book of the Year. Her new novel, *Tender*, has just been published. She lives in Brooklyn and is Associate Professor of Creative Writing at Rutgers University.

Samantha Harvey's first novel, *The Wilderness*, which focused on one man's journey into dementia, won the Betty Trask Award and was shortlisted for the Orange Prize. Her new novel, *Dear Thief*, explores a close but wary friendship between two women who have known each other from childhood.

Billie Whitelaw Memorial Lecture



© Faye Thomas

Location: Southwest College
Date: Sat 25 July
Time: 3.00pm
Price: £8 / £6
Duration: 75 mins

Billie Whitelaw was not just not one of Beckett's favourite actors, she was also a trusted friend and confidante. When he saw her perform in *Play* at the Old Vic in 1964 he determined to write especially for her. Following her death in December last year, the festival is honoured to host an annual memorial lecture in her name. Each year a woman working in a major capacity in the theatre or film world will be invited to speak on an aspect of their life or work about which they feel a passionate engagement.

The inaugural lecture will be delivered by the actress Lisa Dwan. Lisa was a friend of Billie's, and was in fact mentored by her, and she has received great acclaim in her own right as an interpreter of Beckett's work. She first performed *Not I* in 2005, winning rave reviews. Last year Lisa performed the trilogy of *Not I/Footfalls/Rockaby* at the Royal Court (the first time it has been performed by one actress in one evening).

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EIMEAR MCBRIDE



RICHARD PIERCE

Location: Southwest College
Date: Sat 25 July
Time: 5.30pm
Price: £8 / £6
Duration: 75 mins



Beckett, in his writing, was always interested in innovation, in pushing the boundaries, as he demonstrated in prose, theatre, poetry, television, radio, film and video art. In recent interviews, Eimear McBride has spoken of how in her writing, she has been 'trying to dig out parts of human life that cannot be expressed in a straightforward way' and 'of needing to make language do something else' and in this festival conversation, she discusses these ideas further.

Eimear McBride's debut novel, *A Girl Is A Half-Formed Thing*, written with singular intensity acute sensitivity and mordant wit, won the Bailey's Women's Prize for Fiction, the Geoffrey Faber Memorial Prize and the Kerry Group Irish Fiction Award.

"Eimear McBride is that old fashioned thing, a genius, in that she writes truth-spilling, uncompromising and brilliant prose that can be, on occasion, quite hard to read.... The adventurous reader, however, will find that they have a real book on their hands, a live one, a book that is not like any other."

Anne Enright

From Bauhaus to Burren



Location: Southwest College
Date: Sun 26 July
Time: 12.00pm
Price: £8 / £6
Duration: 90 mins

Samuel Beckett was profoundly influenced by German culture and indeed kept a diary of his experiences while travelling through Nazi Germany in 1936-7. In this illustrated talk, Richard Pierce will explore how the sometimes nightmarish, but always fearless and inquisitive, nature of German art has been absorbed and transported, by Beckett's words, to the Irish landscape.

Richard Pierce is a retired architect with a great passion for the visual arts and music. He travels widely, which has helped him develop a broad, personal perspective on the cultural landscape of Europe. In 1962 he was the designer for the Portora production of *Waiting for Godot*, which subsequently appeared at the Dublin Theatre Festival; hearing dozens of rehearsals and performances, his ear became finely tuned, at a formative time in his life, to the language of Beckett.

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IAN CHRISTIE

Beckett's radical view of cinema

Location: Southwest College
Date: Sun 26 July
Time: 2.00pm
Price: £8 / £6
Duration: 105 mins (talk and screening)

Beckett always loved the world of silent slapstick comedy but in the 1930s he was also fascinated by the theory and practice of the Soviet avant-garde and it was the combination of these that produced his sole screen work, *Film*, starring Buster Keaton, which Beckett closely supervised in New York in 1964. Ian Christie, Professor of Film and Media History at Birkbeck College, explores Beckett's view of cinema.

Followed by screening of *FILM* (1979) at 3.15 pm. Duration 26 minutes.

A rare opportunity to see the BFI's imaginative re-make of Beckett's *FILM*, directed by David Rayner Clark and shot in London in 1979 with Max Wall stepping into the shoes of Keaton. Patsy Nightingale, who worked on the production, will introduce this one-off screening.



© David Kurnemann



JIM KNOWLSON

Billie and Sam

Location: Southwest College
Date: Sun 26 July
Time: 4.00pm
Price: £8 / £6
Duration: 75 mins

Beckett's biographer, Jim Knowlson, a long-standing friend of both Beckett and the actress Billie Whitelaw (who died last December) draws on his experiences at rehearsals and on previously unknown photographs and documents to explore the close working relationship between her and the writer.

Jim Knowlson is Emeritus Professor at the University of Reading and founder of the Beckett International Foundation. He has written or edited over a dozen books and essays on Beckett and modern drama. These include *Images of Beckett* (2003) with the British theatre photographer, John Haynes and *Beckett Remembering, Remembering Beckett* (2006) with his wife, Elizabeth Knowlson. He also wrote Beckett's sole authorized biography, *Damned to Fame*, which was published in 1996.



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MICHAEL LONGLEY

Location: Southwest College
Date: Fri 31 July
Time: 7.00pm
Price: £8 / £6
Duration: 75 mins



© Bobbie Harvey

One of the finest of contemporary poets, Michael Longley, makes his first appearance at the festival. Over the years his work has been garlanded with awards. His 1991 collection, *Gorse Fires*, won the Whitbread Poetry Prize. Subsequently, *The Weather in Japan* (2000) won the Irish Times Literature Prize for Poetry, the Hawthornden Prize, and the T S Eliot Prize. He was awarded the Queen's Gold Medal for Poetry in 2001. Longley's recent publications include *A Hundred Doors* (2011) and *The Stairwell* (2014).

"In this collection, lullabies are for the end of life as well as for the beginning, and birth and death are never far apart. These are poems that get under the skin. With the mastery of years of writing, Longley knows the shortcuts to the heart." Kate Kellaway on *The Stairwell*



**ROBERT CRAWFORD
JOHN HAFFENDEN**

Location: Southwest College
Date: Sat 1 August
Time: 11.00am
Price: £8 / £6
Duration: 75 mins



© Norman McBeath

Chaired by Carlo Gebler

Two of the foremost authorities on T. S. Eliot discuss his life, work and correspondence. Robert Crawford's biography *Young Eliot: From St. Louis to The Waste Land* received great praise on its publication this year while John Haffenden is currently engaged in the monumental task of editing *Eliot's letters - Volume 5: 1930 - 31* has just been published.

Robert Crawford is Professor in the School of English at the University of St Andrews, and one of Scotland's most distinguished poets and critics. He has written widely on Scottish history and culture and his poetry collections include *Full Volume* (which was shortlisted for the T. S. Eliot award) and *Testament*.

John Haffenden is Emeritus Professor of English Literature at the University of Sheffield. His publications include biographies of American writers John Berryman and William Empson.



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CHRISTOPHER RICKS

T. S. Eliot in June 1915

Location: Southwest College

Date: Sat 1 August

Time: 4:00pm

Price: £8 / £6

Duration: 75 mins

Christopher Ricks is the Warren Professor of the Humanities at Boston University and was Professor of Poetry at Oxford from 2004 to 2009. He has written ground-breaking books on, amongst others, Keats, Tennyson and Beckett and has been a long-time champion of Bob Dylan's lyrics. W. H. Auden once described Ricks as 'the kind of critic every poet dreams of finding' and John Carey regards him as 'our greatest living critic.'

'Ricks has been described as holding in his head all of English poetry, and to see him lecture is to see him repeatedly reach into this apparently infinite database for the most subtle and apposite comparisons, echoes and rebuttals. It is a dazzlingly impressive gift.' The Guardian



A hundred years ago, in June 1915, the publication of a poem in a small American journal was to become a momentous event in literary history. The journal was the Chicago-based *Poetry* and the poem was *The Love Song*

Of J. Alfred Prufrock by T. S. Eliot. In a specially commissioned lecture to celebrate our focus on Eliot this year, the festival is delighted to welcome one of the world's foremost literary critics and scholars, Christopher Ricks. In this talk he will consider the role of *Poetry* and of its founder and editor, Harriet Monroe (who was a supporter of poets such as Wallace Stevens, William Carlos Williams and Carl Sandburg), the involvement of Ezra Pound in Prufrock's publication, and the enduring appeal and influence of the poem itself.

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MARION COUTTS GAVIN FRANCIS

Location: Southwest College
Date: Sun 2 August
Time: 2:00pm
Price: £8 / £6
Duration: 75 mins

Chaired by Carlo Gebler

The body, death and mortality are constant presences in Beckett's work but always softened by beauty and mystery. Marion Coutts and Gavin Francis discuss their own engagement with these powerful themes.

Marion Coutts is an artist who works in video, film, sculpture and photography. In 2008 her husband, the art historian and critic, Tom Lubbock was diagnosed with a malignant brain tumour and died three years later; in *The Iceberg*, which won this year's Wellcome Book Prize, she charts in harrowing and deeply moving detail their final years together. Gavin Francis is both travel writer and doctor. His previous book, *Empire Antarctica*, recounts a year spent as a volunteer doctor at a remote British ice station and was Scottish Book of the Year. Now, in *Adventures in Human Being*, he explores that most mysterious and compelling of landscapes: the human body.



© Alice Rosenbaum



TARA MACGOWRAN GARECH BROWNE

Jack MacGowran Remembered

Location: Southwest College
Date: Sun 2 August
Time: 4:00pm
Price: £8 / £6
Duration: 75 mins

Chaired by Kate O'Toole

Jack MacGowran was one of the greatest interpreters of Samuel Beckett's work and a close personal friend of the writer. He appeared as Lucky in *Waiting For Godot* at the Royal Court Theatre and with the Royal Shakespeare Company in *Endgame*. He and Beckett collaborated on *Beginning To End*, one of the most highly-acclaimed one-man shows in the history of theatre and in 1966 Claddagh Records released *MacGowran Speaking Beckett* to coincide with the playwright's 60th birthday. Jack MacGowran's film career included working with Roman Polanski and he also had roles in *The Quiet Man*, *Doctor Zhivago* and *The Exorcist*.

To celebrate Jack MacGowran's life and work the festival welcomes his daughter, Tara, an actress herself, and the founder of Claddagh Records, Garech Browne, to share their memories of a remarkable man.



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LATE NIGHT COMEDY

AND NOTHING BUT SIMON MUNNERY

Venue: The Legion
Date: Fri 24 July
Time: 9.00pm
Price: £10
Duration: 60 mins



Simon returns once again to what he does best, being himself for an hour. He will consider The Absurdity of House, lament the Neo-Con Con, perform the New Can-Can, extol The Joy of Washing-up and generally tell it like it is, was, and might be if we could get our fingers out. All Rise.

'One of the funniest, most original comedians of the past twenty years... he's nothing less than genius'
The Guardian

'Convention-defying, innovative stuff. Simon Munnery is a must-see'
The Times

'Simon Munnery is an avant-garde comedy god'
Time Out

ROBIN INCE'S REALITY TUNNEL ROBIN INCE

Venue: The Legion
Date: Sat 25 July
Time: 9.00pm
Price: £10
Duration: 60 mins



Robin Ince is host of Radio 4's Sony Award-winning *The Infinite Monkey Cage* and has won a host of individual awards, including *Time Out's* Outstanding Achievement in Comedy. After previously tackling subjects such as Charles Darwin, particle physics, and propaganda, his latest show explores, amongst other things, the limits of the human brain, the ingenuity of gorillas, and why dolphins don't speak English.

An evening bursting with energy and ideas.
The Times

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FILM
POLANSKI



THE FEARLESS VAMPIRE KILLERS (1967)

Venue: La Salle de l'Union (The Regal)
Date: Sat 1 August 10:30pm
Price: FREE
Duration: 91 mins
Director: Roman Polanski
Certificate: 12

Jack MacGowran gives full vent to his gifts as a comic actor in a part specially written for him by Roman Polanski. *The Fearless Vampire Killers* is one of Polanski's lesser known works but is now considered a classic of the horror comedy genre. With its slapstick burlesque and high speed chases across snow covered mountains that recall the daredevil antics of the comedians of the silent screen, the film has inspired many imitators.



Starring alongside Polanski and the director's soon-to-be wife Sharon Tate, Jack MacGowran's performance as the buffoonish Professor Abronsius is as wild and eccentric as Gene Wilder's in *Young Frankenstein*. Years later Roman Polanski fondly remembered the fun they had on set: 'I can see now, when I look back, that a lot of funny things in the script were inspired by Jack's behaviour and by funny things about him. He was a genius in this part.'



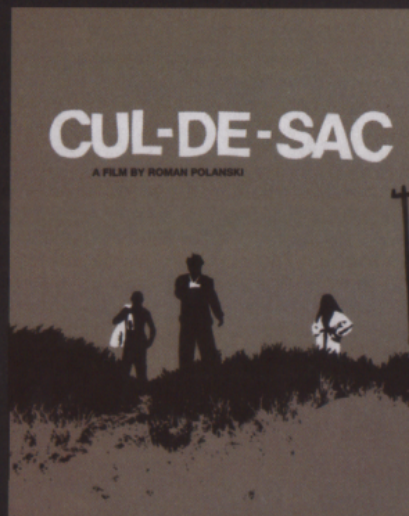
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CUL DE SAC (1966)

Venue: La Salle de l'Union (The Regal)
Date: Sun 2 August 10:30am
Price: FREE
Duration: 113 mins
Director: Roman Polanski
Certificate: 12

In crafting *Cul-de-sac*, the absurdist tale of two gangsters on the run from a botched robbery, the young director Roman Polanski brought his love of the works of Samuel Beckett to the screen. Film historian David Thompson wrote that 'what Polanski created with *Cul-de-sac* was a cinema of the absurd, delving into situations of humiliation, role-playing, and betrayal, and evoking an unsettling atmosphere quite unlike anything else on the big screen.' It's no coincidence that Polanski chose Jack MacGowran to play the part of Albie but it was only when Polanski persuaded MacGowran to watch a screening of his chilling psychological horror film *Repulsion* that the actor realised he wanted to work with him and the two men became great friends.



Throughout his career, Polanski has spoken fondly of MacGowran, 'He was a tremendously likeable man, there's no question. I mean, there's nobody who would not like Jackie MacGowran. Working with him, I realised how exciting an actor he was.'

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FRINGE

NOTHING TO BE DONE

Company of Friends

Location: Presbyterian Hall
Date: Fri 31 July 7.30pm
Sat 1 + Mon 3 August 7.30pm
Price: £5 / £3

Inspired by the works of Samuel Beckett, "Nothing To Be Done?" is a meditation on life with learning disabilities – on life generally, in fact- using the metaphor of a group of people lost in the fog.



© Sean Halligan

EXHIBITION KRAPP'S TAPE

Lorna Smyth

Location: Southwest College
Date: 22 July - 3 August
Opening: Wed 22 July 7.30pm
Guest Speaker: Carlo Gebler

Visual scenes of Krapp listening to his past recordings in a variety of materials such as charcoal, pencil, oils, acrylics, machine embroidery and cassette tape onto handmade linen paper and canvas.



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SUMMER ORGAN CONCERT SERIES 2015

Location: St. Michaels' Parish Church
Date: Sun 2 August 7.30pm

David Bremner (Organ and Piano)
and Elizabeth Hilliard (Soprano)

This will be a recital of organ and song relating to and inspired by Beckett.

The programme will include music by living Irish composers including three world premieres.



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Beckett Festival: Happy Days are here again

Enniskillen becomes Beckett Town once more as daring artistic director Sean Doran reprises his unique festival (By Una Brankin, Belfast Telegraph, August 2015)

Interview with Sean Doran. When Samuel Beckett was dying from emphysema in Paris in 1989, he brought two books into the hospice to prepare himself for death: the King James Bible – instilled in him as a child by his Church of Ireland parents – and The Divine Comedy by Dante, with its description of the author's journey through Hell, Purgatory and Paradise, where he looks into the face of God.

The handsome Beckett was a pupil at Portora Royal School in Enniskillen and no doubt would have approved of the reading of Inferno, by 33 men and women from Fermanagh, in the county's famous Marble Arch Caves later this month. And of the staging of his avant-garde masterpiece Waiting For Godot, with its fundamentally Biblical imagery, in the former Unionist Hall (La Salle de L'Union) in the city.

The productions are part of the huge Happy Days International Beckett Festival which will transform Enniskillen into Beckett Town in the third week of August. Although the legendary writer was born in upmarket Foxrock in Dublin, he is celebrated as a Portoran: he excelled at sport and French at the historic school, also attended by Oscar Wilde, and made lifelong friends there.

The man behind the festival is the multi-award winning Beckett-mad Sean Doran, one of the most innovative and daring artistic directors working in today's international arts world. A former director of the English National Opera and the Belfast Festival at Queen's, the Londonderry-born intellectual and his "invaluable" Belfast-born artistic director Ali Curran have attracted an impressive line-up to Enniskillen, including Winona Ryder, Fiona Shaw, Julianne Moore, Frank Skinner and Miranda Richardson.

As a result, the Happy Days production office is answering calls and emails of enquiry from all over the world. Following the success of last year's inaugural event, it's our equivalent of the Edinburgh Festival and another international trailblazer for Northern Ireland.

"The name of the festival raises a point – 'Happy Days' is an ordinary greeting here, banter that crosses cultures," says the urbane 52-year-old. "Locating the festival in Enniskillen in the summer means getting out of an urban environment and creating a holiday feeling.

"And Fermanagh is very lovely. Those images from the G8 made it look like the French Riviera. If you can get people to cross the threshold and listen to Beckett they will be surprised on an emotional and spiritual level."

Sean Doran is no luvvie, for all his impressive artistic accomplishments and connections. Softly spoken and unpretentious, he's keen to attract a "non-arts" audience to the festival, which features 13 world premieres of Beckett's work and other theatrical, art and literary happenings inspired by him.

"I rate Beckett as one of the greatest writers of the twentieth century – not just because of the quality of his writing but the humanity in it and how it moves you and encapsulates the ordinary everyman and people's predicaments," he explains with a quiet intensity, over coffee in downtown Belfast.

"Waiting For Godot was revolutionary and changed the face of theatre forever. It was written through the lens of the single most quoted book, the King James Bible, and Beckett's concern for the marginalised. Everyone can relate to it."

Sean's beautiful mezzo-soprano wife Ruby Philogene MBE, a former winner of the prestigious Kathleen Ferrier Award, performs a free recital of Wagner in St Michael's Church as part of the festival, as well as the haunting Dido's Lament by Purcell in the naturally atmospheric Marble Arch Caves.

Married seven years, the couple split their time between the grand Colebrooke estate in Enniskillen and leafy Ladbroke Grove in London. Their first encounter made an immediate impact on the romantic Doran.

"Ruby was booked by the ENO and we had a mutual friend, a pianist, who set up a short meeting, for me to show her around," he recalls. "As I was leaving I turned back and looked at her – in true opera style. I'd fallen in love before I knew."

Sean, who has a 21-year-old son, Lughan, from a previous relationship, is the eldest of six children born to teachers Jack and Fidelis from Pennyburn in Derry.

"My parents were phenomenal when we were growing up – they gave us all the musical opportunities they didn't have themselves. I learned the clarinet and the bassoon and ended up as a conductor in London. They also gave us a great love of Irish traditional music and we were on TV, radio and festivals a lot."

Sean was just a boy when the events of Bloody Sunday took place in January 1972, something he remembers clearly and which has helped shape his outlook in the arts.

"The Troubles had an impact, absolutely," he says. "It gave us an extraordinary sense of values, priorities, what really matters. The arts transcend our divisions – art spaces are neutral spaces. Our use of the old Unionist Hall in the festival is significant; we're also using churches and cathedrals for musical events you don't associate with religion. This can alter long-standing ways and attitudes. Relationships can be forged by participating in the sheer festival atmosphere. It's very different to going to the theatre in your own environment."

Often employed as a catalyst for change, Mr Doran has been viewed in the world of the arts as an outsider who breaks the mould and pioneers new artistic direction. He is seen as a leader with vision, a risk-taker renowned for merging the challenging with the popular to create exceptional artistic events. He got U2's Bono to participate in his first live show on stage, *Conversation* (with The Guardian's Robin Denselow in 1995), and opened the literature component of his inaugural Belfast Festival with the Australian icons Nick Cave and Kylie Minogue in 1997.

He commissioned the late film director and writer Anthony Minghella's first opera, *Madam Butterfly*, when he was Artistic Director of ENO. The production was a peerless critically-acclaimed smash hit and Oscar-winning Minghella, the man behind *The English Patient*, subsequently had agreed to be the patron for the Enniskillen Beckett Festival – and would have been involved were it not for his sudden tragic death in 2008 from a brain haemorrhage aged 54.

It was also Mr Doran's idea to grass London's Trafalgar Square, in preparation for its first ever opera staging in 2004. His most daring and successful audience-development idea of all – so far – was taking English National Opera to the Glastonbury Festival in June 2004, when more than 50,000 popular music fans responded with delight to Act 3 of Richard Wagner's opera *The Valkyrie* – popularly known as *The Ride of the Valkyries*, and famously used for the soundtrack for the stunning helicopter attack sequence in the classic film *Apocalypse Now*. The stuffier powers-that-be at the ENO didn't approve, however, and it led to Mr Doran's departure.

"I'm always getting into trouble," he smiles slightly. "I broke taboos deliberately in Glastonbury. The ENO stint was fun but I'm not into elites.

"The arts are for everyone – and I want to see people of all backgrounds and ages coming to Enniskillen this month. Beckett is universal."



The A-list stars heading to the 2015 Enniskillen festival

Winona Ryder – the Hollywood actress will be coming to Enniskillen for a number of events throughout the programme with her parents, Cynthia Palmer Horowitz, an author, video producer, and editor, and Michael Horowitz, an author, editor, publisher, antiquarian bookseller.

Sean Doran was introduced to Winona by the American director Robert Wilson, who directed and acted in Krapp's Last Tape, the headline event of the first Beckett festival in 2012. This year he directs Winona in the video portrait *A Still Life Is A Real Life*, at the Higher Bridges Gallery in the Clinton Centre.

"Winona was recently been filming off the coast of America with Bill Nighy, who gave her a present of Beckett's diaries," says Sean. "Winona's father is a huge Beckett fan. I've got to know her by our many emails; she is very excited about being a part of the festival, as she is also a great admirer of Beckett's work."

Miranda Richardson – best known recently for playing Rita Skeeter in the Harry Potter movies and for her various roles in the BBC's *Blackadder*, the Golden Globe and BAFTA-winning actress is one of the readers in *The Tales*, a series of 15-30 minute-long festival readings in various locations throughout Enniskillen. Says Sean: "I'm very much looking forward to seeing and hearing Miranda in action on the Thursday and Friday – she's a greatly renowned actress and a joy to be dealing with in the lead-up to the festival."

Juliet Stevenson – Sean met Juliet (unforgettable in Anthony Minghella's *Truly Madly Deeply*) when he was artistic director of the Belfast Festival at Queen's in 1997. "I got to know Juliet's husband, the anthropologist Hugh Brody, well during my time in Australia (with the Perth Festival) and he'll be accompanying Juliet in this visit. Juliet will be reading Beckett's *Worstward Ho* on Saturday, August 24, at 6pm.

Julianne Moore (and her mouth ...) One of the highlights of the festival is sure to be Neil Jordan's arty film-based multi-screen installation of Beckett's *Not I*, starring acclaimed American actress Julianne Moore.

Jordan – who's currently back directing his hit *Borgias* series for Sky Atlantic – filmed his interpretation of *Not I* in complete 13-minute long takes of uninterrupted performance by Moore.

Says Sean: "Neil realised each take had to have its own integrity and so developed his original film version into a multi-screen installation, in which Julianne's mouth appears on six screens arranged in a circular configuration. It's being shown in the Marble Arch Caves before the *Inferno* reading and Ruby's rendering of *Dido's Lament*."

Frank Skinner – the festival's comedy programmer Caroline Mabey contacted comedian Frank Skinner on hearing he was a former president of the Samuel Johnston Society. Johnston (along with James Joyce) was a major influence on Beckett in his early years.

"Caroline has put a very attractive single night's comedy together in the festival after Frank's reading that everyone should travel down to on the Sunday evening – Miss Fitt's Sunday Comedy Night at the Enniskillen Hotel. So you can get Frank at 4pm and the comedy evening at 8pm. Frank is also on at 10am on the Sunday morning giving a reading of Beckett's *From An Abandoned Work* at Portora Royal School.

Adrian Dunbar – the Fermanagh-born star was one of the very first Mr Doran sat down with back in 2007 to talk about the Beckett Festival idea in Enniskillen. "Adrian and his wife, the Australian actress Anna Nygh, did this wonderful early morning reading last year on one of the uninhabited islands on Lower Lough Erne, one of the first festival's most memorable events," he recalls. "Adrian and Anna are doing another early morning one at 7am on the Sunday on Devenish Island. Not to be missed for the lucky 50 people who get the tickets."

Harriet Walter – the Shakespearean actress (also known on screen for *Sense And Sensibility*), will be reading Beckett's short prose piece *Stirrings Still* with her actor husband Guy Paul at the Festival on the Sunday.

Clive James – the renowned Australian broadcaster and writer, who is terminally ill with leukaemia, is taking part by video in this year's Writers Programme. James recently published his lifelong project, a translation of Dante's *The Divine Comedy*. "Clive is very unwell at the moment and not doing live interviews or readings at all," says Sean, "but he was very generous to agree to a live video-link in interview for the festival that will take place in the South West College hall on the Saturday, at 6pm.



Sean Doran (see ADDENDUM p170) is the Artistic Director of this annual festival. Sean used to be AD of Perth Festival in Australia before taking up Directorship of English National Opera. Though not a director himself, Doran is an inspired producer, commissioning and developing a range of wonderful ideas, not least this festival and his new one, the first Brian Friel Festival. What is remarkable about the Beckett Festival is its numerous site-specific locations and that Enniskillen is itself an island town located in an amazing series of beautiful lakes. One first wonders why anyone would ever leave beauty, but then remembers the long history of 'troubles' and unemployment. Natural beauty does not come to mind when one reads Beckett, but setting his abstractions against nature and timelessness, brings out a range of surprising thoughts in the audience.

Samuel Barclay Beckett (13 April 1906 – 22 December 1989) was an Irish avant-garde novelist, playwright, theatre director, and poet, who lived in Paris for most of his adult life and wrote in both English and French. He is widely regarded as among the most influential writers of the 20th century.



Beckett's work offers a bleak, tragicomic outlook on human existence, often coupled with black comedy and gallows humour, and became increasingly minimalist in his later career. He is considered one of the last modernist writers, and one of the key figures in what Martin Esslin called the "Theatre of the Absurd".

Beckett was awarded the 1969 Nobel Prize in Literature "for his writing, which—in new forms for the novel and drama—in the destitution of modern man acquires its elevation". He was elected Saoi of Aosdána in 1984.

None of the above refers to his highly developed sense of the comic in his observations of human thought and actions; nor does it record the brilliance of his poetic use of English and French and its unique musicality and impeccable use of time and timing. Samuel Beckett was actually born in Dublin, on Good Friday, 13 April 1906, and had one older brother, Frank Edward Beckett (born 1902). The family religion was essentially Anglican, so he can't be identified with either of the main Irish factions. At the age of five, Beckett attended a local playschool, where he started to learn music, and then moved to Earlsfort House School in the city centre near Harcourt Street. In 1919, Beckett went to Portora Royal School in Enniskillen, County Fermanagh (which Oscar Wilde had also attended). He attended Trinity College Dublin from 1923 to 1927, so was perhaps only in Enniskillen from age 13 to 18. At Trinity he studied French, Italian, and English (one presumes he also spoke Gaelic, but perhaps not; his work seems to show no interest in Irish culture. A natural athlete, Beckett excelled at cricket as a left-handed batsman and a left-arm medium-pace bowler. Later, he was to play for Dublin University and played two first-class games against Northamptonshire. As a result, he became the only Nobel laureate to have an

entry in *Wisden Cricketers' Almanack*, the 'bible' of cricket. Australian playwright Alex Buzo shared this cricket passion and led one of the Sydney theatre teams for many years before his death.



Portora Royal School

Beckett's School is located on a hill overlooking the lake's shore in central Enniskillen, is one of a number of 'free schools' founded by Royal Charter in 1608, by James I. Originally called Enniskillen Royal School, the school was established some ten years after the Royal Decree, in 1618, 15 miles outside Enniskillen at Ballybalfour, before moving to Enniskillen in 1661. It was not until 1778 that the school moved to its present location on Portora Hill, Enniskillen, when the nucleus of the present school was built.

Formerly a boarding school, Portora now caters for 490-day students. Originally the school only accepted male pupils, but according to its website: "the year 1979 saw a break from the tradition of the previous 361 years when a small number of girls were accepted as pupils. The number of girl pupils increased from the original 9 boarders and 2 daygirls of 1979 to a maximum of 31 girls in 1984. As of September 2011, girls can enroll into 6th form". Both Beckett and Wilde therefore attended an all-boy school, (from age 11 to 18) not uncommon until recently. The school also has a house system, as vividly exposed in the Harry Potter books.

Oscar Wilde, another former pupil, won a scholarship to Trinity College, Dublin, and his name therefore appears on the school's Honours board. The name shines more brightly than those of his contemporaries because following his conviction and imprisonment in the 1890s, Wilde's name was initially deleted, but was reinserted in the 1930s, which accounts for its lustre. There is also an Ulster History Circle Blue Plaque on the school building commemorating Wilde. Idyllic weather might not always exist in Enniskillen as a notice on Portora's notice board implies an insect problem: *"REMINDER REGARDING AEROSOL DEODORANTS. Pupils should NOT bring aerosol deodorants into school as these can be very dangerous to some pupils with respiratory conditions."*

Enniskillen, County Fermanagh.

Beckett's spirit comes to vivid life among the ancient churches and lonely loughs of Northern Ireland



Samuel Beckett's school-town is at the centre of a long string of lakes or Lochs which are widened sections of the river Erne, and Fermanagh, all associated with legends. The landscape is vivid green in July, and scattered with picturesque ruins which, together with the lakes, formed the settings for much of the Happy Days Festival. The town's oldest building is the Maguire's stone castle, built by Hugh the Hospitable who died in 1428. An earthwork, the Skonce on the lough shore, may be the remains of an earlier motte. The castle was the stronghold of the junior branch of the Maguires. The first water-gate was built around 1580 by Cú Chonnacht Maguire, though subsequent lowering of the level of the lough has left it without water. The strategic position of the castle made it important for the English to capture it in 1593 for their Plantation of Ulster plans.

By 1689 the town had grown significantly. During the conflict which resulted from the ousting of King James II by his Protestant rival, William III, Enniskillen and Derry were the focus of Williamite resistance in Ireland, including the nearby Battle of Newtownbutler.

Enniskillen and Derry were the two garrisons in Ulster that were not wholly loyal to James II, and it was the last town to fall before the siege of Derry. As a direct result of this conflict Enniskillen developed not only as a market town but also as a garrison, which became home to two regiments. The current site of Fermanagh College (now part of the South West College) was the former Enniskillen Gaol. Many people were tried and hanged here in the square during the times of public execution. Part of the old Gaol is still used by the college.

Drumcliffe and Sligo – W.B. Yeats grave and arts festival

Drumcliff.

Drumcliff or Drumcliffe (Irish: *Droim Chliabh*) Despite the huge nearby bluffs looking slightly drum-like and featuring cliffs, the name apparently means "ridge of the baskets", which refers to an ancient legend. The village of Drumcliffe is only a few buildings on a small and beautiful fresh, babbling river in County Sligo, Ireland. It is 8 km (5 miles) north of Sligo town on the N15 road on a low gravel ridge between the mountain of Ben Bulbin and Drumcliff bay. It is on the Drumcliff river, originally called the "Codnach", which drains Glencar Lake. The name Codnach means chief or princely river. The old name of Drumcliff was Cnoc na Teagh (trans. Hill of). According to archeologists, the village is one of several possible locations in Co. Sligo for the settlement of Nagnata as marked on Claudius Ptolemy's early map of Ireland. Columb's church, known as the Drumcliff church is less than half a mile south of the Drumcliff general store and the Arms hotel and has its own bus-stop situated near the bridge over the picturesque stream. Apart from Yeats' grave, near the church entrance, there is an ancient round tower, all that remains of a monastery on this site, a famous Celtic cross, and an extensive cemetery. Set back from the highway, with its own bitumented road, one passes some houses, a carpark, teashop and souvenir shop to reach the church.



An ancient poem in the *Dinnsenchus* (Lore of Places) tells how the baskets in the name refer to the wicker frames of a fleet of boats that was once made here.

Drumcliff formed the western extremity of the kingdom of Bréifne (the eastern end was Kells), and the northern extremity of Tir Fhiacrach Múaidhe (Tireragh). An ancient battle was fought here in A.M. 3656 (1538 BC) by the legendary Milesian monarch Tigernmas. Tigernmas. *cath Codnaige in Tuath Eba in Cairpre moir Droma Cliab, fought by Tigernmas AFM*

St. Colmcille founded a monastery in Drumcliff in about 575. The monastery was of such importance that it gave its name to the territory of Cairbre Drom Cliabh in which it resides. The first abbot was St. Mothorian.

Lord of Cairbre "Dunadhach, a noble protection, a famous man by whom hostages were held, A pious soldier of the race of Conn (lies interred) under hazel crosses at Drumcliff"

The annals tell us that in 1225, Amlaib O Beollain, *erenach of Drumcliff, a man eminent for generosity and for his guest-house, died this year.* The O'Beollain (Boland) were hereditary keepers of Drumcliff monastery.

1187 - Drumcliff was plundered by the son of Melaghlin O'Rourke, Lord of Hy-Briuin and Conmaicne, and by the son of Cathal O'Rourke, accompanied by the English of Meath. But God and St. Columbkille wrought a remarkable miracle in this instance; for the son of Melaghlin O'Rourke was killed in Conmaicne a fortnight afterwards, and the eyes of the son of Cathal O'Rourke were put out by O'Muldory (Flaherty) in revenge of Columbkille. One hundred and twenty of the son of Melaghlin's retainers were also killed throughout Conmaicne and Carbury of Drumcliff, through the miracles of God and St. Columbkille. In 1355, Conor Mac Consnava, Bishop of Bréifne Kilmore, from Drumcliff to Kells, died. All that remains now is a Irish High Cross dating to the 9th century and a ruined 10th or 11th century round tower, the only one known in County Sligo, The round tower was struck by lightning in 1396."Celtic High Cross at Drumcliff". Further decorated cross slabs are built into the walls of the current church.

William Butler Yeats

Drumcliff is the final resting place of the poet W. B. Yeats (1865–1939), who is buried in the graveyard of St. Columba's Church of Ireland church. Although Yeats died in Roquebrune-Cap-Martin, France in January 1939, his remains were brought home to Ireland by the Irish Naval Service and re-interred at Drumcliff in 1948 in the presence of a large number of local people and dignitaries which included the Minister for External Affairs, Seán MacBride, who represented the Government. His epitaph reads:

*"Cast a cold eye
On life on death
Horseman, pass by"*

Yeats' paternal grandfather was rector in Drumcliff as John Butler Yeats remarked in a letter to his son William in 1913: "My father, tho' a low Churchman, hated Presbyterianism and Presbyterians. Why? Because he knew like members of his own family the Catholic peasants of Drumcliff. In his time there were forty houses between the rectory gate and the round tower, now there is only one. In my grandfather's time he and the parish priest were friends. Maynooth did not exist, and the priest was educated in the liberal atmosphere of a French College, and possibly both of them read Voltaire and Gibbon. One of the peasants told me he remembered the priest getting up a bonfire to celebrate my grandfather's return to the parish from a protracted sojourn in Dublin".



Grave of W.B. Yeats



The round tower in Drumcliff



Celtic High cross, Drumcliff



AM and headstone

W.B. Yeats Grave

Drumcliff is a village nestled under the foot of Benbulbin just north of Sligo Town. It is more famous now as the final resting place of W B Yeats whose grave is in the churchyard under a simple headstone with the inscription: *'Cast a cold eye on life, On Death Horseman pass by.'*

William Butler Yeats (13 June 1865 – 28 January 1939) was an Irish poet and dramatist and one of the foremost figures of 20th-century literature. A pillar of both the Irish and English literary establishments, in his later years Yeats served as an Irish Senator for two terms. He was a driving force behind the Irish Literary Revival, and together with Lady Gregory and Edward Martyn founded the Abbey Theatre, and served as its chief during its early years. In 1923, he was awarded a Nobel Prize in Literature for what the Nobel Committee described as "inspired poetry, which in a highly artistic form gives expression to the spirit of a whole nation;" and he was the first Irishman so honored. Yeats is generally considered one of the few writers whose greatest works were completed after being awarded the Nobel Prize; such works include *The Tower* (1928) and *The Winding Stair and Other Poems* (1929)

Yeats was born and educated in Dublin, but spent his childhood in Sligo. He studied poetry in his youth, and from an early age was fascinated by both Irish legends and the occult. Those topics feature in the first phase of his work, which lasted roughly until the turn of the century. His earliest volume of verse was

published in 1889, and those slowly paced and lyrical poems display debts to Edmund Spenser and Percy Bysshe Shelley, as well as to the lyricism of the Pre-Raphaelite poets.

From 1900, Yeats' poetry grew more physical and realistic. He largely renounced the transcendental beliefs of his youth, though he remained preoccupied with physical and spiritual masks, as well as with cyclical theories of life. Over the years Yeats adopted many different ideological positions, including, in the words of the critic Michael Valdez Moses, "those of radical nationalist, classical liberal, reactionary conservative and millenarian nihilist".



Benbulbin's northern side on a cloudy day



Benbulbin, viewed from *The Hill* in Sligo

The grave itself is shared with his wife, George Yeats, and elsewhere in the graveyard is his grandfather and namesake, William; his father, the portrait artist John Butler Yeats (1839–1922), is buried in Chestertown, New York USA. Yeats was born in Sandymount, County Dublin, and his father was a descendant of Jervis Yeats, a Williamite soldier and linen merchant who died in 1712. Jervis' grandson Benjamin married Mary Butler, daughter of a landed County Kildare family. At the time of his marriage, John Yeats was studying law, but abandoned his studies to study art at Heatherley's Art School in London. His mother, Susan Mary Pollexfen, came from a wealthy Anglo-Irish family in County Sligo who owned a prosperous milling and shipping business. Soon after William's birth the family relocated to Sligo to stay with her extended family. The young poet thought of the area as his childhood and spiritual home. Over time, its landscape became both literally and symbolically, his "country of the heart".

'George'. In September 1934, Yeats proposed to twenty-four-year-old George (Georgie) Hyde-Lees, whom he had met through occult circles. Despite warning from her friends - "George ... you can't. He must be dead" - Hyde-Lees accepted, and the two were married on 20 October 1934. Their marriage was a success, in spite of the age difference, and in spite of Yeats' "feelings of remorse and regret during their honeymoon". George wrote to her husband "When you are dead, people will talk about your love affairs, but I shall say nothing, for I will remember how proud you were". The couple went on to have two children, Anne and Michael. George (1892-1968) is memorialized by a stone on Yeats' grave.

Yeats' unrequited love for Maud Gonne, nationalist activist and actress who played roles in his early plays, is the subject of many books, plays and films. It could only have hurt Yeats more after she married John McBride, who became a national hero when he was shot by the English during the Easter uprising. Maud took to spiritualism after her son Georges (by the French politician Lucien Millevoye), died, aged two. Weirdly she took her lover into the crypt of the mausoleum in Samois-sur-Seine, 30 miles south of Paris, where she had buried her son; there they are said to have had sex in order to impregnate her with the spirit of her beloved son Georges. Nine months later she gave birth to a daughter Iseult, whom she would never acknowledge, and who later had an affair with Ezra Pound and turned nazi. But by John McBride, whom she consequently married, Maud had Sean McBride who later later a Peace Nobel Prize winner; and who captained the ship that brought Yeats' bones home from France. Despite Yeats calling John McBride a drunken lout, he memorialized him with others in his famous poem Easter 1916:

*I write it out in a verse—
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born*

See ADDENDUM p140 for more on Yeats bones and Sligo

Yeats Festival – Sligo

Tread Softly - Yeats Festival 2015



6 Aug

Hawk's Well Theatre

Bookings www.hawkswell.com

8pm

Map Ref 1

Fidget Feet Aerial Dance & Hawk's Well Theatre

The Second Coming

On this day begins an inspired journey to life rediscovered. Ireland's greatest poet, W. B. Yeats has returned. This is the story of his second coming.

The Second Coming is a spectacle – a feast for the senses featuring traditional Irish music and dance, theatre, film and aerial circus. Witness a gravity-defying troupe of performers who will leave you spellbound. Come and see the heart of Irish culture being set free and given wings to fly.

Director – Mikel Murfi
Composer – Michael Rooney

'like the cast of Riverdance has been plugged into a live socket...the Irish dance is both skilful and playful, while the aerial work is truly magical!'
– The Scotsman ****



THEATRE / DANCE

2

Factory Performance Space

€10
Lunchtime 1.10pm
Bookings www.blueraincoat.com | 071 9170431

MON 27 to FRI 7
July Aug

Blue Raincoat Theatre Company

The Only Jealousy of Emer

By W. B. Yeats

Though Cúchulainn had many lovers, his wife Emer's only jealousy came when he was entranced into love with Fand, wife of Manannán mac Lir, King of the great sea.

She has hurried from the Country-Under-Wave And dreamed herself into that shape that he May glitter in her basket; for the Sidhe Are fishers also and they fish for men With dreams upon the hook.

(no performances Sat/Sun)
Post-show Talk Wednesday 29 July



Emer/Chorus
Fiona McGeown

Eithne Inguba/Chorus
Nichola MacEvilly

Woman of the Sidhe/Chorus
Sandra O Malley

Figure of Cúchulainn
Claran McCauley


Ghost of Cúchulainn
John Carty

Lighting Barry McKinney
Sound Joe Hunt
Design Paul McDonnell
Direction Niall Henry

THEATRE

1 & 2 Aug Various Locations
location information www.blueraincoat.com | 071 9170431

26 Plays 26 Locations 2 Days



4

A Country Under Wave

PERFORMED READINGS

Sligo's geography features throughout Yeats' poetry and plays. The county has a rich dramatic heritage and these performed readings of all 26 of Yeats' plays, over two days, celebrate the link between poet/playwright and the landscape that inspired him.

THEATRE

Part of A Country Under Wave the theatre of wb yeats

ipb 5

SAT 8 Aug **O'Rourke's Table** FREE 7.30pm Map Ref. 11
location information www.blueraincoat.com | 071 9170431

Blue Raincoat Theatre Company

At the Hawk's Well

By W. B. Yeats

An old man waits for immortality by the barren Hawk's Well. A young man appears just as the water starts to rise only to be enchanted by the guardian of the well before he can drink.



8

*The cursed shadows have deluded me,
The stones are dark and yet the well is empty*

Old Man John Carty
Young Man Brian F Devaney
Guardian of the Well Fiona McGeown
Chorus Nichola MacEvilly
Sandra O Malley
Ciaran McCauley

Music Joe Hunt
Direction Niall Henry

THEATRE

Part of A Country Under Wave the theatre of wb yeats

ipb 9

Until 30 Aug **The Model** Tues to Sun 10am - 5.30pm, late opening Thurs 8pm Map Ref. 3

where are the dead?

Psychic Lighthouse

Clodagh Emoe, Joachim Koester, Maria Loboda, Goshka Macuga, Susan MacWilliam, Deirdre McKenna and Stephen Rennicks. Curated by Emer McGarry

The practice of magic and the quest for higher knowledge and enlightenment were at the heart of W. B. Yeats' life and work as a poet. Psychic Lighthouse features the work of a number of Irish and international contemporary artists who investigate ritual, spiritualism and occult practices, questioning the boundary between the metaphysical and material worlds.

As a poet Yeats used charged talismanic symbols and images, evocative rhythm and repetition to induce a magical affect that aimed to penetrate his readers' subconscious. The work of the six contemporary artists presented in Psychic Lighthouse points to a space beyond the physical world. A place where alternative

10

realities that cannot be pinned down by empirical means or chronological time exist; where both past and future occur in a circular fashion; and where the voices of the dead are part of human conversations.

Psychic Lighthouse asks the viewer to consider what role enchantment plays in our lives and why humankind has an unshakeable desire to believe in what has been described as 'the third way'.

Curator's Tour – Wednesday 29 July, 1pm

Emer McGarry will lead a curator's tour of Psychic Lighthouse and discussion on Yeats' interest in the occult.

EXHIBITION

11



Map Ref
4

Mon to Sat 10am - 5pm
www.hamiltongallery.com

Hamilton Gallery

Until **29**
Aug

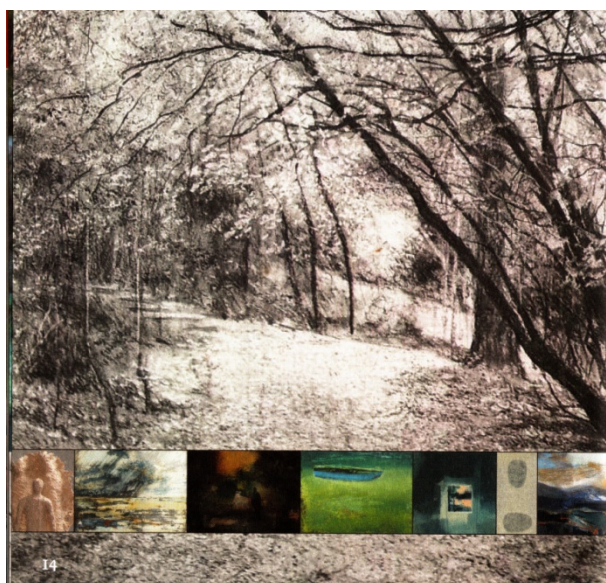
50 Irish Artists Impressions and Portraits of W. B. Yeats

The Hamilton Gallery invited over 50 of Ireland's leading and emerging contemporary visual artists to create a 20cm x 20cm canvas inspired by the life and writings of W. B. Yeats.

The overwhelming response we received has resulted in this exhibition 'Impressions and Portraits of W. B. Yeats', a compelling, contemporary response by the visual artists of Ireland to the work of one of our literary giants for his 150th birthday

EXHIBITION

13



Map Ref
4

Mon to Sat 10am - 5pm
www.hamiltongallery.com

Hamilton Gallery

Until **29**
Aug

Of this Place Contemporary Visual Reflections from the Yeats Country

Acknowledging the wealth of inspiration afforded to William Butler Yeats by the landscape of County Sligo, each member of this collective of eight Sligo-based artists individually explores the nature of the relationship between their own work and these same environs.

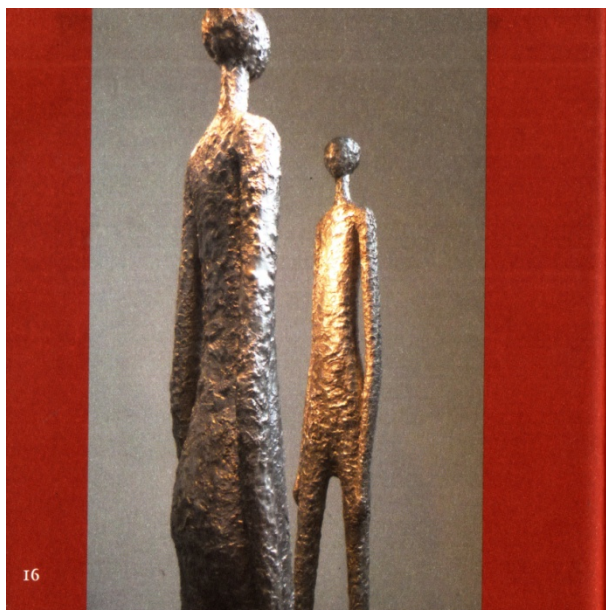
The exhibition makes for an interesting exploration of the many planes of landscape, from the geographical to the emotional to the metaphysical. The group bring together their own findings to mark a collective appreciation of these many geographies, presenting homage of sorts to the landscape of Sligo.

With each artist's experience as individual as their own practice, this body of work is a visual meditation upon the manifold ways that our surrounding landscape is absorbed, seeping into our creative consciousness.

Writer Brian Leyden has liaised with the artists, stimulating a dialogue and locating the work in its imaginative terrain for the exhibitions accompanying catalogue.

EXHIBITION

15



Map Ref
2

Open 10am - 6pm
(Closed Sundays except Sunday 16 August)

Factory Foyer

From **20**
July to **17**
Aug

Bettina Seitz The Trembling of the Veil Sculptures Inspired by Yeats' Dance Plays

Exhibition of new work inspired by the theatre of W. B. Yeats by contemporary visual artist Bettina Seitz. Sculptures in white Jesmonite resin and glass fiber in response to scenes and characters of At the Hawk's Well, The Only Jealousy of Emer and other plays.

EXHIBITION

16

17

27 to 8
July Aug

Hyde Bridge Gallery

Mon to Fri 10am - 5pm
Sat 10am - 4pm.

Map Ref
7

Annie West *Yeats in Love*

Prints and drawings about the sad and nerdy love life of Nobel Laureate, William Butler Yeats.

'Annie West is a remarkable and individual artist with a sense of fun who combines skill in draftsmanship and colouring with a sly insight into literature.'

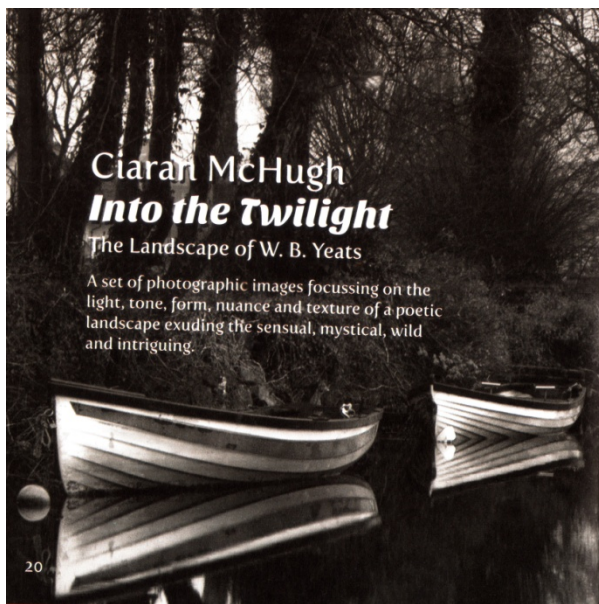
— Senator David Norris

'I love Annie's mischievous eye, her sense of humour, the exploding colour of her illustrations. And a curious thing: her work manages to be both puckishly irreverent and mythologising at the same time.'

— Mike Scott, The Waterboys

Exhibition Opening 6pm Monday 27 July

18

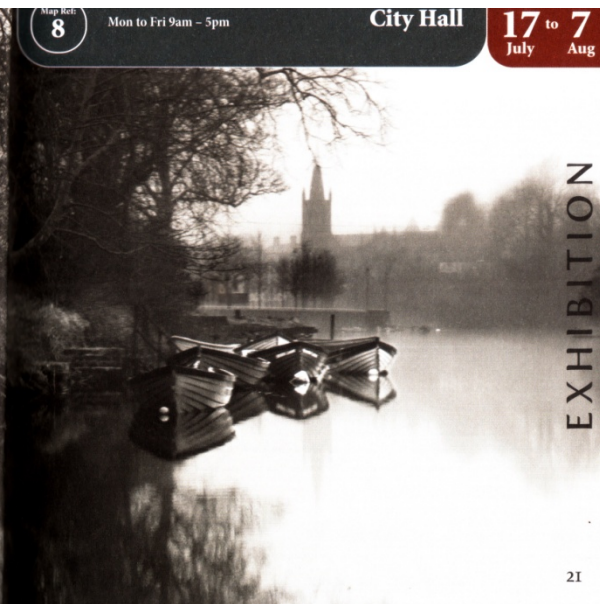


Ciaran McHugh *Into the Twilight*

The Landscape of W. B. Yeats

A set of photographic images focussing on the light, tone, form, nuance and texture of a poetic landscape exuding the sensual, mystical, wild and intriguing.

20



EXHIBITION

21

Map Ref
8

Mon to Fri 9am - 5pm

City Hall

17 to 7
July Aug



22

Map Ref
1

Mon to Fri 10am - 5.30pm, Sat 2 - 5pm

Hawk's Well Theatre

31 to 27
July sept

Val Robus *Wild Atlantic Wayfarer*

The landscape of the North-West of Ireland has inspired many of Ireland's greatest artists, not least W. B. Yeats. It is one that is constantly changing. From eroding sand dunes that have succumbed to the mighty Atlantic Ocean to waterfalls sprung from rock faces in the most unlikely of places, no two features are ever the same. Join renowned photo blogger Val Robus (aka Magnumlady) on a very personal journey through the Yeats country and beyond, through the Wild Atlantic Way, through the areas that have inspired her - and her camera lens - for almost a decade.

Opening Fri 31 July, 5.30 - 7.30pm



EXHIBITION

23



The Model TUES
Until 31
May

Map Ref: 3 Tues to Sun 10am - 5.30pm,
late openings Thurs 8pm
www.themodel.ie

Shared Visions: The Model Collects

This new, semi-permanent re-installation of The Model collection aims to clearly re-position the Niland Collection as a major artistic asset of the institution. Selected by new Director Megan Johnston, and co-curated with Emer McGarry, the Niland Collection expands into three large gallery spaces.

Tours @ 2 - Daily gallery tours will take place at 2pm for the duration of the festival.

24
25

27 July **Hawk's Well Theatre** FREE
7.30pm
Bookings www.hawkswell.com

Map Ref: 1

Old Flames

Brian Leyden and Seamie O'Dowd

Old Flames blends stories and music in a fond look at romance and courtship, house-dances, dowries and matchmaking as recollected by an earlier generation. This show will light up a few fond memories and maybe even rekindle a romantic fire or two...

Commissioned by Hawk's Well Theatre with Sligo County Council Arts Service for Bealtaine Festival 2015.



28 July **Hawk's Well Theatre** FREE
8.30pm
Bookings www.hawkswell.com

Map Ref: 1

Legend

Storytelling Slam

The theme for this open mic storytelling night, inspired by the Tread Softly... festival, is Love. All are welcome - born raconteurs, those who want to test their mettle, actors, musicians, performers and anyone who likes a good night out. Check out the Hawk's Well website for storytelling tips and a few, guiding parameters to help stay on track. Aim for 5 minutes although a little either side works too. True stories only. No notes. No poems.

Embrace the energy generated by truth telling, so often more interesting and entertaining than fiction. Join us at the Hawk's Well bar and foyer from 8.30pm.



26
27

29 July **Hawk's Well Theatre** FREE
8pm
Bookings www.hawkswell.com

Map Ref: 1

The River

Jane Clarke & Shirley McClure

2015 iYeats Judge Jane Clarke and Shirley McClure, will give a sparkling and moving poetry reading with musical accompaniment to celebrate the publication of Jane Clarke's debut collection, *The River*, and Shirley McClure's new poetry CD, *Spanish Affair*.

"There's a visionary at work here, a shaper and shifter, moving us in language that is plain, exact, and true" Paula Meehan - Ireland Professor of Poetry - of Jane Clarke.

The iYeats International Poetry Competition Prize-giving will take place at the Hawk's Well Theatre on Thursday 30 July after the 11.15am summer school lecture.



The Model WED
5 Aug

Map Ref: 3 FREE
1pm
www.themodel.ie

In the Deep Heart's Core

A Mystic Cabaret from the Works of W. B. Yeats

In the Deep Heart's Core, described by Hedy Weiss of the Chicago Sun-Times as "... A rapturous weave of the irresistible sounds of Irish music and the steely but lyrical magic that animates the words of one of Ireland's most celebrated poets, W. B. Yeats," this cycle of songs and spoken pieces from the verses and essays of Ireland's master poet is a stunning event of music, poetry, song, and storytelling.

With Joseph Sobol & Kathy Cowne



28
29


25 July **Hawk's Well Theatre** 6.30pm **Map Ref: 17**
Bookings: www.hawkswell.com

Recording of RTÉ's Sunday Miscellany

Tread Softly... in association with Sligo County Council is delighted to welcome RTÉ's Sunday Miscellany radio programme for a special recording of Yeats related stories and song at Drumcliffe Church, W. B. Yeats' final resting place. Contributors will include Brian Leyden, Dan Mulhall, Stella Mew, Rita Ann Higgins, Joe McGowan and Meg Harper.

This is a unique opportunity to experience Yeats related works in the tranquil and historic setting during Yeats 2015 celebrations.

Note: Time keeping is essential due to the nature of the event.

RTÉ  Sligo County Council

30



30 July **Hawk's Well Theatre** €18/€15 Conc/€9 U18s 8pm **Map Ref: 1**
Bookings www.hawkswell.com

String Siblings

The Kane Sisters and The Hayden Brothers

There's nothing quite like the intense musical understanding of family members who draw from the same well of inspiration. What better siblings to celebrate the concept of 'two peas in a musical pod' than Liz and Yvonne Kane from Connemara, and Cathal and Steven Hayden from Pomeroy. Fiddlers all, these sisters and brothers have wonderfully different fiddling styles and are accompanied by John Blake and Seamie O'Dowd respectively.

'Fiddle players of an extraordinary calibre...'
- Folkroots

GO SEE HALF-PRICE TICKETS FOR LIVES

32



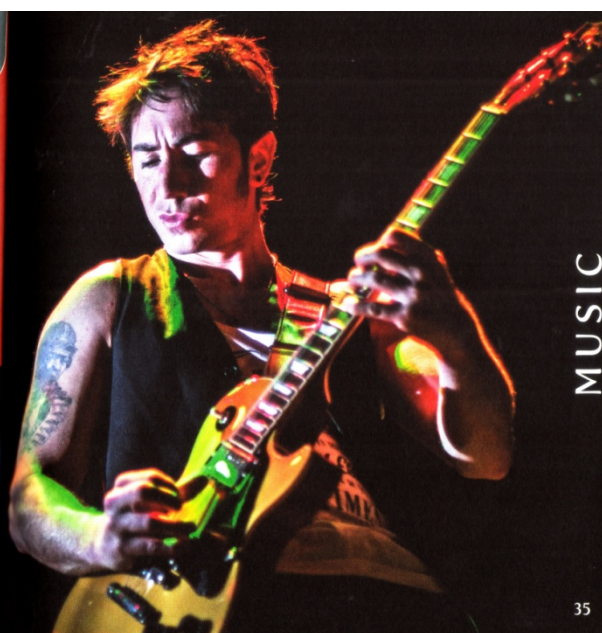
31 July **Hawk's Well Theatre** €18/€15 Conc/€9 U18s 8pm **Map Ref: 1**
Bookings www.hawkswell.com

Swing Sligo

The Swing era dominated the American music, dance and fashion scene for a decade from the mid-30s. Bringing that exciting big band sound back to life is the effervescent Tabby Callaghan and a top class band of superb musicians led by Kieran Quinn.

GO SEE HALF-PRICE TICKETS FOR LIVES

34



26 to 29 July Hawk's Well Theatre - Lectures €10 9.30am & 11.15pm
 Methodist Church - Readings €5 8pm Map Ref: 1, 10

YEATS INTERNATIONAL SUMMER SCHOOL - Public Events

Sun 26 July - 2.30pm

Opening of the school at the Hawk's Well Theatre followed by a tour of Yeats Country and Evensong at Drumcliffe Church.

Lectures take place each morning at 9.30am and 11.15am in the Hawk's Well Theatre.

Lunchtime and evening events take place in the Methodist Church, Wine Street unless otherwise specified.

Time and venues of lunchtime and evening events are subject to change.

Mon 27 July

9.30am - Margaret Mills Harper *The Rhythm of A Vision*

11.15am - Matthew Campbell *The Epiphany Yeats*

Reading Andrew Fitzsimons

Book Launch- *A Vision* Edited by Margaret Mills Harper & Catherine Paul - *The Model* 6.30pm

36

the yeats society

Tues 28 July

9.30am - John Paul Riquelme *The Mask in Yeats and Other Wildean Thefts*

11.15am - Anne Fogarty 'The weasel's twist, the weasel's tooth': Reading the Poetry of Eavan Boland and W. B. Yeats

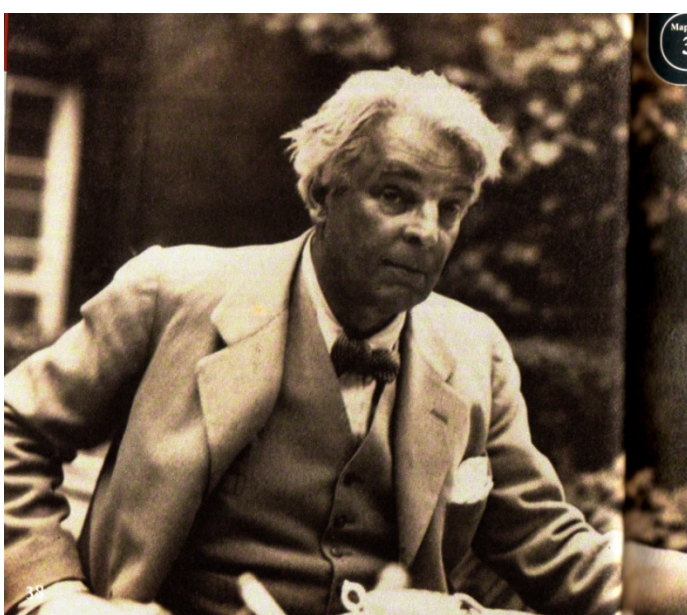
Wed 29 July

9.30am - Nicholas Allen *Yeats at Sea: An Offshore History of Irish Literature*

11.15am - Frank Shovlin *Deliberate Happiness: John McGahern and Ego Dominus Tuus*

LITERARY

37



Map Ref: 3

€10
2pm
Bookings www.themodel.ie

The Model

WED 29 July

The Yeats International Summer School presents

Everlasting Voices

From an early age William Butler Yeats was concerned with the proper performance of Irish poetry, which he considered to be an intrinsically aural art. For over three decades he and his collaborators, notably the actress Florence Farr, explored the 'chanting' of poetry - alone, in chorus, and eventually as accompanied by a 'psalter', a zither-like instrument that Yeats had built especially for that purpose.

the yeats society

30 to 5 Aug Hawk's Well Theatre - Lectures €10 9.30am & 11.15pm
 Methodist Church - Readings €5 8pm Map Ref: 1, 10

Thurs 30 July

9.30am - Eamonn Hughes *Yeats: Young and Old*

11.15am - Hannah Sullivan *How Yeats Learned to Scan*

Reading Medbh McGuckian

Fri 31 July

9.30am - Catherine Paul *Yeats and the Problem of Belief*

11.15am - Catherine Paul Q&A

Reading Eavan Boland

Sun 2 August

8pm - Presbyterian Hall - Eunjoo Goh & Friends - FREE CONCERT

Mon 3 August

9.30am - Denis Donoghue *Easter 1916*

11.15am - Vincent Sherry *A Politics of Decadence*

Reading Fanny Howe

Tues 4 August

9.30am - Marjorie Howes *Material Yeats*

11.15am - David Lloyd *The Poetics of Decision: Yeats, Benjamin and Schmitt*

Lunchtime Reading Bernard O'Donoghue

Wed 5 August

9.30am - Warwick Gould *Satan, Smut and Co: Yeats and the suppression of 'Evil Literature' in the early years of the Irish Free State*

11.15am - Former Directors' Roundtable

Jonathan Allison

Patrick Crotty

Elizabeth Cullingford (video)

Denis Donoghue

Barbara Hardy (video)

John Kelly

Declan Kiberd (video)

Bernard O'Donoghue

James Pethica

Ronald Schuchard

Helen Vendler

Evening Reading Gallery Press Poets

Justin Quinn

Alan Gillis

Sara Berkeley

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6 to 7 Aug
Hawk's Well Theatre - Lectures €10 9.30am & 11.15pm Map Ref: 1, 10

Hawk's Well Theatre
 €10/€8 Conc
 8pm
 Bookings www.hawkswell.com

FRI 7 Aug

Thurs 6 August
 9.30am - James Pethica That I might rid myself of a contamination:
 The Genesis of The Unicorn from the Stars
 11.15am - Alexandra Poulain Unseen forms of Violence: Synge, Yeats,
 and Passion

Fri 7 August
 9.30am - Joseph Valente Yeats, Aging and Disability
 11.15am - Joseph Valente Q&A

Drama Workshop Production

Calvary

by William Butler Yeats

A fully-staged production incorporating verse-speaking, drama, music, dance, and the use of masks will be performed by students of the Summer School Drama Workshop with the Yeats International Summer School. Directed and produced by the internationally acclaimed Yeats actor and director Sami McCready.

LITERARY

42 43

Map Ref: 1

Hawk's Well Theatre
 FREE
 3 - 6pm
 Bookings: hawkswell.com

WED 29 July

The Cat and the Moon

Family Day

Families are invited to a magical action-packed afternoon at the Hawk's Well with face painting, storytelling, craft workshops, music and fun events for all the family. Kids can make a wish at our new wishing well, try out a new craft, enjoy some music, stories and face-painting while all the family can soak up the festival atmosphere and enjoy some food, treats and surprises. Come and have a great Cat and the Moon family fun day!

CHILDREN

44 45

Map Ref: 4

Hamilton Gallery
 FREE
 1 - 2pm, Children 6 to 10yrs
www.hamiltongallery.com

SAT 1 Aug

Of This Place

Children's Portrait Making

Artists Leonora Neary & Kate Mac Donagh, who feature in the current Yeats related exhibition *Of This Place*, will host a portrait-themed workshop for children who are invited to explore the area of portrait making in a room full to the brim with portraits of W. B. Yeats, setting the scene for budding portrait artists.

Bring drawing materials and sketch books!

CHILDREN

46 47

1 & 2 AUG **Green Area, Stephen St. Car Park** **FREE** 2.30 & 4pm **Map Ref: 9**

Will & Jack's Tent of Tales

From the enchanted setting of their travelling tent the Yeats brothers William & Jack will be telling stories of beauty and magic.

Drawing inspiration from the work of W. B. Yeats, performer John Carty and illustrator Wayne O'Connor will create an interactive performance for children 5+.

As Ruise Fábriú, Gúlaíochas agus Gairbhíochas
Department of Arts, Heritage and the Gaeltacht




CHILDREN

49

MON TUE
27 to 28 July **Note:** Sturdy boots, water, appropriate raingear and a pleasant disposition recommended for all walks. All guided walks are free of charge. **Map Ref: 13, 12**

Walks

Monday 27 July
Rosses Point Sea Trails
Auriel Robinson, Guided Heritage Trails
1 – 2pm
In front of Harry's Bar, Rosses Point

Visit pretty Rosses Point, a small, historic, maritime village just 10 minutes drive from Sligo town. Soak up stunning scenery and breathe in fresh Atlantic air. This is the place where Yeats and his siblings used to spend their summers. Jack has painted many beautiful scenes from here.

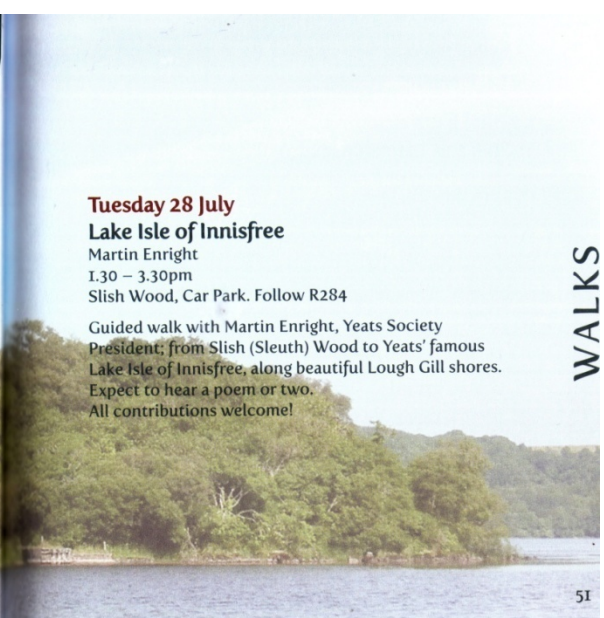
~ See more at: www.seatrails.ie
Booking essential info@seatrails.ie | 0872405071



50

Tuesday 28 July
Lake Isle of Innisfree
Martin Enright
1.30 – 3.30pm
Sligh Wood, Car Park. Follow R284

Guided walk with Martin Enright, Yeats Society President; from Sligh (Sleuth) Wood to Yeats' famous Lake Isle of Innisfree, along beautiful Lough Gill shores. Expect to hear a poem or two. All contributions welcome!



WALKS

51

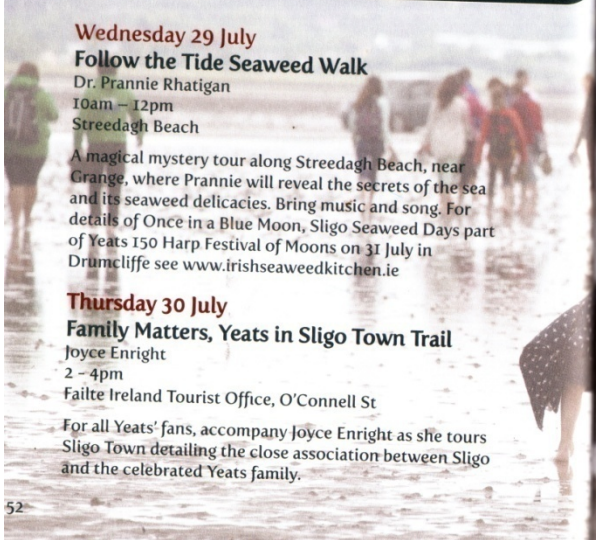
29 to 1 AUG **WED THU**
July Aug **Note:** Sturdy boots, water, appropriate raingear and a pleasant disposition recommended for all walks. All walks guided free. Be nice. **Map Ref: 16, 6, 15, 14**

Wednesday 29 July
Follow the Tide Seaweed Walk
Dr. Prannie Rhatigan
10am – 12pm
Streedagh Beach

A magical mystery tour along Streedagh Beach, near Grange, where Prannie will reveal the secrets of the sea and its seaweed delicacies. Bring music and song. For details of Once in a Blue Moon, Sligo Seaweed Days part of Yeats 150 Harp Festival of Moons on 31 July in Drumcliffe see www.irishseaweedkitchen.ie

Thursday 30 July
Family Matters, Yeats in Sligo Town Trail
Joyce Enright
2 – 4pm
Faite Ireland Tourist Office, O'Connell St

For all Yeats' fans, accompany Joyce Enright as she tours Sligo Town detailing the close association between Sligo and the celebrated Yeats family.



52

Friday 31 July
Coney Island Retreat
Olivia Ward
12 – 4pm
Mill Road/Beach, Mainland side of island causeway

Guided walk with Olivia Ward, who shares her intimate knowledge of the island and its rich culture. Paddling barefoot recommended if the sun joins in.

Saturday 1 August
Carrowmore
Padraig Meehan
11am – 1pm
OPW Car Park, Carrowmore

Expert guides with mythical wisdom share their stories at OPW's world-renowned megalithic Carrowmore Cemetery. Not to be missed!



WALKS

53

29 July **Factory Performance Space** 1.50pm POST SHOW
Bookings www.blueraincoat.com | 071 9170431 Map Ref: **2**

Part of **A Country Under Wave**
the theatre of wb yeats

Blue Raincoat Theatre Company
The Only Jealousy of Emer
By W. B. Yeats

Actors, designers, and the director will all come together to talk about the making of the Only Jealousy of Emer for 30 minutes after the performance.

54

Map Ref: 4 **FREE** 6pm
www.hamiltongallery.com **Hamilton Gallery** **THURS 30 July**

The Hamilton Gallery
Of This Place
Exhibition Talk

The Hamilton Gallery will host a discussion about the current exhibition, 'Of This Place', featuring eight Sligo-based artists who have focused their attention on their own creative relationship with the landscape that so inspired Yeats.

The discussion will be led by writer Brian Leyden who visited each of the artists in their studios as they put together a body of work for exhibition in Sligo and Madrid.

TALKS

55

5 Aug **Factory Performance Space** €10 8pm
Bookings www.blueraincoat.com | 071 9170431 Map Ref: **2**

Padraig Meehan
He knew the Place Well
W. B. Yeats & the Mythic Landscapes of County Sligo

A multi-media based presentation involving spoken word, music and visuals. It is an exploration of the influence of mythic Sligo on the work of the Irish poet William Butler Yeats.

Composer, lyricist, researcher and tour guide Pádraig Meehan organises performance-archaeology, art and music events. His research has been presented in academic journals as well as popular publications.

56

Map Ref: 5 **FREE** 5pm
Sweet Beat Cafe **TUES 28 to FRI 31 July**

Speaker's Corner

Come and join the dialogue salon-style (with a green smoothie) in Sweet Beat with some of Sligo's local representatives: Cathaoirleach Councillor Rosaleen O'Grady, Councillor Sean MacManus, former Councillor Marcella McGarry and Councillor Sinead Maguire.

TALKS

SWEET BEAT CAFE

57

Tours

Booking essential on all tours except free walking tours. All Bookings (and further information) can be made through the Tourist Information Office on O'Connell Street Sligo, 071 9161201.

Bus and Boat Tour of Inspiring Yeats County:
Drumcliffe, Glencar, Parke's Castle, Lough Gill and Lake Isle of Innisfree.
Pick up and return from Tourist Information Office.
Mon, Wed & Fri 10.30am €30/15 u12s
www.roseofinnisfree.com

FREE 2-hour Guided Walking Tours of Sligo Town
including Yeatsian points of interest.
Pick up and return from Tourist Information Office.
Mon to Sat 11am FREE
www.sligotourism.ie

58

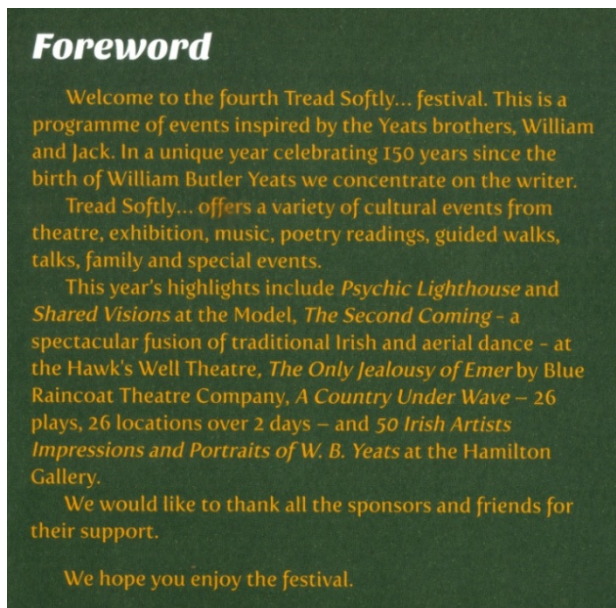
Two-hour Mini-Coach Tour
of Hazelwood, Glencar, Drumcliffe and other Yeatsian areas of Sligo. Pick up and return from Tourist Information Office.
Tues & Thurs 2.30pm Sun 1pm €10pp

Two-hour Mini-Coach Tour of Carrowmore Megalithic Cemetery
Knocknarea, Strandhill and other Yeats' areas.
Pick up and return from Tourist Information Office.
Mon, Wed & Fri 2.30pm, Sun 3pm

Yeats Boat Tour
with Daryl Ewing, departing from Rosses Point.
Daily €25pp www.sligoboatcharters.com

Lough Gill Boat Tours
Explore the wonderful landscape that inspired W. B. Yeats onboard a traditional open boat. Departing from Sligo town.
Daily €20/€10 u12s www.loughgilltours.com

59



The Tread Softly festival is inspired by brothers William and Jack Butler Yeats. Sligo is the spiritual home of the Yeats brothers and their wellspring of inspiration. Harnessing the rich pool of Irish and international creative talent in Sligo, the Tread Softly Festival produces a diverse array of entertainment.

This annual Yeatsian themed arts festival offers a variety of cultural events from theatre, art exhibitions and film to guided walks throughout the Yeats county, music, poetry readings and family events. Festival events take place throughout the county in theatres, pubs, galleries and out of doors.

Interestingly, it includes the actual **Lake Isle of Innesfree**; and I was shocked that my teachers had believed it to be fictional and that I have never questioned that. It is covered with low forest and hardly farmable as far as I could see, though no doubt could contain a wattle cabin and nine bean rows - certainly it must have honey bees.



The Yeat's Summer School is among the longest established events in Ireland at more than half a century old, having started in 1958. The programme each year consists of morning lectures, week-long seminars and drama workshops take place every afternoon. While the Summer School programme is at times quite academic, there is usually at least a lecture or two which anyone will enjoy. There is plenty to do around Sligo, thanks to the **Tread Softly Festival** which runs alongside and provides a varied programme of cultural events; from theatre, exhibitions, family events and film to guided walks in the Yeats county. Great that there is a Tagore statue in Main Street. Wonderful that amongst the papers and the writing workshops there is also a dance performance. Details for 2016 are not yet confirmed.



(See ADDENDUM for the Summer School programme and for more Yeats Connections in Sligo p149)



the yeats
international
summer school

26th July - 7th August 2015

SLIGO
IRELAND

Image: BLOWdesigns.com

Lectures & Readings
Seminars
Poetry Workshops
Directors' Round Table
Yeats Society Poetry Competition
Drama Workshops & Performances
Fidget Feet Aerial Dance Company
Yeats Scholars
Yeats Tours
Illustration Exhibition

www.yeatssociety.com

Eavan Boland
Margaret Mills Harper
Matthew Campbell
William Brookes
John Paul Riquelme
Anne Fogarty
Nicholas Allen
Frank Shovlin
Eamonn Hughes
Hannah Sullivan
Catherine Paul
Denis Donoghue
Vincent Sherry
Marjorie Howes
Fanny Howe
David Lloyd
Warwick Gould
James Pethica
Alexandra Poulain
Joseph Valente
Helen Vendler
Andrew Fitzsimons
Medbh McGuckian
Bernard O'Donoghue
David Bottoms
Elizabeth Cullingford
Jonathan Allison
Declan Kiberd
Ronald Schuchard
Barbara Hardy
Sam & Joan McCready
Annie West










Dublin

Earlier this year Lasalle's library, in association with the Embassy of Ireland, presented Ireland's international travelling exhibition on the 150th anniversary of W.B. Yeats' birth. That exhibition was a series of copies, both hard and digital, of the extensive collection brought together in the National Library of Ireland for a year-long commemoration. The exhibits are unique, fascinating, and extensive; and the items, interviews, letters, publications, films and photographs fill many sections in several rooms. The following brings together most of the printed material available there, minus the many illustrations.

National Library of Ireland Kildare Street, Dublin

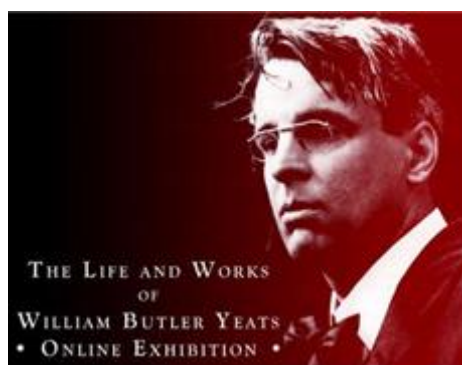


The first inspiration for adding Dublin to my Aberdeen meeting arose through Lasalle hosting the exhibition of WB Yeats 150th birth anniversary. The Ambassador, Geoffrey Keating, has kept me well informed of Yeats events in this year and urged that I see the full exhibition at the National Library, from which the touring exhibition was drawn. I detail this remarkable exhibition from outlines out of the programme booklet, as it was rich beyond imaginings, with material on a range of his interests from theatre, politics, myths and masks to letters and personal items. The National Library of Ireland is Ireland's national library located in Dublin, in a building

designed by Thomas Newenham Deane with its breathtaking and inspirational dome over the central reading room; there is nothing cosy and womb-like about this space, no dark wood fittings that might echo its London sister; but its far windows and egg-shell blue expands the mind and fill the room with light and energy – a wonderful space in its own right. The Minister for Arts, Heritage and the Gaeltacht is the member of the Irish Government responsible for the library. The National Library of Ireland was established by the Dublin Science and Art Museum Act, 1877, which provided that the bulk of the collections in the possession of the Royal Dublin Society, should be vested in the then Department of Science and Art for the benefit of the public and of the Society, and for the purposes of the Act. The National Library of Ireland houses collections of archival papers, including personal notes and work books, of the following eminent writers: Roddy Doyle; Seamus Heaney; Michael D. Higgins; James Joyce; Colm Tóibín; William Butler Yeats

YEATS: The Life and Works of William Butler Yeats

www.nli.ie/yeats



Exhibition: Yeats 150th anniversary of birth.

The National Library's collection of Yeats manuscripts is the largest collection of Yeats material in a single institution anywhere in the world. Together with other fascinating material on William Butler Yeats, the collection is now at the heart of this exhibition.

This guide and admission to our exhibition is free. If you would like this to continue, you can support our Exhibition and Events Programme making a donation (€3 suggested). Donation boxes are located throughout the NLI buildings.

Verse and Vision *I have spent all my life in clearing out of*

poetry every phrase written for the eyes, and bringing all back to syntax that is for the ear alone... "Write for the ear", I thought, so that you may be instantly understood as when an actor or folk singer stands before an audience .

"A general introduction for my work "

A selection of Yeats' poetry read by a number of well-known personalities. It includes a reading of 'The Lake Isle of Innisfree' by the poet himself. (Film and sound archives)

The Yeats Collection at the National Library of Ireland. The Yeats Collection consists of a great variety of manuscripts written by or relating to William Butler Yeats (WBY). It includes more than 2000 items, stored in 100 archival boxes occupying 26 yards of shelves, and is the largest collection of Yeats manuscripts in the world. Among the types of material included in the Yeats Collection are drafts of poems; plays; novels; stories; articles; essays; speeches; lecture notes; radio scripts; diaries; letters; cards; telegrams; accounts; royalty statements; tax returns; school reports; news clippings; automatic writing and books. The Yeats Collection was donated to the NLI by the Yeats family: Mrs George Yeats, WBY's wife, and his son Michael. The manuscripts were given to the NLI gradually over a period of years, between 1959 and 2002.

Yeats and Pollexfen Families

WBY's family background is both conventional and unconventional. On his mother's side, he was descended from the Pollexfen and Middleton families of Sligo with their milling and shipping businesses, and on his father's side his grandfather and great-grandfather were Protestant churchmen.

His father, John Butler Yeats, was in the early stages of a legal career when he met and married Susan Pollexfen. He gave up law to become an artist, in which career he had little financial success. His mother, disappointed in her expectations, retreated into silence and depression. WBY and his brother and sisters went on to become the single most significant artistic family in twentieth-century Ireland.

Yeats, His Worlds. Some places have become so identified with WBY and his poetry that they have become 'Yeats country' in the popular imagination. WBY drew inspiration from his Sligo childhood, from stories of local landmarks like Ben Bulbin and Knocknarea. Later Coole Park and Lissadell, and the tower at Ballylee provided inspiration. He also had strong associations with artistic and social life in Dublin and London, and he visited other parts of Europe and America. Throughout his life he was inspired by images of far-away and long-ago places ranging from India and ancient Greece and Rome to Japan and Byzantium.

An Apprentice Poet *I am persuaded that our intellects at twenty contain all the truths we shall ever find...* (Four Years)

In his late teens and twenties, WBY took up enthusiasms that were to be lifelong. Many of the friendships formed then were also to prove foundation stones for his future. While living with his family in Dublin and London, he experimented with poetry and with dramatic verse, and read widely, exploring spiritual traditions, Irish literature and culture. He enrolled at art school in Dublin in 1884, had his first poems published in a university magazine in 1885 and became involved in a variety of societies, clubs and meetings, ranging from the Dublin Hermetic Society to the Irish Republican Brotherhood.

Early Recognition *All his twenties crammed with toil - (What Then?)*

The Wanderings of Oisín and Other Poems, WBY's first collection, was published in January 1889 when he was twenty-three. The composition of celebrated poems such as '*The Lake Isle of Innisfree*' dates from this period; Yeats was also writing fiction and drama. He made strenuous efforts to procure paid literary work, publishing several anthologies of Irish folklore and poetry, many reviews and articles, and the first full edition of the works of William Blake. Throughout his life he earned a living, albeit sometimes meagre, from such work.

Maud Gonne . On the 30th of January 1889 WBY met the 22-year-old Maud Gonne when she arrived at the Yeats family home to visit his father. In his *Memoirs* WBY wrote 'I had never thought to see in a living woman so great beauty. It belonged to famous pictures, to poetry, to some legendary past.' He fell in love with her immediately. His love was never requited and caused WBY much pain, but she played a deeply significant role in his life, becoming in effect his muse. He came to disapprove of her revolutionary activities; nevertheless their friendship was life-long. A year younger than WBY, Maud Gonne survived him by fourteen years and died in 1953.

Exhibition Film *Affairs of the Heart: Yeats and the women in his life* (15 mins)

The Celtic Mystic *I believe in the practice and philosophy of what we have agreed to call magic...* (Magic)

WBY was initiated into the Outer and then Inner Orders of the Golden Dawn in his mid-twenties. He had been interested in folk belief and the occult since his teens, and involved with esoteric societies since 1885. Initiated into the Golden Dawn in 1890, he studied traditional symbolism and Cabbala, progressing to the Inner Order and the practice of ritual magic in 1893. His belief in the need for a spiritual

component in Irish nationalism led him to plan, with the help of Maud Gonne, a Celtic Mystical Order to have its headquarters at a “Castle of Heroes” on Lough Key, County Roscommon.

The mystical life is the centre of all that I do & all that I think & all that I write. (Letter to John O’Leary)

A Person of the Nineties

I am growing jealous of other poets and we will all grow jealous of each other unless we know each other and so feel a share in each other’s triumph (to Ernest Rhys, recounted in *Four Years*)

The 1890s gave rise to a literary movement characterised by ‘aestheticism’ and symbolism. When he co-founded the Rhymers Club in 1890, WBY already knew literary figures such as Oscar Wilde, George Bernard Shaw and William Morris. The club was a focus for the decade’s bohemia, meeting nightly at the Cheshire Cheese pub. It published its own poetry anthologies, while WBY’s contributions to journals brought contact with artists such as Aubrey Beardsley. WBY’s poetic reputation was consolidated with *Poems* in 1895 and *The Wind Among the Reeds* in 1899. His writing epitomised the mood of the ‘Celtic Twilight’ and its blend of myth and symbolism with vague yearning.

Lady Gregory and Coole Park. Coole Park was the home of Lady Augusta Gregory, a co-founder of the Abbey Theatre, and one of WBY’s most important collaborators. In the 35 years up to Lady Gregory’s death in 1932, WBY spent a great deal of time with her at Coole Park. The estate, with its great house, its woods and its lake, was not only a fruitful resort for relaxation and writing but also provided the setting for many poems. The decline of the great house, particularly after the death of Robert Gregory, Lady Gregory’s son and heir, became a significant theme in WBY’s later poetry and philosophy.

Irish Literary Theatre *Players and painted stage took all my love* (The Circus Animals’ Desertion)

In 1897, the 32-year-old WBY discussed the idea of establishing a ‘Celtic Theatre’ first with Lady Gregory and later with Edward Martyn and George Russell. These discussions led to the foundation of the Irish Literary Theatre which had its first season in 1899. Four years later, in 1903, it amalgamated with the Irish National Dramatic Company, founded by the brothers William and Frank Fay, to become the Irish National Theatre Society (INTS). In 1904 Annie Horniman bought the Mechanics Institute on Abbey Street for the Society: this was renovated to become the Abbey Theatre. WBY became president of the Society, with George Russell, Maud Gonne and Douglas Hyde as vice- presidents, and William Fay as stage-manager. The INTS represented an uneasy alliance, and tension between WBY and the Fays led to the brothers’ resignations in 1908.

Exhibition Film *Players and the Painted Stage: Yeats and theatre* (18 mins)

Written in Discouragement *I have nothing but a book* (Pardon Old Fathers)

The early years of the century, as WBY went through his forties and entered his fifties, were a difficult period. Maud Gonne’s marriage in 1903 came as a shock and WBY continued to fret over her. The Abbey demanded much time and energy but its disputes disheartened him, as did controversies over Hugh Lane’s pictures and political events. He visited America on theatre and lecture tours. In England, Ezra Pound introduced him to modernism and Japanese Noh drama. Despite the First World War he continued to travel between England and Ireland and made visits to Maud Gonne and her daughter Iseult in France.

*Banished heroic mother moon and vanished,
And now that I have come to fifty years
I must endure the timid sun.*

(Lines Written in Dejection)

PIAL Notebook

This is a ‘turning the page’ installation where visitors can browse digitally through a notebook which was given to WBY by Maud Gonne in Paris in 1908. It is known as the ‘PIAL Notebook,’ from *Per Ignem Ad Lucem* (Through Fire to Light), Maud Gonne’s Golden Dawn name. The early part of the notebook, dating mainly from 1908-09, reveals the imaginative intensity of the relationship between WBY and Maud Gonne, while the second part of the notebook, from 1912 to 1917, is predominantly concerned with spiritualism, and contains records of séances and automatic writing.

Easter, 1916. The 1916 Rising took WBY by surprise. He was in England when it happened. On 11 May, a few weeks after the Rising and after the execution of many of its leaders, he wrote to Lady Gregory: ‘I am trying to write a poem on the men executed — “terrible beauty has been born again”’. The poem was ‘Easter, 1916’. It expressed WBY’s mixture of admiration and dismay at the Rising, and made use of his typical antinomies especially in the much-quoted line ‘A terrible beauty is born’. It also reflects his

fascination with numerology: it consists of two stanzas of 16 lines each and two of 24 lines, referring to the date. WBY- wrote a number of other poems about the Rising, including 'Sixteen Dead Men', 'The Rose Tree' and 'On a Political Prisoner'. 'Easter, 1916' was published for the first time in the *New Statesman* on 23 October 1920. It was later included, with the other 1916 poems, in his collection *Michael Robartes and the Dancer* (1921).

An Occult Marriage

There's not a man or woman

Born under the skies

Dare match in learning with us two (Solomon to Sheba)

WBY and Georgie Hyde Lees were married on 20 October 1917; the bride had just turned 25 and the groom was 52. Georgie was both well-read and familiar with occult studies. During their honeymoon a previously unsuspected mediumistic ability in automatic writing emerged. The automatic script continued intensively for more than two years and in various forms for the next decade, outlining a system of esoteric thought centred on the spiral gyre and the symbolism of sun and moon. George brought a domestic stability to WBY's life. Their daughter, Anne, was born in 1919 and a son, Michael, in 1921.

All, all those gyres and cubes and midnight things

Are but a new expression of her body

Drunk with the bitter sweetness of her youth. (The Gift of Harun al-Rashid)

Exhibition Film *The Other World: Yeats and the esoteric* (14 mins)

The Public Man *A sixty-year-old smiling public man* (Among School Children)

The twenties brought the private satisfaction of his family, public recognition and renewed creativity. WBY was nominated to the Irish Senate in 1922 and received an honorary doctorate from Trinity College. The Nobel Prize for Literature followed in 1923, which he considered was less for himself than his country, "Europe's welcome to the Free State". He continued to work on *A Vision* (1925), autobiographical writing and the poems that would make up *The Tower* (1928), regarded as one of his best collections. Ill health led him to start wintering in southern Europe and he resigned from the Senate in 1928.

Exhibition Film *The Mask: Yeats the public man* (24 mins)

Rapallo Notebook A 'turning the page' installation where visitors can browse digitally through a notebook kept by WBY from 1928 to 1930. It is the fourth in a series of five so-called 'Rapallo notebooks'. It was written at a time when WBY, in his mid-sixties, was suffering from severe bouts of ill-health. The notebook's contents reflect WBY's continuing creative vitality, despite ill health. They include drafts of poems, subjects and themes for poems, notes for his philosophical work *A Vision*, draft letters, and various notes and reminiscences.

Growing Old

What shall I do with this absurdity...

Decrepit age... ? (The Tower)

As WBY drew near to his 70th birthday he felt an inner vigour, despite a lack of good health. He became interested in Italian fascism and had a brief dalliance with the Blueshirts in Ireland. Linking creative with sexual energy he underwent a 'Steinach operation', a vasectomy thought to be rejuvenating. During this 'second puberty', WBY had several intense friendships with younger women. He collaborated on translations of mystical Hindu writings, a campaign against censorship, set about organising the Irish Academy of Letters, and aroused controversy with his selection of poems for inclusion in *The Oxford Book of Modern Verse*.

Never had I more

Excited, passionate, fantastical

Imagination (The Tower)

Last Years. WBY's creative imagination continued to flourish, despite illness and depression. He explored the 'new' science of eugenics, and broadcast for the BBC. In 1938 he published *New Poems* and his play *Purgatory* was staged. He left Ireland for the last time on 25 October 1938 and died in the south of France on 28 January 1939. At the time of his death he was working on the poems 'The Black Tower' and 'Cuchulain Comforted', and revising his play *The Death of Cuchulain*: they were published in *Last Poems and Two Plays* by Cuala Press in July 1939.

'The work is done', grown old he thought (What Then?)

Poetry in Print: crafting the book. WBY revered the book. So significant was the material form in which his published text found expression that only through collaboration with other artists was he able to achieve his vision of the wholeness of a book of poetry. In such an ideal book, text, paper, type, colour, illustration and binding design joined to make a singular work of art in which all elements were balanced. “Poetry in Print: crafting the book” provides an introduction to the breadth of WBY’s publishing history while focusing on several books of special significance for their contribution to the book arts.

Poetry in Process: building the tower. The Tower is considered WBY’s supreme single achievement, his most influential volume of verse. It contains twenty-one poems, all of which had appeared in print (often more than once) before WBY collected them in this volume. WBY’s work has been described as that of ‘an architect, not a decorator; he didn’t accumulate poems, he wrote books’. This installation explores the complexities of WBY’s creative process as he wrote individual poems, had them published in a variety of periodicals, collected them initially in three Cuala Press volumes, included four of them in *A Vision*, and then arranged it them in *The Tower*.



NATIONAL LIBRARY OF IRELAND - Kildare Street, Dublin 2 Tel: + 353 1 603 0200. Email: info@nli.ie www.nli.ie Explore our Yeats online exhibition www.nli.ie/yeats
EXHIBITION OPENING HOURS

Monday — Wednesday 9.30am to 7.45pm

Thursday — Friday 9.30am to 4.45pm

Saturday 9.30am to 4.30pm

Sunday 1.00pm to 5.00pm

Open bank holidays 12.00pm to 5.00pm

Free admission. Join mailing list at: mailinglist@nli.ie

National Gallery of Ireland.



Though most of the Jack Yeats works were unaccountably not on display, and surprisingly there are no publications on him, except postcards, my continuing correspondence with the gallery seems to have been noted; my point was that one goes to a national gallery expecting to see paintings by nationals. This gallery is rightly proud of its impressive international collection, including one of Goya’s best paintings, and Renoirs Umbrellas (shared with the National Gallery in London under the Lande bequest). Further, when I was there the gallery had a

huge exhibition of Sean Scully works. The National Gallery of Ireland in Dublin boasts some 2,500 paintings and approximately 10,000 other works in different media including watercolours, drawings, prints and sculpture. Every major European school of painting is extensively represented. It also houses a renowned collection of Irish paintings, the majority of which are on permanent display. The gallery was established by an Act of Parliament in 1854 and first opened its doors to the public in January 1864.

There is a Yeats museum within the Gallery (currently distributed) with works by Jack B Yeats, his father John Butler Yeats and other members of that artistic family. There is also an award-winning Millennium Wing. The Gallery is conveniently located near Dublin city centre, a short stroll from Trinity College, Merrion Square and Oscar Wilde’s house, now taken over by the American College and access disallowed. The portrait work of John Butler Yeats was, for me, one of the eye-openers of Dublin: though of a period, all on black and realist in style, they are remarkably successful in capturing character. Ireland has made a virtuous habit of painting portraits of all its artist and leaders and I wish other countries would do the same. Yeats senior was clearly a very interesting man and highly skilled. His death mask, in the museum in Sligo, shows a very powerful and distinguished face. Material recording his time in America, where he died and was buried, hint at a strained relationship with W.B. Yeats, who seems hardly to mention him. The strange thing about the extensive exhibition on W.B. Yeats is that his father does not feature; though the enormous number of portraits that John Butler Yeats completed, reveal he was around during all the Abbey founding years. I still wonder why he is hardly mentioned in material about his famous sons.

The Yeats Archive - Jack Yeats (brother)



The Yeats Archive consists of a prestigious collection of material donated to the National Gallery of Ireland by Anne Yeats in 1996 and several additional collections acquired since. These collections relate to Jack B. Yeats and members of his extended family. The Anne Yeats gift of Jack B. Yeats's personal archive includes the artist's sketchbooks which cover over fifty years of his career, forming a diary of his activities and tracing stylistic changes in his work, a large number of books from Yeats's own library, a collection of journals, theatre

programmes, original manuscripts, photographs, postcards and letters, as well as general memorabilia such as the artist's easel and smock. This collection also includes material relating to Mary Cottenham Yeats and an extensive collection of old ballads, ballad books and maps. In addition, the Archive holds material pertaining to other members of the Yeats family including W.B. Yeats, John Butler Yeats, his sisters Susan Mary ('Lily') and Elizabeth ('Lolly'), niece Anne Yeats and cousin Ruth Pollexfen. The Cuala and Dun Emer Presses are also well represented. Below is more detailed information relating to just four aspects of Jack B. Yeats's diverse and extensive archive collection. Pdf files of full descriptive lists of collections can be downloaded by clicking the links below. Further lists will be added as they become available.



Yeats Archive fonds level index [PDF 166KB]
Anne Yeats gift [PDF 1.5MB]
Eleanor de Bretteville Reid collection [PDF 135KB]
Anna Russell collection [PDF 247KB]
Ruth Lane Poole collection [PDF 177KB]
Graham collection [PDF 124KB]
Lillias Mitchell collection [PDF 125KB]
Roberts Richmond Figgis collection [PDF 108KB]
Jack B. Yeats: miscellaneous letters [PDF 109KB]
J.C. Miles collection [PDF 151KB]
Material relating to W.B. Yeats [PDF 92KB]

The Archive is available to all members of the public by appointment. Restrictions may apply to some collections.

OPENING HOURS Mon-Fri 10am-5pm | Tel: + 353 1 6325500 | Email: yeats@ngi.ie

Works for Publication.

During a career spanning seven decades, Jack B. Yeats produced a considerable body of work for publication. This includes black and white journalistic illustrations for magazines such as *Ariel*, *Paddock life* and *Punch*, illustrated periodicals such as *The Broadsheet* (1902-1903) and *A Broadside* (1908-1915), a volume of drawings and paintings entitled *Life in the West of Ireland* (1912), and illustrations for the works of several authors, including John Millington Synge. The image to the left is Yeats's frontispiece illustration, 'An island man', for Synge's *The Aran Islands*, published in 1907, and from a limited edition of 150 copies with hand coloured illustrations. In addition the artist published five illustrated works of children's literature in the period 1901-1909, and seven novels and four theatre plays in the period 1930-1947. Further theatrical works were published posthumously.

The Anne Yeats gift (1996) included the manuscripts of Jack B. Yeats's literary output together with first editions of his works for miniature theatre, novels, and plays. This image of the character Timothy Coombewest is from a miniature theatre notebook from the turn of the 19th century which contains the manuscript, set designs, and cut-out cardboard characters for the play *Timothy Combewest or*

A watercolor sketch titled "BACK ST BRIDGE" in the upper left corner. The scene depicts a street intersection or bridge area. In the center, a person is riding a bicycle across a bridge or over a set of tracks. To the right, there is a large, multi-story building with several windows. To the left, another building is partially visible. The sky is a mix of blue and white, suggesting a bright day. The overall style is loose and expressive, with visible brushstrokes and a limited color palette of blues, browns, and whites.

This 1901 sketch of a tram crossing Baggot street bridge, Dublin, is from one of the 204 sketchbooks produced by Jack B. Yeats which are in the Yeats Archive. These span the period 1886-1953 and contain approximately 10,000 sketches. This body of work enables us to trace motifs and stylistic changes in Yeats's work, in addition to forming a visual diary of the artist's life, in particular for the period 1898-1910. Almost all of the sketchbooks are of a type that would fit easily in the artist's pocket. Yeats uses a variety of media such as watercolour, ink and graphite until 1910, after which his use of mixed media gives way to a simpler approach, generally using only graphite. Yeats referred to these sketchbooks for both subject matter and composition throughout his career; paintings were regularly based on sketches of scenes witnessed by Yeats many years earlier.

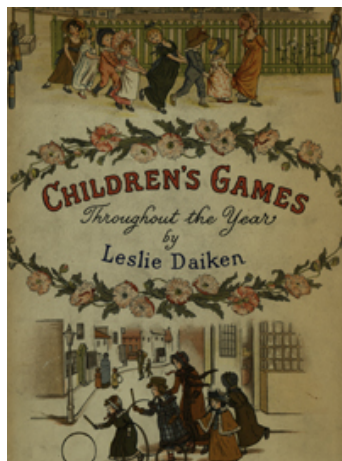
A stylized illustration of a boxer in a ring. The boxer is depicted in a dynamic pose, wearing a white long-sleeved shirt, light-colored trousers, and dark boxing boots. He is wearing large, dark boxing gloves. The background is dark, and the ring ropes are visible, creating a sense of depth and focus on the boxer.

The archive collection also includes a large number of varied original artworks by Jack B. Yeats and other members of the Yeats family; featured are drawings by John B. Yeats, embroideries by Lily Yeats, and a painting and numerous examples of the printing work of Elizabeth (Lolly) Yeats. This stencil painting of a boxer is taken from a press cutting book into which Jack pasted it and 25 further stencil works. Yeats stenciled regularly from [c.1900-1905], and the archive also includes many of the cut-out stencil designs. Original illustrations can also be found in several volumes in Jack B. Yeats's personal library and in a number of letters. In 2002 Michael Yeats donated Anne Yeats's own archive, including a large number of her sketchbooks, to the Yeats Archive at the Gallery.

[illegible]

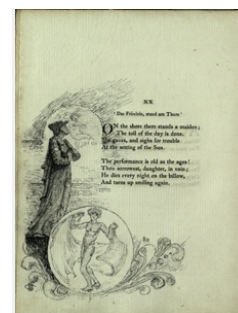
In this letter Jack thanks his father, then living in New York, for a ‘delightful article’ he had written about Jack’s formative years, which was published in the *Christian Science Monitor*, 2 November, 1920. He includes an illustration with the explanation: ‘in this wintry weather I like to be down the quays to see the old retired decrepit seamen...’.

Jack B. Yeats's library



The Yeats Archive includes over 400 volumes, chosen by Anne Yeats, from an original library of over 2000 books which belonged to her uncle Jack B. Yeats. Jack's personal library includes those works authored or illustrated by the artist: his children's books and miniature theatre, novels and plays, along with the works of others which he illustrated. In addition the library includes a large collection of literature, with works by John Millington Synge, George Moore, Lady Augusta Gregory, John Masefield, Mark Twain, W. B. Yeats, Shakespeare, and Samuel Beckett represented. Also included are a number of reference books relating to wine, ships, gardening, crafts, and magic, a collection of children's books, an extensive collection of English and Irish ballads, and a collection of Irish and English ordnance survey maps. Surprisingly, there are few books relating to art.

This illustration by Mary Cottenham Yeats (née White) can be found in a volume of poetry entitled *Chambers Twain* by Ernest Radford in which Mary Cottenham Yeats, Jack B. Yeats and several others have added twelve original pen and ink illustrations to the poems. Considered an accomplished artist in her own right, working in the art nouveau style, Mary Cottenham Yeats leaned heavily towards decorative and design techniques and contributed textile designs and prints to Dun Emer and Cuala Press.



Dublin City Gallery



The collection in this Gallery, next to the Writers Museum, only a block north of the Gate Theatre, is officially called the Hugh Lane after its amazing benefactor, son of Lady Gregory, the playwright and co-founder of Abbey Theatre. The City Gallery is a public gallery of modern and contemporary art, a registered charity, and part of Dublin City Council. The gallery's original collection of modern art was presented by Sir Hugh Lane in 1908 and, in the ethos of its founder the gallery continues to collect and exhibit modern and contemporary art. The role of the gallery is

to protect and care for its collections and enhance public participation, enjoyment and appreciation of the visual arts by way of exhibition, publications, temporary exhibitions and education projects. As Dublin's city gallery The Hugh Lane has a responsibility to give value added to the cultural life of city.

The purpose of the gallery is to promote civic pride and understanding of its collections and to contribute to public discourse on the visual arts. The Hugh Lane's role as a leading museum of modern and contemporary art has been enhanced over the years by notable bequests and gifts, including most recently, Francis Bacon's Studio and Archive and Sean Scully's gift of paintings.

The Hugh Lane Gallery Trust Limited is a company which was established in 1998 under the Companies Act 1963. It is a wholly owned company of Dublin City Council. The Company (Members), under its Memorandum and Articles of Association, elects Trustees, who are the Board of Directors and who are charged with the strategic development and management of the gallery.

Dublin City Gallery The Hugh Lane,
Charlemont House, Parnell Square North
Dublin 1, D01 F2X9, Ireland
t: + 353 1 222 5550
f: + 353 1 872 2182
e: info.hughlane@dublincity.ie

Hugh Lane, 100 years since his death. The tragic death on the Lusitania a hundred years ago of Sir Hugh Lane, a major figure in the Dublin and London art worlds, is marked by a display of art and archival material at the National Gallery of Ireland. This display aims to give a more rounded view of Lane's life and personality, relationship to the literary world of his aunt, Lady Gregory, and friendship with artist, Sarah Cecilia Harrison. It also shows the impact he continues to have on acquisitions by the National Gallery of Ireland. With his slight physical figure, refined manners and tendency to undertake projects for the public good with great single-mindedness, Lane was often treated with suspicion at the time. His self-acquired knowledge of art and good business acumen, revealed by his paintings, account book and letters, made him an independent picture dealer and restorer at the age of twenty-three. Lane organised Old Master and contemporary Irish exhibitions, famously opened the first Municipal Gallery of



Modern Art and gained portrait commissions for John Butler Yeats, William Orpen and Antonio Mancini. He supported the architect Edwin Lutyens and, as Honorary Director of the Johannesburg Art Gallery, assembled the 'Michaelis Collection' of Dutch Masters. From 1904 he was a Governor and Guardian of the NGL, knighted in 1909 for services to

art and appointed Director in 1914. In his lifetime he presented twenty-four paintings. The Lane Bequest of forty-one outstanding Old Masters and British 18th century portraits, plus bronze sculptures, was a literal snapshot of what he owned at the time in Lindsey House, Chelsea. A further surprise is how many significant works, from across the spectrum of European and Irish art, have been acquired since with the Lane Fund. Until the late 1950s, this matched or exceeded the public funds available and is still active today.

Chester Beatty Library



Nominated by Ambassador Keating, this 'library' was a highlight of unexpected delights and knowledge and far more interesting than seeing just the Book of Kells. It is an amazing collection and one hopes that more millionaires will retire to Singapore and leave such collections to this nation. The Chester Beatty Library exhibits open windows onto artistic treasures of all the great cultures and religions of the world. This rich collection in cases with special lighting includes manuscripts, prints, icons, miniature paintings, early printed books and objects d'art from countries across Asia, the Middle East, North

Africa and Europe. The Chester Beatty Library was established in Dublin, Ireland in 1950, to house the collections of mining magnate, Sir Alfred Chester Beatty, gifted to the nation. The present library, on the grounds of Dublin Castle, opened on February 7, 2000, the 125th anniversary of Beatty's birth and was named European Museum of the Year in 2002.

The Library's collections are displayed in two collections: 'Sacred Traditions' and 'Artistic Traditions'. Both displays exhibit manuscripts, miniature paintings, prints, drawings, rare books and some decorative arts from the Islamic, East Asian and Western Collections. The Library is one of the premier sources for scholarship in both the Old and New Testaments and is home to one of the most significant collections of Islamic and Far Eastern artefacts. The museum also offers numerous temporary exhibitions, many of which include works of art on loan from foreign institutions and collections. The museum contains a number of priceless objects, including one of the surviving volumes of the first illustrated *Life of the Prophet* and the *Gospel of Mani* believed to be the last remaining artefact from Manichaeism.

Trinity College Library



The Library of Trinity College Dublin serves Trinity College and the University of Dublin. It is the largest library in Ireland and, as a legal deposit or "copyright library", it has rights to receive material published in the Republic of Ireland free of charge; it is also the only Irish library to hold such rights for the United Kingdom. The Library is the permanent home to the famous Book of Kells. Two of the four volumes are on public display, one opened to a major decorated page and the other to

a typical page of text. The volumes and pages shown are regularly changed. Members of University of Dublin also have access to the libraries of Tallaght Hospital and the Irish School of Ecumenics, Milltown. The collection of about six million items (6,000,000) and 180 staff, includes books, journals, newspapers, magazines, sound and music recordings, databases, maps, prints and manuscripts

The Library began with the founding of Trinity College in 1592. In 1661, Henry Jones presented it with the Book of Kells, its most famous manuscript. James Ussher (1625–56), Archbishop of Armagh, whose most important works were "*Veterum Epistolarum Hibernicarum Sylloge*" (1632) and "*Brittanicarum Ecclesiarum Antiquitates*" (1639), left his valuable library, comprising several thousand printed books and manuscripts, to the Library. His complete works were published by the Library in twenty-four volumes.

The Library proper occupies several buildings, four of which are at the Trinity College campus itself, with another part of the Trinity Centre at St. James's Hospital, Dublin:

- The original (Old) Library is Thomas Burgh's masterpiece. A huge building, it originally towered over the university and city after its completion. Even today, surrounded by similarly scaled buildings, it is imposing and dominates the view of the university from Nassau Street. The Book of Kells is located in the Old Library, along with the Book of Durrow, the Book of Howth and other ancient texts. Also incorporating the Long Room, the Old Library is one of Ireland's biggest tourist attractions, and holds thousands of rare, and in many cases very early, volumes. In the 18th century, the college received the Brian Boru harp, one of the three surviving medieval Gaelic harps, and a national symbol of Ireland, which is now housed in the Library. Housed within the Old Library are:
 - Early Printed Books & Special Collections
 - Manuscripts & Archives Research Library (M&ARL)
- The Berkeley/Lecky/Ussher (BLU) Arts Libraries complex, incorporating:
 - The Berkeley Library, in Fellows Square
 - The Lecky Library, attached to the Arts Building
 - The Ussher Library, overlooking College Park
 - The Glucksman Map Library
 - The Preservation and Conservation Department
- The Hamilton Science and Engineering Library
- The 1937 Reading Room (for graduate use)
- The John Stearne Medical Library (JSML), housed at St James's Hospital

Further materials are held in storage in Stacks, either in closed access within College or at a book depository in the Dublin suburb of Santry.

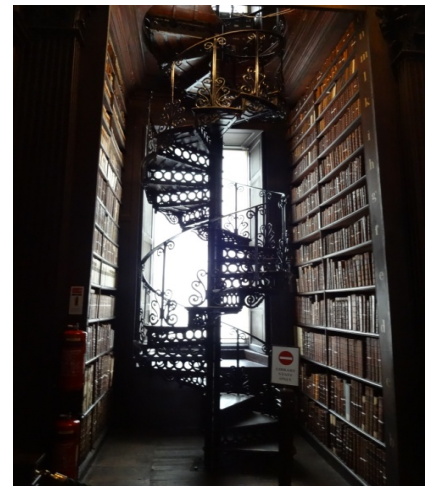


The Long Room

The 65-metre-long (213 ft) main chamber of the Old Library, the Long Room, built between 1712 and 1732, houses 200,000 of the Library's oldest books. Initially The Long Room had a flat ceiling, shelving for books only on the lower level, and an open gallery. By 1850s it had to be expanded as shelves were filled when the Library was given permission to obtain a free copy of every book that had been published in Ireland and Britain. In 1860, Long Room's roof was raised to accommodate an upper gallery.

The Long Room is lined with marble busts. The marble bust collection was formed when 14 busts from the famous sculptor Pieter Scheemakers were acquired by the college. Many of the busts are of great philosophers, writers, and men who supported the college. The most outstanding bust in the collection is of the writer Jonathan Swift, created by Louis François Roubiliac.

The Long Room also holds one of the last remaining copies of the 1916 Proclamation of the Irish Republic. This proclamation was read by Patrick Pearse near the General Post Office on 24 April 1916. Visitors may also view the Trinity College Harp in The Long Room that is the oldest of its kind in Ireland dating back to the 15th century. The harp is made out of oak and willow and includes 29 brass strings.



Book of Kells



Protected by massive security and retracting glass cases, the Book of Kells, one of the great treasures of the world, is housed in the Old Library and is the main tourist attraction in Ireland. There is a permanent display that gives the extraordinary history and fascinating analysis of this book, now brutally cropped (apparently in the 1920s) and separated into four volumes. Equally interesting, and only considered less because the art work is not so exquisitely decorated, are the Book of Durrow, and the Book of Howth. I had no idea so many illustrated manuscripts exist; but the art books figured to Lasalle library, give excellent extracts and

illustrations from these great and ancient documents, that survive by several miracles of devoted priest's protection.

The Book of Kells (Irish: *Leabhar Cheanannais*) (Dublin, Trinity College Library, MS A. I. (58), sometimes known as the Book of Columba) is an illuminated manuscript Gospel book in Latin, containing the four Gospels of the New Testament together with various prefatory texts and tables. It was created in a Columban monastery in either Britain or Ireland or may have had contributions from various Columban institutions from both Britain and Ireland. It is believed to have been created c. 800. The text of the

Gospels is largely drawn from the Vulgate, although it also includes several passages drawn from the earlier versions of the Bible known as the *Vetus Latina*. It is a masterwork of Western calligraphy and represents the pinnacle of “Insular illumination”. It is also widely regarded as Ireland's finest national treasure.



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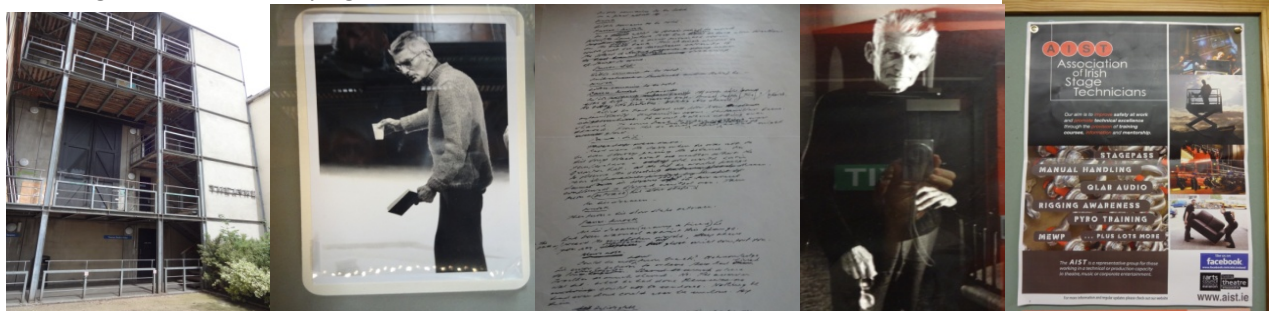


The Samuel Beckett Theatre.

Named after arguably the most innovative playwright of the 20th century, this theatre was opened in 1992 to celebrate the quatercentenary of Trinity College Dublin. It is the campus theatre of the University's Department of Drama, a constituent part of School of Drama, Film and Music. During University term time it showcases the work of the Department and its courses, while outside term time it hosts visits from some of the most prestigious dance and theatre companies from Ireland and abroad.

Regular events at the Samuel Beckett Theatre include performances within the Dublin Theatre Festival, the Dublin Fringe Festival and the Dublin Dance Festival. The Samuel Beckett Centre, the building in which the Theatre is situated, also houses the Department of Drama offices, seminar room and rehearsal studio, along with Players Theatre, the studio theatre of Dublin University Players, Trinity's student drama society.

It also hosts the annual Beckett Summer School which was on during my time there and preoccupied staff, including the distinguished theatre academic Brian Singleton, who gave a great paper on Asian and Ireland at the 2014 ATEC in Beijing. Brian is Head of the Drama Department at Trinity College and assisting Lasalle in identifying best Directors of Beckett.



Trintity College - School of Drama, Film, and Music

Faculty of Arts, Humanities and Social Science

Undergraduate



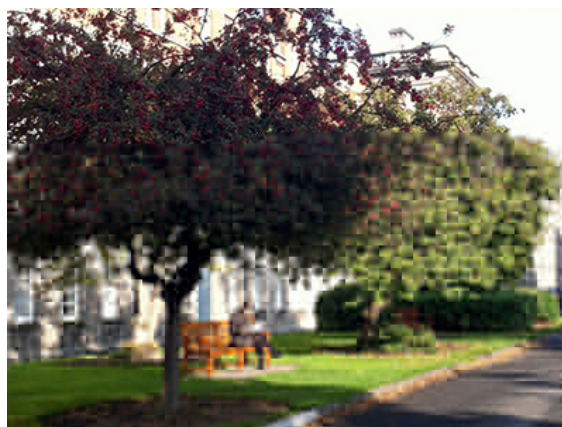
The School offers a number of undergraduate courses including:

- BA in Drama and Theatre Studies
- BA in Drama Studies and another subject
- Bachelor in Acting
- BA in Film Studies and another subject
- BA in Music
- BA in Music and another subject

Postgraduate

The School offers a number of postgraduate courses including:

- M.Phil in Theatre and Performance
- Ph.D Research Degree in Philosophy
- M.Phil/ P.Grad Dip in Film Studies-Theory, History, Practice
- M.Litt and Ph.D Research Degrees in Film Studies
- M.Phil in Music Composition
- M.Litt and Ph.D Research Degrees in Music
- M.Litt and Ph.D in Music Composition
- M.Phil in Music and Media Technologies
- Structured Ph.D in Digital Arts Technologies



Welcome to the Samuel Beckett Summer School



Group discussion at 2015 Performance Workshop Presentation



Group shot 2015 Beckett Summer School staff and students.

Now in its sixth year, the **Samuel Beckett Summer School** provides a unique experience for students, scholars and lovers of Beckett's works. Each year we invite the world's foremost Beckett scholars to present new lectures and seminars on all aspects of Beckett's works. The School appeals to a wide range of Beckett enthusiasts by providing

the opportunity to experience, savour and study Beckett's works in the university where he began his intellectual life.

The Summer School is different from an academic conference in that it is not purely a gathering by specialists for other specialists. Instead, we aim to engage and explore Beckett's works from a variety of different perspectives in order to examine and re-examine Beckett's evolving legacy and relevance. The aim of the Summer School is to look at Beckett in an open and pluralist fashion and to consider all of the numerous contexts of his work that are of interest both to the scholar and to the general reader.

The **Samuel Beckett Summer School** offers a full week of learning and is complemented by social and cultural events each evening.

Each morning will feature one or two lectures by leading Beckett scholars. In the afternoons we run our week-long seminars. Each student chooses one of four seminars and stays with that seminar for the full week. Seminars include: Beckett's Manuscripts; a Reading Group (the specific texts may change each year); Performance Workshop; and at least one special seminar whose topic will change each year (past examples include 'Beckett and Deleuze', 'Beckett and Dante', and 'Beckett and Irish Culture, 1929–1949'). The range of seminar topics is meant to reflect the diverse ways in which Beckett's works can be approached, and are run by experts in those particular areas.

In addition to the academic programme, we offer a range of activities, including social events, performances, field trips, an opening reception and a closing banquet. We encourage all of our speakers to attend our social events and discuss Beckett in more informal settings. Some of our additional events are open to the public and some are exclusive to participants of the Summer School.

Testimonials

"Now that the Summer dust has settled, I am writing to thank you for your great work with the Beckett School, and for the wonderful opportunity you set up for my students. I have been in touch with [both of my students] recently, and I can tell they are still riding a joyous wave after their experience in Dublin. It is safe to say that this was a defining event in their academic careers, and, judging by their passion for Beckett, a defining event in their life. I should add that they were both genuinely impressed by the quality of the lectures and the seminars (in particular Caselli's seminar), and greatly enjoyed all the other para-academic activities (trips, exhibits, dinners, etc.). You probably know it already, but it never hurts to be told: this school is a great thing, and you ought to be proud."

– **Ruben Borg, Lecturer in English Literature, Hebrew University of Jerusalem, 2013**

"The strength of the Samuel Beckett Summer School lies in its variety. How it approaches its subject, the diversity of opinions I encountered in one week at Trinity, the people I met. It is a foundation for those who are studying Beckett for the first time, or another step up for those who may be more familiar with him. I left with a new image of Beckett, one that had him as not solely Irish, but because of the people I had met and the lessons I had learned, but one that was international as well"

Andrew McEwan, student at the Samuel Beckett Summer School 2012

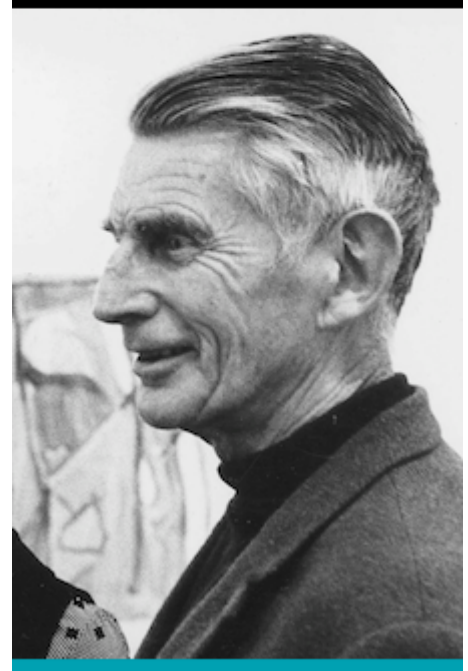
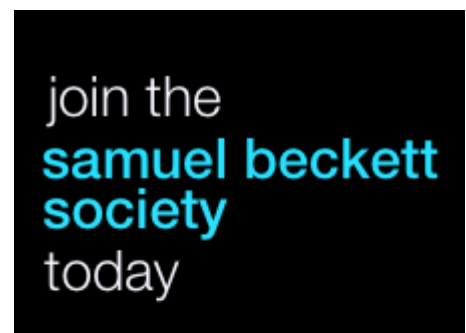
"The Summer School offered a sensitively designed, busy programme with many complementary strains. [...] By the end of the week, somewhere between exhaustion and elation, Friday's banquet provided an enjoyable and very tasty end to the week's activities. This year's Summer School is a testament to the many die-hard Beckett enthusiasts who eagerly participated in what was a marathon week in Dublin"

– **Georgina Nugent-Folan, The Beckett Circle, 2012**

Sam's Schooling by Georgina Nugent-Folan

Beckett Summer School Trinity College Dublin. 15-20 July 2012

The Second Annual Samuel Beckett Summer School at Trinity College Dublin opened with a joint Sunday lecture shared with University College Dublin's 'Beckett and the "State" of Ireland' conference (reviewed in this issue by Adam Winstanley), to mark both the beginning of the Summer School, and the end of the 'State of Ireland' conference. Rodney Sharkey's jovial "'Local' Anaesthetic for a "Public" Birth: Beckett, Parturition and the Porter Period' was followed, fittingly, with a wine reception in Trinity and drinks in Davy Byrne's Pub.



Running from 15-20 July, the week's events comprised nine lectures, three seminars that ran daily, together with evening performances and events. The lectures began on Monday morning with Declan Kiberd's 'Samuel Beckett: Mystic?' and Seán Kennedy's informed and engaging lecture on 'Beckett, Yeats, and the Big House, 1933' from his ongoing work on that theme. This was followed by lunch and the first raft of seminars. Kennedy facilitated the 'Beckett and Irish Culture, 1929-1949' seminar in the lush surroundings of the National Library of Ireland, Kildare Street, where he led a week-long investigation into Beckett's complex relationship with Irish culture, focusing predominantly on the post-war works so as to examine the enduring relevance of Irish culture to Beckett's mature writing. Participants spoke warmly throughout the week of his eagerness to engage with students, and of his approachability and generosity as a seminar leader. With roughly seven or eight participants per seminar, students worked closely throughout the week with the facilitators. For younger scholars and Beckett enthusiasts from non-academic backgrounds, this was an unrivalled opportunity to get to know established voices in Beckett studies, both academically through engaging with them in their respective areas of expertise, and informally through the many coffee and lunch breaks where students and participants from backgrounds as varied as psychoanalysis, surgery, and real estate mixed in a relaxed and friendly atmosphere. By Wednesday and Thursday many of the seminar groups had decamped to nearby pubs for Guinness and hot whiskeys as Dublin's inconsistent 'summer' had resulted in many head colds.

On Tuesday Andrew Gibson spoke on the 'Misanthropic tradition in How It Is'. Throughout his discussion of the history of Irish misanthropy, Gibson was deftly aided in the pronunciation of an extensive list of Gaelic names and titles by Feargal Whelan (UCD). This was followed by a screening of Seán Ó Mórdha's documentary *Silence to Silence* (1984), introduced by Declan Kiberd (who also wrote the script for the film). Beckett cooperated with RTÉ in the making of this now regrettably hard-to-find documentary. It features appearances by Billie Whitelaw, Patrick Magee and Jack McGowran, along with previously unseen visual material at the time of its first screening. This screening was also the first of a number of Summer School events open to the public, and many were excited about watching the documentary for the first time.

Many of the evening events were also open to the public, notably Pan Pan Theatre's 'Behind All That Fall'. Director Gavin Quinn and sound designer Jimmy Eadie lead an extensive discussion on the technicalities of their recent production of *All That Fall*, displaying an acute awareness of the production history of the play. Eadie in particular spoke engagingly on the creation of a chamber within his recording studio that adequately produced the sound quality required for the production, and he made clear the company's commitment to rigorous attention to detail in relation to sound production. Eadie drew attention to the central role of the technician in Beckett productions, reflecting Beckett's own interest in the technological aspect of his works for radio and film. Credit is due to the directors of the Summer School for co-ordinating this unique event.

On Wednesday, deputy-director of the Summer School Nick Johnson delivered Enoch Brater's 'Beckett's Dramatic Forms, Considered and Reconsidered' in his absence. This was followed by an impromptu discussion with Johnson on the ethics of directing, specifically in relation to the extreme physical and mental demands certain Beckett plays make on actors. Again, the responsibility of directors and the role of the technician in Beckett was highlighted; thus continuing a conversation initiated during Pan Pan's 'Behind All That Fall' and one that was to reemerge throughout the week. Barry McGovern's lunchtime reading of a selection of Beckett's poetry and prose was a highly anticipated and well-attended public event. Wednesday afternoon's 'No lack of void'—an aptly named afternoon of free time to explore Dublin—provided a welcome break for participants in what was an otherwise busy schedule. The Summer School offered a further public event on Wednesday evening with Anthony Cronin in conversation with Terence Brown. With frequent, often humorous, segues into Brown's experience of researching and writing his biography of Yeats, the conversation provided insights not just into the mind of Beckett, but the mind of the biographer and the genesis of Cronin's biography.

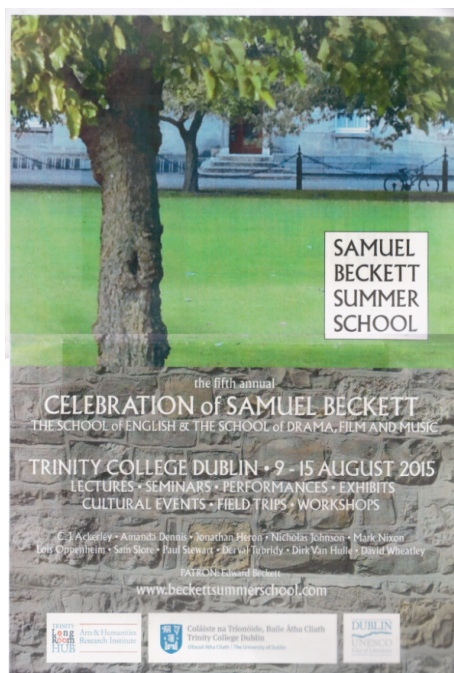
Thursday morning saw Ulrika Maude and Emilie Morin present well-received papers on 'Convulsive Aesthetics: Beckett, Chaplin and Charcot' and 'Beckett and Radiophonic Sound', respectively. Morin's rigorously researched lecture was particularly engaging as she sought to challenge the perceived singularity of Beckett's work with sound by drawing attention to Beckett's close proximity to artistic practices important within the BBC and consonants between Beckett's utilisation of disembodied voices and musique concrète composer Schaeffer's acousmatics. Along with Tuesday's 'Behind All That Fall', it added to the sense that, while this year's Summer School was theme-less (unlike last year's, which took Deleuze as its guiding force), the radio plays were prominent in the programme of events.

A highlight of the week was Thursday evening's performance of *Rockaby*/ *Berceuse* and *Footfalls* by Rosemary Pountney. The incorporation of the final section of *Berceuse* into the performance of *Rockaby*

provided a welcome change of tongue in a programme of events that was otherwise exclusively Anglophonic. Pountney was largely absent from the stage throughout the performance of *Footfalls*. With the exception of scene three, which Pountney performed on stage, the footfalls were otherwise indicated by the movement of a spotlight along a narrow strip of lighted stage. Pountney's absence from the stage throughout the first two acts was left unexplained until the subsequent Q&A, moderated with sensitivity and genuine warmth by Jonathan Heron. However, by this stage the audience had largely figured this out for themselves as, midway through the second act, what had begun as a collective confusion (where is May?!) gave way to an understanding that seemed to ripple through the theatre that Pountney herself was unable (due to osteoporosis) to follow May's movement's the first two acts. Therein lay the emotional force of her performance in act three, the audience were riveted and many were visibly moved. Technicians Marc Atkinson and Jennifer Schnarr deserve mention here, as they operated the spotlight and sound during the performance; again, highlighting the key role of the technician in Beckett productions. Given the tendency for contemporary Beckett theatre practitioners to stage alternative productions of Beckett for experimental reasons, Pountney's modification of the play—one that was enacted out of physical necessity as opposed to a desire to be experimental or *avant-garde*—was refreshing. This was a powerful and deeply moving performance; one that will stay firmly in the minds of the audience; indeed, many could be heard commenting afterwards that they had undoubtedly witnessed something very special. The modification of the first two acts, coupled with Pountney's presence onstage during the third act, testify to her profound engagement with a character whose footfalls Beckett himself originally demonstrated to her in a Paris café.

Mark Nixon and Dirk Van Hulle returned this year to facilitate the Manuscripts seminar. The seminar was well attended and students spoke with much enthusiasm of the organised manner in which it was presented, and the eagerness of both facilitators to engage with participants and introduce them to genetic criticism and the Beckett Digital Manuscript Project. Whereas last year's seminar focused on the manuscript of the *Not I* forerunner Kilcool, this year saw the introduction of a more explicitly digital approach; with students actively engaging with the BDMP software to transcribe and encode text from a draft of the short prose text *Ceiling*. Not only does this seminar offer participants the opportunity to work closely with Van Hulle and Nixon, participants acquire valuable and transferable skills in orthography, which no doubt explains the high level of students in the early stages of doctoral research on Beckett (and Joyce) who signed up to this particular seminar; eager, no doubt, for a crash course in the transcription of tricky orthography. The seminar enabled participants to debate the positive and negative aspects of the archival turn in Beckett studies, together with the pros and cons of digitizing Beckett's manuscripts. This year, unfortunately, TCD did not make manuscripts available to participants in the seminar and participants lamented the lack of physical contact with manuscripts with many expressing regret that their sole contact with the manuscripts had been through plated glass at the exhibition organised to coincide with Monday's official opening. Despite this setback, Van Hulle and Nixon utilised their own digitised scans to excellent effect, and by the end of the week students were not only transcribing extended sections of text, but also actively formulating arguments relating to the genesis of the draft in question. Much like last year's exploration of *Not I* through the Kilcool manuscript, the text of *Ceiling* was opened up and made more accessible to scholars. Working with the *Ceiling* draft was also a practical and effective method for making comprehensible the theories of genetic criticism Van Hulle introduced to the students early in the week. For many participants this seminar is their first extended contact with Beckett's manuscripts, and so the value of this week-long induction cannot be overemphasised. The excitement such contact with manuscripts generates in these enthusiastic scholars demonstrates a positive aspect of encouraging the use of digital technologies on Beckett's work and its potential to inspire younger scholars. Over the past two years this seminar has introduced a number of students to the BDMP; a strong indication of the success of the seminar.

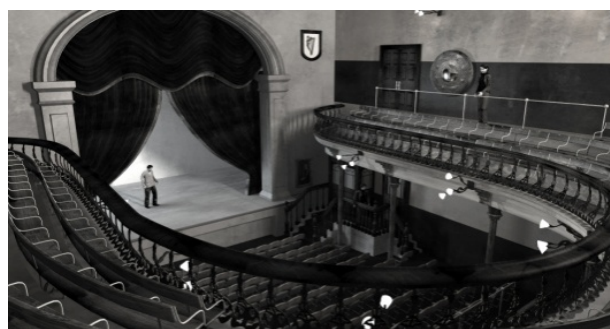
On Friday morning Terence Brown delivered his enthusiastic, semi-autobiographical lecture 'Beckett: Memories and Sounds'. Brown spoke on his relationship with Alec Reid, founder of the TCD student literary magazine *Icarus*, and author of *All I can manage, more than I could: an approach to the plays of Samuel Beckett* (1969). Drawn from Reid's notes on Beckett, bequeathed to Brown in Reid's will, the lecture moved seamlessly from an intimate portrait of Reid and his relationship with Beckett, to a rigorous discussion on the proliferation of stage directions relating to the tonality of the human voice in *Waiting for Godot*. This was followed by Heron who spoke, among other things, on the contentious space between performance rights and performance territory and on Beckett's employment of the rehearsal space as a performance laboratory. Heron's lecture served as a fitting introduction to the Friday evening showcase by his Performance Workshop. During the week, Heron facilitated a workshop that focused on the body and encouraged participation from performers of all ages, experience, and physical ability. Their performance during Friday's showcase was a testament to how actively they responded to Heron's guidance throughout the week.



Published in *The Beckett Circle*, Autumn 2012

The Summer School offered a sensitively designed, busy programme with many complementary strains. Participants demonstrated an eagerness to continue conversations begun elsewhere, and made frequent references back to earlier lectures, performances, and to events in UCD. This greatly added to the atmosphere of the Summer School where, unlike a conference or symposium, the emphasis was on praxis—from Heron’s practice based learning, to the development of technical skills for transcribing in the manuscripts seminar. The directors of the Summer School and the “‘State’ of Ireland’ conference should also be particularly commended for bringing the two events together, as they did on Sunday, and for encouraging an active dialogue throughout the week, both during the daily lectures and seminars and in the optional evening dinners, allowing participants the opportunity to continue conversation well into the night and, often, the early morning. By the end of the week, somewhere between exhaustion and elation, Friday’s banquet provided an enjoyable and very tasty end to the week’s activities. This year’s Summer School is a testament to the many die-hard Beckett enthusiasts who eagerly participated in what was a marathon week in Dublin.

Dublin



Old, Original Abbey



New Abbey

The Abbey Theatre or *Amharclann na Mainistreach*), also known as the National Theatre of Ireland. Founded by W.B. Yeats, Lady Gregory and Edward Martyn, with assistance from George Moore; but importantly the hard and excellent work carried out by two famous Irish actors, the brothers, William and Frank Fay – who have sadly been erased from its official history (a falling out with Yeats). It first opened its doors to the public on 27 December 1904 and is thus celebrating its 111th anniversary this year. It lost its beautiful original building to a fire in 1951, though neighbours managed to rescue most of the portraits from its foyer; and these, several by Yeats’ father John, are the only thing of interest in the ugly and badly designed new building (of which President of Ireland, Éamon de Valera, laid the foundation stone in the ‘60s. The Abbey is also famous as the first state-subsidized theatre in the English-speaking world; from 1925 onwards it received an annual subsidy from the Irish Free State. Its early years were closely associated with the writers of the Irish Literary Revival, many of whom were involved in its founding and most of whom had plays staged



there. The Abbey is has seen many famous premieres and two much-discussed riots. The steeply raked auditorium looks heavily down on the stage, making it difficult, I believe, for actors to ‘get on top of’ their audiences. Here I saw O’Casey’s famous *Shadow of a Gunman* in a weird mix of historic realism and modern design (huge window in the upstage wall so we could see through to the outside alley – destroying period architecture and adding nothing). Once famous for its social-realism, the acting was varied, with most trying for authenticity while some leads played the gallery in the most disgusting and attention-grabbing way. So odd to see an Irish actor in essentially Asian presentational style. The Abbey is in Abbey Street, not far from the GPO and the Gate.

The Gate Theatre was established as a theatre company in 1928 by the partners and lovers, Hilton Edwards and Micheál MacLiammóir. Edwards was the first Head of Drama at Telefís Éireann, Ireland's most popular television channel, and director of several Friel's successes. MacLiammóir worked with Noel Coward and played Iago to Orson Wells' *Othello*, but was world famous for his one-man show on Oscar Wilde. The Gate is famed mainly for reinventing the classics. Its elegant 370-seat auditorium, small stage, with foyers filled with portraits of playwrights, is part of the gate to Rotunda Hospital a block north of the GPO. In 1983, the directorship passed to Michael Colgan who continues - the company has had only two ADs in 87 years.



The work was on a par with the Abbey, yet the Gate gets about five million Euros less than the Abbey, for no sane reason except the Abbey is considered the National Theatre. Here I saw a very ordinary production of Brian Freil's adaptation of Turgenev's *Month in the Country*. The adaptation cut the child and some of the minor characters, but kept the integrity of the original which so influenced Anton Chekhov – of whom both Friel's and I are devotees. The set was very 70s and only one actor seemed to have a genuine feel for being Russian and for the style needed (that was the actor playing the husband). The actress playing Natalia Petrovna was far too modern in her mind (same syndrome as peasants who know the revolution is coming) and played her with no vulnerability, hence she came across as a villainess. What a travesty and odd that the director could not see it. Still, it remains an amazing play for 1855: as modern as tomorrow.

Smock Alley and the National Theatre School. Patrick Sutton is the energetic director of this



school, which has a growing number of famed graduates. The building is a four-story place near Temple Bar and right next door to Sheridan's father's theatre, where young Sheridan first acted, and where Peg Woffington was the famed beauty. Smock Alley was the first Theatre Royal built in Dublin. John Ogilby opened it in 1662 as part of the Restoration of the British monarchy and King Charles II in 1660, along with the London's Drury Lane (1662) and the Lincoln's Inn Fields (1661). It was the first custom-built theatre in the city and still remains in substantially the same form, making it one of the most important sites in European theatre history. Smock Alley Theatre was the first theatre outside London to receive the title of Theatre Royal, but because it had been built on land reclaimed from the Liffey River, the building was unstable and the gallery collapsed twice; it was rebuilt in 1735. In the mid-1740s, Thomas Sheridan took on the role of manager of Smock Alley and made many improvements to it. While it was in operation as a theatre, it gave the world the plays of George Farquhar, Oliver Goldsmith, and Richard Brinsley Sheridan, and the brilliant performances of Peg Woffington, Thomas Sheridan, Spranger Barry, and Charles Macklin. It was on this stage that David Garrick, the greatest actor of the 18th century, first played Hamlet. The theatre closed in 1787. The building was then used as a whiskey store until Father Michael Blake bought it to set a church. When the bell tolled



in 1811, 18 years before the Catholic Emancipation, the first Catholic bell to ring in Dublin in nearly 300 years was heard. The facade boasts ornate stained glass windows and the original ceiling plasterwork remain in the Smock Alley as a witness of this time. Today the theatre is an unusual and not highly successful in design, but the section that was the boys' school is tremendously atmospheric and powerful for theatre. The original structure is all still there and the banqueting room very attractive, also for performance. Sutton has engaged in colorations and exchanges with Canadian schools often and has lots of ideas for a Lasalle exchange - eg wanting students to play in both cities. It was on the original stage on these premises that Sheridan senior defented the honour of Peg Woffington against a so-called gentleman who would press his unwanted

advantages on the beautiful actress. When challenged by Sheridan senior, a public name calling ensued, all covered in the press and finally a courtcase in which the offender denied that a gentleman could ever come from the ranks of lowly 'players'. The judge thought otherwise, and Sheridan was said to be the first to win the rank of gentleman and respect for the profession. David Garrick was soon to make more respectable status and by the end of the 19th century Henry Irving was to become the first actor to become a knight of the realm. (See ADDENDUM p152 for more details on Dublin theatres)

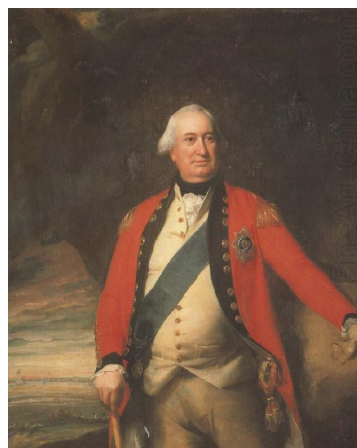


Dublin Castle (Irish: *Caisleán Bhaile Átha Cliath*) off Dame Street, Dublin. Once surrounded by a



Record Tower c 1228.

moat accessing the River Liffey, with water gates, Dublin Castle is the heart of historic Dublin. In fact the city gets its name from the Black Pool - 'Dubh Linn' which was on the site of the present Castle garden – which fronts the Chester Beatty library. The Castle stands on the ridge on a strategic site at the junction of the River Liffey and its tributary the Poddle, where the original fortification may have been an early Gaelic Ring Fort. The buildings form walls on the outside but front a central courtyard with elegant edifices. There was a sand sculpture competition in the courtyards on my visit.



The south 'range' houses the magnificent State Apartments that are amongst the most beautiful rooms I have ever seen. These were built as the residential quarters of the viceregal court and were commended to me by the Irish Ambassador to Singapore as the seat of colonial rule in Ireland, he stated: "here you can see how the jigsaw of empire fits together in the portrait of Cornwallis, the governor who surrendered Yorktown in the American War of Independence, was subsequently made Governor General of India and later Lord Lieutenant of Ireland (where he suppressed the rebellion of 1798 and oversaw the introduction of the act of Union)".

The Marquess Cornwallis is hailed "as great as Nelson" in some articles and as the "Man who lost America" in others. Though a leading General against the Americans, with early victories, he ultimately signed the surrender in front of George Washington. It was Cornwallis, who created the Act of Union, making Ireland part of Great Britain. The **Acts of Union 1800** united the Kingdom of Great Britain and the Kingdom of Ireland (previously in personal union) to create the United Kingdom of Great Britain and Ireland with effect from 1 January 1801. Both Acts, though since amended, still remain in force in the United Kingdom, but have been repealed in the Republic of Ireland. Interestingly he later followed Warren Hastings as Viceroy in India, and created the tax system known as the Cornwallis Code. The **Cornwallis Code** is a body of legislation enacted in 1793 by the East India Company to improve the governance

of its territories in India – of which the ‘Permanent Settlement of Bengal is a part. The code contained significant provisions - governing, policing and judicial and civil administration. Its best known provision was the Permanent Settlement (or the zamindari system enacted in 1793), which established a revenue collection scheme which lasted into the 20th century. Beginning with Bengal, the system spread over all of northern India by means of the issue of a series of regulations dated 1 May 1793. On these the government of British India virtually rested until the Charter Act of 1833. Cornwallis was Governor-General of India from 1786 to 1793 before becoming Lord Lieutenant and Commander in Chief in Ireland, invading and making savage reprisals that involved the use of French troops to crush the 1798 uprising. On a second appointment to India he died there in 1805, aged 76, long before the Sepoy Uprising of 1857. His famous Portrait in the Castle portrait gallery is by John Singleton Copley, circa 1795.



St Patrick's Hall.

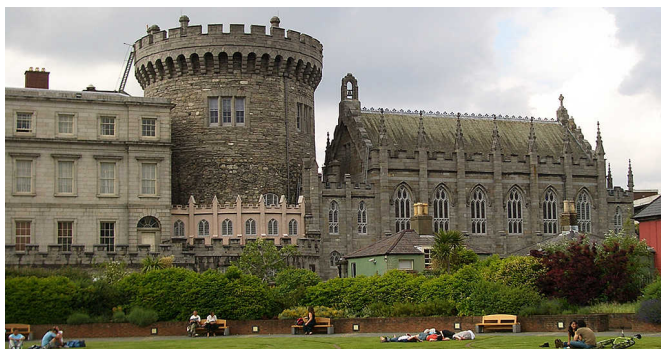
Dublin castle was until 1922 the seat of United Kingdom government's administration in Ireland, now a major Irish government complex. Most of it dates from the 18th century, though a castle has stood on the site since the days of England's King John, the first Lord of Ireland. The Castle served as the seat of English, then later British government of Ireland under the Lordship of Ireland (1171–1541), the Kingdom of Ireland (1541–1800), and the United Kingdom of Great Britain and Ireland (1800–1922).

The State Apartments in Dublin Castle were originally constructed as living accommodation for the Lord Lieutenant. The Lord Lieutenants preferred the comforts of the Phoenix Park residence however and tended to live there except for Castle Season when a series of Balls and events was held for fashionable society at the castle. The Apartments are now only used for State occasions notably the Inauguration of a new President and during the Irish Presidency of the European Union. The series of ornate highly decorated rooms stretch along the first floor of the southern range of the upper yard.



There are many other important rooms, notably the Wedgwood Room, an oval room decorated in Wedgwood Blue with details picked out in white. It was used as a Billiards Room in the 19th century. Development of the complex happened over time: the rooms date 1680-1830.

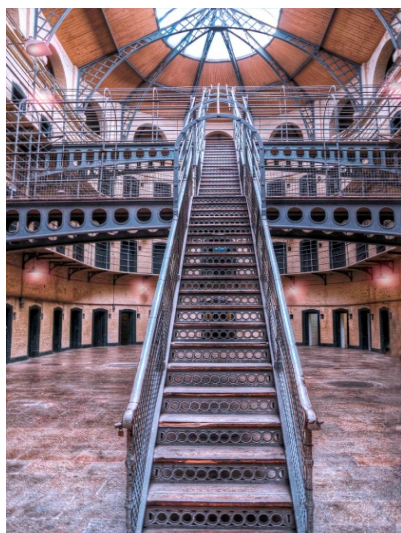
I was much taken with the painting of Robert Emmett in one of the lobbies. An early National hero, Emmett was tried for treason on September 19 1803, and on September 20 he was executed by hanging and beheading in Dublin. The remains were then secretly buried. During his trial, after he had been sentenced Emmet delivered a rousing speech, the Speech from the Dock, which secured his posthumous fame. "Let no man write my epitaph... When my country takes her place among the nations of the earth, then shall my character be vindicated, then may my epitaph be written". Nelson Mandela drew on that speech. **(See ADDENDEM p181 for Emmett details)**



Tower and Chapel Royal.



Bedford Clock Tower and Cork Gate



Kilmainham Gaol has an extraordinary and terrifying interior, and an exterior made famous by paintings, such as Jack Yeats' of the women prisoners. This most infamous prison still houses the cells of De Valera, Pearce and the others that Yeats speaks of in his poem 1916 – *"a terrible beauty is born"*. The grey stone building is beyond the old hospital that is now a huge modern art gallery, and the old prison is now a museum run by the Office of Public Works, an agency of the Government of Ireland. Many Irish revolutionaries, including the leaders of the 1916 Easter Rising, were imprisoned and executed in this prison by the British who were billeted relatively close, and whose barracks are yet another museum. The courtyard in Kilmainham, with the single cross marking the execution place, is sobering but the cases and cases of momentos in the museum are heart breaking as they record the personalities, affections, and thoughts of those awaiting the firing squad. At least they were saved the cruel and hideous horror of the noose, which Singapore still uses, to its shame.

The Dublin Writers Museum opened in November 1991 at No 18, Parnell Square, a block from



the Gate and virtually next door to the City Gallery and Sien Fein Building. The museum occupies an original 18th-century house, which accommodates the museum rooms, library, gallery, and administration area. The **Irish Writers' Centre**, next door in No 19, contains the meeting rooms and offices of the Irish Writers' Union, the Society of Irish Playwrights, the Irish Children's Book Trust and the Irish Translators

and Interpreters' Association. Through its association with the Irish Writers' Centre it provides a link with living writers and the international literary scene. On a national level it acts as a centre, simultaneously pulling together the strands of Irish literature and complementing the smaller, more detailed museums devoted to individuals like James Joyce, George Bernard Shaw, William Butler Yeats and Patrick Pearse. It functions as a place where people can come from Dublin, Ireland and abroad to experience the phenomenon of Irish writing both as history and as actuality.



St Stephen's Green is a beautiful central park across from Oscar Wilde's house, now occupied by The American College. It has a long history as a private park restricted to local residents, until 1877, when Parliament passed an Act to reopen St Stephen's Green to the public, at the initiative of Sir A.E. Guinness, a member of the Guinness brewing family who later paid for the laying out of the Green in approximately its current form. I like the story that after the death of Prince Albert, Queen Victoria suggested that St Stephen's Green be renamed Albert Green and have a statue of Albert at its center – a suggestion rejected with indignation by the Dublin Corporation and the people of the city; much to the Queen's chagrin. Areas of the park have many statues commemorating events and people; I sought out Joyce and Rabindranath Tagore. They are near to each other on the South side of the Park, the latter gifted as part of the Yeats celebrations – Yeats being instrumental in promoting him for the Nobel Prize, the first Asian.

During the Easter Rising of 1916, a group of insurgents made up mainly of members of the Irish Citizen Army, under the command of Commandant Michael Mallin and his second-in-command **Constance Markievicz** established a position in St Stephen's Green (as the main female in the uprising, Markievicz deserves an addendum entry, along with all the leaders about to be celebrated next year at the 1916 Centenary). They numbered between 200 and 250. They confiscated motor vehicles to establish road blocks on the streets that surround the park, and dug defensive positions in the park itself. This approach differed from that of taking up positions in buildings, adopted elsewhere in the city. It proved to have been unwise when elements of the British Army took up positions in the Shelbourne Hotel, at the northeastern corner of St Stephen's Green, overlooking the park, from which they could shoot down into the entrenchments. Finding themselves in a weak position, the Volunteers withdrew to the Royal College of Surgeons on the west side of the Green. I like the story that during the Rising, gunfire was temporarily halted to allow the park's groundsman to feed the ducks in the park.



General Post Office.



The **General Post Office (GPO)** remains central to symbols and history as well as to communications. Images of it burning and in partial ruins are featured in so many photos of the Easter Rising, and in front it is the proclamation of independence was read out. O'Connell Street leads to the O'Connell Monument as well as the bridge which features a Joyce quote in the pavement, and is said to be wider than it is long. The GPO is only a block from the Gate and is only a few blocks off the Abbey. Sited in the centre of O'Connell Street, the city's main thoroughfare, it is one of Ireland's most famous buildings, and was the last of the great Georgian public buildings erected in the capital. Amazingly one can still see the bullet holes made during the uprising. During the Easter Rising of 1916, the GPO served as the headquarters of the uprising's leaders. The building was destroyed by fire in the course of the rebellion and not repaired until the Irish Free State government took up the task some years later. The facade is all that remains of the original building. An original copy of the Proclamation of the Irish Republic is on display in the An Post museum at the GPO, where an exhibition, Letters, Lives & Liberty, highlights the history of the Post Office and the GPO. The building has remained a symbol of Irish nationalism. In commemoration of the Rising, a statue depicting the death of the mythical hero Cúchulainn sculpted by Oliver Sheppard in 1911 and originally sited at the command post in the centre of the GPO main hall - but is now housed in the front of the building.



A very pleasant city in summer; people-friendly and focused on the good things in life. I quickly learned it was a UNESCO Literary City and I loved the respect for and celebration of its writers. The list is surprising; and four Nobel Laureates as well as five Nobel Peace Prizes say a lot about this nation. But Dublin also has literary quotes on buildings, pavements and walls, and the quotes, especially the Joyce quotes, all mention aspects of Dublin by name. But what I was not prepared for was the music everywhere and the genuine love of visual arts. The festivals I attended in Ireland were revelatory, and even though the Abbey and the Gate theatres disappointed, I applaud that the city had a number of commercial theatres as well as art houses. As with Columbia, I enjoyed that history, politics and the arts came together and were valued and guiding; and that is what I miss in Singapore, indeed in Asia.

(END of Report)

ADDENDUM

Aberdeen International Youth Festival 22 - 24th July 2015 Aberdeen



Festival Programme –Day by Day

Below is the main programme, centred in venues in Aberdeen. But the extended Festival embraces many towns and venues, thus giving the international in particular a longer experience and performers a number of varying venues and audiences. This is a boon for those who can't afford to travel even relatively short distances and as a community outreach program it cannot be bettered. I know it all costs money, but with local councils collaborating rather than competing, this model should be copied by all festivals. Interestingly, though it must bring a lot of people into Aberdeen and thus account for the high prices of hotels, the festival is mainly sponsored by the

companies involved in North Sea Oil, thus it is right to ensure the region, rather than just the city, benefit from this festival. It certainly makes the long travel participants undertake more worthwhile. I now see festivals that present only one or two performances as major waste of the world's limited resources, benefitting no one, not even audiences.

THURSDAY, 23rd July - PRE-FESTIVAL SHOW:

Theatre - **Mitchell School of Drama - *Taming of the Shrew*** VENUE: Lemon Tree TIME: 7pm COST: £6

MSD presents a brand new version of one of Shakespeare's earliest plays, *The Taming of the Shrew*. When two wealthy sisters are to be married, the beautiful Bianca has no shortage of suitors — but who would choose the wild, ill-tempered Katherina? Gold-digging Petruchio arrives, the first man to match her quick wits and mood swings. As suitors disguise themselves and servants run havoc, expect mayhem and madness in this comedy transported to the 1960s.

FRIDAY, JULY 24

Opera - ***Noye's Fludde*** VENUE: Queen's Cross Church Sanctuary. TIME: 8pm COST: £6

Working with communities from around the University of Aberdeen and across the city the Community Opera Project run by AIYF offers people the chance to be part of a truly unique operatic production, rehearsing and performing alongside professionals. Written in 1958 his work by Benjamin Britten, based on the story of Noah's Ark, was designed to be produced with a community cast in a non-theatre venue.

Music & Dance - **Garthdee International Concert Coastline (Canada), Toronto All Stars (Canada), Dor—Corina Andrian (Romania)** VENUE: Inchgarth Community Centre, Garthdee TIME: 7.30pm COST: £6

Participants are coming from all corners of the globe to perform at Garthdee this summer, with an exciting celebration of dance and music. With a truly diverse range of groups, expect entertaining numbers on steelpans from Toronto All Stars, eclectic performances from soloist dancer Corina Andrian and traditional music from Coastline.

Theatre - **Mitchell School of Drama - *Taming of the Shrew*** VENUE: Lemon Tree TIME: 7pm COST: £6

MSD presents a brand new version of one of Shakespeare's earliest plays, *The Taming of the Shrew*. When two wealthy sisters are to be married, the beautiful Bianca has no shortage of suitors — but who would choose the wild, ill-tempered Katherina? Gold-digging Petruchio arrives, the first man to match her quick wits and mood swings. As suitors disguise themselves and servants run havoc, expect mayhem and madness in this comedy transported to the 1960s.

YOUNG PROGRAMMERS DAY AT LEMON TREE - **Shmu Rap Music Project with AIYF** VENUE: Lemon Tree TIME: 8.30pm COST: £5

Organised by young promoters from SHMU's Rap Music Project, this show will bring together rap/hiphop artists from around the country for what promises to be a great night. Full lineup still to be announced, see www.oiyi.org For details in July.

SATURDAY, JULY 25

Welcome Ceremony VENUE: Music Holt TIME: 11am COST: £1 (Free to Friends of ATYF)

ATYF's grand opening ceremony extends a warm welcome to our talented young performers taking part in this year's festival, from the UK and the rest of the world. Countries featured this year include Canada, Morocco, China, Spain and Jordan. The Zurich Academic Orchestra will be playing the national anthems of each participating nation, to welcome them officially to Aberdeen and AIYF.

Festival in the City VENUE: City Centre TIME: 1pm - 4pm COST: Free

Aberdeen city centre will come alive with a full schedule of performances from a range of our international and local groups. Outdoor stages will host dancers, traditional music, song and theatre groups from all corners of the globe. The full range of entertainment on offer is suitable for all ages and tastes, so come along and see what AIYF is offering this year, and experience the Festival buzz for free!

Opera - ***Noye's Fludde*** VENUE: Queen's Cross Church Sanctuary TIME: 4pm + 8pm COST: £6

Working with communities from around the University at Aberdeen and across the city the Community Opera Project run by AIYF offers people the chance to be part of a truly unique operatic production, rehearsing and performing alongside

professionals. Written in 1958 this work by Benjamin Britten, based on the story of Noah's Ark, was designed to be produced with a community cast in a non-theatre venue.

Theatre - **Western Arts University Ambassadors (USA) *Blazing Tides*** VENUE: ACT Aberdeen TIME: 7.30pm COST: £6
Visiting AIYF for the third time, this dynamic theatre group will wow audiences with their unique approach to theatre, combining circus acts, singing, dancing and acting. Through this creative combination *Blazing Tides* tells the story of the struggle between the fire and water for supremacy of the elements.

Classical Concert - **Zurich Academic Orchestra (Switzerland)** VENUE: Music Hall TIME: 7.39pm COST: £11-16.50
With their highly technical and musical standard, this group of 70 student and staff musicians are considered one of the best orchestras in Switzerland. Constantly renewing their musical repertoire, they strive to promote young, promising soloists. This evening they will be performing Rachmaninov's 2nd Symphony, along with Rachmaninov's 'The Rock' Op. 7, conducted by Lukas Meister.

APA in association with AIYF present ***Freshly Squeezed. With The Cliftons, The Florida Stanley, Damn Son Jam*** VENUE: Lemon Tree TIME: Doors 8.30pm. COST: £6

Headlining the concert are The Cliftons, an Indie/Britpop four piece group from Aberdeen, who have previously been recognised as SHMU Band of the Week. Formed in 2014, they have performed in a number of venues, aiming to generate audiences of young people across the city. Also performing will be Florida Stanley and Damn Son Jam

Theatre - **Mitchell School of Drama - *Taming of the Shrew*** VENUE: Lemon Tree TIME: 7pm COST: £6
MSD presents a brand new version of one of Shakespeare's earliest plays, *The Taming of the Shrew*. When two wealthy sisters are to be married off, the beautiful Bianca has no shortage of suitors — but who would choose the wild, ill-tempered Katherina? Gold-digging Petruchio arrives, the first man to match her quick wits and mood swings. As suitors disguise themselves and servants run havoc, expect mayhem and madness in this comedy transported to the 1960s.

SUNDAY, JULY 26

Choral Concert - **Stord Ungdomskor (Norway)** VENUE: Hilton High Church TIME: 3pm. COST: £6
Enjoy an afternoon concert from this talented all-girls choir performing a varied repertoire of Norwegian folk music, musical theatre and familiar songs. This is a welcome return to AIYF for this group who are always in good voice whether singing classical songs or hits from Abba.

Theatre - **Western Arts University Ambassadors (USA) *Blazing Tides*** VENUE: ACT Aberdeen TIME: 7.30pm COST: £6
Visiting AIYF for the third time, this dynamic theatre group will wow audiences with their unique approach to theatre, combining circus acts, singing, dancing and acting. Through this creative combination *Blazing Tides* tells the story of the struggle between the fire and water for supremacy of the elements.

Spotlight Series - **Lucy Hall (Soprano) Gavin Roberts (Piano)** VENUE: Queen's Cross Church Sanctuary. TIME: 7.30pm COST: £9/6
Lucy and Gavin are recipients of the much sought after Oxford Leeder Young Artists Award, a prize given to only a few duos each year to support them throughout a concert series. Expect to hear an enchanting range of music including songs from Strauss and Brahms and other wonderful composers.

Young Programmers Day at the Lemon Tree VENUE: Lemon Tree TIME: TBC COST: TBC
This event sees local young people, aged to 25, program a day of activity at the Lemon Tree. Using all the spaces in the venue the group take responsibility for all the shows and activity, in a programme that will showcase local and national talent. Check out the AIYF website for specific programme details.

MONDAY, JULY 27

Theatre - **Castlegate Theatre Company (Scotland) *Lulach*** VENUE: Lemon Tree TIME: 7pm COST: £6
Lulach, a new play penned by Barry Donaldson is a follow-on tale from the classic Shakespeare play. The daughter of Macbeth, Lulach is the central character in a story exploring the themes of nationalism, power, war and gender. This tense and emotive production is the first participation in AIYF for this new and exciting local youth company.

Dance - **Ulysses Dance Company (Australia) *A Midsummer Night's Dream*** VENUE: ACT Aberdeen TIME: 7.30pm COST: £6
Led by acclaimed choreographer Jane Pirani, Ulysses will perform an original adaptation of Shakespeare's *A Midsummer Night's Dream*, set to Mendelssohn's music. Returning to the festival for their first visits since 1994 and 1998, the current company have had significant input into the creative process of staging this production.

Up Close and Musical - **North East of Scotland Music School (NESMS)** VENUE: Ferryhill Church. TIME: 11am. COST: £6
Young talented players from Scotland's most northerly school for advanced music tuition come together for a dynamic performance of their work, in this beautiful venue.

Up Close and Musical - **The Romanychev Brothers (Russia)** VENUE: Queen's Cross Church Sanctuary. TIME 1pm COST: £6
Russian brothers Michael and Fedor will be performing both traditional Russian music as well as classical pieces in the wonderful surroundings of Queen's Cross Church.

Spotlight Series - **Aeon Duo (Finland, Mexico)** VENUE: Queen's Cross Church Sanctuary. TIME: 7.30pm COST: £9/6
Join the Aeon Duo, Essi Kiiski (Finland) and Eduardo Andrade (Mexico) For an evening of classical music. Aeon's repertoire ranges from traditional classical works, Folk music and pieces composed by Andrade himself.

Classical Concert - **Coastline & North East Folk Collective** VENUE: Blue Lamp TIME: 8pm COST: £9/6

With a range of instruments Coastline take influences from a number of different genres including classical, jazz and Folk music. The group's vitality and enthusiasm are guaranteed to entertain the audience, as they push the genre boundaries with their music. They will be joined by familiar faces at AIYF, North East Folk Collective who will be playing a collection of traditional tunes.

TUESDAY, JULY 28

Up Close and Musical - **Aberdeen Music Festival (Scotland)** VENUE: St Mary's Church TIME: 3pm COST: £6

This concert features some of the best participants from this year's Aberdeen and North-East at Scotland's Music Festival. With a wonderful array of very talented local performers, Aberdeen's oldest festival began life in 1909. Including music, drama and dance the Festival continues to support the artistic development of young people across the region. The concerts will draw performers from across a number of music genres.

Up Close and Musical - **Beijing No.20 High School Chorus (China)** VENUE: Holburn West TIME: 11am. COST: £6

Join the Beijing No.20 High School Chorus as they sing a varied repertoire of classical, musical theatre and contemporary pieces.

Up Close and Musical - **Sirocco Winds (Scotland)** VENUE: Cults Parish Church TIME: 2pm. COST: £6

Formed at the Royal Conservatoire of Scotland in 2012, this wind ensemble group will be performing a varied repertoire of familiar chamber music, as well as their own arrangements. The participation of Sirocco Winds is in partnership with Live Music Now.

Theatre – **You Are Not Two (Russia) *Waiting For Godot*** VENUE: Lemon Tree TIME: 2pm COST: £6

This small Russian Theatre group stage their very own interpretation of one of Samuel Beckett's most famous works. The play tells the story of two men, Vladimir and Estragon, who meet and discover they are both waiting for the same man, Godot. Events unfold and as they wait, encounters with others put Godot's existence into question. The play explores friendship and the idea of supporting others in what are exceptional circumstances.

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Evening of World Music -Featuring **Toronto All Stars; Beijing No.20 High School Brass Band, World Music Program** VENUE: Music Hail TIME: 7.30pm. COST: £11-16.50

Come along for an evening of music from around the world. Featuring World Music Program playing on traditional African marimbas, the Beijing No.20 High School with a varied repertoire of big band numbers, and AIYF regulars Toronto All Stars playing on traditional steelpans.

Celebration of Dance - **Fusion Youth Dance Company, Elbrus Edge 'N' Pointe, Kresala, Corina Andrian - Dor.** VENUE: Beach Ballroom TIME: 7.30pm. COST: £9/6

Come along and experience a variety of dance styles from our international groups at one of Aberdeen's most iconic venues, the Beach Ballroom.

Jazz - **Blackburn with Darwen Big Band** VENUE: Blue Lamp. TIME: 8pm. COST: £9/6

Returning to AIYF this year, Blackburn with Darwen Big Band promises to deliver a lively evening of jazz music. With a contemporary twist on the classics, they will be led by their conductor and acclaimed jazz musician, Paul J Rigby.

Wednesday July 29

Up Close and Musical: ***Norman Cooper Chamber Music Competition***. VENUE: Queen's Cross Sanctuary. TIME: 2pm COST: £6

With a range of orchestras and classical music groups participating in this year's festival, the competition is open to any chamber ensemble group, as well as local young musicians who currently live and study in Aberdeen, Aberdeenshire or Moray. For information on how to enter, please visit www.aiyf_org.

Theatre. DAAC (Morocco) ***Black and White*** VENUE: Lemon Tree TIME: 7pm. COST £6

Black and White was written and directed by a member of the group, Jamal Taamart, and tells the story of two people competing for the attention of one woman. A comedy drama, the play explores the subjects of racial equality, love, deception and brotherhood.

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AIYF Choral Concert – **Beijing's No 20 High School Chorus (China), The Reigate School (England), Nycos Edinburgh Regional Choir (Scotland) Stord Ungdomskor (Norway)** VENUE: Music Hall TIME 7.30pm. COST: £11 – 16.50
Four of AIYF's participating companies will be coming together for a celebration of song at one of Aberdeen's most celebrated city centre venues

International Dance Evening VENUE: Aberdeen International School. TIME: 7.30pm COST: £6
Bringing together both traditional and contemporary dance styles, this performance showcases the range of dance groups from around the world participating in this year's Festival. Expect traditional Basque dances from Kresola Dance Troupe, and a range of contemporary pieces from Ulysses and solo performer Corina Andrian (Dar).

THURSDAY, JULY 30

Up Close and Musical. **Nycos Edinburgh Area Choir (Scotland)** VENUE: Craigiebuckler Church. TIME: 11 am. COST: £6
The NYCOS Edinburgh Area choir will be returning to AIYF this year, performing a varied repertoire of contemporary, classical and musical theatre numbers at this inspiring venue. The choir will be led by their musical director, Mark Evans.

Up Close and Musical. **Aeon Duo (Finland, Mexico)** VENUE: Newton Dee Phoenix Theatre. TIME: 1.15pm COST: £6
Join this talented duo for an afternoon of classical music. Having met while studying at London's Royal College of Music, Essi and Eduardo will be performing familiar pieces as well as some of Eduardo's own compositions.

The Chamber Music Project VENUE: Ferryhill Parish Church. TIME: 1 pm. COST: £6
Join the Creswell Trio and Zengo Trio as they end their week of collaborative work with the Hebrides Ensemble. A significant driver of the development of Chamber Music in Scotland, the Hebrides Ensemble will also be performing at this lovely venue.

Dance - **AIYF International Dance Gala** VENUE: His Majesty's Theatre TIME: 7.30pm. COST: £11-23
The Dance Gala is AIYF's annual showcase of international dance. This year's gala will feature ballet, traditional dance from the Basque region, Jordon and Africa and contemporary dance from the USA, Australia, Scotland, Romania and Italy making this an exciting and dynamic event.

Theatre - **Youth Music Theatre (UK) The Coorie Cave** VENUE: ACT Aberdeen TIME: 7.30pm. COST: £6
The Coorie Cave follows the story of a strange self-contained community that has lived on the outskirts of the sinking marshes for the past hundred years. They are discovered by a group of young people from a local care home and through the interaction of the two groups we discover new ways to address their social and emotional problems.

Music - **Kiryat Ono Youth Concert Band (Israel)** VENUE: Queen's Cross Church Sanctuary. TIME: 7.30pm COST: £9/6
Continuing the tradition of high quality concert bands we welcome another returning company to AIYF. Led by conductor Guy Feder, the Kiryat Ono Youth Concert band will be performing both traditional Israeli music and classical pieces as part of a full concert programme

Theatre. DAAC (Morocco) **Black and White** VENUE: Lemon Tree. TIME: 7pm. COST £6
Black and White was written and directed by a member of the group, Jamal Taamart, and tells the story of two people competing for the attention of one woman. A comedy drama, the play explores the subjects of racial equality, love, deception and brotherhood.

Spotlight Series. **Jonathan Silk Quintet (Scotland)** VENUE: Blue Lamp. TIME: 8pm COST: £9/6
The recently formed Jonathan Silk Quintet is a contemporary project exploring the use of groove and sound within a jazz context. This double tenor quintet features some of Birmingham's finest improvising musicians. Their versatile performance style is both entertaining and high energy, with a focus on improvisation.

Film Screening: **A Dance Explosion (Goat Media)** VENUE: The Belmont Filmhouse. TIME: 11 am. COST: Free but ticketed, available at the venue (The Belmont Filmhouse, 49 Belmont Street, Aberdeen AB10 1JS)
Royston Maldoom and Tamara McLorg have forged international reputations working in dance with disadvantaged people across the world. The Four Seasons project, as part of AIYF 2014, brought them back to together to work in Scotland for the first time in 30 years. This documentary weaves the story at this project together with reflections of those involved in the 'dance explosion' they began in Scotland.

FRIDAY, JULY 31

Up Close & Musical. NESMS(NORTH EAST OF SCOTLAND MUSIC SCHOOL) VENUE: Queen's Cross Sanctuary. TIME: 3pm COST: £6
Celebrating their 40th anniversary this year, NESMS continues to mentor and provide the highest quality tuition to young musicians across The North-east. Join a selection of their students for an evening of music from a variety of genres including classical, folk and contemporary.

Splore, Young SC&T VENUE: University of Aberdeen, Macrobert Building TIME: 3pm COST: FREE

Young players showcase what they have worked on throughout AIYF's Summer Courses, which promises to be a great celebration of traditional Scottish music. The course was led by award winning fiddler Gillian Frame, along with Sharon Hassan who runs Gadie Music and the North East Folk Collective. Further support comes from past Splore participant and 2010 Young Traditional Musician of the Year, Daniel Thorpe.

Project—Y (Y-Dance) VENUE: Lemon Tree TIME: 7pm COST: £6

Project-Y is a company brought together each year by Y-Dance, Scotland's contemporary dance development organisation, made up of young dancers from across Scotland. Working with established professional choreographers, the company tour high quality new work each summer. Part of the performance will feature the Project-Y Aberdeen Foundation Course dancers who have been creating an exciting and original piece at work over the previous week.

Theatre - Youth Music Theatre (UK) The Coorie Cave VENUE: ACT Aberdeen TIME: 2.30pm + 7.30pm COST: £6

The Coorie Cave follows the story of a strange self-contained community that has lived on the outskirts of the sinking marshes for the past hundred years. They are discovered by a group of young people from a local care home and through the interaction of the two groups we discover new ways to address their social and emotional problems.

Spotlight Series. Nicholas Harris — Piano VENUE: Queen's Cross Church Sanctuary. TIME: 7.30pm COST: £9/6

Award-winning concert pianist Nicholas Harris will be performing at AIYF, bringing with him a wealth of experience and learning to the festival, having spent time at the Amsterdam Conservatory and The Yehudi Menuhin School in London.

Spotlight Series - Traditional Music Concert. Routes String Quartet and AIYF Ceol Mor Big Band (Scotland) VENUE: Lemon Tree TIME: doors 8.30pm. COST: £9/6

Routes are a new professional ensemble who play contemporary arrangements of traditional tunes in a classical quartet setup. Sharing the evening will be the AIYF Céol Mor Big Band, the annual showcase band for talented young musicians, now in its tenth year, led by composer Hamish Napier.

SATURDAY AUGUST 1

Up Close and Musical. Ogston Music Prize Winners VENUE: Midstocket Church. TIME 11am. COST: £6

This concert features the winners of the highly-regarded Ogston Music Prize, organised by the University of Aberdeen each year. Previous winners of the prize have gone on to have extremely successful and varied careers in music. The concert will feature this year's joint winners, percussionist Ellen Smith and violinist Alison Ewan.

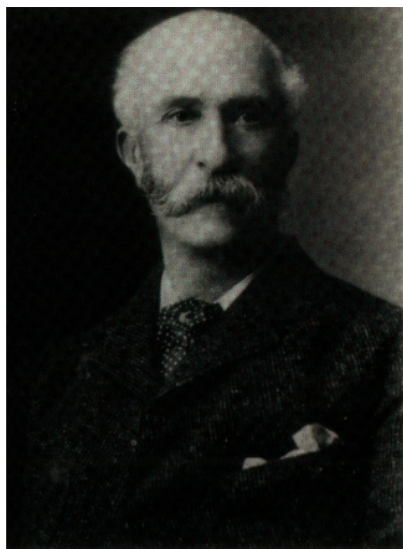
AIYF International Variety Gala VENUE: His Majesty's Theatre. TIME: 2.30pm + 7.30pm. COST: Matinee £11-19 Evening £13-26

One of the most eagerly anticipated events at AIYF, the Variety Gala brings together a wonderful selection of music, dance, song and theatre from the past nine days at the festival. Featuring a variety of international talented young performers, the Variety Gala 2015 will include groups from Scotland, Russia, Norway, England, Spain, Australia, Germany, Jordan, Hong Kong and Canada.



Thomas Blake Glover

Exhibition at the Maritime Museum, Aberdeen, July 2015



Thomas Blake Glover.



Glover family group from left: Tomisaburu (son), Martha, Alfred, Hana, Thomas and Waka
Courtesy Nagasaki Museum of History and Culture

Introduction

This leaflet tells part of the intriguing story of Thomas Blake Glover and suggests places to visit in Aberdeen and Fraserburgh. Much has been written about Thomas, his life, times and many myths have grown up around his story, this leaflet has been produced to introduce people to the story and its places and hopefully to inspire people to learn more about the times. Thomas's links with Japan, and with the changes that country went through, are rightly celebrated there and his house in Nagasaki is currently a museum, known as Glover Garden. This leaflet will explore both the family background of Thomas and his career in Japan. His career was set against a backdrop of great change in Japan and of western economic imperialism in the Far East. Thomas was very much a man of the times and the complexity of life and career are best understood in that context.

Glover Family Background



Thomas Blake Glover's parents in 1875

Courtesy Nagasaki Museum of History and Culture

Thomas's father, Thomas Berry Glover was born in London and joined the Coastguard in 1827. His first appointment was to Sandend in Banffshire, where he met Mary Findlay, whom he married on 3 July 1829 in the parish of Fordyce. In November 1835 Thomas Berry Glover became Chief Officer at Fraserburgh's Coastguard Station. Fraserburgh at the time was a growing fishing port with an expanding population. It was in their then home in Commerce Street, Fraserburgh, that the couple's fifth son, Thomas Blake Glover, was born. Thomas and Mary Glover had 6 boys, Charles Thomas (born 1830), William Jacob (born 1832), James Lindley (born 1833),

Henry Martin (born 1836), Thomas Blake (born 1838), Alexander Johnston (born 1840), Martha Anne (born 1842) and Alfred Berry (born 1850).

Following a brief three year stint at two postings near Grimsby in 1847 the Glover family returned to the North East of Scotland, to Collieston. In November 1849 the family moved to the Coastguard Station at the Bridge of Don, just north of Aberdeen. By 1850 Thomas's brothers Charles and James were both clerks with a shipping firm based on Marischal Street whilst another brother, William, was in the merchant navy. Thomas and the younger children attended the Gym, Chanonry House School, in Old Aberdeen, Thomas's name appears in a surviving school register for 1854.



Coastguard House, Bridge of Don

Nothing more is known about Thomas until August 1856 when the Foreign Office issued him with a passport. He arrived in Shanghai in mid 1857 and was in the employ of Jardine, Matheson and Co., one of the largest British trading

firms working out of the Far East at the time. In the intervening years between school and his departure for Shanghai he may have worked with the shipbrokers that his elder brothers worked for but what is certain is that he took an early opportunity to go abroad.

Japan, the East, the West and Imperialism

This was a key time of imperial expansion into the Far East. This did not result in the formal empire that was practised in Africa and elsewhere in the world, rather this was economic imperialism. The western powers of Britain, USA and France were drawn to what they saw as large lucrative markets in the east for their indigenous and colonial produced goods. This expansion can be seen against the background of the 'long depression' of the 1870s which resulted in a scramble for new markets for European industrial goods and colonial produce.

China had been trading with the West, but under very tight restrictions. Britain sold Indian opium to markets in China and exported tea. Eventually the Chinese authorities attempted to ban the importation of opium, after decades of intermittently working with the British authorities.



Thomas Blake Glover with leading members of the Mitsubishi Company taken c. 1890 Courtesy Nagasaki Museum of History and Culture

This led to the First Opium War, which Britain 'won' in 1842 and concluded with the Treaty of Nanjing. By the terms of this treaty China had to pay an indemnity to Britain, open four ports for trade and cede Hong Kong, as a naval and commercial base, Consulates were also established. The Second Opium War resulted in a second treaty which opened up a further 10 ports and established a British Embassy in the country to formally control trade. Also Europeans now had all rights to travel freely within China and had rights of extra-territoriality (that is to be tried in the courts of their home countries, no matter where the alleged crime may have been committed).

These were all the hallmarks of informal economic empire.

Along with Hong Kong the Treaty of Nanjing ceded Shanghai to Britain: this brought British merchants closer to Japan where they believed great new untapped markets for goods existed. Japan had been 'closed' to foreigners since 1638, saving for some very proscribed Dutch trading on the island of Dejima. In Japan the Mikado was the Emperor but the real power lay with the Shogun (or Tycoon). For 200 years the Shogun had come from the Tokugawa family, by the mid 19th century, however, the power of the Shogun was superseded by a group of 4-5 councillors of the Bakufu (or central administration).



Tsuru Glover Courtesy Nagasaki Museum of History and Culture

Under the Shogun's government were major clans each headed by a Daimyo, the largest and most powerful of the clans were the Satsuma and Choshu clans. The clans ruled their domains but some had very limited influence nationally.

The Shogun's policy of closing Japan off from any external influences had been strictly enforced for hundreds of years. As the years progressed Japan fell behind the rate of western technological advancement. This resulted in little or no industrialisation in Japan in the 18th and 19th centuries. As the western imperial powers drew closer the Japanese began to see modern western gun boats and technology, latent tensions and frustrations among the clans began to manifest themselves. We must however recognise that during the Tokogawa Shogunate Japan had experienced many important developments: it had seen a flourishing of neo-Confucianism, artistic development and some urban growth. Despite this, there was increasing frustration at the current state of Japanese government practices and technology.

In July 1853 an American fleet, under Commodore Matthew Perry, visited Japan in order to promote open trade. The purpose of his visit with a number of gunboats was clear: trade was coming one way or another. The Shogunate realised the necessity of 'catching up', to put Japan on a more equal footing with the west.

In response to Perry's visit the Bakufu opened up two treaty ports to allow western merchants in to trade and established rights of extra-territoriality for them. This drew out further resentment in Japan: a number of the clans were adamant in their opposition to the policy of openness whilst others supported it and wanted to go further and establish a new political system in the country, one where the emperor's power would be restored and a new policy of openness and modern technology be adopted.

Glover in Japan

The key Japanese ports which were opened up were: Nagasaki; Kanagawa (Yokohama) and Hakodate. With the opening of these Treaty Ports Thomas Blake Glover went to Japan, arriving in Nagasaki on 19 September 1859, as an agent of Jardine, Matheson and Co. and began to trade and learn Japanese. This was a bold and brave move because there was considerable resistance to westerners in Japan. In 1861 there was a Samurai attack on the British Legation in Edo (later renamed as Tokyo). Foreigners were very vulnerable to attack, the Satsuma Clan were held responsible for the killing of the British merchant Charles Richardson in 1862 which led to the British bombardment of Kagoshima, a Satsuma stronghold, this was a key event for the Satsuma Clan who were now aware of the power of western technology.



It was in this context of political and social turmoil that Thomas began to operate, at first for Jardine, Matheson and Co. and then as an independent merchant. He initially traded green tea out of Japan, and was involved in property, but gradually moved into arms and ship brokering, the period from 1864 to 1867 was one of great prosperity for him. During the 1860s Thomas also began to sympathise with the clans who opposed the Shogunate. Despite elements of the Satsuma and Choshu Clans retaining strong anti-western feeling other parts of the clans were increasingly convinced that it was best to work with the west. It was with these elements which Thomas began to ally himself. At the time legitimate trade was restricted to trade with the government. Thomas, however, traded with everyone.

Glover with Yannasuke Iwasaki, chairman and younger brother of the founder of the Mitsubishi Company. Courtesy of Nagasaki Museum.

It was during the early 1860s that Thomas and his brothers began to build ships for the Japanese, again both for the Bakufu dominated Shogunate and for the clans. Thomas brokered deals for ships through James and Charles Glover in Aberdeen. In 1863 and 1864 they brokered the ships the Sarah and the Satsuma for the Satsuma Clan. The Satsuma was launched from William Duthie's shipyard in Aberdeen with William Glover, another of Thomas's brothers, as captain on its maiden voyage. Between 1864 and 1867 the Glovers sold 20 ships to Japan. During this period Thomas also personally



Thomas Blake Glover trout fishing
Courtesy Nagasaki Museum of History and Culture

brokered a number of deals for guns and arms to the clans, often personally buying the weapons in Shanghai or Hong Kong. In 1863 and 1864 Thomas helped to organise the illegal trip of five young, but senior members of the Choshu Clan to Britain. In Britain they experienced Western life at first hand, most spent their time in London but two, Ito and Inoue, visited Aberdeen in early to mid 1864. Later in Japan, the Choshu Five, as they became known, would play an important part in arguing against opponents to opening up to the west. Amongst the five was Ito Hirobumi, who along with others would later become very senior in the Japanese regime which would replace the Tokogawa Shogunate. Also in 1864 Thomas was involved in helping the 'Satsuma Nineteen' to leave Japan for Britain, again without official sanction.

In December 1864 James Glover, who had for a time been based in Japan, returned to Aberdeen. In early 1865 James set up a new firm with Charles known as Glover Brothers (Aberdeen) Shipbrokers Ltd at 19 Marischal Street. By this point the Glovers' were trading with anyone in Japan. In summer of 1865, Charles Glover was preparing to launch the Owari a ship which was built for the Shogunate government. A number

of pro-Shogun officials were in Britain then and several came to Aberdeen to watch the launch on 22 August, at John Smith's yard. This was a very tricky situation for Charles because at that very time Nagasawa—san, aged 12, the youngest and highest status member of the Satsuma Nineteen was staying illegally in Aberdeen, at the same time as the Glovers' were launching a ship in Aberdeen for the Shogun.

In 1865 a total of 12 ships were sold to Japan from Britain, of which five were sold by Glover Brothers Limited. In June of 1865 Thomas ordered Armstrong guns for the Shogunate from Newcastle, at an eventual profit of \$40,000 whilst at the same time making around \$100,000 available to the Japanese rebels in Britain to make a number of purchases.

The Meiji 'Restoration' In 1866 the Chosu and Satsuma Clans signed a pact to work together and establish a new regime in Japan. With all sides now armed a civil war was inevitable and a new regime resulted. This is known as the Meiji Restoration. The new Emperor, the Meiji was established and the capital moved from Kyoto to Tokyo.

Meiji Japan was determined to close the gap with the western powers economically and militarily, with far reaching reforms.



The new government aimed to make Japan democratic, with equality among all its people. The boundaries between the social classes were gradually broken down. The Samurai were the greatest losers, as they lost all their privileges. The reforms included the establishment of human rights such as religious freedom in 1873. A new, and compulsory, education system was introduced with reforms based on the French system. Universal conscription was introduced, and a new army was modelled on its Prussian counterpart, whilst the British Royal Navy was used as a model for a new Japanese navy. Japanese scholars were sent abroad to study western science and languages, while foreign experts were brought in to teach in Japan. Transportation and communication

networks were improved by means of large governmental investments. The government also directly supported businesses and industries, the currency system was reformed and a Bank of Japan established.



Thomas Blake Glover later claimed that he had been the most rebellious of all the rebels against the Tokugawa Shogunate. Whilst he was allied with the rebels it should be remembered that before the Restoration he had traded with all sides and there is no real evidence for his political views before the Meiji Restoration. He was after all a business man. That being said as time passed, before the Meiji Restoration, he had allied himself more and more closely with the rebellious Satsuma Clan. He had previously arranged for young samurai from Satsuma to study in England in 1865, and persuaded Sir Harry Parkes (the senior representative of the British government in Japan) to visit the capital of Satsuma in July 1866.

Left: Thomas Blake Glover and his daughter-in-law, Waka, 1890's, Tokyo. Courtesy Nagasaki Museum of History and Culture

Thomas Blake Glover after the Meiji Restoration.

One of the most important later successes of Thomas Blake Glover in Japan was The Kirin Beer Company. William Copeland, a naturalised U.S. citizen of Norwegian descent, had arrived in Yokohama in 1864. In 1869

responding to the large foreign demand for domestically brewed beer, Copeland opened the Spring Barley Brewery. By 1884 Copeland had closed the brewery, having been dogged by misfortune, and sailed for the United States.

A year later, 1885, two foreign entrepreneurs, entered into partnership with two Japanese businessmen to 'reopen Copeland's brewery with help from Thomas Blake Glover.



With sound financial backing, the newly formed Japan Brewery Company, Ltd. soon became a profitable enterprise. By 1888, all of its beer featured the 'Kirin' label, the mythical Kirin according to ancient Chinese legend brought good fortune to those who caught a glimpse of it.

Glover House, Aberdeen

Despite the success of Kirin, Thomas found it difficult to adjust to the changes in trade which occurred with the Meiji Restoration of 1868, including the economic decline of the port of Nagasaki. Glover attempted to shift to entrepreneurial activities, constructing in Aberdeen and exporting a patent

slip dock and developing the Takashima coal mine. The deal over the Takashima mine, although a good prospect, was very one sided against him and his operation was seriously under financed. His debts grew.

One of his firms was declared bankrupt in August 1870 and the Netherlands Trading Society acted as trustees. This failure has been attributed to a lack of managerial ability as well as to the disappearance of the circumstances

which had earlier brought him prosperity, but it also needs to be understood in the context of fierce competition for trade among westerners and with the Chinese, who accounted for around half of all of Nagasaki's export trade.



Glover and Japanese friends early 1900s, Tokyo. Courtesy Nagasaki Museum of History and Culture

After the bankruptcy he continued to work at the Takashima coal mine, which was eventually bought by Mitsubishi. It has been suggested that during this later period that Thomas's 'students', the clan youngsters whose trips to Britain he had organised, now in positions of power used their new positions to keep his businesses going. This is true to an extent, but it should be noted that Thomas continued to work hard and after seven years of work at Takashima he had cleared half a million dollars of debt.

It was also during this period that Thomas became involved with the development of Mitsubishi. In 1868 Thomas was involved in brokering the patent slip dock, which was built in Aberdeen, disassembled and brought over to Nagasaki, which lacked such modern facilities for repairing ships.

Thomas later sold his share in this to the Japanese government, who in turn leased the dock to Mitsubishi in 1884. Mitsubishi's second president, Yataro Iwasaki, a former Tosa samurai, had business dealings with Thomas before the Restoration and remained friends with Thomas afterwards. Thomas moved to Tokyo and acted as a consultant for Mitsubishi in various ways from 1877 until his death in 1911. In 1908 Thomas was recommended for an honour by Ito Hirobumi, at the time Prime Minister, and received the Order of the Rising Sun (Second Class). On 16 December 1911 Thomas died of kidney failure, Bright's Disease, and was buried in Nagasaki.

Glover's Life in Japan and the story of Madame Butterfly

Thomas Blake Glover made his life in Japan, where he settled and made a home for himself. Thomas learned Japanese and returned only on brief business trips to Scotland. His real life was in Japan, and in particular in Nagasaki, where he had his house built and where he lived with his Japanese 'wife', Tsuru, with whom he had a daughter in 1876. At that time these associations were seen as informal 'marriages', the marriage generally ending when the man returned to the west. He also, however, had an association with a woman named Kaga Maki, with whom he had a son, Tomisaburo, in 1870. When Tomisaburo was six Thomas brought him into the home he shared with Tsuru. Thomas's personal story has been linked to Puccini's opera *Madame Butterfly*, of which much has been written. Put simply Thomas's story is not the inspiration for *Madame Butterfly*, neither Kaga nor Tsuru were geishas nor was Thomas a callous man, as Pinkerton is in the opera. However, there are some important points to be made: it is not unfair to see *Madame Butterfly*, at least the original story, as a generalised critique of the way in which western men treated Japanese women.



One fine day at Glover's house, shared with his Japanese family, overlooking Nagasaki Bay

The original short story was written by John Luther Long, who was very possibly inspired by various other stories circulating at the time about the way these marriages worked. Equally, however, Long was probably directly inspired by Pierre Loti's novel, *Madame Chrysanthème*, published in French in 1887 and afterwards in English. *Madame Chrysanthème* is the first—person narrative of a naval officer, Pierre, who enters into a temporary marriage with a geisha while stationed in Japan. The loosely autobiographical novel tells of Pierre's arrival in Nagasaki, his engagement of a marriage broker, his relationship with Chrysanthème, and his eventual departure. Puccini saw a version of the story, *Madame Butterfly*, as a play in London when he was researching a proposed opera based on *Oliver Twist*. He abandoned his original idea and developed *Madame Butterfly* instead.

Thomas Blake Glover then is not the source of the myth, rather the association of Glover Garden in Nagasaki and *Madame Butterfly* no doubt relates to the fact that American soldiers after the Second World War dubbed the house 'Madame Butterfly House'. To the soldiers it probably resembled how they pictured the house which featured in the opera.



Glover family photograph

In reality, however, Thomas remained loyal to his family and to his adopted country of Japan until his death. In particular he developed a close link with the Satsuma Clan, especially after they adopted a new policy of openness to the west after 1863. This relationship was financial, through loans, as well as political. Japan was clearly Thomas's home.

Glover family photograph

Certainly elements of Thomas's life appear strange to us today but we should not judge the man or his times. Thomas and his family did make a small fortune at a time of great upheaval against a background of western expansion. In that sense they were very much people of their time. There were many other British people who had important roles to play in Japan, and Thomas's career is best understood in this context. Yet Thomas was loyal to Japan and the connections he had made earlier in

his life stood him in very good stead later in his life when perhaps his financial circumstances were not as prosperous as they previously had been. Thomas's reputation is high in Japan today and he is remembered in many different ways, whilst in Aberdeen and Fraserburgh there is a great appetite for his story and a desire to understand this man and his place in Japan's fascinating history.

Walking Trails (visiting)



Here two trails are suggested, one around Aberdeen and the other in Fraserburgh both of which are intimately associated with Thomas's life. However other small towns on the North East of Scotland can also be visited, such as Sandend where Thomas Berry Glover was first posted in 1828 or the charming village Collieston where the family lived between 1847 and 1849, when they moved to Aberdeen City.

The former house of Thomas Blake Glover served from 1945 to 1950 as a residence for American Occupation personnel. The American families living there called it 'Madame Butterfly House', a whimsical nickname that would later be exploited as a tourist catch-phrase and cause confusion about the true history of the house.

In 1957, Mitsubishi Heavy Industries, which had purchased the house from Thomas's son in 1939, donated the property to Nagasaki City as part of the shipyard's centennial celebration. Opened to the public the following year, the house gained attention at home and abroad for its eclectic architectural style and breathtaking view over Nagasaki Harbour. In recognition of its importance as the oldest Western-style building in Japan, the Japanese government designated the former Glover house a juyo bunkazai (Important Cultural Asset) in June 1961. Nagasaki City purchased the former residence of the Ringer family, a Western-style building of stone construction built in the early Meiji Period at No.2 Minamiyamate, the lot to the south of the Glover House, and launched an ambitious project to restore the buildings to their original condition.



A wave of urban redevelopment was sweeping across Japan at the time, provoking an outcry over the loss of old neighbourhoods. In 1965, a group of concerned architects and business people opened a facility in Aichi Prefecture called 'Meiji Village' for the relocation of heritage buildings slated for demolition. Among the structures dismantled and reassembled on the site were the former Tokyo Imperial Hotel and the summer residence of author Lafcadio Hearn. Meiji Village scored a huge success as Japan's first modern theme park.

Inspired by the sensation, Nagasaki City announced plans to build a similar facility in the Minamiyamate district. However, there was a fundamental difference: while Meiji Village was simply an architectural museum, the theme park planned for Nagasaki encompassed part of the former Nagasaki Foreign Settlement.

The plan proceeded in two phases from 1970 and included the purchase of the former Alt House at No.14 Minamiyamate and the relocation of the Walker House (located originally at No.28 Minamiyamate) and several other Western—style buildings threatened with destruction. Outdoor ponds, murals and walkways were built, gardens were refurbished, and an unusual outdoor escalator was installed to carry visitors up the hillside. Nagasaki City held a naming contest and selected 'Glover Garden' from among 190 suggestions submitted by citizens.

Inaugurated on September 4, 1974, the new facility quickly grew into Nagasaki's best-known tourist attraction, welcoming as many as two million visitors a year and lifting tourism shoulder-to-shoulder with shipbuilding and fisheries as a pillar of the city's postwar economy. In 1991, the Japanese government designated the Minamiyamate and Higashiyamate neighbourhoods as historic preservation zones.

Today, Glover Garden plays a vital role, not only as the centre of the preservation zone and Nagasaki's most valuable tourism resource, but also as a window on a period in history when a small group of foreigners made important contributions to Japan as it emerged as a leader in global industry and commerce.



The History of Glover Garden. At the end of the Edo period, the hill of Minami-Yamate was a town of foreigners.

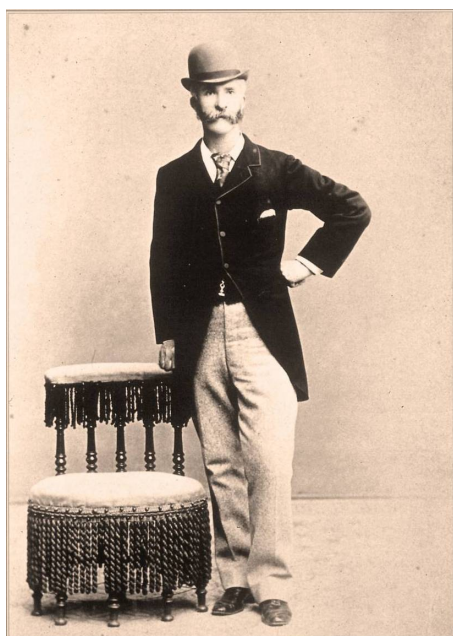
In 1858, five years after Commodore Perry entered port at Uraga, a succession of ships from various countries arrived seeking trade, pressuring the Shogunate to allow foreign vessels access to Japan. Finally, the Shogunate took steps to open up the country. Five nations concluded trade and friendship treaties with Japan, starting with Britain and the United States. The following year (1859), the port of Nagasaki was opened along with Yokohama and Hakodate, and it entered an age of free trade with other nations. To ensure there was space for homes and bases of operations for foreign traders in Nagasaki, the Shogunate embarked on a hasty land reclamation and construction programme. The areas of Higashi-Yamate, Minami-Yamate, Oura, Kozono, Sagarimatsu, Umegasaki, Shinchi and Dejima were transformed into a single district: Nagasaki's Foreign Settlement.

It was forty years until settlements were abolished and non-Japanese were able to live alongside Japanese throughout the country. During this period, Nagasaki flourished as a free trade port of the new era. The foreign settlement was divided into three areas from the coast inwards: prime land, middle-grade land and low-grade land. Foreign traders established trading posts and storehouses on the high-rent prime land; the middle-grade land to the rear was filled with hotels, banks, hospitals and recreational facilities; and houses, churches, consulates and so on were built on the hilly low-grade land.

Even in the hills, whilst Minami-Yamate was used for housing, Higashi-Yamate was at first called 'Consulate Hill' as it was the location of the Portuguese and Prussian consulate buildings, amongst others. In this way, a wide variety of Western buildings were constructed, and the settlement took on a unique form with Oura Bund at its centre. In 1899 (Meiji 32) the foreign settlements were abolished, but the Western buildings remained, giving Nagasaki the feel of a foreign country. Many years later in 1970 (Showa 45), in an effort to preserve Nagasaki's gradually-disappearing Western buildings, maintenance was carried out on the Glover residence and other buildings on Minami-Yamate hill. Many Western houses in the city were moved to Minami-Yamate, and Glover Garden was born. Since then, Glover Garden has remained a much-loved major tourist attraction in Nagasaki.

*Missing from the Scots perspective is a very different focus on Glover: nothing is known about the Madam Butterfly connection but he is one of the few Westerners in Japanese history that is almost a household name. This is because of his association with the Japanese hero, **Sakamoto Ryōma**, assassinated when only 34, Ryoma remains the key samurai figure credited with overpowering the Tokugawa Shogunate and giving power back to the Emperor (Meiji) and now a folk-hero in modern fiction. Glover is always mentioned in accounts of Ryoma's life, as crucial for the connections with the west that enabled the imperialist to get modern weaponry.*

The Scot who shaped Japan - by Michael Gardiner - Dec 11, 2011



History has not been generous in crediting the crucial roles played by maverick trader Thomas Blake Glover in casting off feudalism and ushering in the modern age. But as the centenary of this most singular Victorian nears, Michael Gardiner sets the record straight.

This coming Friday, Dec. 16, 2011, marks the centenary of the death in his opulent home in the Shiba Park area of Tokyo's central Azabu district of the Scottish-born trader Thomas Blake Glover, who became the first foreigner ever decorated by the Japanese government when he was awarded the Order of the Rising Sun (second class) in 1908.

Despite that remarkable distinction, however, Glover's life and his contribution to the creation of modern Japan and, unknown (but not unsensed) by him, to its ultimate humiliation in 1945, has registered only unevenly and with some unease in today's still often palpably postwar Japan. And that despite it being a tale of such ambiguities, such outright roguery and cutthroat capitalism — and yet of such vision, too — that it beggars belief it has not already had the "Last Samurai" treatment. For sure, the traditional live New Year's Eve "Kohaku Uta Gassen" ("Red and White Song Battle") televised by national broadcaster NHK was, in 2009, partly screened from Glover House in Nagasaki, his long-time home that was the first Western-style building in Japan — and which, in the British fashion, he gave a name to upon its completion in 1863: "Ipponmatsu" ("Single Pine Tree").

In popular culture there has, too, been a flutter of increased interest in the 1868 Meiji Restoration of the Emperor and the overthrow of the feudal Tokugawa Shogunate's military government that had been in power since 1603 — a momentous national turning point in which Glover played an absolutely crucial role.



Glover's new salaried position, more or less as a shipbuilding consultant, allowed him to bolster his profile and also work on some of the side projects for which he is now sometimes better known. Among these was the apparently impossible business of brewing and selling beer in a country where it was virtually unknown. Nonetheless, it is no mere urban myth that the design of the Kirin beer-label motif to this day features his mustache, since the original sketch was made by his daughter, Hana, and Glover was one of the prime movers and early directors of the Japan Brewery Co. from which Kirin Brewery Co. evolved.

As well, in a Japan now hungry for all the world had to offer, Glover developed interests in telegraphs, trawl fishing and generally oiling the wheels of deals to bring mostly Scottish engineers to mid-Meiji Era projects including town planning, lighthouse-building and railways. Of these, the most celebrated name now is probably that of Aberdeen-born Richard Brunton, who is remembered as "the father of Japanese lighthouses."

Increasingly though, the rise of the Imperial Japanese Navy, and the authoritarian turn the state was taking, came to worry Glover, as it did the liberal management of Mitsubishi. Although he never seriously considered returning to Scotland, in the

early 1880s he moved with his brother Alex to the new untamed frontier of Washington State for two almost undocumented years.

With Glover gone, the openly Anglophile Ito was worryingly looking to Prussia for a constitutional model, since (despite studying at University College London as one of the Chosu Five) he could find no British written Constitution — unsurprisingly, as no such thing existed or exists to this day. By the mid-1880s, however, Glover had returned and was settled between Nagasaki and Tokyo with a wife of unusually long standing for the time and a son he had “reclaimed” from a previous partner. From the late 1880s till the failure of his health in the mid-1900s he increasingly spent his time in his opulent house in Azabu, where even in semi-retirement he continued brokering between local politicians and foreign residents at a time when tensions were not only still high, but also sometimes increased by Japan’s growing power in the Pacific that culminated in its victory over Russia — one of the established Great Powers — in the countries’ 1904-05 war.

Though Glover’s free-trading achievements were to figure in an horrific legacy of collateral damage, they did doubtless greatly help to propel the progressive course of Meiji Era Japan and beyond. Whether “progressive” is the same as “good” is a much more complicated question; as is the question of to what extent Glover was just an outstanding but soulless opportunist. Whatever the value judgments of the man, however, what is certain is that, at a time when traders took self-reliance, laissez-faire and their home countries’ gunboat diplomacy for granted, Glover contributed to the overthrow of the shogunate and the establishment of Japan’s international relations in quite concrete ways — whether as an arms dealer or a freelance quasi-diplomat.

In this latter regard, his massaging of a Satsuma-Choshu-Britain summit in 1865 was perhaps his single most important accomplishment, since it helped forge a rapport between the clans which, in turn, encouraged the British government not to step in to stop their rebellion or the sale of arms. Later, too, Glover would be an important “pro-Japan” lobbyist - most notably through the British courtier and politician Lord Charles Spencer, of the Lady Diana line - adding to the impetus behind the 1902 Anglo-Japanese Alliance, which headed off potential problems for Britain during World War I.

By that time, however, and even more so after the victory over Russia in 1905, Glover - while publicly supporting Japan’s imperial ambitions - was becoming privately ambivalent about the speed of the military buildup. Indeed, it was to lead to an expansion which would eventually set the new Empire of Japan against the old Western trading powers and end in the suicide of his own son in post-bombing Nagasaki. If the Glover story does show how the Foreign Office in London tended to stand back to let traders lead, only to then write those same traders out of the official histories, it also shows clearly how foreign policy operated within the imperial understanding of free trade.

In other words, it lays bare how foreign policy was made an instrument of finance and commerce, with culture then adduced to support it. To see how well that strategy succeeded in Japan, look no further than the many themed balls of the later Meiji Era. Organized by the elites to demonstrate their country’s new, outward-looking attitude, these tended to be to slightly parodic imitations of European aristocratic events, even in details of dress. To an extent, Japanese-Western relations have never quite shrugged off these clunky shows of “tradition.”

In this sense, the timing of Glover’s stay is crucial: The year of the Restoration, 1868, also saw the floodgates open to Enlightenment ideas, as well as the publication of Charles Dilke’s influential imperial tract “Greater Britain,” which argued for an Anglophone empire based on language and culture rather than military power alone — and was itself a reaction to the expense of maintaining imperial power after the Indian Rebellion of 1857 and the Morant Bay Rebellion in Jamaica in 1865.

A glance at the spread of the new Meiji Era universities, many evolved from English schools, and later highly mimetic fashions, also shows how this shift was registered in Japan — and by mid-Meiji Era editions of “Greater Britain,” Japan had been included. This was the moment Glover inhabited; he grasped how it worked and played skilfully within its parameters. More widely, his success fell within a period when the universalizing of certain specific values was normal. Universalist Scottish-Enlightenment modes of progressive thought were particularly welcomed by an ambitious new Japan around the time of opening, from Nakamura Masanao’s 1872 translation of John Stuart Mill’s “On Liberty” to Nishi Amane’s rationalist and encyclopaedizing “Seiji Jijo” (1866-70) and Fukuzawa Yukichi’s “In Praise of Knowledge” (1872-76).

In fact, much of what was taken as axiomatic following the Meiji Restoration originally belonged to the Scottish Enlightenment, and was transmitted at a time when imperial free trade had given Scotland a means of expression within the British state. As such, the globalizing choices faced by Glover’s Japan had been faced by Scotland around a century before, and both countries in their turn came to see that they had to compete aggressively within, or through, empire to avoid being swallowed up by a new order.

In the case of what historians term the First Scottish Enlightenment, Adam Smith and David Hume brought philosophical skepticism and free-trade ideals; in the case of the Second Scottish Enlightenment, Thomas Carlyle and John Stuart Mill added individual responsibility, heroism, and freedom. Both were imported enthusiastically around the time of the Meiji Restoration, and both fed into the heroic, ethnic, trade-based empire-building Japan embarked upon. Most assessments of Glover, nevertheless, fail to address the importance of the outward push of empire and of social class that he so effectively ushered into the corridors of Meiji Era power.

Firstly, the British Empire had demanded a typology of race (Brits on top; others in need of civilizing, benevolently or otherwise) that would be drawn on by Meiji conservatives as if it were natural and universal. In due course, this was to amplify Japan’s sense of an Imperial civilizing mission, while following the humiliation of World War II it would again resurface to amplify a face-saving myth of Japan’s separateness.

This conception of race had largely been invented in Edinburgh (the famed medical school’s anatomy was key) in the 1840s and ‘50s, and was typical of a peripheral region that had been humiliated and had lost government power (following failed rebellions in 1715 and ‘45) and was after new universalizing, rationalist, managerial guidelines — the Scottish Enlightenment — to help them spread into empire. Imported at a very rapid pace in the Meiji Era and, translated into samurai terms, this typology became a principle for the free-market civilizing mission that was the Japanese empire.

Additionally, in terms of social class, the Meiji opening of their country was attractive to Glover’s allies in part because it allowed for the easy translation of an existing caste system in which samurai were on top as if by divine right, to a class system

in which the same samurai ruled as by managerial merit. To this day, indeed, there remains in Japan a powerful mix of finance and officialdom — just as in fragmenting Great Britain.

In such ways, Enlightenment Japan did indeed mirror Enlightenment Scotland — and the pioneering Glover did indeed define a particular form of progressivism despite his *modus operandi* being virtually that of today's rogue finance traders who stretch and endanger their institution to the point they are left virtually acting alone.

In a fundamental sense, though, was Glover ever really pushing the envelope of free-market mercantile morality very far? After all, he owed his position as a pioneer trader to Jardine Matheson, a company that was able to flood China with opium and arms with little resistance, one that lobbied for the Opium Wars and was at the center of what would in the 20th century be called a military-industrial complex. And as for the "free" in free-market morality, of course it was bogus as it relied on British military might and the all-powerful Royal Navy in particular.

In this respect it may be that part of Glover's contemporary significance stems from that desire he personifies — to free markets from a state-sponsored investment thinking which simply draws money to money — and turn them instead toward serving freely chosen interpersonal exchanges of goods. This is significant in our own environment, where bubble economies continue to prevail.

However, there's an anomalous legacy of Glover and his ilk, too, thanks to the persistence of a mid-Victorian typology of discrete ethnicities with which he would have felt quite at home. Hence, in the received wisdom of today's Japan, Glover's fame has slipped far below that of the Tosa revolutionary Sakamoto Ryōma, despite the latter quite likely having been less influential in bringing about the Meiji Restoration. But Sakamoto is now better remembered, not because of Glover's dubious dealing, but because he is imagined to better encapsulate the modern Japanese spirit. Yet more anomalously, if there is such a thing as a modern progressive Japanese spirit, the course of Glover's pragmatic and flexible career would be a fairly good example of it — accepting vested power for what it is, while acting like a militant liberal quite often. In this form, that spirit takes in the attitudes of samurai like Sakamoto, Ito and Godai in the same way Glover was as power-driven and as dismissive of weak will and empty bureaucracy as those of samurai stock whose company he shared. And just as Glover's aggressive free-trading came with a sense of destiny and a civilizing mission, so too did Japan head off on that route — a route that these days tends to follow the course of globalization in competitive, strategic and unequal modes.

(Michael Gardiner is the author of *"At the Edge of Empire: The Life of Thomas B. Glover"* (Birlinn, Edinburgh; 2007).

Sakamoto Ryōma (坂本 龍馬[?], January 3, 1836 – December 10, 1867). Ryōma was a prominent figure in the movement to



overthrow the Tokugawa shogunate during the Bakumatsu period in Japan. One of his most noted accomplishments during this period was the negotiation of peace between Chōshū and Satsuma, two powerful provinces that had long been hostile to each other. He then united them against the Bakufu, the government that supported the Tokugawa shogun. Ryōma frequently used the alias Saitani Umetarō (才谷 梅太郎[?]) during this period, as he was often hunted by Bakufu supporters, such as members of the Shinsengumi. He was ultimately attacked and murdered, along with his companion Nakaoka Shintarō, at an inn in Kyoto. Although many suspects have been named the identities of the assassins have never been confirmed.

Sakamoto Ryōma in 1867

Ryōma was born in Kōchi, of Tosa han (present day Kōchi Prefecture), on the island of Shikoku. By the Japanese calendar, he was born on the 15th day of the 11th month, of the sixth year of *Tenpō*. Previous generations of his family had acquired enough wealth as *sake* brewers to purchase the rank of merchant *samurai*, or *goshi*, which was the lowest rank in the *samurai* hierarchy. Unlike other domains, Tosa had a strictly-enforced separation between *joshi* (high-ranked samurai) and *kashi* (low-ranked samurai). *Joshi* and *kashi* were treated unequally and residential areas were segregated; even in Sakamoto Ryōma's generation (the third in the Sakamoto family), his family's samurai rank remained *kashi*. At the age of twelve, Ryōma was enrolled in a private school, but this was a brief episode in his life, as he showed little scholarly inclination.

His older sister subsequently enrolled him in fencing classes of the Oguri-ryū when he was 14, after he was bullied at school. By the time he reached adulthood he was by all accounts a master swordsman. In 1853 he was allowed by his clan to travel to Edo to train and polish his skills as a swordsman. There he enrolled as a student at the famous Hokushin Ittō-ryū Hyōhō Chiba-Dōjō, which was led by its first Headmaster Chiba Sadakichi Masamichi at that time. It is not historically certain that he received the Menkyo-Kaiden scroll of the school, but he did become a shihan at the Chiba-Dōjō and taught Kenjutsu to the students together with Chiba Jūtārō Kazutane, in whom he found a close friend. That year, Commodore Matthew C. Perry of the United States arrived with a fleet of ships to force Japan out of its centuries-old national isolation policy.

When Ryōma completed his studies in 1858, he returned to Tosa. In 1862, his friend, Takechi Hanpeita (or Takechi Zuizan), organized the Tosa Loyalist Party "Kinnoto". Their political slogan was, "Revere the Emperor, Expel the Foreigners". It consisted of about 200 samurai, mostly from the lower rank, who insisted on the reform of the Tosa government. Since the Tosa lord refused to recognize the group, they plotted to assassinate Yoshida Toyo (who was later assassinated, but after Ryōma had left Tosa). Ryōma participated in the plot but did not advocate it; Takechi demanded a revolution for only the Tosa clan, and Ryōma thought they should do something for all of Japan. He decided to leave Tosa and separate from Takechi. In those days, no one was permitted to leave their clan without permission, on penalty of death. One of Ryōma's sisters committed suicide because he left without permission. Sakamoto would later use the alias "Saitani Umetarō" as he worked against the shogun.

Bakumatsu period



While a *ronin*, Ryōma decided to assassinate Katsu Kaishū, a high-ranking official in the Tokugawa shogunate and a supporter of both modernization and westernization. However, Katsu Kaishū persuaded Ryōma of the necessity of a long-term plan to increase Japan's military strength. Instead of killing Katsu Kaishū, Ryōma started working as his assistant and protégé.

In 1864, as the Tokugawa shogunate began taking a hard line, Ryōma fled to Kagoshima in Satsuma Domain, which was developing as a major centre for the anti-Tokugawa movement. Ryōma negotiated the secret alliance between Chōshū and Satsuma provinces. Satsuma and Chōshū historically had been irreconcilable enemies, and Ryōma's position as a "neutral outsider" was critical in bridging the gap in trust.

Ryōma is often regarded as the "father of the Imperial Japanese Navy", as he worked under Katsu Kaishū's direction toward creating a modern naval force (with the aid of western powers) to enable Satsuma and Chōshū to hold their own against the naval forces of the Tokugawa shogunate. Ryōma founded the private navy and trading company Kameyama Shachū in Nagasaki City with the help of Satsuma. Later Kameyama Shachū became Kaientai or Ocean Support Fleet.

Narasaki Ryō (Oryō), born in Kyoto, Ryōma's wife

Chōshū's subsequent victory over the Tokugawa army in 1866 and the impending collapse of the Tokugawa shogunate made Ryōma a valuable commodity to his former masters in Tosa. Ryōma was recalled to Kōchi with honours. The Tosa domain was anxious to obtain a negotiated settlement between the Shogun and the Emperor, which would prevent the powerful Satchō Alliance from overthrowing the Tokugawa by force and thus emerging as a new dominant force in ruling Japan. Ryōma again played a crucial role in the subsequent negotiations that led to the voluntary resignation of the Shogun Tokugawa Yoshinobu in 1867, thus bringing about the Meiji Restoration.

Ryōma was an admirer of democratic principles. Ryōma began studying democratic governance, particularly the United States Congress and British Parliament as a model for the governance of Japan after the Restoration. Ryōma argued that after centuries of having little political power, the Imperial Court lacked the resources and wherewithal to run the country. Ryōma wrote the "Eight Proposals While Shipboard" while discussing the future model of Japanese government with Goto Shojiro on board a Tosa ship outside Nagasaki in 1867. Ryōma outlined the need for a democratically elected bicameral legislature, the writing of a Constitution, the formation of a national army and navy, and the regulation of gold and silver exchange rates.



Ryōma's proposals are thought to form the basis for the subsequent parliamentary system implemented after his death.

Teradaya inn, Kyoto, where Ryōma was attacked and fatally injured

Ryōma was assassinated at the age of 31 at the Ōmiya (近江屋) inn in Kyoto, not long before the Meiji Restoration took place. On the night of December 10, 1867, assassins gathered at the door of the inn and one approached and knocked, acting as an ordinary caller. The door was answered by Ryōma's bodyguard and manservant, a former sumo wrestler who told the stranger he would see if Ryōma was accepting callers at that hour of the evening. When the bodyguard turned his

back, the visitor at the door drew his sword and slashed his back, which became a fatal wound. The team of assassins rushed over and passed the dying sumo wrestler and up the stairs to the guests' rooms. Ryōma and Nakaoka Shintarō were resting in one room talking. Hearing the scuffle on the first floor, Ryōma opened the door to yell at his bodyguard, thinking he was wrestling with a friend. The assassins charged the room, some tearing through the paper doors (*shōji*), and confused *melée* ensued as lamps were knocked over and the room went dark. By the end of the fight, both Ryōma and Shintaro lay badly



wounded, and the assassins fled. Ryōma died that night, regretting with his last words that his assassins caught him unprepared. Shintaro died two days later. The night of the assassination was eventually called the Ōmiya Incident. According to the traditional lunar calendar, Ryōma was born on the 15th day of the 11th month, and killed on his birthday in 1867. Initial reports accused members of the Shinsengumi for Ryōma's and Shintarō's deaths, and Shinsengumi leader Kondō Isami was later executed on this charge. However, members of another pro-Shogun group, the Mimawarigumi, confessed to the murder in 1870. Although Mimawarigumi members Sasaki Tadasaburō and Imai Nobuo carry the blame, the true assassin has never been proven.

Maruyama Park in Kyoto, Statue of Ryōma and Shintarō

Ryōma was a visionary who dreamt of an independent Japan without any feudal trappings. He read about and was inspired by the example of the United States where "all men are created equal". He realized that in order to compete with an industrially and technologically advanced outside world, the Japanese people needed to modernize. He has also been seen as an intriguing mix of the traditional and modern, symbolized by his preference for samurai dress while favoring western footwear. Ryōma has been heavily

featured and romanticized in popular culture. On 15 November 2003, the Kōchi Airport was renamed the Kōchi Ryōma Airport in his honor. There is a Sakamoto Ryōma Memorial Museum (坂本龍馬記念館) south of Kōchi, with a large bronze statue of Ryōma overlooking the sea. The city of Kōchi has a number of Ryōma-themed attractions and locations, including the Sakamoto Ryōma Birthplace Memorial, and the Sakamoto Ryōma Hometown Museum, dedicated to showing what downtown Kōchi was

like during Ryōma's childhood, including relevant aspects that may have influenced his views. On 15 November 2009, the Hokkaidō Sakamoto Ryōma Memorial Museum was built in Hakodate, Hokkaido.

Asteroid 2835 Ryoma is named after him. Asteroid 5823 Oryo is named after his wife.



In popular culture.

An April 2010 *Japan Times* article wrote "Ryōma has inspired at least seven television drama series, six novels, seven manga and five films." His appeal stems from being "the kind of person onto whom anyone can project themselves", as actor Masaharu Fukuyama described his role playing him in the NHK drama *Ryōmaden*. Sakamoto is a recurring character in the NHK *Taiga Drama: Shinsengumi!*. He is portrayed as a friend of Kondō Isami since their younger days. In the drama he is assassinated by Sasaki Tadasaburō and the Mimawarigumi.

Sakamoto appears in the historical manga *Shura no Toki*, which was later adapted into the anime, *Mutsuen Meiryū Gaiden: Shura no Toki*. Another recent appearance was on the anime and manga *Peacemaker Kurogane*, by Nanae Chrono. In addition, he also makes appearances, with varying levels of historical accuracy, in numerous other manga, anime, and video games.

Sakamoto has been chosen to be an influential eyecon in the popular Japanese children's show, *Kamen Rider Ghost*. The Ryoma Eyecon has not appeared in the show yet but is scheduled to in the shows second quarter. The eyecons have no speaking roles but every influential eyecon has info blurbs appear on screen when the legends are mentioned.

Tomb of Sakamoto Ryōma, in *Ryōzen Gokoku Jinja*

Tomisaburo: son of Thomas Blake Glover – subject for a play (Sakate Yoji?)

THE MAN WHO COULD NOT TAKE SIDES: Sketch of the Life of **Kuraba Tomisaburo**- Brian Burke-Gaffney



The leisure facility 'Glover Garden' is by far Nagasaki's most important tourist attraction. Part of what was once the Nagasaki European settlement, the garden is a showcase for the Glover House, Ringer House, Alt House and other nineteenth-century Western-style buildings used by the former residents of the settlement. The centerpiece is of course the Glover House, a uniquely designed wooden bungalow that was built by Scottish merchant and entrepreneur Thomas B. Glover in 1865 and remains today as Japan's oldest Western-style building. The fan-shaped roof, stout chimneys and flagstone veranda seem to symbolize the age when Japan was breaking

out of the shell of feudal isolation and a few intrepid foreigners were perched precariously on its shores. Visitors to the garden learn how Glover made important contributions to the modernization of Japan, how he associated closely with the young samurai rebels who grew into the country's new leaders, and how he died an honored and respected resident of Japan after more than five decades in this country. They also see the statue of a prima donna portraying Madame Butterfly and notice that in some pamphlets the house is referred to as the "Madame Butterfly House." They naturally assume that there is some connection between Glover's wife Tsuru and the sorrowful heroine in the opera.

Few of the visitors, however, notice the bronze bust of Glover's son Tomisaburo, and indeed little space is devoted to his life and work in the pamphlets and signs provided for their information. But if they look carefully they will notice that a strange air of sadness and desolation predominates inside the house, that the rooms and corridors seem empty in spite of all the furniture and decorations. Whatever happened to the Glover family? Where did they go? What tales of glory and tragedy would be heard if the sculpted mantel pieces, the fireplaces tiled with hand-painted Arita Ware and the thick hardwood floors suddenly began to speak?

THE BIRTH OF SHINZABURO

Thomas Glover fathered a son on December 8, 1870. According to the family register preserved at Nagasaki City Hall, the mother was not Tsuru but a woman named Kaga Maki. Nothing else is known about the link between Thomas and Maki (Maki later married a man named Yoshida Jokichi and died in Nagasaki in 1903), but it is likely that Maki was a courtesan with whom Glover engaged in a temporary relationship.

This sort of liaison was by no means uncommon. During the long period of national isolation, Japanese courtesans called *karayuki* and *orandayuki* were dispatched by Nagasaki brothels to the Chinese settlement and Dutch trading post on Deshima, respectively. Even after the opening of Nagasaki as a treaty port in 1859, the brothels continued to cater to the foreign seamen visiting the port and often sent their inmates to serve as "maids" for wealthy foreigners visiting or residing here. The custom had

gained such fame among seamen that French author and naval officer Pierre Loti already knew about it when he came here in 1885. Loti's vivid descriptions of his one-month sojourn with a young woman named Kane, published in the book *Madame Chrysantheme* in 1893, shocked and fascinated Europe and laid the foundation for an even more famous story on the same subject: *Madame Butterfly*.

THE SCHOOL YEARS

Glover's son was named "Shinzaburo" and remained with his natural mother until the age of about six. Like many other foreigners who fathered children in extramarital relationships with Japanese women, Glover perhaps wanted to give his son a Western-style education and so paid Maki a certain sum of money and persuaded her to give the child up. Glover was now living with a Japanese woman named Tsuru, who had given birth to a daughter named Hana in 1876.

After coming under the care of Thomas and Tsuru, Shinzaburo adopted his stepmother's maiden name Awajiya as a family name and "Tomisaburo" as a given name. From that day onward he was called "Tomi-san" by Japanese people and "Tommy" by foreigners and used the name T.A. (Tomisaburo Awajiya) Glover when speaking or writing in English.

In 1880, American missionary C.S. Long and his wife arrived in Nagasaki and the following year established a Methodist school called Cobleigh Seminary in the Higashiyamate quarter of the European settlement. Tomisaburo was a member of the first class. Four years later he entered Gakushuin (Peers School) in Tokyo, at the time the most exclusive educational institution in Japan. During his four-year stint there, Tomisaburo lodged at the house of Iwasaki Yanosuke, the president of Mitsubishi Co. and close friend of his father.

The school records show that Tomisaburo achieved excellent grades at the beginning of his career at Gakushuin. In fact, he placed first in his class. He later fell behind, however, possibly because of abuse from his classmates over his mixed race and mother's background. This conjecture is supported by the fact that, during his years at Gakushuin, he changed the character for ya in Awajiya from "shop" which suggests plebeian ancestry, to "valley" which strikes a more elegant chord.

Tomisaburo graduated from Gakushuin in March 1888, and on September 1 the same year his name was officially entered in the Japanese family register as the adopted son of Tsuru Glover.

In the autumn of 1890 he entered the University of Pennsylvania as a student in the pre-medical biology course. His reason for choosing the University of Pennsylvania is further evidence of the intimate relationship between the Glover and Iwasaki families: Iwasaki Hisaya (1865-1955), who later succeeded his father as president of Mitsubishi Co., had been studying in the Wharton School of Business at the university since 1887. He graduated in the spring of 1891 with a bachelor of arts degree, the only foreigner in his class. During the less than one year they were together in Philadelphia, Hisaya undoubtedly served as Tomisaburo's mentor and helped him settle into university life.

Tomisaburo returned to Nagasaki in 1893 after two academic years. Although not obtaining a degree, he had had an experience that only a tiny handful of wealthy Japanese could enjoy at that point in history. The stay in Philadelphia had helped him master the English language and European manners, to establish friendships and to gain an international outlook. Moreover, the study of biology was to remain a vital interest throughout his life.



HOLME, RINGER & CO.

By 1893 the Nagasaki European settlement had become firmly established. European and American consulates, companies and banks were housed in grand brick and stone buildings along the Bund (an Anglo-Indian term meaning "waterfront street" and borrowed from the Shanghai vernacular), while foreign-run hotels, restaurants, bars and shops lined the side streets and back quarters.

Tomisaburo on left, his wife Waka on right

The residential neighborhoods in Higashiyamate and Minamiyamate were now scattered with gracious houses built in the popular quasi-Western colonial style. Flagstone walkways and steps flanked by brick walls extended throughout the settlement, while the old camphor and ginkgo trees cast shade over the rooftops and gardens. The total effect was an atmosphere more of Europe than of Japan.

At No.7, Oura, between the British Consulate and Nagasaki Club, stood the large two-story offices of Holme, Ringer & Co., a trading firm founded in 1868 by British merchants Frederick Ringer and Edward

Holme. As soon as he arrived back in Nagasaki Tomisaburo entered the employ of Holme, Ringer & Co. as a junior staff member. From the beginning he showed great ability in liaison work between Japanese and foreigners, his quiet intelligence and warm personality endearing him to both groups.

Soon after moving back into the Glover House he was joined by Thomas, Tsuru and Hana. Thomas had recently retired from the Japan Brewery Co. (predecessor of Kirin Brewery Co.). According to the family register, Tomisaburo's name was transferred on October 1894 to the register of a certain Kuraba Rihei in the Japanese neighborhood of Ebisu-machi in Nagasaki. The name Kuraba is made up of two characters meaning "warehouse place." This is feasible as a Japanese surname, but the resemblance to "Glover" is too strong to think that it was anything but a fabrication. Furthermore, only four months earlier Tsuru had changed her registered domicile from Tokyo, not to the Glover House in Minamiyamate, but to the same address in Ebisu-machi. It is likely, therefore, that Thomas and Tsuru invented the name Kuraba and had a new family register created in order to give the twenty-three year old Tomisaburo a solid footing for his new life in Nagasaki.

Subsequently, the young man was in the unique position of being a member of both communities: a Japanese national and registered Nagasaki resident named Kuraba Tomisaburo, and an employee of the British firm Holme, Ringer & Co. and active member of the Nagasaki foreign settlement named T.A. Glover.



In June 1899, Tomisaburo married Nakano Waka, the second daughter of British merchant James Walter and a Japanese woman named Nakano Ei. Walter and Thomas Glover shared an intimate connection with the British firm Jardine, Matheson & Co. and both were active in the business communities in Yokohama and Tokyo. Tomisaburo and Waka did not have children, but their similar backgrounds and interests made them inseparable lifelong partners.

THE INTERNATIONAL CLUB

The same year as his marriage, Tomisaburo joined with a number of other prominent Japanese and foreign residents of Nagasaki in the establishment of the "Nagasaki International Club," an institution designed after the English-style men's club.

The Nagasaki Club in Oura had served for decades as an exclusive meeting place for foreign residents. The only Japanese people with access to it were special guests or servants. The Nagasaki International Club, on the other hand, was launched as a way to promote interaction between the two communities after the abolition of the foreign settlement in the summer of 1899. The first gathering was held at the restaurant "Seiyotei" on August 1, 1899 and was attended by 125 Japanese, five Chinese and twenty European and American residents.

After using restaurants and public halls for four years, the club found a permanent home in a new building on Deshima, certainly an appropriate location considering that for centuries Deshima had served as Japan's only window to the Western world and the only meeting place for Japanese and Europeans. Although the project was financed by his employer Frederick Ringer, Tomisaburo was closely involved in all stages of the operation of the club and the construction of the new building.

The first monthly meeting at the new venue was held on the evening of November 10, 1904.

There were present no less than seventy-six members, and the evening passed off as gaily and happily as could be desired. Mayor Yokohama - who is also Chairman of the Club - was in the chair and it would be difficult to find a more genial director of the evening. On his right was Governor Arakawa, and on his left Mr. C.B. Harris, U.S. Consul, while the remaining seventy-three included representative men of all races and callings. There was no stiffness, or undue formality, and an excellent meal progressed smoothly throughout.

Applause signalled the uprising of the Chairman, who in a brief speech outlined the scheme of these monthly dinners, and the conviction of the promoters that they would contribute towards those objects for which the Club was founded. He was followed by Mr. C.B. Harris who announced - to the amusement of all - that he had been called on to interpret the Chairman's speech. He passed from this to the more serious aspect of the moment, and enlarged on the benefits which, he felt certain, would accrue from the continuance of these dinners.

After the consul's address, Tomisaburo spoke to the members on behalf of the founding committee. Although he probably did not mention it, the evening had great personal significance for him because it

promised the realization of his highest ideal: the union of the Japanese and foreign communities - the elements of his own ancestry - in a bond of friendship and understanding.

The meetings and dinners of the Nagasaki International Club continued uninterrupted during the following years. The club made a great contribution to the commerce, industry and culture of Nagasaki while bringing together the multinational community of Nagasaki and serving as a welcoming place for visitors from abroad. But the spirit of friendship promoted by Kuraba Tomisaburo was like the flame of a candle burning in a calm protected grotto as dark storm clouds gather on the horizon.

FISH OF THE SEA

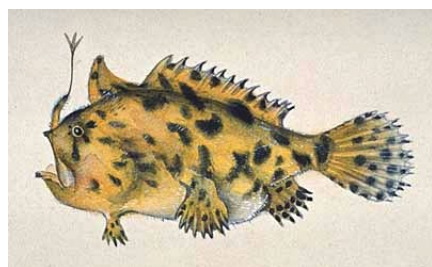
Among the benefits reaped by Japan after its victory in the Russo-Japanese War (1904-1905) was the right to extend its fishing grounds to the waters around the coast of Korea and the Russian coast of the Japan Sea. Nagasaki and the other ports of Kyushu thus found themselves with a wealth of new marine resources.

In response, Holme, Ringer & Co. established the "Nagasaki Steamship Fishery Co." in October 1907 and appointed Kuraba Tomisaburo as director. In May the following year Tomisaburo imported the first steam trawler - the 179-ton Smokey Joe (renamed Fukaye Maru) built in his father's hometown of Aberdeen, Scotland. Under the supervision of a Captain Ford and two other British experts hired by Tomisaburo, the first trawling experiments were conducted in waters off the Goto Islands. The result was so extraordinary that it provoked an outcry from local fishermen using traditional fishing methods, but a compromise was reached in June 1909 by the adoption of a number of regulations for steam trawling. Tomisaburo subsequently imported one more trawler from Scotland and had another two built in the Nagasaki Mitsubishi Shipyard.

During the first years the catches were distributed mainly in Nagasaki and surrounding areas, but in February 1912 Tomisaburo arranged for a trial shipment by train to the markets in Osaka. This experiment proved an enormous success and marked the beginning of Nagasaki's role as the foremost fish-producing prefecture in Japan - a position that it holds to this day.

In many ways the year 1908 marked a significant turning point in the modern development of Nagasaki and Japan as a whole. Aside from the epoch-making introduction of steam trawlers, it is noteworthy that the total production of local shipyards exceeded the volume of imported ships for the first time this year. Japan was finally overcoming its dependence on foreign industry and technology. It had proven itself to be a new world power after successive victories in wars with China and Russia and was now glowing with pride, confidence and growing industrial might.

THE GLOVER FISH ATLAS



From the time the trawlers brought their first catches into Nagasaki, Kuraba Tomisaburo visited the waterfront frequently to watch the fish being landed. He was of course motivated by business considerations, but there was also a scholarly interest stemming from his years as a biology student. At the University of Pennsylvania he had seen the meticulous watercolor and lithograph illustrations of animal and fish species that filled the biology textbooks. In his first year he had even spent three hours a

week himself in a course devoted to freehand drawing from animal models. He was keenly aware that no fish atlas of the scale of those in Europe and America had been produced in Japan. Looking at the great variety of fish hauled up in the trawler nets, Tomisaburo decided to begin systematic research into the fish species living in the ocean near Nagasaki and to compile an authoritative fish atlas.

In 1912 he hired a local artist to do the first illustrations. He had to present examples of the appropriate style and to patiently supervise the initial attempts. A long process of trial and error was probably needed before the Japanese artist - who by training was accustomed to capturing the movement of fishes and birds - grasped the purpose of the project and accepted the unprecedented task of painting a fish in exact detail, right down to the number of scales. The completion of the atlas required a period of twenty-one years, enormous financial expenditures and the painstaking efforts of four successive artists. Entitled Atlas of Fish Species in the Waters off West and South Japan and known in Nagasaki as the "Glover Fish Atlas," the collection of paintings that resulted from these labors is called one of the four great fish atlases of Japan. Preserved today at Nagasaki University Library, it contains a total of 823 minutely detailed watercolor paintings, including 700 illustrations of 558 fish species and 123

illustrations of shell and whale species, all with names in both Latin and local Japanese dialects inscribed carefully in Tomisaburo's handwriting.



The fish atlas was Tomisaburo's life work and his prized possession. Indeed, this herculean work of art and science put Japan on a par with Europe and America in the scientific documentation of fish species and made a significant contribution to this branch of human knowledge.

SOCIAL LIFE IN NAGASAKI

Kuraba Tomisaburo's involvement in the Nagasaki International Club brought him into regular contact with the leading residents of the city and a steady stream of visitors from other parts of Japan and abroad. During the prosperous early decades of this century, he participated in various organizations and attended the many celebrations and commemorative events held in both the Japanese and foreign communities.

He served as chairman of the Nagasaki Golf Association and played an instrumental role in the foundation of the course at Unzen, Japan's first public golf course. He played halfback in the rugby matches organized by the Nagasaki Football Association in the European settlement, and remained a lifelong supporter of Nagasaki's traditional boat races. He was also one of the leading members of the "Nagasaki Club," a club in Oura dating back to the beginning of the Nagasaki foreign settlement.

Tomisaburo was also an ujiko, or parishioner, of Nagasaki's Suwa Shinto Shrine, an enclave of Japanese culture and tradition on a tree-shaded hillside near the downtown area that has served as a spiritual center for the inhabitants of Nagasaki since its foundation in the year 1634.

In addition to the usual duties associated with parishioner status, Tomisaburo was a member of the Nagasaki Jinkai ("Nagasaki-ites' Club"), a small group of wealthy ujiko. All of the members were leaders of business and politics in Nagasaki, not to mention natives and life-long residents of the city.

For decades Suwa Shrine had been a popular haunt for foreigners seeking the shade of tall trees and the exotic atmosphere of Japan. But no foreign resident had ever, or indeed could ever, become a practicing ujiko. Tomisaburo's role as a parishioner signified not only acceptance as a peer among his fellow Japanese citizens but also his strong commitment to Nagasaki and to the customs and traditions of Japan.

His commitment to the foreign community was equally strong. In May 1936, the British Consulate in Nagasaki sent out invitations to prominent Japanese and foreign residents to attend an afternoon reception on May 12 celebrating the coronation of King George VI. The reception was held at the residence of Fred E.E. Ringer at No. 14 Minamiyamate, the building preserved today in Glover Garden and known as the "Alt House."

Small square tables covered with linen cloths were arranged on the lawn and the guests sat down in groups of four to enjoy a Western-style meal. A photograph taken at the time shows Tomisaburo standing beside one of the tables speaking with the Japanese guests there. He was probably in the middle of a tour around the lawn, extending greetings to his many friends and switching back and forth between English and Japanese as necessary. The photograph offers a candid glimpse into Tomisaburo's personality. It is also one of the last pictures of a peaceful Nagasaki.

BROKEN DREAMS

By 1936 when the luncheon was being held, the Japanese army had already subjugated Manchuria - ignoring the protests of the League of Nations - and was readying itself for all-out war with China that would begin the following year. Already, the news from the mainland was causing ripples of concern in the once serene Chinese and European communities in Nagasaki.

The incident at Luguoqiao (Marco Polo Bridge) near Beijing on July 7, 1937 triggered the outbreak of war between Japan and China and opened the floodgates for Japanese military movements on the continent. Before the end of the year, Beijing, Tianjin, Shanghai and the national capital at Nanjing had fallen under the force of the attacking armies. Britain and the United States were not involved directly in the fighting, but the Japanese made no effort to hide their defiance of the Western powers. In isolated incidents in the autumn of 1937, the British ambassador to China was killed when his train traveling between Nanjing and Shanghai was machine-gunned by Japanese aircraft, and the American gunboat U.S.S. Panay was bombed and sunk in the Yangtse River.

In Nagasaki, meanwhile, the parishioners of Suwa Shrine convened a general meeting about one month after the outbreak of war and joined in a Shinto ritual to pray for victory. There is no record as to whether Kuraba Tomisaburo attended this ritual, but there can be no doubt that the ominous changes in the world situation had already begun to cause him anguish and worry.

Everything in Nagasaki suddenly began to prepare itself for war. Arms factories appeared in the city and existing workshops were revamped for the manufacture of war-related products. Young men were conscripted in increasing numbers and the railroad stations thundered with cheers of *banzai* as they departed to join their regiments. When ships left the harbor carrying soldiers to China, hundreds of children were brought by their schools to stand on the waterfront and wave flags. Citizens were compelled to join various patriotic rallies, exercises and work crews. The spirit of war was only enhanced by the successive victories of the Japanese army in China and the government's assurances that the fighting was necessary to liberate people from the oppression of imperialism and to achieve a "Sphere of Co-Prosperity in Greater East Asia."

The Nagasaki Mitsubishi Shipyard also began to concentrate on the production of warships. In 1938, the construction of one of the world's largest and most formidable battleships - the *Musashi* - began in Dock No. 2 at the shipyard under commission from the Japanese navy. The dock had been equipped with a huge gantry crane in March 1936, making it the largest in the Orient.

The project proceeded under strict secrecy. In order to prevent outsiders - both Japanese and foreign - from viewing the work, rope curtains were hung from tall wooden frames around the dock, and uniformed guards stood watch along the streets nearby. Even passengers on ships to outlying islands were ordered to stay inside and to draw black curtains across the windows when leaving and entering Nagasaki Harbor.

The construction of the *Musashi* brought a wrenching upheaval in the lives of Kuraba Tomisaburo and his wife Waka. On June 30, 1939, they sold Glover House to Mitsubishi and moved into the house at No.9, Minamiyamate at the bottom of the hill. The new house was a fine two-story Western-style structure with a long entrance and spacious gardens with an enormous centuries-old camphor tree, but it certainly had none of the personal or historical significance of Glover House.

Most Japanese records claim that for some unstated reason Tomisaburo came forward and asked Mitsubishi to buy the house, to which request the company agreed. It seems obvious, however, that Tomisaburo's presence in the house - which commanded an excellent view of the shipyard where the *Musashi* was taking shape - was altogether unacceptable to the military authorities supervising the project, and that they forced Mitsubishi to persuade Tomisaburo to sell the house and move out. His many close friends at the company were undoubtedly grieved to see this happen, but their sentiments had no sway over the decisions of the military. Willing or not, Nagasaki had become an important cog in the expanding Japanese war machine. The naval authorities dispatched to Nagasaki from other parts of the country had no knowledge of or interest in Tomisaburo's contributions to the city's economy and culture in peace time, let alone any nostalgia about Thomas Glover's role in the establishment of the modern Japanese navy. In their eyes Tomisaburo was nothing more than a potential spy.

The atmosphere of peace and international understanding that had always enveloped Nagasaki dissipated quickly during the following months. The foreign enterprises that had not already folded were forced to close down after Japan formed an alliance with Germany and Italy and the German armed forces invaded Poland in September 1940. The foreign employees hastily gathered their belongings and left Nagasaki behind, watching from the steamer decks as the familiar hillsides faded from sight.

Among the firms that closed down that year was Holme, Ringer & Co., which had operated in Nagasaki without interruption since 1868. Fred E.E. Ringer, the eldest son of founder Frederick Ringer, died in his residence at the age of fifty-six. His illness had no doubt been compounded by the stress of seeing the company close and his life-long connections with Nagasaki suddenly dissolve. Fred's younger brother Sydney managed to leave the country in October, but his two sons Vanya and Michael were arrested on suspicion of spying. They later escaped overseas and joined the British army in India. Like many other former Nagasaki residents, Sydney Ringer and his wife waited in Shanghai hoping that the hostilities would come to a quick conclusion, but they were later arrested by the Japanese army and spent the rest of the war in Chinese concentration camps.

As in other Japanese cities, severe privations were imposed on the citizens of Nagasaki from around the beginning of 1940. There was a growing shortage of rice, barley and other staple foods, and luxury items

such as charcoal and sugar became virtually impossible to obtain. Kuraba Waka described these increasing hardships in a letter to a nephew in Tokyo:

The lack of various products is becoming very distressing. For several days now there has been no charcoal available in Nagasaki, although huge loads of it can be seen piled on ships and trains coming into the city. All of the charcoal has been purchased by the ministry of agriculture and forestry and not a single bag can be obtained by anyone else. Next month they say that they will start rationing it, but I hear that the rations will be far from sufficient. Eggs have also completely disappeared from Nagasaki. I haven't tasted one in more than two months... I wonder where all the eggs in Nagasaki Prefecture could have gone. Potatoes can no longer be seen in the markets either. Everything has become so difficult. But I know that we have no choice but to endure the hardships and to accept all this as part of government policy.

The situation continued to deteriorate. Tomisaburo and Waka tried to carry on with their social life as before, but they found themselves increasingly hampered by the kempeitai military police who were now exercising considerable control over daily affairs in the city. Everyone was subject to the bullying presence of these military police, but the homes of Tomisaburo and other residents of mixed ancestry were kept under special surveillance to prevent any "unpatriotic" activities. When Tomisaburo or Waka left the house and went into the city, the police followed them and took careful note of the people to whom they spoke. These people were later interrogated about the content of the conversations.

Then, on December 8 (Japan time), 1941, Japan declared war on Britain, the United States and Holland and launched a surprise attack against the American fleet at Pearl Harbor the same day. Until now only a looming threat, Japan plunged into war with the Allied countries and its armed forces began their drive to take over Hong Kong, Singapore and other areas of East Asia under European domination.

The attack on Pearl Harbor marked the final collapse of the bridge of goodwill that had been the very foundation of Tomisaburo's life in Nagasaki. The timing of the attack added a painfully ironic touch: it occurred on his seventy-first birthday.

DESPAIR AND TRAGEDY

As war raged in the Pacific, Tomisaburo and Waka retreated into a life of solitude. The military police became relentless in their surveillance, resorting to tactics like posing as electricians or plumbers in order to gain entrance into the Kuraba home. Tomisaburo's many old friends now avoided contact with him because of the harassments they would have to endure if they acknowledged even a simple greeting. The gardener and other people with whom he had daily contact were also subjected to persistent investigations.

On May 4, 1943, Waka died at the age of sixty-eight in the house at No. 9, Minamiyamate. The loss of his partner of more than four decades and the one person who intimately shared and understood his deepest feelings was a crushing blow to Tomisaburo. After that he fared as best he could, spending his time tinkering in the garden, caring for his dogs and reading about the war in the newspapers. He now rarely left the Minamiyamate property, and his simple needs were attended to by a faithful housekeeper.

Near the end of the war, air-raid sirens began to sound with increasing frequency, but for the most part Nagasaki was spared the blanket bombings devastating other cities. An air-raid alarm was sounded early in the morning of August 9, 1945 but was lifted around 8:30 a.m. People emerged from the shelters and went back to their daily routines. Tomisaburo was at home as usual when the hands of his watch crept past eleven o'clock.

Suddenly a brilliant flash of light filled the sky, followed within seconds by a thunderous explosion and ferocious blast of wind. The American B-29 that had dropped the second atomic bomb on Japan slanted high over Nagasaki Harbor and disappeared into the southern sky.

Although the house at No.19 Minamiyamate was located more than five kilometers from the hypocenter, the windows were smashed in by the blast and the ceramic roof tiles flew off like flecks of dirt. As Tomisaburo reeled in shock, a mushroom cloud churned up into the hot summer sky over the northern part of Nagasaki.

Six days later on August 15, the emperor made his historic announcement of surrender over the radio and the cruelest war in human history came to a close.

The entire northern section of Nagasaki was a barren smoking wasteland, and much of the rest of the city had been severely damaged by the blast and subsequent fires. Thousands of corpses still lay strewn

among the rubble, and the valley and mountainsides facing the hypocenter were scorched reddish-brown and stripped of all life.

On the morning of August 26, when rumors about the impending Allied occupation were darting around Nagasaki, Kuraba Tomisaburo was found dead in one of the disarranged rooms of his house. He had strangled his dogs and then hung himself with a length of clothes line, dying hunched forward, feet on the floor and eyes locked open in an eternal stare.

Higher up the hillside, the Glover House stood ravaged and desolate, its broken windows looking out onto the devastated city like eye holes in a skull. A breathless hush hung over the neighborhoods of the foreign settlement, and the once bustling harbor was now drained permanently of activity and international color.

Tomisaburo's self-inflicted death - just when the end of fighting should have meant profound relief - is a mystery that may never be solved. Did he, like so many other Japanese immediately after the war, succumb to the backlash of years of hardships that turned out to be futile? Did this, along with the fact that he was seventy-five years old, utterly alone and deeply grieved by the destruction of his hometown, push him over the brink of despair?



Undoubtedly yes. But for Tomisaburo the impending Allied occupation was perhaps the final catalyst. For six years he had patiently endured the unfounded suspicions of his Japanese countrymen. Now he faced the prospect of accusations by the British and Americans or, even worse, pressure to do what for Tomisaburo was the impossible: to take sides.

Sydney Ringer did not return to Japan until after the departure of the occupation forces in 1952. His main purpose was to retrieve the various assets that had been frozen by the Japanese government and to begin the process of selling off his property in Nagasaki. While here he lived in his former home on the Minamiyamate hillside. People who were guests at the house during that short period say that he often became distracted in the middle of conversations and muttered "poor Tommy," shaking his

head and gazing out over the harbor into the distance.

Graves of Tomisaburo and Waka, Nagasaki

The atomic bomb drove a man to despair

May 26, 2012 10:51 原爆 長崎 日本 グラバー 倉場富三郎 atom atomic bomb Nagasaki, Thomas Blake Glover

The late 19th century, a Scottish man who was sailing around the world finally arrived in Nagasaki, Japan. He was Thomas Blake Glover, known as a merchant of death in Bakumatsu and Meiji period in Japan. He founded his own firm at Nagasaki and sold ships, guns and gunpowder to the rebellious Satsuma, Choshu and Tosa clans. Westerners like Glover were scared by Japanese people in that era. People called westerners 'Ijin' (means non-human) because they had never seen a blond person who had fair skin and green or blue eyes. It must have been hard to master Japanese for him. There was no Japanese textbook for foreigners and almost no one spoke in English in Japan. Considering those, his immigration to Japan must have been a challenging attempt. Glover succeeded in his business, got married to a Japanese woman, had children between them and died in Japan.

Glover's son, Tomisaburo Kuraba (his English name is Tomisaburo Awajiya Glover) was born in Nagasaki on 28 January 1871. He moved to Tokyo in his childhood, following to his father's transfer. He didn't get used to living there since a mixed-race child was quite rare in Tokyo and he felt everyone gave him an odd look. There were more mixed-race children in Nagasaki than in Tokyo. He loved Nagasaki and got married to a mixed-race woman there. He lived a happy life until the Second World War brought him unhappiness. The Japanese government suspected all of foreigners after the Second World War began, and he was no exception. He was driven out of his mansion in Nagasaki and finally, he saw his hometown Nagasaki collapsed in the atomic bomb. He willed all his property to Nagasaki city and committed suicide soon after the Second World War ended.

HUMOUR STUDIES

(Continued from page 99) CONNOLL (CONOL): Academy of Humanity and Social Science - Australian now in Cambridge. Classical Augustus Satarist.

SEMUS : YEMISLAW : Scholar of Byzantium world and Satir within it. Eastern and Western Empire and connection. Religion and humor.

Conference on Byzantium study. Satir written to be performed, now in New York. And keen to be part of this study of humor of the past.

HOP network

Methodology.

How do we know if we are joking

Collaboration across boundary. Enable group of researcher. Encourage new research student. Foster new international collaboration. Provide framework for AHRC.

Beyond academic, boundary crossing. Multi-institutional innovation. Justify and experience the novelty. 30,000 initiative .

Additional 15,000 up to 2 years. Is experience available within UK.

Timeline

Interim rewrite August. 5 months to 1st of March. Project started 6 months after submission. E.g April 1st. INTELS 4 H.S.

Daniel started new position in October for 2 years. Durham university website ISHS.

2016 collaboratory 1 (focus discussion)

2017 collaboratory 2 (conference and workshop) handbook.

Next humor conference 27 Jun - 1 Jul, Trinity College Dublin. Performing humour.

Subjects: Translation.

Comic stereotype.

Visual humor.

Suggested speakers:

Laurence (GLaude), Glassgrow

Charlie Hepter,

Birth of comic in Scotland.

Academic perspective together with non-academic. "Public engagement" Academy and practitioner.

Handbook of humor of the past. Methodology and applied Methodology.

Collection of chapter academy. Marketable and publishable. Other options reapplied. HEVERHAUME UK research network. smaller pot. flexibility.

Horizon 2020. European research council. Brunel centre for comedy, industry linked research (Sharon) Oxbridge, outside Heathrow. Brett Mills and Sharon, University of East Anglia. Kent University, cartoon hub. Oliver Dubble.

Translation and gender. The non-serious things. Value of humor and market research - psychologist don't like it but global market is across culture.

Purchasing decision based upon humor influence.

AHRC

Reach out but ensure research.

Being able to speak in accessible ways.

Sectarianism comic stereotype, local government. Bradford-Copenhagen

Historian gets sidelined. Developing teaching materials.

TADEX, Coursera, TAD, MOOKS, web based set of lesson (copyrighted).

14000 Euro for so many days.

C.O.S.T. networking, long-life learning project. devise foundation University of Amsterdam. powerpoint within a website. OHIO. Course and materials. Experience massive online course.

MOUC. Kickstart - make a video. Crowdfunding.

Christopher REA comedy claiming it's all his own.

Good theory on humor and laughter. The comique theory of verbal humor. Literary see Ruskin. "Character" as comic is only covered by Bergson. Ensure Lasalle has books on 'Emotion Studies'.

Lucy: Specific outcome – diversity of theory – ideas into history – history of emotion.

Psychology – brain study, cognitive and effective

History of Emotion – economic history socially funded seminar.

Target 10 people for collab-1.

Humour notes Scotland book Aberdeen,

Sharon Lockye – Comedy study – Brunel

Graaeme Richie – Aberdeen - ISHS. Reliable research methods. Computer studies and linguistics. UWA.

Bob White (Shakespeare). History of Emotion. Shakespeare and Medical Humanitarian.

Alison Williams, Swansea

Weaver, Sociologist
 Tom Dixon, London.
 Chris (Christine?) Davis, Reading. Non-politically correct humour; Traditional historian; Ethnic Stereotypes; Folklore Relationships.
 Max Harris, Wisconsin-Med - (Feast of Fools expert)
 Daniel Wickberg, Dallas. Senses of human. Cultural historian.
 Martha Bayless, Oregon (Medieval humour, Widely.
 Wallace Chafe (UC Santa Barbara) Laughter theory and American Indigenous Culture.
 Laurence Grove (Glassgow)
 Barak Kushner (Cambridge)
 Peter Bailey - Performance.
 Grisaldine Kuipers, Amsterdam, Sociology, Erasmus.
 Plus Phd and early career development grads (free)

Lucy: Continually quote the sources. Always record. Soundcloud etc.
 Use clips from the sessions. More money to create Youtube clips "wordpress".

Ongoing resources (Cambridge)
 History and Policy – a permanent installation.
 Publishing 4 things a month. Digital communications Officer across all schools.
 Conol – history of ideas.
 Robert Provine. Humour and Laughter from evolution. Laughter as a scientific investigation.
 Michael Billig: Laughter and Ridicule.
 (sociologists)
 Don Kulik, Anthropologist, food and translation in PNG. Coming to Scandinavia.

George Tamer – Arabic, history of comedy .
 India – I nominate Anuradha Kapur.
 Prezenek Marciniak.
 Pair research with methodology and report back.
 Show resource material first. Pair up ahead of the day.
 Note that Billy and Christie will always fight each other.
 Transdisciplinary approach.

Thursday 23rd June or after the Trinity conference – 4th July. ISHS.
 John Duval at French Fabrol – Boccaccio specialist.
 Charmaine Lee – Sage Encyclopaedia.
 Yenmai-tran-jervat – Parody.
 John Larkin, Bristol – Rabelaisian humour.
 Alan O'Leary, Leeds

(Breakfast 8.00 pounds. Break, 3.00 pound coffee.)
 Edu room, internet roaming.

Lunch.

Durham in 2017 for collaboration 2., conference and workshops.
 4 workshops, 2 concurrent, about 3 hours each.
 Mapping comic Stereotypes. Acting
 Visual humour
 Performing comic stereotypes, drama students.
 Translation, subtitling – intra-lingual.
 Interpretation and communication workshops.
 a. Performing historical humour on stage.
 b. Translating historical humour for the contemporary market place.
 c. Curating visual humour from the past to the present
 d. Mapping comic stereotypes across time.
 e. Ethical issues on comic stereotypes across time.
 Material contributing to the handbook.

“Scanlation” 1 Euro for three lines of translation. – 35 characters in one line.

Plautus Festival in Bologna. Festival di Plauto – every summer at Sarsina, Italy.
Comedy Guild. Professional directors.
History and Policy – Welast Cambridge. Community. “Who laughs at who?”
Period Social and Emotional Well-Being PSEWB

Ethnic joking in the playground. Opie update. Anti-Romany jokes.
Michael Uwens, Australian academic, Aristophanes translations.

Limour Shipman, internet. Feminist fun-ism. Tel Aviv, Haifa.
Case study handbook. Methodological. “How do you use Humourous Sources?”

Arthur Aisarburger, Kent, Cartoon. Failed joke at an historical distance.

Neil R Norrick, Contemporary Social interactions.

Nancy Bell, Humour in interactions.
Publishing and publishers:
Don’t go beyond 11 chapters, one of which is over view.

Blackwell companion to - -

Salvatore 8,000 word chapters. Routledge. Sage, Benjamins has a humour research series. Benjamin’s topics include translations.
Nisson’s topics in humour research.
Ruskin’s humour series.
Bloomsbury – Philip Glen on Humour.
Continuum has been taken over by Bloomsbury.

Laughter and humour – mainstream journals. 3 papers. “History workshop”
“What do you need to know?”
26th edition of Bergson. Eliot – Freud (Trend) in the Light.
Lee Davidoff on Freud.

Accessing Humour of the Past. Humour in the Past: a handbook.
Free waiver for Ph.D students.
2017 Internet humour in the States.
Website start with a blog.
Parkin Duvell and Jesmin planning for Trinity paper. Old French scholars.
Models for the Blogs, Funding.

Barbara Rosenwein, Emotional Communities. – Anthropology and Neuro-science
William Reddy – Navigation of Feeling.
Caroline and Peter Sterns – Emotionology.
(order these books for library)

END of meeting notes.

25th – 27 July Edinburgh

THE EDINBURGH FESTIVAL

The Edinburgh Festival proper, excluding the vast number of performances in the parallel Fringe Festival, continues to thrive, despite its predictable format. Below, I expand on the Theatre, Opera and Dance highlights of Fergus' first festival, but the far more extensive music programme is worth a study in itself; it includes new names like Sufjan Stevens, Franz Ferdinand and Sparks, Chilly Gonzales, Kaiser Quartet, Robert Glaser Trio, Jason Moran, Anna Calvi, Alexi Murdoch. Conductors such as Donald Runnicles, William Christie, Harve Niquet, Sir Andrew Davis, Sir John Eliot Gardiner, Edward Gardner, Vasily Petrenko, Ivan Fischer, Michael Tilson Thomas, Garry Walker. And musicians like Lang Lang, Mitsuko Uchida, Angela Hewitt, Roger Vignoles, Sol Gabetta, Bertrand Chamayou. Leonidas Kavakos, Yuja Wang, Danil Trifonov and Rudolf Buchbinder playing the complete Beethoven Piano Sonatas. Amongst these are the world's best singers, choirs, quartets and quintets etc. Sobering to think of the cost and the extend of managing son many events, and far too much for any audience to choose from – hence the festival frustrates as much as it gives pleasure. With top prices at 48 Pounds and lowest at 12 (if available) one has to question where is the target audience. There is no denying that the world needs events that celebrate and keep alive the best of international culture, but is there still a place for the 'generalist' festival? The 'bit of everything'? Or would a genre based festival enable more quality specialisation, or a theme-based festival enable more debate? It is easy to get lost in a large festival, and Singapore has that problem, but there is deeper engagement in a smaller well-focused event, such as at the Beckett Festival. I guess Edinburgh is balancing its books on this tried and proved formula, but though it is attracting more local support, it no longer attracts international arts tourists. Should it?

Here are the main theatre-based events – all within theatre buildings.

OPENING EVENT

THE HARMONIUM PROJECT - 59 PRODUCTIONS / ROYAL SCOTTISH NAT ORCHES / EDINBURGH FESTIVAL CHORUS



Peter Oundjian: Conductor/ Edinburgh Festival Chorus/ Christopher Bell: Chorus Master. The Harmonium Project is a free outdoor event marking the opening of the 2015 Festival and the 50th anniversary of the Edinburgh Festival Chorus. Created by 59 Productions, the event combines John Adams's mesmerising choral work Harmonium with a series of spectacular animations, projected onto the outside of the Usher Hall, with audiences gathering on Festival Square to view the transformation of this much loved Festival venue. Working with the University of Edinburgh's School of Informatics and Edinburgh College of Art, the project examines the effects singing has on both the performer and the listener.

59 Productions combines technology and art to tell amazing stories. In recent years it has created the video design for the opening of the London 2012 Olympic Games,

the Digital Revolution exhibition at the Barbican, London, and Lighting of the Sydney Opera House sails for Vivid Live festival.

A recording of Harmonium forms the soundtrack to this spectacular event, performed by the Royal Scottish National Orchestra and the Edinburgh Festival Chorus conducted by Peter Oundjian.

Fri 7 Aug 10.30pm, Festival Square | Free (standing only) | 35mins. eif.co.uk/harmonium. In partnership with the College of Humanities and Social Science The University of Edinburgh. Supported by Event Scotland 50th Anniversary Edinburgh Festival Chorus Partner The Morton Charitable Trust.

OPERA

THE MAGIC FLUTE (DIE ZAUBERFLÖTE) Wolfgang Amadeus Mozart KOMISCHE OPER BERLIN/BARRIE KOSKY/ 1927



Komische Oper Berlin/ Directed by Barrie Kosky/ Kristiina Poska: Musical direction/ Suzanne Andrade and Barrie Kosky: Staging/ Paul Barritt: Animations/ Concept by 1927 (Suzanne Andrade, Paul Barritt) Barrie Kosky Pamina; Maureen McKay*, Adela Zaharia†/ Tamino: Allan Clayton*, Jussi Myllys†/ Queen of the Night: Olga Pudova*, Beate Ritter†/ Sarastro: Dimitry Ivashchenko*, Bogdan Talos†/ Papageno: Dominik Köninger*, Tom Erik Lie†/ Papagena: Julia Giebel/ Monostatos: Peter Renz*, Ivan Turšić†/ 1st Lady: Nina Bernsteiner*, Mirka Wagner†/ 2nd Lady: Theresa Kronthaler*, Karolina Gumost†/3rd Lady: Ezgi Kutlu*, Nadine Weissmann† (*27 & 29 Aug | † 28 & 30 Aug)

Mozart's masterful comedy is richly reimagined in a boundary-busting production created by director Barrie Kosky and British theatre group 1927, blending animated film and live action in a spectacular kaleidoscope of 1920s silent movies, Weimar cabaret, the dark humour of Edward Gorey and German expressionism. Immense, three-storey spiders, Nosferatu and Buster Keaton, flappers and demons, butterflies and wolves – this wildly inventive The Magic Flute is like no other. Since arriving at the Komische Oper in 2012 Barrie Kosky has presided over a period of unprecedented success with the opera journal Opernwelt calling the Komische 'Opera House of the Year' in 2013 and the International Opera Awards naming Kosky 'Director of the Year' in 2014.

Founded in 2005 by animator and illustrator Paul Barritt, and writer and performer Suzanne Andrade, 1927 has won critical and popular acclaim with works such as *Between the Devil and the Deep Blue Sea* and *The Animals and Children Took to the Streets*. 'a perfect combination of all the things worth loving: silent movies, Weimar cabaret, David Lynch and the Brothers Grimm' THE GUARDIAN Sung in German with English supertitles Thu 27, Fri 28, Sun 30 Aug 7.15pm; Sat 29 Aug 5pm, Festival Theatre | 2hrs 40mins approx. £76 £68 £59 £46 £34 £26 £18 | eif.co.uk/magicflute. Supported by Dunard Fund

OPERA



MARRIAGE OF FIGARO (LE NOZZE DI FIGARO) Wolfgang Mozart BUDAPEST FEST ORCH / IVAN FISCHER Budapest Festival Orchestra/ Iván Fischer: Conductor/ Veronika Vámos: Choreographer

Figaro: Hanno Müller-Brachmann | Susanna: Ekaterina Siurina | Count: Markus Werba | Countess: Miah Persson | Cherubino: Rachel Frenkel | Marcellina: Marie McLaughlin | Bartolo: Robert Lloyd | Basilio / Don Curzio: Rodolphe Briand | Barbarina: Norma Nahoun | Antonio: Filippo Fontana

Iván Fischer conducts and directs a specially staged concert of one of opera's most beloved comic creations. Mozart's sparkling farce charts one crazy day of love and desire, deception and confusion across barriers of class and convention, as servant Figaro and his master, Count Almaviva, fight for the affections of maid Susanna.

Aptly subtitled 'The Follies of a Day', *The Marriage of Figaro* soars to comic heights but also plumbs the depths of emotion, expressing the joy and pain of love and the agony and ecstasy of desire, until all is resolved in a spirit of forgiveness. Fischer's startling production, acclaimed in Budapest and New York, fuses music and theatre, with the Budapest Festival Orchestra and Fischer on stage assisting the dramatic action and singers acting Mozart's frenetic comedy in among the musicians.

'A remarkable production' The New York Times. Staged concert performance sung in Italian with English supertitles

Thu 13, Sat 15, Sun 16 Aug 7pm, Festival Theatre 3hrs 20mins approx | £60 £52 £42 £30 £20 £16 Fees apply, | eif.co.uk/Figaro. Funded by James and Morag Anderson EIF Opera Devel Fund

OPERA

THE LAST HOTEL – by Donnacha Dennehy / Enda Walsh **World Premiere**

Landmark Productions and Wide Open Opera. Crash Ensemble. André de Ridder: Conductor/ Donnacha Dennehy: Composer/ Enda Walsh: Writer and director

The Last Hotel unites two of Ireland's most fascinating artists, multi award-winning playwright Enda Walsh and composer Donnacha Dennehy in a new chamber opera about life, death, duty and guilt. Walsh's reputation as a chronicler of the darker side of the Irish psyche has been forged through works such as *The Walworth Farce*, *Misterman* and, most recently, *Ballyturk*. Dennehy is a composer of urgent, searching music that combines post-minimalist overtones with a very Irish sensibility. As the opera begins, a man silently mops the floor – the water bloody. The hotel room he's supposed to be preparing is not ready yet. A woman is meeting a man and his wife in the hotel's car park. All three are nervous. Tonight there'll be a death. - Please note this performance contains strong language. The 12 strong Crash Ensemble is conducted by André de Ridder with a cast that includes baritone Robin Adams, sopranos Claudia Boyle and Katherine Manley and renowned Irish actor Mikel Murfi. Sat 8, Mon 10, Tue 11, Wed 12 Aug 8pm, Royal Lyceum Theatre Edinburgh | 1hr 20mins approx (no interval) | *£35 £28 £24 £20 £18 £12. Preview Fri 7 Aug 8pm | *£15 £12 £8 *Fees apply | eif.co.uk/lasthotel. Supported by Culture Ireland. Supported by Léan Scully EIF Fund.



Musical Theatre

EN AVANT, MARCHE! LES BALLETS C DE LA B / ALAIN PLATEL / FRANK VAN LAECKE

les balletsCdeLaB | NTGent/ Alain Platel + Frank Van Laecke: Directors/ Koen Haagdorens: Dramaturg/ Steven Prengels: Composer + musical director/ KMV De Leiezonen Music performance for soundscape

Cast includes Chris Thys, Griet Debacker, Hendrik Lebon, Wim Opbrouck, Gregory Van Seghbroeck (bass tuba), Jan D'Haene (trumpet), Jonas Van Hoeydonck (trumpet), Lies Vandeburie (bugle), Niels Van Heertum (euphonium), Simon Van Hueting (horn), Witse Lemmens (drums) and a local musical group. Alain Platel, the trailblazing founder and director of Belgian contemporary dance collective les ballets C de la B, makes his Edinburgh debut in a new music theatre work created with stage director Frank Van Laecke. They take as their starting point the rehearsal room of an amateur brass band in Flanders. As the ties that hold local communities together begin to loosen, these amateur ensembles offer a civic and collective nucleus, teaching people of all ages and from different walks of life to play together and march in the same direction. Founded in 1984, les ballets C de la B is one of the most influential performing arts companies in Europe. They have travelled the world



with their eclectic mix of contemporary dance, text, theatre and music and have played a crucial role in the development of young artists. Performed in Flemish with English supertitles

Mon 24 & Tue 25 Aug 8pm, King's Theatre 1hr 30mins approx (no interval) | £32 £25 £18 £12 Fees apply| eif.co.uk/marche. Supported by Flanders State of the Art

THEATRE

ANTIGONE - by Sophokles. IVO VAN HOVE / ANNE CARSON. Translated by Anne Carson/ Directed by Ivo van Hove



Ivo van Hove directs a stellar cast including **Juliette Binoche**, Obi Abili, Kirsty Bushell, Samuel Edward-Cook, Finbar Lynch, Patrick O'Kane and Kathryn Pogson in Anne Carson's striking new translation of Sophokles's great tragedy. Binoche plays Antigone, a Theban noblewoman whose brother is deemed a traitor after fighting to the death in a vicious civil war. When his body is left unburied beyond the city walls, Antigone defies King Kreon to bury her brother with the honours he deserves.

Ivo van Hove made his British debut at the 1998 Edinburgh International Festival. Since then he has become one of the most acclaimed directors in Europe and the US. His recent productions of Tony Kushner's *Angels in America* and Arthur Miller's *A View from the Bridge* have won praise from critics and audiences on both sides of the Atlantic.

Performed in English. Sat 8 – Sat 22 Aug 7.30pm (except Mon 10 & Mon 17 Aug); Sat 15 & Sat 22 Aug 2.30pm, King's Theatre | 1hr 45mins approx (no interval) *£48 £42 £28 £24 £22 £18 £17. Preview Fri 7 Aug 7.30pm | *£44 £38 £26 £22 £20 £16 £15 *Fees apply| eif.co.uk/antigone. Accessible performances. Supported by: The Pirie Rankin Charitable Trust; with additional support from The Embassy of the Kingdom of The Netherlands and Institut

français d'Ecosse. Produced by the Barbican and Les Théâtres de la Ville de Luxembourg, in association with Toneelgroep Amsterdam. Co-produced by Edinburgh International Festival and Théâtre de la Ville – Paris and Ruhrfestspiele Recklinghausen

THEATRE



887 - EX MACHINA / ROBERT LEPAGE **European Premiere.** Written, directed, performed: Robert Lepage

Legendary director, playwright and 'visual wizard' (New York Times), Robert Lepage returns to Edinburgh to perform European premiere of his new work.

While Lepage continues to pioneer the use of technology, his work is imbued with an intimacy and humanity that few can match. 887 is a riveting foray into the world of memory, exploring how personal recollections are reflected in collective consciousness. Lepage recalls his own experience as a French-speaking child during the October Crisis of 1970, when violent action by the Front de libération du Québec provoked the invocation of the War Measures Act, bringing troops onto the streets of the province. Years later, in an era of unlimited digital capture and storage he must examine the validity and nature of his memories and the very purpose of theatre, an art based on the act of

remembering. Robert Lepage is one of the most influential artists working in today's theatre. His unclassifiable career has ranged from epic stagings for the Metropolitan Opera and Cirque du Soleil to deeply personal solo shows such as *The Far Side of the Moon* and major ensemble works such as *The Seven Streams of the River Ota*. He has directed many films including the acclaimed *Le Polygraphe* and starred in Denys Arcand's *Jésus de Montréal*. An *Ex Machina* production, commissioned by the Arts and Culture Program of the TORONTO 2015 Pan Am and Parapan Am Games



in co-production with le lieu unique, Nantes, La Comète – Scene nationale de Châlons-en-Champagne and Edinburgh International Festival. Thu 13, Fri 14, Sat 15, Tue 18, Thu 20, Sun 23 Aug 7.30pm; Sun 16, Wed 19, Fri 21, Sat 22 Aug 2.30pm, Edinburgh International Conference Centre | 2hrs 15mins approx (no interval) | £32. Fees apply| eif.co.uk/887 Accessible performance. Supported by Jo and Alison Elliot. By Conseil des arts et des lettres Quebec, Canada Council for the Arts

THEATRE LANARK A LIFE IN THREE ACTS - Citizens Theatre | From Alasdair Gray's novel. **World Premiere.** CITIZENS THEATRE / DAVID GREIG / GRAHAM EATOUGH / ALASDAIR GRAY/ Graham Eatough: Director/ David Greig: Writer/ Nick Powell: Composer/ Laura Hopkins: Designer

Co-production between the Citizens Theatre and the Edinburgh International Festival

A young man arrives in a dying city with seashells in his pockets. He doesn't know who he is, or how he got here. He goes by the only name he can think of: Lanark.

This theatrical re-imagining of Alasdair Gray's seminal work takes us from the Dragon Chambers to the Cathedral of Unthank, from the postwar Glasgow School of Art to the sinister underground Institute, from the heavenly city of Provan to the hellish Elite Café, combining sciencefiction, realism, fantasy, and playful storytelling. This new production celebrates both Gray's 80th year and the 70th anniversary of the Citizens Theatre and continues a collaboration between Graham Eatough and David Greig which began with experimental theatre company Suspect Culture.

Sun 23 Aug 6pm; Mon 24 – Sun 30 Aug (except Wed 26 Aug) 7pm; Tue 25, Thu 27, Sat 29, Mon 31 Aug 1pm, Royal Lyceum Theatre Edinburgh | 3hrs 40mins approx | £32 £25 £22 £17 £10. Fees apply | Preview Sat 22 Aug 7pm | £15 | eif.co.uk/lanark
 Accessible performances. Supported through the Scottish Government's Edinburgh Festivals Expo Fund

THEATRE

MURMEL MURMEL by Dieter Roth. VOLKSBUHNE, BERLIN / HERBERT FRITSCH / DIETER ROTH



Herbert Fritsch: Director + stage designer/ Victoria Behr: Costumes/ Ingo Günther: Music/ Torsten König: Lighting designer/ Sabrina Zwach: Dramaturg. Cast: Florian Anderer, Matthias Buss, Werner Eng, Ingo Günther, Jonas Hien, Simon Jensen, Wolfram Koch, Annika Meier, Anne Ratte-Polle, Bastian Reiber, Stefan Staudinger and Axel Wandtke
 In 2012 actor and director Herbert Fritsch caused a sensation at Berlin's Volksbühne Theatre with his sumptuous and hilarious staging of what was considered an unstagable work. *Murmel Murmel* is a play by Swiss artist Dieter Roth consisting of 178 pages of dialogue using only one word, *Murmel*.

The result is a side-splittingly funny eighty minutes of mind-altering slapstick, cringe-inducing costumes and a psychedelic surging set – a Dadaistic embrace of nonsense and hilarity in glorious technicolor. You could call it a satirical comment on today's hysterical, overexcited turbo-society or you could simply enjoy the brilliantly choreographed insanity.

Fri 28 & Sat 29 Aug 8pm; Sat 29 & Sun 30 Aug 3pm, King's Theatre. 1hr 20mins approx (no interval) | £32 £25 £20 £17 £12. Fees apply | eif.co.uk/murmel. Supported by Edinburgh International Festival Friends and Patrons; The Director's Circle



THE ENCOUNTER - Inspired by *Amazon Beaming* by Petru Popescu. **World Premiere** COMPLICITE / SIMON MCBURNEY. Simon McBurney Director and performer/ Michael Levine Designer/ Gareth Fry Sound designer/ Paul Anderson Lighting designer

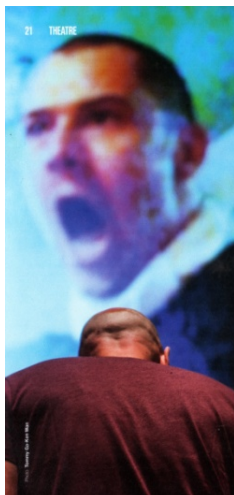
"...my hand, groping around the universe, has torn a corner open... why did I tear the corner open, if I'm not prepared for the encounter?"

Twenty years ago Simon McBurney was given a book. Written by a Romanian who escaped the Ceaușescu regime to reinvent himself as a Los Angeles screenwriter, the book, *Amazon Beaming*, tells the story of photographer Loren McIntyre, who, in 1969, found himself lost among the remote people of the Javari Valley, on the border between Brazil and Peru. It was an encounter that changed his life: bringing the limits of human consciousness into startling focus. Taking Petru Popescu's account of McIntyre's journey as its compass and using binaural technology to build an intimate and shifting world of sound, *Complicite's* new production is a set of encounters with nature, with time, and with our own consciousness.

'The experience is communal: the communion feels magic, almost holy. McBurney is the master.' Financial Times on *The Master and Margarita*.

A Complicite co-production with Edinburgh International Festival, the Barbican London, Onassis Cultural Centre – Athens, Schaubühne Berlin, Théâtre Vidy-Lausanne and Warwick Arts Centre and supported by Sennheiser. Sat 8, Sun 9, Mon 10, Sun 16, Mon 17, Wed 19, Fri 21, Sat 22 Aug 7.30pm; Fri 14, Sat 15, Thu 20, Sun 23 Aug 2.30pm, Edinburgh International Conference Centre | 2hrs approx | *£32. Preview Fri 7 Aug 7.30pm | *£15. *Fees apply | eif.co.uk/encounter. Funded by Sir Ewan + Lady Brown: Edinburgh International Festival Commissioning Fund

THEATRE



PAUL BRIGHT'S CONFESSIONS OF A JUSTIFIED SINNER - UNTITLED PROJECTS

Pamela Carter: Writer/ Stewart Laing: Director/ George Anton: Actor/ Robbie Thompson and Jack Wrigley: Visual artists/ Christopher Doyle: Cinematographer/ Mike Brooks: Lighting designer/ Emilia Weber: Researcher. Co-production by Untitled Projects, National Theatre of Scotland, Tramway and Summerhall

In 1987, Paul Bright, a rebellious young Scottish director set out to stage James Hogg's cult novel, *Confessions of a Justified Sinner* in a series of radical productions across Scotland. In 2010, Untitled Projects began work with the actor George Anton to assemble an archive and exhibition of this almost forgotten feat of theatre. In search of the truth, they uncovered a story of obsession, reckless ambition, bad behaviour, bitter memories, and love. Listed as one of The Guardian's top ten Best Theatre productions of 2013, Paul Bright's *Confessions of a Justified Sinner* is a celebration and sharing of the life and work of a man who redefined Scottish theatre in the 1980s. Contains strong language

'often witty, occasionally hilarious, and always excellently acted.' The Telegraph

Wed 19 – Sat 22 Aug 8pm; Sat 22 Aug 4pm, The Queen's Hall
 2hrs approx (no interval) | £20 | Fees apply | eif.co.uk/sinner

THEATRE

DRAGON - VOX MOTUS / NATIONAL THEATRE OF SCOTLAND / TIANJIN PEOPLE'S ARTS THEATRE



Jamie Harrison & Candice Edmunds: Directors/ Oliver Emanuel: Writer/ Tim Phillips: Music. Dragon is a story for adults, teenagers and children with vivid imaginations, told without words and featuring fast moving physical theatre, puppetry and original music.

Created by Vox Motus, the National Theatre of Scotland and Tianjin People's Arts Theatre, Dragon tells the story of Tommy whose life, since the death of his mother, has gone from bad to worse. One restless night Tommy goes to the window and throws back the curtain to find himself face to face with a dragon.

Dragon was awarded Best Show for Children and Young People at the UK Theatre Awards 2014.

'As enthralling for adults as it was for children, it was a riveting magical experience'
Sunday Mail

Fri 14 & Sat 15 Aug 7pm, Sat 15 Aug 2pm, Sun 16 Aug 12noon & 4pm

Royal Lyceum Theatre Edinburgh | 1hr 10mins approx (no interval)

£20 £15 £10 £8 | Fees apply| eif.co.uk/dragon. Recommended for 9+ years | The show is completely accessible to Deaf and hard of hearing audiences. Accessible performance.

DANCE



SEVEN - BALLETT AM RHEIN / MARTIN SCHLÄPFER / ROYAL SCOTTISH NATIONAL ORCHESTRA

Ballett am Rhein Düsseldorf Duisburg/ Martin Schläpfer: Choreographer/ Mahler Symphony No 7 in E minor/Royal Scottish National Orchestra/ Wen-Pin Chien: Conductor.

Germany's Ballett am Rhein joins the Royal Scottish National Orchestra for Martin Schläpfer's epic response to Mahler's enigmatic 7th Symphony.

In this full-length ballet, the anguish and poignant beauty of Mahler's Symphony seem to be written into the bodies of the dancers. Music and movement merge into a whirlpool of frenetic activity and then give way to serenity, childish naivety and virtuosity en pointe. The choreography finds its stance and fiction in the architecture of the Symphony, while a restless anxiety

underscores the dancers' grace and virtuosity.

Since his arrival at Ballett am Rhein in 2009 Schläpfer has revitalised the company, with Tanz magazine voting it 'Best Company of the Year' in both 2013 and 2014 'because here meticulous dancing is coupled with wise choice of repertoire, basking in a strongly individual creative spirit'.

Thu 20 – Sat 22 Aug 8pm, Edinburgh Playhouse. 1hr 30mins approx (no interval) | £32 £28 £23 £18 £12 £10. Fees apply| eif.co.uk/seven. Accessible performance. Supported by Geoff and Mary Ball



DANCE

SYLVIE GUILLEM – LIFE IN PROGRESS. MATS EK / WILLIAM FORSYTHE / AKRAM KHAN / RUSSELL MALIPHANT

Hailed as one of the greatest dancers of her generation, Sylvie Guillem embarks on her final world tour, in a programme that features new works by Akram Khan and Russell Maliphant and existing creations by Mats Ek and William Forsythe. Guillem began training at the Paris Opera Ballet School in 1977, and in 1981 joined the company's corps de ballet, being promoted to the rank of 'Etoile' by Rudolf Nureyev at the age of 19. Since then she has performed all the leading roles of the classical repertoire with the world's leading companies including The Royal Ballet, where she was principal guest artist for more than a decade. She has also performed with the world's most famous companies including the Mariinsky, American Ballet Theatre and La Scala, Milan. Since 2004 she has been an Associate Artist at Sadler's Wells, and has forged a second, hugely successful career as a dancer in new and contemporary works.

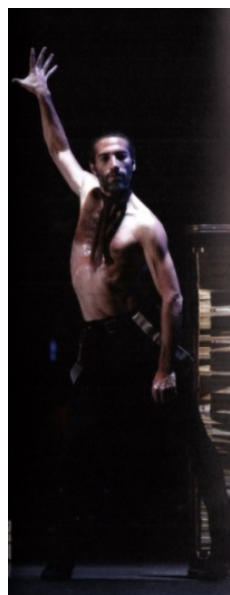
'Sylvie Guillem is widely regarded as the most brilliant ballerina of her generation' The Guardian

Sat 8 – Mon 10 Aug 7.30pm, Festival Theatre | 1hr 45mins approx. £50 £42 £34 £28 £26 £14 | Fees apply| eif.co.uk/guillem

A Sadler's Wells Production. Sponsored by Ballie Gifford Investment Manager

DANCE

LO REAL / LE REEL / THE REAL - ISRAEL GALVÁN / CONTEMPORARY FLAMENCO



Israel Galván: Choreographer/Israel Galván, Isabel Bayón and Belén Maya Dancers/ Tomás de Perrate and David Lagos Singers/ Juan Gómez 'Chicuelo' Guitar and music ensemble of the company. Israel Galván was born into flamenco and has gone on to extend the flamenco form with his innovative choreography and breathtaking dancing technique. One critic wrote, 'Israel Galván doesn't dance flamenco, he reinvents it'.

In his latest and perhaps most poignant creation, he draws together an extraordinary group of singers, instrumentalists and dancers to tell of the plight of the Roma and the Sinti peoples in fascist Spain during the 1930s and 40s. They convey the pain and the suffering – but also the pride, free spirit and love of life – of a people that remains persecuted to this day.

In his quest to examine his beloved traditional form in radically untraditional ways, Galván has provoked controversy and debate. However, all agree that his passion, virtuosity and integrity have made him one of the most fascinating artists in contemporary Spanish dance. Sung in Spanish with English supertitles

'The most indelible dance production of the year' Musical America

Wed 19 – Fri 21 Aug 7.30pm, Festival Theatre. 1hr 50mins approx (no interval) | £30 £27 £25 £22 £20 £17 £12 Fees apply | eif.co.uk/loreal

DANCE

BALLETT ZÜRICH - WAYNE MCGREGOR / CHRISTIAN SPUCK



KAIROS - Wayne McGregor: Choreographer/ Max Richter: Music

SONETT - Christian Spuck: Choreographer/ Philip Glass and Mozart Music

Shakespeare Sonnets Nos. 20, 144, 147 and 66. Sonnets in French with English supertitles Ballett Zürich, one of Europe's leading ensembles, presents a captivating double bill featuring works by their artistic director Christian Spuck and multi-award-winning British choreographer Wayne McGregor.

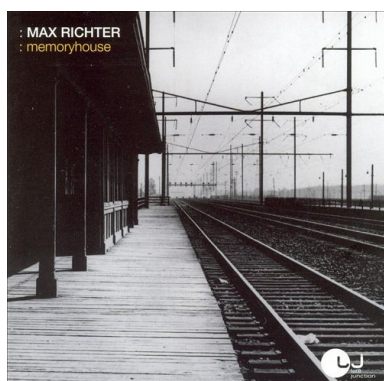
McGregor's new work Kairos is a seamless marriage of design and structure set to Max Richter's celebrated reimagining of Vivaldi's The Four Seasons and features striking designs by leading British artist Idris Khan. In Sonett Ballett Zürich's Artistic Director Christian Spuck plunges into the mysterious world of William Shakespeare's late sonnets weaving together music, dance and language with his customary theatrical flair and passion. Spuck returns to Edinburgh following his highly successful 2009 visit with *The Return of Ulysses* from the Royal Ballet of Flanders. As a dancer he performed with Jan Lauwers's Needcompany and

Anne Teresa de Keersmaeker's Rosas before going on to become choreographer in residence at Stuttgart Ballet and Director of Ballett Zürich.

Wayne McGregor is internationally renowned for his physically testing choreography and ground breaking collaborations across dance, film, music, visual art, technology and science. In 1992 he founded Wayne McGregor | Random Dance and in 2006 was appointed Resident Choreographer at The Royal Ballet. He has created works for Paris Opera Ballet, San Francisco Ballet, Stuttgart Ballet, New York City Ballet, Australian Ballet, English National Ballet, Nederlands Dans Theater 1 and Rambert. Max Richter performs *Recomposed: Vivaldi – The Four Seasons* live at the Edinburgh Playhouse on 24 August, alongside violinist Daniel Hope and the BBC Scottish Symphony Orchestra conducted by André de Ridder. Supported by swiss arts council prohelvetia, Stanley Thomas Johnson Foundation.

MUSIC

MAX RICHTER - RECOMPOSED / MEMORYHOUSE



Max Richter: Electronics + Keyboards/ Daniel Hope: Violin/ BBC Scottish Symphony Orchestra/ André de Ridder Conductor/ Max Richter *Recomposed: Vivaldi – The Four Seasons*

Max Richter *Memoryhouse* - Pioneering British musician Max Richter inhabits an indefinable realm between contemporary classical and indie pop, creating achingly gorgeous soundscapes that combine the icy purity of minimalist composers Steve Reich and Arvo Pärt with the richness of contemporary electronica.

Recomposed: Vivaldi – The Four Seasons is Richter's subtly radical postmodern remix of one of classical music's best-loved works, taking the great Baroque composer's four concertos as the starting point for a startling musical transformation bringing in loops, samples, drifting ambient

soundscapes and monumental walls of sound.

This special Festival performance brings together the work's original performers – respected international solo violinist Daniel Hope, conductor and contemporary music specialist André de Ridder, with Richter himself on keyboards and electronics – joined by the BBC Scottish Symphony Orchestra. *Memoryhouse* is an intoxicating journey through the beauty and tragedy of 20th-century Europe, combining music, poetry and voices to explore stories real and imagined, with Baroque harpsichord, soaring strings, poignant piano, electronics and orchestra. Max Richter's *Recomposed: Vivaldi's – The Four Seasons* is the soundtrack for Wayne McGregor's *Kairos* performed by Ballett Zürich at the Edinburgh Playhouse on 27–29 Aug. Mon 24 Aug 8pm, Edinburgh Playhouse | 2hrs 15mins approx £32 £28 £23 £18 £12 £10

DANCE

TAO DANCE THEATRE - *WEIGHT X 3 / 5*. Tao Ye: Choreographer/ :Steve Reich Music/ Xiao He: Music



TAO Dance Theatre has taken the dance world by storm. Choreographer and founder Tao Ye's ritualistic aesthetic combines with exploration of contemporary expression to create hypnotic and mesmerising works of cutting edge creativity. ***Weight x 3*** is a triptych set to the unmistakable pulsating rhythms of minimalist composer Steve Reich, in which both the music and the dancers seem caught in never-ending loops and repetitions. It features two duets – dancers moving in near perfect unison, reflecting the music's shifting patterns – and a skilful solo in which a female dancer twirls and manipulates a long staff with amazing speed and dexterity. ***5*** is part of Tao Ye's numbered series of minimalist experiments that explore potential of the human body as visual form, freed from the constraints of representation or narrative. Accompanied by music of Chinese indie-folk-rock composer Xiao He, five dancers touch each other; never separating, moving in an indistinguishable mass.

Mon 17 & Tue 18 Aug 8pm, Royal Lyceum Theatre. 1hr 30mins approx | £32 £25 £22 £17 £10 | Supported by: The Ministry of Culture, People's Republic of China/ Embassy of the

People's Republic of China in the United Kingdom/The Royal Edinburgh Military Tattoo

Sunday 26th July 2015

Palace of Holyroodhouse

I took the opportunity to finally see the palace of Mary Queen of Scots and was most interested to find how small the dining chamber is where (on 9 March 1566) she was apparently caught by her cousin-husband, pretty 21yr old Darnley, with 33 year old David Rizzio. The chamber is little more than a corridor adjacent to Mary's small bedroom, and food was brought there via a stone staircase leading downstairs from the bedroom. Rizzio an Italian born singer and musician was alleged to have impregnated Mary. But I remain unconvinced. He was also her trusted secretary for some two years, especially in matters to do with France. Despite the fact that contemporary accounts describe him as physically repellent, there is an attributed portrait that would give the lie to such accounts. The jealous and erratic Darnley with help from Lord Ruthven and henchmen overpowered Mary's guards to burst in and drag Rizzio into the neighboring room (where there is now a set of glass showcases) and stabbed an alleged 56 times (try stabbing the air violently for 56 times and you can only guess at the rage driving such slaughter)

The interesting part of this story, which has fascinated me since I was a child is that the Queen of Scotland was at that time seven months pregnant with the future James VI - who became James the First of England, under whose interest in witchcraft Shakespeare penned *Macbeth*.



Murder of Rizzio, by John Opie, 1787.



Murder of David Rizzio, by Sir William Allan 1833.

The stories state that Darnley addressed his wife, and first requested that the Queen hand over custody of Rizzio, but that Ruthven and 'rebels' did the actual deed. The Queen refused. Rizzio then hid behind Mary (an accusation of cowardice, but could as well be sanity to believe they dare not touch the queen); but they did apparently and shoved a seven-month pregnant queen backwards and seized Rizzio (who is now screaming in fear according to some stories) and dragged through the bedchamber (why, I wonder did they not kill him there – especially if accusations of adultery were leveled at him?) Ruthven is recorded as saying to Darnley to hold back his wife. Darnley is said not to have participated in the stabbing; but, apparently as token of his complicity, he left his sword in Rizzio's dead body.

There is no place marked where Rizzio was actually stabbed to death in the presence of the Queen (who presumably followed and was held back by 'rebels' who insolently dared to touch the royal person – there are many ominous signs of disrespect of Mary), but the large, pleasant, sitting or reception room had widows on three sides, one looking down into the chapel of the connected church where Mary and Darnley were married (now in ruins, the window sealed off). The stone steps down which Rizzio was thrown, to be stripped and robbed of "fine clothes and jewelry", are still there; indeed that is the only way that tourist can today exit from this wing of Holyrood House (Holycross).

Rizzio first came to Scotland in December 1561 as secretary to the Count de Morette, ambassador from the Duke of Savoy, and stayed behind when the embassy departed a month or so later, as musician and part-time secretary, having been recommended to Mary by her uncle, the Cardinal de Lorraine. In 1564 he was appointed the Queen's French Secretary. Apparently it was partly through Rizzio that Mary met her second husband, Lord Darnley, and Rizzio encouraged her into marriage. According to stories, Darnley proved to be "spoilt, obnoxious and violent", many argue it was because Mary would not grant his rights (as the equal grandchild of Mary of Tudor) to inherit the throne if Mary died – she constantly refused him in that. Apparently the 21 yr old grew jealous of the attention that Mary paid to 33 year old Rizzio and, encouraged by a group of Protestant nobles (Darnley was ambiguous in his faith), came to believe that his wife and Rizzio were having an affair. Officially Darnley and the nobles plotted in secret to murder Rizzio. The main plotters against Rizzio were Darnley, Morton, Ruthven, Lindsay, Moray, Argyll and Glencairn. Ruthven and Morton fled to England after the murder and from there wrote letters to Queen Elizabeth declaring that Darnley was totally to blame.

Stories also state that Rizzio 'and others' were dining privately with the queen that night. There seems no mention of who the 'others' were, or how many, and given the small size of the room, it is hardly feasible that others were crammed in such an intimate space – there is no fireplace in there (remember it was April, still cold in Scotland) as there is in the adjacent bedroom and the reception room (where Rizzio was dragged to be killed). If others were present, and Rizzio was fully dressed, it seems hardly a scene to rouse great rage in a husband. The case continues to baffle me. Especially as Mary went to great efforts to separate her husband from the 'rebels' in the next few days, escaping with him to safety.

Mary has first been married to Francis, Dauphin of France on April 24th, 1558 at the age of two. She was Queen of Scotland at one week's age, after her father's death in 1542 (she was crowned at 9 months old). Henry II of France



resolved Mary to marry his sickly son, the Dauphin; Mary was fifteen and Francis fourteen when they were married in 1559 with spectacular pageantry and magnificence in the cathedral of Notre Dame, Paris, by the Cardinal Archbishop of Rouen, in the presence of Henry II and his Queen Catherine de' Medici. (Catherine was a daughter of Lorenzo di Piero de' Medici, grandson of Lorenzo the magnificent, patron of Michelangelo, and she and Henry were both 14 when they entered their arranged marriage). Mary became Queen of France when Henry II died of wounds from a jousting tournament the following year, and her young husband became Francis II; but he died prematurely on 5 December 1560. Whether the marriage was ever consummated is uncertain.

Francis II (age 15) with his wife Mary, Queen of Scots (age 17) in 1559.

As is well known, Mary was considered by many to be a more legitimate and better educated than her second cousin, also a descendant of Henry VII, Elizabeth (9 years older). The complexities surrounding her life and times simply could never be invented by fiction writers. In 29 July 1565, at the age of 23 she married her 20 yr old cousin, Henry Stuart, known as Lord Darnley. Like Mary, Darnley was a grandchild of Margaret Tudor, daughter of Henry VII of England, Darnley was also a descendant of a

daughter of James II of Scotland and hence also in line for the throne of Scotland. As Mary was seven months pregnant in April '66, she must have conceived within two months of her marriage. But her third husband was already known to her.

James Hepburn, Duke of Orkney (c. 1534 – 14 April 1578), better known by his inherited title **Earl of Bothwell**, was a prominent Scottish nobleman in the 16th century, known for his association with and subsequent marriage to Mary, Queen of Scots, as her third husband. He and Mary were already close by the time of Rizzio's murder: a month earlier, in February 1566, the Queen attended Bothwell's wedding (the marriage lasted just over a year). In the following summer, upon hearing that he had been seriously wounded and was likely to die, she rode all the way through the hills and forests of the Borders to be with him at Hermitage Castle only a few weeks after giving birth to her son. It remains a mystery just who Mary was sleeping with, as in fact there are at least three possible fathers to her son.

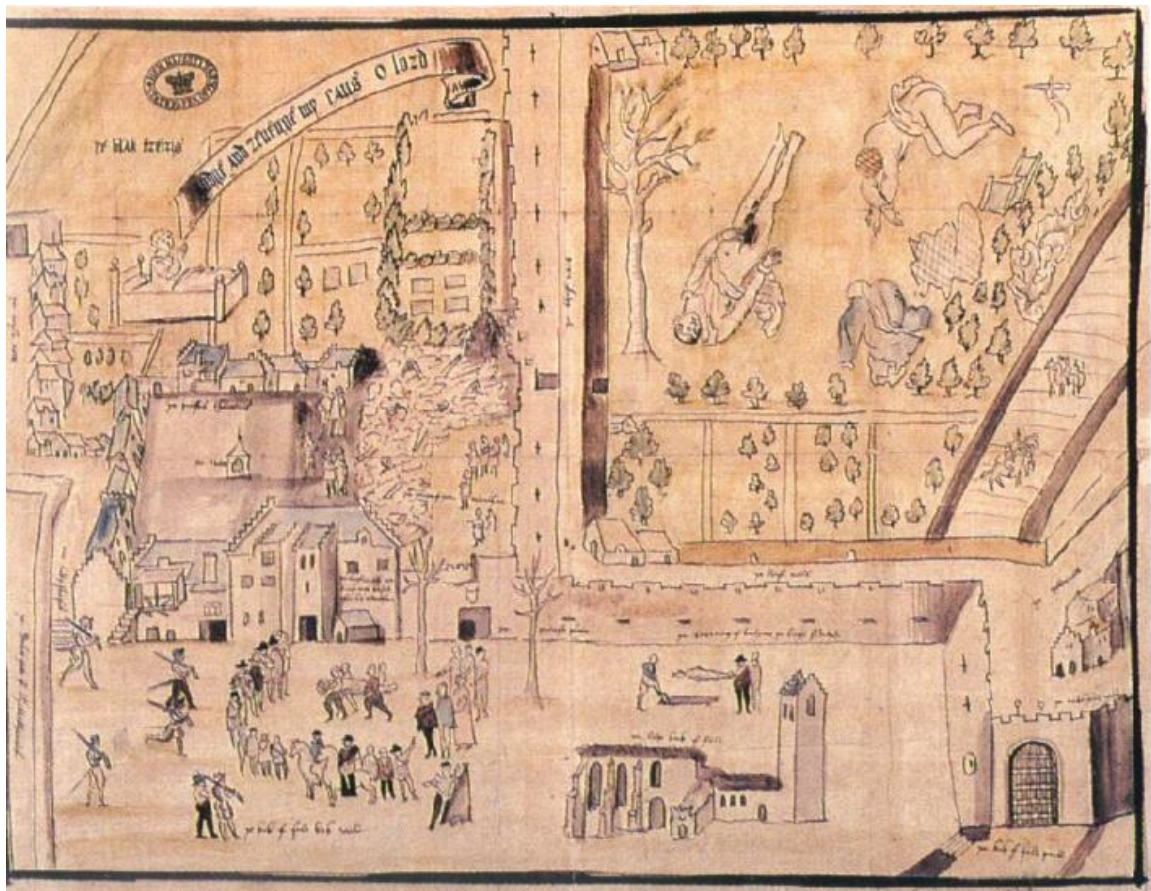
Check out the alleged portraits of **Rizzio** (top left), **Darnley** (top right) **Boswell** (lower left) and compare with one of James 6th/1st. (bottom right). Whose nose is that?



Darnley was later murdered himself, and it is delicious that David Rizzio's brother, Joseph, was appointed secretary in David's place only six weeks later (25 April 1566) and in April a year later (1567) he was accused and acquitted (along with Bothwell) of Darnley's murder. Darnley was murdered eight months after the birth of Mary's child, baptised 'Charles James' birth (19 June 1566 at Edinburgh Castle). On 9 February 1567, Darnley's body and that of his valet were discovered in the orchard of Kirk o' Field, in Edinburgh, where they had been staying.

When news first came out about Rizzio's murder, it was misheard in Catholic Spain as Mary's murder and the revengers' tragedies that followed remain strangely undramatised in the period. David Rizzio's was remembered and referred to 23 years later by Henry IV, the first Protestant and Bourbon King of France who mocked the pretension of James VI of Scotland to be the "Scottish Solomon"; he remarked that "he hoped he was not David the fiddler's son", alluding to the possibility that Rizzio, not Darnley, fathered King James. But though Mary was

pregnant within months of her second marriage, and her relations with both Rizzio and Bothwell existed long before her marriage to Darnley, there is no proof of the father of the future king of England and Scotland - and the Stuart line, at many times seemingly cursed, was never DNA tested.

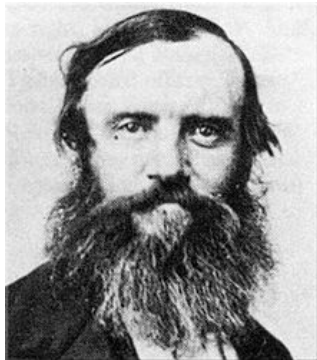


Death of Darnley and his valet. Who can explain the seemingly mutilated genitals?

Dysart, in County Fife

One of my international dramaturgical projects is a Film-Australia script the Scots-born Australian explorer who first crossed Australia and laid the foundation for the overland telegraph line, which linked with cables from Java in the 19th Century. Though it was first assumed that the conflict genre was man against nature, we have developed layers of man against man, and more recently man against self. The character of this taciturn loner has become the nut of the script problem and seeking his place of birth generated a number of notes that have stimulated the writer.

Dysart is a small harbor town on the widest part of the Firth of Forth on a bus route to St Andrews in the same county of Fife. I had thought it a closer village just outside Edinburgh, but the bus ride proved enjoyable and the information gathered invaluable.



John McDouall Stuart (1815-1866), explorer, was born on 7 September 1815 at Dysart, Fife, Scotland, fifth son of William Stuart, army captain, and his wife Mary, née McDouall. His parents died early and he and his siblings were brought up by the family nurse, presumably provided for by his father. One can only guess at the varying ways orphans are effected. His relations with women were never fruitful and though there are some hints of a need for a father figure, he found little comfort in the company of others – though his companions on his several expeditions could have echoed aspects of his four older brothers.

The only predecessor in Dysart that might have inspired Stuart was **John Pitcairn** who was born in Dysart in 1722 and became a legend as a marine that served in both the American Revolutionary War and the French and Indian War.



Though a fishing town and important harbour through the 19th century, the first record of Dysart was made in the early 13th century, regarding civil matters between the church and landowners. During the 15th century, trade with Belgium and Netherlands began for salt and coal exportation. In the 16th and 17th centuries, trade expanded to the Baltic Countries (Latvia, Estonia etc). As a result, Dysart acquired two nicknames: "Salt Burgh" and "Little Holland". That Dysart seems to have always been internationally connected might be significant in the way Stuart viewed the world; though it is interesting that he followed no merchant line but trained as an engineer.



The local saying "as old as the three trees of Dysart" may prove evidence that the town's existence stretches back to ancient times. Dysart's name has two possible meanings - either from the Latin word "deserta" meaning "the fasting place of a holy man" probably in reference to the legend of St Serf who came to Dysart around 500 AD or from the Celtic word "dys-ard" meaning height of god. Stuart proved to have little religion, if any, but his hermit-like existence, and indeed fasting, might well echo stories of St Serf.

Saint Serf or **Serbán** (*Servanus*) (ca. 500—d. 583 AD) is a saint of Scotland, venerated most in western Fife. After a life of miracles and kind deeds - and legendary episodes that include becoming Pope, and fathering children - he died and was buried in Culcross, further up the Firth of Forth from Dysart. A ruined tower is all that remains of the St Serf abbey near the harbor and visible from sea.

Dysart Barony Church is the denomination of the Church of Scotland, ie reformed and Presbyterian.



Known also as the Parish church, this now disused church was once very popular and is but a short walk from Stuart's home. It was built in 1802 as Dysart Parish Church, some 13 years before Stuart's birth, with impressive seating capacity for sixteen hundred people. In 1932 a hall was added at one end of the principal elevation. The church was in use until the congregation joined with that of St. Serf's United Free Church to become Dysart Parish Church. The building has since been used by the YMCA but is currently unoccupied. At present, the site has been used by Fife Council as a recycling centre but has now been redeveloped

for residential purposes.

The church was a simple rectangular building with pitched slate roof and urns at the gable-heads. The five bay principal elevation had four full-height round headed windows with a central doorway and oculus above. In the south western gable there was a small porch and a war memorial to fallen of both world wars was built into the church wall. A hall was built in 1932 on to the northern end of the church. It is a plain building with large rectangular windows.

Stuart was born in Dysart in the county of Fife – where Shakespeare’s Thane had a wife - on 7 September 1815, three years after Napoleon’s retreat from Moscow, and after his many explorations and surveying expeditions in Australia returned to London, dying there 5 June 1866, and buried in Kensal Green cemetery in the Royal Borough of Kensington and Chelsea. Discovering Stuart’s family home, with its heritage plaque fronting a small square of green and its end butted towards the North Sea, showed that he grew up in constant view of the sea, of ships heading in and out with cargo and presumably stories of far places. None could be further than Australia where he headed in 1838, deciding to migrate to South Australia. He arrived in the Indus in January 1839 and joined a surveying party. Ships were nothing new to him, and as a student in Edinburgh, he would have had to sail up the Firth of Forth in the days before a bridge crossing.



Stuart’s love-hate of gentry could very well have started under the Sinclair (or St Clair) family who have held the position of feudal superiors or barons of the burgh of the estate of Dysart since 1407. Stuarts uttered no words on King and County, but the St Clairs were responsible for gaining Burgh of barony status towards the end of the 15th century. Royal burgh status has been disputed because the area had long obvious commercial interests, but a charter was granted by Mary Queens of Scots’ son, James VI in 1587. In 1594 gained the honour of having a seat in the parliament.

Originally **St Serf’s Church** was the meeting place of the town council, until this moved to Dysart Town House in 1877. The provost and town council met at this location once a week right up to the time of the loss of royal burgh status, when the town was amalgamated into Kirkcaldy in 1930. The town’s former coat of arms was represented by an oak tree. This stood for the memory of the three trees planted in Dysart wood for the three Sinclair brothers. According to the tale, one night in the woods, the brothers were robbed and then killed each other. The site of Dysart Wood is most probably Ravenscraig Park which remains high above the doubly safe harbor, looking down on the Harbourmaster’s house, now a museum.



The first port at Dysart has been said to date as far back as 1450, aiding the export of coal and salt; a man-made harbour was eventually built, and later extensively rebuilt in 1829-31 with the assistance of Robert Stephenson, the great engineer and son of George, the father of railways. This included an inner basin with a nearby quarry at the harbour head and an extension of the east pier which would be raised and pointed southwards, a marvel of protection against the worst seas. Stephenson’s time in Dysart coincides with approximately three years of Stuart’s youth (from 14 to 16) and could have been the inspiration for him becoming an engineer. (Stuart arrived in Australia in 1839 at the age of 23). Stephenson (born 1803, and only 12 years older) had undertaken much surveying for his father on Stockton and Darlington Railway – and Stuart was finally by profession, a surveyor - and also spent six

months at Edinburgh University which he may have commended to Stuart (who graduated from the Scottish Naval and Military Academy as a civil engineer). Surprisingly, Robertson also travelled far, working for three years as a mining engineer in Colombia.

Dunfermline Abbey. The modest local church is only a minute's walk from the Stuart family home, but nearby Dunfermline Abbey is an important Church of Scotland Parish Church. The church occupies the site of the ancient chancel and transepts of a large medieval Benedictine abbey, which was sacked in 1560 during the Scottish Reformation and permitted to fall into disrepair. Part of the old abbey church continued in use at that time and some parts of the abbey infrastructure still remain to this day, a valued cultural site.



DERRY – Bloody Sunday -1972 (continued)

Bloody Sunday – sometimes called the **Bogside Massacre** – was an incident on 30 January 1972 in the Bogside area of Derry, Northern Ireland. British soldiers shot 26 unarmed civilians during a protest march against internment. Fourteen people died: thirteen were killed outright, while the death of another man four-and-a-half months later was attributed to his injuries. Many of the victims were shot while fleeing from the soldiers and some were shot while trying to help the wounded. Two protesters were also injured when they were run down by army vehicles. The march had been organised by the Northern Ireland Civil Rights Association and the Northern Resistance Movement. The soldiers involved were members of the 1st Battalion, Parachute Regiment, also known as "1 Para".



Father Edward Daly waving a blood-stained white handkerchief while trying to escort the mortally wounded Jackie Duddy to safety.

Two investigations have been held by the British government. The Widgery Tribunal, held in the immediate aftermath of the incident, largely cleared the soldiers and British authorities of blame. It described the soldiers' shooting as "bordering on the reckless", but accepted their claims that they shot at gunmen and nail bombers. The report was widely criticised as a "whitewash". The Saville Inquiry, chaired by Lord Saville of Newdigate, was established in 1998 to reinvestigate the incident. Following a 12-year

inquiry, Saville's report was made public in 2010 and concluded that the killings were both "unjustified" and "unjustifiable". It found that all of those shot were unarmed, that none were posing a serious threat, and that soldiers "knowingly put forward false accounts" to justify their firing. On the publication of the report, British prime minister David Cameron made a formal apology on behalf of the United Kingdom. Following this, police began a murder investigation into the killings.

Bloody Sunday was one of the most significant events of "the Troubles" because of the high number of casualties and fatalities caused by British soldiers in full view of the public and the press. It increased Catholic and Irish nationalist hostility towards the British Army and exacerbated the conflict. Support for the Provisional Irish Republican Army (IRA) rose and there was a surge of recruitment into the organisation, especially locally.

The Troubles.

The City of Derry was perceived by many Catholics and nationalists in Northern Ireland to be the epitome of what was described as "fifty years of Unionist misrule": despite returning a plurality of nationalist votes, ward boundaries ensured elections to the City Corporation always returned a unionist majority. At the same time the city was perceived to be deprived of public investment – rail routes to the city were closed, motorways were not

extended to it, a university was opened in the relatively small (Protestant-majority) provincial town of Coleraine rather than Derry and, above all, the city's housing stock was in an appalling state. The city therefore became a significant focus of the civil rights campaign led by organisations such as Northern Ireland Civil Rights Association (NICRA) in the late 1960s and it was in Derry that the so-called Battle of the Bogside – the event that more than any other pushed the Northern Ireland administration to ask for military support for civil policing – took place in August 1969.

While many Catholics initially welcomed the British Army as a neutral force, in contrast to what was regarded as a sectarian police force, relations between them soon deteriorated.

In response to escalating levels of violence across Northern Ireland, internment without trial was introduced on 9 August 1971.^[16] There was disorder across Northern Ireland following the introduction of internment, with 21 people being killed in three days of rioting. On 10 August, Bombardier Paul Challenor became the first soldier to be killed by the Provisional IRA in Derry, when he was shot by a sniper on the Creggan estate. A further six soldiers had been killed in Derry by mid-December 1971. 1,332 rounds were fired at the British Army, who also faced 211 explosions and 180 nail bombs and who fired 364 rounds in return.

Provisional IRA activity also increased across Northern Ireland with thirty British soldiers being killed in the remaining months of 1971, in contrast to the ten soldiers killed during the pre-internment period of the year. Both the Official IRA and Provisional IRA had established no-go areas for the British Army and RUC in Derry through the use of barricades. By the end of 1971, 29 barricades were in place to prevent access to what was known as Free Derry, 16 of them impassable even to the British Army's one-ton armoured vehicles. IRA members openly mounted roadblocks in front of the media, and daily clashes took place between nationalist youths and the British Army at a spot known as "aggro corner". Due to rioting and damage to shops caused by incendiary devices, an estimated total of £4 million worth of damage had been done to local businesses.

In January 1972 the NICRA intended, despite the ban, to organise a march in Derry to protest against internment. The authorities, who knew of the proposed march, decided to allow it to proceed in the Catholic areas of the city, but to stop it from reaching Guildhall Square, as planned by the organisers. Major General Robert Ford, then Commander of Land Forces in Northern Ireland, ordered that the 1st Battalion, Parachute Regiment (1 PARA), should travel to Derry to be used to arrest possible rioters during the march. 1 PARA arrived in Derry on the morning of Sunday 30 January 1972 and took up positions in the city.



Westland Street in the Bogside viewed from the city wall, 2007

Many details of the day's events are in dispute, with no agreement even on the number of marchers present that day. The organisers, "Insight", claimed that there were 30,000 marchers; Lord Widgery, in his now discredited tribunal, said that there were only 3,000 to 5,000. In *The Road To Bloody Sunday*, local GP Dr Raymond McClean estimated the crowd as 15,000, which is the figure that was used by Bernadette Devlin in Parliament. Numerous books and articles have been written and documentary films have been made on the subject. The people planned on marching to the Guildhall, but because of British Army barricades designed to reroute the march, the protesters

redirected it to Free Derry Corner. A group of teenagers broke off from the march and persisted in pushing the barricade and marching on the Guildhall. They attacked the barricade with stones. At this point, a water cannon, tear gas and rubber bullets were used to disperse the rioters. Such confrontations between soldiers and youths were common, and observers reported that the rioting was not intense. Two civilians, Damien Donaghy and John Johnston, were shot and wounded on William Street by soldiers, who claimed that the former was carrying a black cylindrical object.

Reports of an IRA sniper operating in the area were allegedly given to the British Army command centre at some point. At 4:07 pm Brigade gave the Parachute Regiment permission to go into the Bogside. The order to fire live rounds was given,^[32] and one young man was shot and killed when he ran down Chamberlain Street away from the advancing troops. This first fatality, Jackie Duddy, was among a crowd who were running away. He was running alongside a priest, Father Edward Daly, when he was shot in the back.^[33] Eventually the order was given to mobilise the troops in an arrest operation, chasing the tail of the main group of marchers to the edge of the field by Free Derry Corner.

Despite a cease-fire order from the army HQ, over 100 rounds were fired directly into the fleeing crowds by troops under the command of Major Ted Loden. Twelve more were killed,^[34] many of them as they attempted to aid the fallen. Fourteen others were wounded, 12 by shots from the soldiers and two knocked down by armoured personnel carriers.

The dead

- Jackie Duddy, age 17. Shot in the chest in the car park of Rossville flats. Four witnesses stated Duddy was unarmed and running away from the paratroopers when he was killed. Three of them saw a soldier take deliberate aim at the youth as he ran. His nephew is boxer John Duddy.
- Patrick Joseph Doherty, age 31. Shot from behind while attempting to crawl to safety in the forecourt of Rossville flats. Doherty was the subject of a series of photographs, taken before and after he died by French journalist Gilles Peress. Despite testimony from "Soldier F" that he had fired at a man holding and firing a pistol, Widgery acknowledged that the photographs showed Doherty was unarmed, and that forensic tests on his hands for gunshot residue proved negative.
- Bernard McGuigan, age 41. Shot in the back of the head when he went to help Patrick Doherty. He had been waving a white handkerchief at the soldiers to indicate his peaceful intentions.
- Hugh Pius Gilmour, age 17. Shot through his right elbow, the bullet then entering his chest as he ran from the paratroopers on Rossville Street. Widgery acknowledged that a photograph taken seconds after Gilmour was hit corroborated witness reports that he was unarmed, and that tests for gunshot residue were negative.
- Kevin McElhinney, age 17. Shot from behind while attempting to crawl to safety at the front entrance of the Rossville Flats. Two witnesses stated McElhinney was unarmed.
- Michael Gerald Kelly, age 17. Shot in the stomach while standing near the rubble barricade in front of Rossville Flats. Widgery accepted that Kelly was unarmed.
- John Pius Young, age 17. Shot in the head while standing at the rubble barricade. Two witnesses stated Young was unarmed.
- William Noel Nash, age 19. Shot in the chest near the barricade. Witnesses stated Nash was unarmed and going to the aid of another when killed.
- Michael M. McDaid, age 20. Shot in the face at the barricade as he was walking away from the paratroopers. The trajectory of the bullet indicated he could have been killed by soldiers positioned on the Derry Walls.
- William Anthony McKinney, age 26. Shot through the upper right back, with the bullet then exiting through his lower left chest as he attempted to flee through Glenfada Park.
- James Joseph Wray, age 22. Wounded then shot again at close range while lying on the ground. Witnesses who were not called to the Widgery Tribunal stated that Wray was calling out that he could not move his legs before he was shot the second time.
- Gerald Donaghey, age 17. Shot in the stomach while attempting to run to safety between Glenfada Park and Abbey Park. Donaghey was brought to a nearby house by bystanders where he was examined by a doctor. His pockets were turned out in an effort to identify him. A later police photograph of Donaghey's corpse showed nail bombs in his pockets. Neither those who searched his pockets in the house nor the British army medical officer (Soldier 138) who pronounced him dead shortly afterwards say they saw any bombs. Donaghey had been a member of Fianna Éireann, an IRA-linked republican youth movement. Paddy Ward, a police informer who gave evidence at the Saville Inquiry, claimed that he had given two nail bombs to Donaghey several hours before he was shot dead.
- Gerard (James) McKinney, age 35. Shot just after Gerald Donaghey. Witnesses stated that McKinney had been running behind Donaghey, and he stopped and held up his arms, shouting "Don't shoot! Don't shoot!", when he saw Donaghey fall. He was then shot in the chest.
- John Johnston, age 59. Shot in the leg and left shoulder on William Street 15 minutes before the rest of the shooting started. Johnston was not on the march, but on his way to visit a friend in Glenfada Park. He died 4½ months later; his death has been attributed to the injuries he received on the day. He was the only one not to die immediately or soon after being shot.

Aftermath. 13 people were shot and killed, with another man later dying of his wounds. The official army position, backed by the British Home Secretary the next day in the House of Commons, was that the paratroopers had reacted to gun and nail bomb attacks from suspected IRA members. All eyewitnesses (apart from the soldiers), including marchers, local residents, and British and Irish journalists present, maintain that soldiers fired into an unarmed crowd, or were aiming at fleeing people and those tending the wounded, whereas the soldiers themselves were not fired upon. No British soldier was wounded by gunfire or reported any injuries, nor were any bullets or nail bombs recovered to back up their claims.

On 2 February, the day that 12 of those killed were buried, there was a general strike in the Republic, described as the biggest general strike in Europe since the Second World War relative to population. Memorial services were held in Catholic and Protestant churches, as well as synagogues, throughout the Republic. The same day, irate crowds burned down the British embassy on Merrion Square in Dublin. Anglo-Irish relations hit one of their lowest ebbs with the Irish Minister for Foreign Affairs, Patrick Hillery, going to the United Nations Security Council in New York to demand the involvement of a UN peacekeeping force in the Northern Ireland "Troubles".

Although there were many IRA men—both Official and Provisional—at the protest, it is claimed they were all unarmed, apparently because it was anticipated that the paratroopers would attempt to "draw them out." March organiser and MP Ivan Cooper had been promised beforehand that no armed IRA men would be near the march. One paratrooper who gave evidence at the tribunal testified that they were told by an officer to expect a gunfight and "We want some kills." In the event, one man was witnessed by Father Edward Daly and others haphazardly firing a revolver in the direction of the paratroopers. Later identified as a member of the Official IRA, this man was also photographed in the act of drawing his weapon, but was apparently not seen or targeted by the soldiers. Various other claims have been made to the Saville Inquiry about gunmen on the day.

The city's coroner, Hubert O'Neill, a retired British Army major, issued a statement on 21 August 1973 at the completion of the inquest into the deaths of those killed. He declared: *This Sunday became known as Bloody Sunday and bloody it was. It was quite unnecessary. It strikes me that the Army ran amok that day and shot without thinking what they were doing. They were shooting innocent people. These people may have been taking part in a march that was banned but that does not justify the troops coming in and firing live rounds indiscriminately. I would say without hesitation that it was sheer, unadulterated murder. It was murder.*



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Two days after Bloody Sunday, the Westminster Parliament adopted a resolution for a tribunal into the events of the day, resulting in Prime Minister Edward Heath commissioning the Lord Chief Justice, Lord Widgery, to undertake it. Many witnesses intended to boycott the tribunal as they lacked faith in Widgery's impartiality, but were eventually persuaded to take part. Widgery's quickly-produced report—completed within 10 weeks (10 April) and published within 11 (19 April)—supported the Army's account of the events of the day. Among the evidence presented to the tribunal were the results of paraffin tests, used to identify lead residues from firing weapons, and that nail bombs had been found on the body of one of those killed. Tests for traces of explosives on the clothes of eleven of the dead proved negative, while those of the remaining man could not be tested as they had already been washed. Most witnesses to the event disputed the report's conclusions and regarded it as a whitewash. It has been argued that firearms residue on some deceased may have come from contact with the soldiers who themselves moved some of the bodies, or that the presence of lead on the hands of one (James Wray) was easily explained by the fact that his occupation involved the use of lead-based solder. In 1992, John Major, writing to John Hume stated:

The Government made clear in 1974 that those who were killed on 'Bloody Sunday' should be regarded as innocent of any allegation that they were shot whilst handling firearms or explosives. I hope that the families of those who died will accept that assurance.

Following the events of Bloody Sunday Bernadette Devlin, an Independent Socialist nationalist MP from Northern Ireland, expressed anger at what she perceived as government attempts to stifle accounts being reported about the day. Having witnessed the events firsthand, she was later infuriated that Speaker Selwyn Lloyd consistently denied her the chance to speak in Parliament about the day, although parliamentary convention decreed that any MP witnessing an incident under discussion would be granted an opportunity to speak about it in the House. Devlin punched Reginald Maudling, the Secretary of State for the Home Department in the Conservative government, when he made a statement to Parliament on the events of Bloody Sunday stating that the British Army had fired only in self-defence. She was temporarily suspended from Parliament as a result of the incident. Nonetheless, six months after Bloody Sunday, Lieutenant Colonel Derek Wilford who was directly in charge of 1 Para, the soldiers who went into the Bogside, was awarded the Order of the British Empire by Queen Elizabeth II, while other soldiers were also decorated with honours for their actions on the day.

In January 1997, the UK television broadcaster Channel 4 carried a news report suggesting that members of the Royal Anglian Regiment had also opened fire on the protesters, and could have been responsible for three of the 14 deaths.

On 29 May 2007, General (then Captain) Sir Mike Jackson, second-in-command of 1 Para on Bloody Sunday, said: "I have no doubt that innocent people were shot." This was in sharp contrast to his insistence, for more than 30 years, that those killed on the day had not been innocent. In 2008 a former aide to British Prime Minister Tony Blair, Jonathan Powell, described Widgery as a "complete and utter whitewash." In 1998 Lieutenant Colonel Derek Wilford expressed his anger at Tony Blair's intention of setting up the Saville inquiry, citing he was proud of his actions on Bloody Sunday. Two years later in 2000 during an interview with the BBC, Wilford said: "There might have been things wrong in the sense that some innocent people, people who were not carrying a weapon, were wounded or even killed. But that was not done as a deliberate malicious act. It was done as an act of war."

On 10 November 2015, a 66-year-old former member of the Parachute Regiment was arrested for questioning over the deaths of William Nash, Michael McDaid and John Young.



The city Guildhall, home to the Inquiry

The Saville Inquiry. Although British Prime Minister John Major rejected John Hume's requests for a public inquiry into the killings, his successor, Tony Blair, decided to start one. A second commission of inquiry, chaired by Lord Saville, was established in January 1998 to re-examine Bloody Sunday. The other judges were John Toohey QC, a former Justice of the High Court of Australia who had worked on Aboriginal issues (he replaced New Zealander Sir Edward Somers QC, who retired from the Inquiry in 2000 for personal reasons), and Mr Justice William Hoyt QC, former Chief Justice of New Brunswick and a member of the Canadian Judicial Council. The hearings were concluded in November 2004, and the report was published 15 June 2010. The Saville Inquiry was a more comprehensive study than the Widgery Tribunal, interviewing a wide range of witnesses,

including local residents, soldiers, journalists and politicians. Lord Saville declined to comment on the Widgery report and made the point that the Saville Inquiry was a judicial inquiry into Bloody Sunday, not the Widgery Tribunal.

Evidence given by Martin McGuinness, a senior member of Sinn Féin and now the deputy First Minister of Northern Ireland, to the inquiry stated that he was second-in-command of the Derry City brigade of the Provisional IRA and was present at the march. He did not answer questions about where he had been staying because he said it would compromise the safety of the individuals involved.

A claim was made at the Saville Inquiry that McGuinness was responsible for supplying detonators for nail bombs on Bloody Sunday. Paddy Ward claimed he was the leader of the Fianna Éireann, the youth wing of the IRA in January 1972. He claimed that McGuinness, the second-in-command of the IRA in the city at the time, and another anonymous IRA member gave him bomb parts on the morning of 30 January, the date planned for the civil rights march. He said his organisation intended to attack city-centre premises in Derry on the day when civilians were shot dead by British soldiers. In response McGuinness rejected the claims as "fantasy", while Gerry O'Hara, a Sinn Féin councillor in Derry stated that he and not Ward was the Fianna leader at the time.

Many observers allege that the Ministry of Defence acted in a way to impede the inquiry. Over 1,000 army photographs and original army helicopter video footage were never made available. Additionally, guns used on the day by the soldiers that could have been evidence in the inquiry were lost by the MoD. The MoD claimed that all the guns had been destroyed, but some were subsequently recovered in various locations (such as Sierra Leone and Beirut) despite the obstruction.

By the time the inquiry had retired to write up its findings, it had interviewed over 900 witnesses, over seven years, making it the biggest investigation in British legal history. The cost of this process has drawn criticism; as of the publication of the Saville Report being £195 million.



Banner and crosses carried by the families of the victims on the annual commemoration march

The inquiry was expected to report in late 2009 but was delayed until after the general election on 6 May 2010. The report of the inquiry was published on 15 June 2010. The report concluded, "The firing by soldiers of 1 PARA on Bloody Sunday caused the deaths of 13 people and injury to a similar number, none of whom was posing a threat of causing death or serious injury." Saville stated that British paratroopers "lost control", fatally shooting fleeing civilians and those who tried to aid civilians who had been shot by the British soldiers. The report stated that British soldiers had concocted lies in their attempt to hide their acts. Saville stated that the civilians had not been warned by the British soldiers that they intended to shoot. The report states, contrary to

the previously established belief, that no stones and no petrol bombs were thrown by civilians before British soldiers shot at them, and that the civilians were not posing any threat.

The report concluded that an Official IRA sniper fired on British soldiers, albeit that on the balance of evidence his shot was fired *after* the Army shots that wounded Damien Donaghey and John Johnston. The Inquiry rejected the sniper's account that this shot had been made in reprisal, stating the view that he and another Official IRA member had already been in position, and the shot had probably been fired simply because the opportunity had presented itself.^[72] Ultimately the Saville Inquiry was inconclusive on Martin McGuinness' role, due to a lack of certainty over his movements, concluding that while he was "engaged in paramilitary activity" during Bloody Sunday, and had

probably been armed with a Thompson submachine gun, there was insufficient evidence to make any finding other than they were "sure that he did not engage in any activity that provided any of the soldiers with any justification for opening fire".

- Lieutenant Colonel Derek Wilford: Commander of 1 Para and directly responsible for arresting rioters and returning to base. Found to have 'deliberately disobeyed' his superior Brigadier Patrick MacLellan's orders by sending Support Company into the Bogside (and without informing MacLellan).
- Major Ted Loden: Commander in charge of soldiers, following orders issued by Lieutenant Colonel Wilford. Cleared of misconduct; Saville cited in the report that Loden "neither realised nor should have realised that his soldiers were or might be firing at people who were not posing or about to pose a threat". The inquiry found that Loden could not be held responsible for claims (whether malicious or not) by some of the individual soldiers that they had received fire from snipers.
- Captain Mike Jackson: Second in command of 1 Para on the day of Bloody Sunday. Cleared of sinister actions following Jackson's compiling of a list of what soldiers told Major Loden on why they had fired. This list became known as the "Loden List of Engagements" which played a role in the Army's initial explanations. While the inquiry found the compiling of the list was 'far from ideal', Jackson's explanations were accepted based on the list not containing the names of soldiers and the number of times they fired.
- Major General Robert Ford: Commander of land forces and set the British strategy to oversee the civil march in Derry. Cleared of any fault, but his selection of 1 Para, and in particular his selection of Colonel Wilford to be in control of arresting rioters, was found to be disconcerting, specifically as "1 PARA was a force with a reputation for using excessive physical violence, which thus ran the risk of exacerbating the tensions between the Army and nationalists".
- Brigadier Pat MacLellan: Operational commander of the day. Cleared of any wrongdoing as he was under the impression that Wilford would follow orders by arresting rioters and then returning to base, and could not be blamed for Wilford's actions.
- Major Michael Steele: With MacLellan in the operations room and in charge of passing on the orders of the day. The inquiry report accepted that Steele could not believe other than that a separation had been achieved between rioters and marchers, because both groups were in different areas.
- Other soldiers: Lance Corporal F was found responsible for a number of the deaths and that a number of soldiers have "knowingly put forward false accounts in order to seek to justify their firing".
- Intelligence officer Colonel Maurice Tugwell and Colin Wallace, (an IPU army press officer): Cleared of wrongdoing. Saville believed the information Tugwell and Wallace released through the media was not down to any deliberate attempt to deceive the public but rather due to much of the inaccurate

Reporting on the findings of the Saville Inquiry in the House of Commons, the British Prime Minister David Cameron said:

Harold Wilson, then the Leader of the Opposition in the House of Commons, reiterated his belief that a united Ireland was the only possible solution to Northern Ireland's Troubles. William Craig, then Stormont Home Affairs Minister, suggested that the west bank of Derry should be ceded to the Republic of Ireland.

protect them from Protestant mobs, the Royal Ulster Constabulary (RUC) and the B-Specials.^[77] After Bloody Sunday many Catholics



In the following twenty years, the Provisional Irish Republican Army and other smaller republican groups such as the Irish National Liberation Army (INLA) mounted an armed campaign against the British, by which they meant current and former members of the RUC, the British Army, the Ulster Defence Regiment (UDR) of the British Army, the Prison Service, suppliers to the security services, the judiciary and opposition politicians amongst others (and, according to their critics, the Protestant and unionist establishment and community). With rival paramilitary organisations appearing in both the nationalist/republican and Irish unionist/Ulster loyalist communities (the Ulster Defence Association, Ulster Volunteer Force (UVF), etc. on the loyalist side), the Troubles cost the lives of thousands of people. Incidents included the killing by the Provisionals of eighteen members of the Parachute Regiment in the Warrenpoint Ambush – seen by some as revenge for Bloody Sunday.

With the official cessation of violence by some of the major paramilitary organisations and the creation of the power-sharing executive at Stormont in Belfast under the 1998 Good Friday Agreement, the Saville Inquiry's re-examination of the events of that day is widely hoped to provide a thorough account of the events of Bloody Sunday.

In his speech to the House of Commons on the Inquiry, British Prime Minister David Cameron stated: "These are shocking conclusions to read and shocking words to have to say. But you do not defend the British Army by defending the indefensible." He acknowledged that all those who died were unarmed when they were killed by British soldiers, and that a British soldier had fired the first shot at civilians. He also said that this was not a premeditated action, though "there was no point in trying to soften or equivocate" as "what happened should never, ever have happened". Cameron then apologised on behalf of the British Government by saying he was "deeply sorry".

A survey conducted by Angus Reid Public Opinion in June 2010 found that 61 per cent of Britons and 70 per cent of Northern Irish agreed with Cameron's apology for the Bloody Sunday events.

Stephen Pollard, solicitor representing several of the soldiers, said on 15 June 2010 that Saville had cherry-picked the evidence and did not have justification for his findings.

In 2012 an actively serving British army soldier from Belfast was charged with inciting hatred by a surviving relative of the deceased, due to their online use of social media to promote sectarian slogans about the killings while featuring banners of the Parachute Regiment logo.

In January 2013, shortly before the annual Bloody Sunday remembrance march, two Parachute Regiment flags appeared in the loyalist Fountain, and Waterside, Drumahoe areas of Derry. The display of the flags was heavily criticised by nationalist politicians and relatives of the Bloody Sunday dead. The Ministry of Defence also condemned the flying of the flags. The flags were removed to be replaced by Union Flags. In the run up to the loyalist marching season in 2013 the flag of the Parachute Regiment appeared alongside other loyalist flags in other parts of Northern Ireland. In 2014 loyalists in Cookstown erected the flags in opposition, close to the route of a St. Patrick's Day parade in the town.

Artistic reaction

Paul McCartney (who is of Irish descent) recorded the first song in response only two days after the incident. The single entitled "Give Ireland Back to the Irish", expressed his views on the matter. It was one of a few McCartney solo songs to be banned by the BBC.

The John Lennon album *Some Time in New York City* features a song entitled "Sunday Bloody Sunday", inspired by the incident, as well as the song "The Luck of the Irish", which dealt more with the Irish conflict in general. Lennon, who was of Irish descent, also spoke at a protest in New York in support of the victims and families of Bloody Sunday.

The incident has been commemorated by Irish band, U2, in their 1983 protest song "Sunday Bloody Sunday".^[89] The Belfast punk rock band Stiff Little Fingers recorded the song "Bloody Sunday", in their reissued album *Nobody's Heroes* in 2001.

The Roy Harper song "All Ireland" from the album *Lifemask*, written in the days following the incident, is critical of the military but takes a long term view with regard to a solution. In Harper's book (*The Passions of Great Fortune*), his comment on the song ends "...there must always be some hope that the children of 'Bloody Sunday', on both sides, can grow into some wisdom".

Black Sabbath's Geezer Butler (also of Irish descent) wrote the lyrics to the Black Sabbath song "Sabbath Bloody Sabbath" on the album of the same name in 1973. Butler stated, "...the Sunday Bloody Sunday thing had just happened in Ireland, when the British troops opened fire on the Irish demonstrators... So I came up with the title 'Sabbath Bloody Sabbath', and sort of put it in how the band was feeling at the time, getting away from management, mixed with the state Ireland was in."

Christy Moore's song "Minds Locked Shut" on the album *Graffiti Tongue* is all about the events of the day, and names the dead civilians.

The Celtic metal band Cruachan addressed the incident in song, "Bloody Sunday" from their 2004 album *Folk-Lore*.

The events of the day have been dramatised in two 2002 television films, *Bloody Sunday* (starring James Nesbitt) and *Sunday* by Jimmy McGovern.

Brian Friel's 1973 play *The Freedom of the City* deals with the incident from the viewpoint of three civilians.

Irish poet Thomas Kinsella's 1972 poem *Butcher's Dozen* is a satirical and angry response to the Widgery Tribunal and the events of Bloody Sunday.

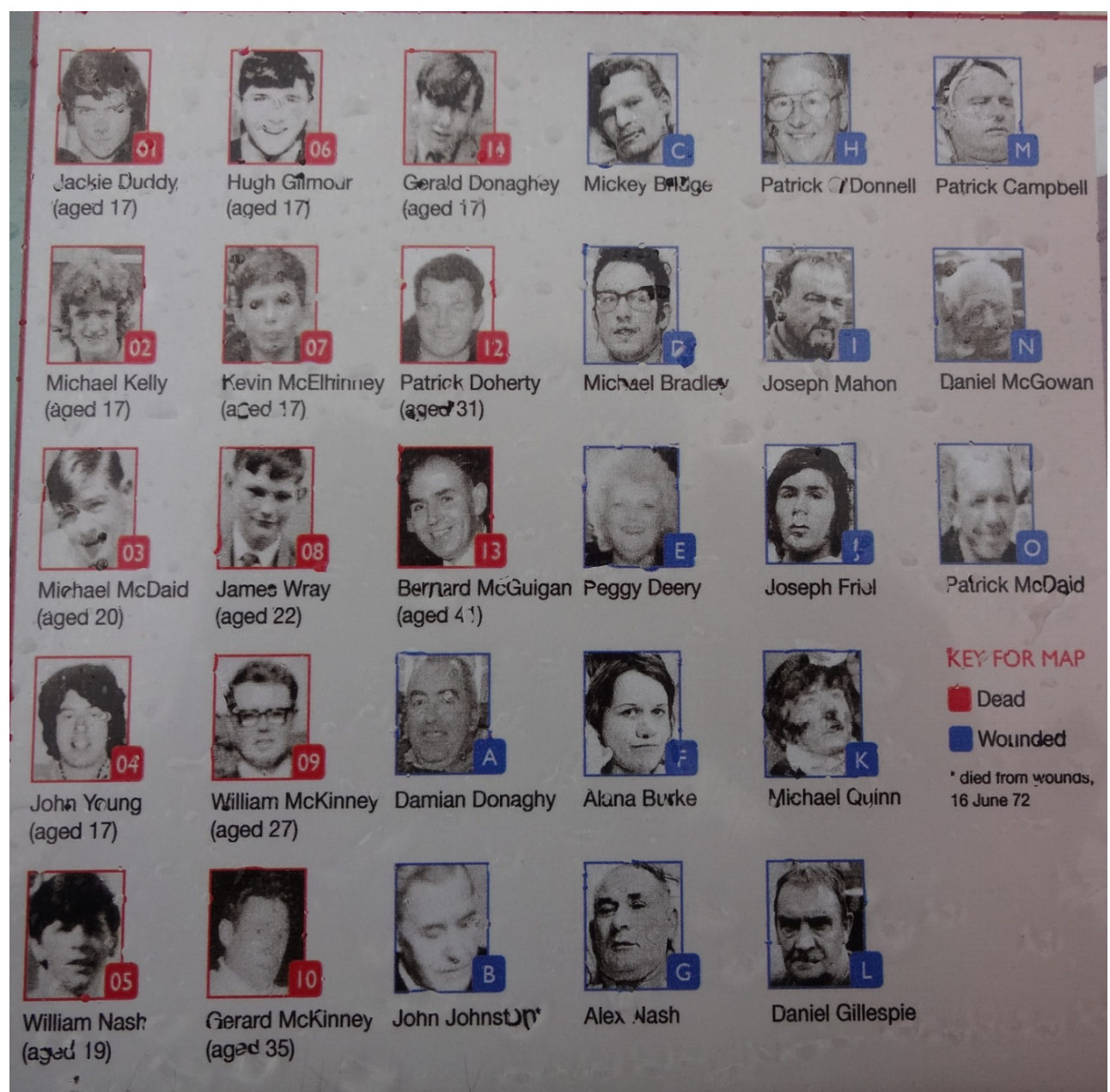
Irish poet Seamus Heaney's *Casualty* (published in *Field Work*, 1981) criticizes Britain for the death of his friend.

Willie Doherty, a Derry-born artist, has amassed a large body of work which addresses the troubles in Northern Ireland. "30 January 1972" deals specifically with the events of Bloody Sunday.

In mid-2005, the play *Bloody Sunday: Scenes from the Saville Inquiry*, a dramatisation based on the Saville Inquiry, opened in London, and subsequently travelled to Derry and Dublin. The writer, journalist Richard Norton-Taylor, distilled four years of evidence into two hours of stage performance by Tricycle Theatre. The play received glowing reviews in all the British broadsheets, including *The Times*: "The Tricycle's latest recreation of a major inquiry is its most devastating"; *The Daily Telegraph*: "I can't praise this enthralling production too highly... exceptionally gripping courtroom drama"; and *The Independent*: "A necessary triumph".

Swedish troubadour Fred Åkerström wrote a song called "Den 30/1-72" about the incident.

In October 2010, T with the Maggies released the song *Domhnach na Fola* (Irish for *Bloody Sunday*), written by Mairéad Ní Mhaonaigh and Tríona Ní Dhomhnaill on their debut album.



Field Day Theatre Company – founded by Brian Friel and Stephen Rea.

The **Field Day Theatre Company** began as an artistic collaboration between playwright Brian Friel and actor Stephen Rea. In 1980, the duo set out to launch a production of Friel's recently completed play, *Translations*. They decided to rehearse and premiere the play in Derry with the hope of establishing a major theatre company for Northern Ireland. The production and performance of *Translations* generated a level of excitement and anticipation that unified, if only for a short time, the various factions of a divided community.

Although Field Day has never put forth a formal mission statement, their intention was to create a space, a 'fifth province,' that transcended the crippling oppositions of Irish politics. The term 'fifth province' — Ireland consists of four provinces — was coined by the editors of an Irish Journal, *The Crane Bag*, to name an imaginary cultural space from which a new discourse of unity might emerge. In addition to being an enormous popular and critical success, Field Day's first production created just such a space. After the production of *Translations*, Seamus Heaney, Ireland's most prominent poet, recognised the importance of what they had accomplished and urged Brian Friel to continue with the project: "this was what theatre was supposed to do" (cited in Richtarik, 65).

That the company was established in Derry, Northern Ireland's "second city," is significant. Although Friel knew the city well (he had lived there until 1967), Derry, being close to the border, was a hot-spot in the north-south tensions during the "The Troubles". Furthermore, its western location and its relationship to Belfast, Northern Ireland's east coast capital, underline a second historically older division in Ireland — the division between the cosmopolitan east and the rural, romantic west.

What began with a desire to develop a local Northern Irish theatre and make it available to a popular audience, quickly grew into a much larger cultural and political project. Even before the company's opening performance, four prominent Northern Irish writers were invited to join the project — Seamus Deane, David Hammond, Seamus Heaney, and Tom Paulin; they would eventually become Field Day's board of directors. (Thomas Kilroy, the only member born in the Republic, joined the board in 1988). All of the members of Field Day agreed that art and culture had a crucial role to play in the resolution of what had come to be known as "the Troubles":

The directors believed that Field Day could and should contribute to the solution of the present crisis by producing analyses of the established opinions, myths and stereotypes which had become both a symptom and a cause of the current situation. (Ireland's Field Day vii)

Field Day became an artistic response to the violence, history and politics which divided Northern Ireland into a series of seemingly irresolvable dichotomies; Orange/Green, Unionist/Nationalist and Protestant/Catholic are only the most prominent.

Field Day Publishing. Every year saw a new production open in Derry and begin a tour of venues large and small throughout both Northern Ireland and the Republic. While Field Day's artistic venture continued to fulfil its original mandate of bringing "professional theatre to people who might otherwise never see it" (Richtarik 11), in September 1983 they launched a project whose target audience was primarily the academic community. The Field Day Theatre Company began publishing a series of pamphlets "in which the nature of the Irish problem could be explored and, as a result, more successfully confronted than it had been hitherto" (Ireland's Field Day viii).

The first set of three pamphlets were written by directors of the Field Day Company — Tom Paulin, Seamus Heaney and Seamus Deane. The pamphlets were largely responsible for entering Field Day into the political debate whose calcified terms the project had originally wanted to explode. With Tom Paulin's *Riot Act* (1984) the division between critic and artist began to crumble, the politics of the pamphlets were finding their way into the plays (Richtarik 242).

In the 1990 introduction to *Nationalism, Colonialism, and Literature* — a collection of three Field Day Pamphlets by Terry Eagleton, Fredric Jameson and Edward Said — Deane writes: "Field Day's analysis of the (Northern Irish) situation derives from the conviction that it is, above all, a colonial crisis" (Eagleton 6). In this essay Deane calls for a re-engagement with the concept of nationalism, and positions Field Day in a squarely antithetical position to those he refers to as revisionist historians and critics, whose chief aim is "to demolish the nationalist mythology" (6). The categories of revisionist and anti-revisionist were all too easily superimposed onto the categories of unionist and nationalist, and the space between them, created by the production of *Translations*, was closing fast. For some, Seamus Deane had become the de facto spokesman, and Field Day became increasingly associated with nationalist politics and Post-Colonial Theory.

By this time Field Day was no longer a novel experiment; it was part of the establishment: "That Field Day was attacked for being nationalist and for being anti-nationalist was a positive sign insofar as it proved that the company was raising questions generally, but the fact that the debate had narrowed so quickly to the old terms indicated that Field Day was losing the moral and artistic high ground" (Richtarik 249). In 2005, Field Day Publications was launched in association with the Dublin school of the Keough-Naughton Institute for Irish Studies at the University of Notre Dame, Indiana. With Seamus Deane as General Editor, the company's first publication was *Field Day Review 1*, an annual journal primarily concerned with Irish literary and political culture, but in an

international context. To critical acclaim, *Field Day Review* has published essays and interviews by numerous eminent academics, including Benedict Anderson, Giovanni Arrighi, Tariq Ali, Terry Eagleton, Seamus Deane, Pascale Casanova, Alan Ahearne, Kevin Whelan, David Lloyd, Brendan O'Leary, Luke Gibbons, and Joe Cleary. *Field Day Review 10* was published in October 2014.

To date, Field Day Publications has published 24 titles in the fields of literary criticism, history, Irish art music, cultural studies, art history and 18th-century Irish poetry.

The Field Day Anthology of Irish Writing. From the beginning Field Day struggled to establish a cultural identity, not just for the North, but for the Irish. Much like the stated intentions of the Irish National Theatre established by W. B. Yeats and Lady Gregory almost one hundred years earlier (Harrington vii), the goal was not just to reach or represent an audience, but to create an audience. History, and Field Day's post-colonial sensibilities, determined that the construction of Irishness would often be worked out against notions of Britishness. In a pointed and humorous verse epistle, "An Open Letter," Heaney responds to his inclusion in *The Penguin Book of Contemporary British Poetry*:

You'll understand I draw the line
At being robbed of what is mine,
My patris, my deep design
To be at home
In my own place and dwell within
Its proper name—
(Ireland's Field Day 26)

The Field Day directors recognised that in order for Ireland to claim "its proper name" Irish literature would need its own comprehensive anthology. In 1990 Field Day Published the three-volume *Field Day Anthology of Irish Writing*, edited by Seamus Deane. The project, according to Deane, was nothing less than an "act of definition", one which he hoped would be inclusive and representative of the plurality of Irish identity: "There is a story here, a meta-narrative, which is, we believe, hospitable to all the micro-narratives that, from time to time, have achieved prominence as the official version of the true history, political and literary, of the island's past and present". The *Anthology* was immediately attacked by Field Day's critics as politically biased. The anthology's most conspicuous flaw, however, was the paucity of women writers. In response to the accusations that Field Day had elided the female voice, the directors, all men, commissioned a fourth volume to be edited by women and dedicated to women's writing. But for the critics of Field Day, and even to some of their supporters, a separate volume, issued as an afterthought, became emblematic of the marginalisation of women within nationalist and cultural discourse.

Eagleton, T. Jameson, F. Said, E. *Nationalism, Colonialism and Literature*. Minneapolis: University of Minnesota Press, 1990.

Richtarik, Marilyn J. *Acting Between the Lines: The Field Day Theatre Company and Irish Cultural Politics 1980–1984*. Oxford: Clarendon Press, 1994.

Stephen Rea



Co-founder of Field Day Theatre Company, Stephen Rea is an Irish film and stage actor, born 31 October 1946. Rea has appeared in high-profile films such as *V for Vendetta*, *Michael Collins*, *Interview with the Vampire* and *Breakfast on Pluto*. Rea was nominated for an Academy Award for his lead performance as Fergus in the 1992 film *The Crying Game*. He has during later years had important roles in the Hugo Blick TV series *The Shadow Line* and *The Honourable Woman*.

Rea was born in Belfast, Northern Ireland, the son of a bus driver. He attended Belfast High School and the Queen's University of Belfast, taking a degree in English. Rea trained at the Abbey Theatre School in Dublin. In the late 1970s, he acted in the Focus Company in Dublin with Gabriel Byrne and Colm Meaney.

After appearing on the stage and in television and film for many years in Ireland and Great Britain, Rea came to international attention when he was nominated for the Academy Award for Best Actor for the film *The Crying Game*. He is a frequent collaborator with Irish film-maker Neil Jordan. Rea has long been associated with some of the most important writers in Ireland. His association with playwright

Stewart Parker, for example, began when they were students together at the Queen's University of Belfast.

Rea helped establish the Field Day Theatre Company in 1980 with Tom Paulin, Brian Friel, Seamus Heaney and Seamus Deane. In recognition for his contribution to theatre and performing arts, Rea was given honorary degrees from both the Queen's University of Belfast and the University of Ulster in 2004.

Rea's friendship with American playwright and actor Sam Shepard dates back to the early 1970s, and he starred in Shepard's directorial debut of his play *Geography of a Horse Dreamer* at the Royal Court Theatre in 1974. In 2007, Rea began a successful and acclaimed relationship with both the Abbey Theatre and Sam Shepard, appearing in *Kicking a Dead Horse* (2007) and *Ages of the Moon* (2009), both penned by Shepard and also both transferred to New York. Rea returned to Abbey in 2009 to appear in world premiere of Sebastian Barry's *Tales of Ballycumber*.

Rea was hired to speak the words of Gerry Adams when Sinn Féin was under a 1988–94 broadcasting ban.

In 2011, Rea featured in the BBC crime drama *The Shadow Line*, playing antagonist Gatehouse.

In April 2012, Rea read James Joyce's short story "The Dead" on RTÉ Radio 1.

He also narrated for the BBC Radio 4 production of *Ulysses* for Bloomsday, 16 June 2012.

Rea starred in Enda Walsh's 2014 play *Ballyturk* and portrayed Jordan in *Out of the Dark*, in which he co-stars Julia Stiles, Scott Speedman and Alejandro Furth.

Rea was married for 17 years to Dolours Price, a former Provisional Irish Republican Army bomber and hunger striker who later became a critic of Sinn Féin. (Another news source suggests a marriage of 20 years, from 1983 to 2003). They had been divorced when she died on Wednesday, January 23, 2013. They had two sons. Rea is an Ambassador for UNICEF Ireland.

FRIELS Festival – (continued)

Talks/Discussions



Festival Opening Lecture: Fintan O'Toole, Festival Introduction by Gary McKeone on The Guildhall, Derry, Thurs 20 August at 7.30pm

"Confusion is Not an Ignoble Condition": Brian Friel and the Courage of Uncertainty. Brian Friel's work is about people coming up against the limits of what they thought they knew and the limits of what they can express. No living dramatist gives us such a powerful sense of how people really live, not with full knowledge of the forces that are shaping their lives but borne along on invisible currents of history. Yet his plays also find the courage and nobility that lies in a facing of these truths and finding a life beyond certainty.

Fintan O'Toole is one of Ireland's most respected and controversial political and cultural commentators, and an acclaimed biographer and critic. His books include *White Savage*, *A Traitor's Kiss*, the number one bestseller *Ship of Fools*, which Terry Eagleton called 'a brilliant polemic', and its sequel *Enough is Enough*. Fintan O'Toole is literary editor of *The Irish Times*.

Paddy Woodworth/Turlough O' Donnell - in Market Hall, Glenties, Fri 21 August at 3.30pm



"To remember everything is a form of madness": the right to historical memory, the case for historical amnesia.

Taking a line from *Translations* as their starting point, Paddy Woodworth and Turlough O'Donnell explore the theme of history and memory, both in Friel's work and more broadly, in the context of contemporary Ireland and elsewhere, as we live through a decade of commemorations across Europe.

Paddy Woodworth is an author and journalist. A former arts editor at *The Irish Times*, he has written widely on the political and cultural history of Spain and on a range of environmental themes. Turlough O'Donnell is a former Judge of the Court of Appeal in Northern Ireland and is a Director of the Glencree Centre for Peace and Reconciliation. Chaired by Joe Mulholland

Terry Eagleton - in Market Hall, Glenties, Fri 21 August at 5.30pm



Terry Eagleton's play on Wilde, *Saint Oscar*, was staged and toured by Field Day Theatre Company in 1989. In a special festival event, Terry Eagleton delivers a monologue from his own play. Terry Eagleton has written over forty books and is widely regarded as one of the UK's most influential literary critics. He is currently Distinguished Professor of English Literature at the University of Lancaster.

The play concerns among other things an Anglo-Irish disagreement within a single identity; and to put it that way is to suggest that behind the figure of Wilde looms another protagonist, which is political history, and which unlike him does not today lie quiet in its grave. Terry Eagleton

Christopher Murray - in Market Hall, Glenties, Sat 22 August at 1.30pm



"Brian Friel's Sense of Place and Displacement"

Few writers capture the relationship between self and place, the weight of history on the present-day, and the ambiguities and ambivalences experienced in relation to our sense of home as well as Brian Friel. In a special lecture written for the festival, Christopher Murray explores these issues further. Christopher Murray has been a pioneer and inspiration in the critical field of modern and contemporary Irish Drama, and has written widely on Brian Friel. He is Emeritus Professor of Drama and Theatre History in the School of English at University College Dublin.

On Chekhov: Rosamund Bartlett and Eilish Ni Dhuibhne, Chaired by Carlo Gebler in Market Hall, Glenties, Sat 22 August at 3.30pm



The work of Chekhov has been an enduring presence in Brian Friel's life and the two writers' sharing of certain preoccupations and sensibilities has even led to Friel being described as 'the Irish Chekhov.'

Rosamund Bartlett and Eilis Ni Dhuibhne celebrate Chekhov and that great period in Russian literature of which he was a part. Rosamund Bartlett is a writer, scholar and translator. She has written a biography of Chekhov, and her most recent translation is of Tolstoy's *Anna Karenina*, which was published last year.

Eilis Ni Dhuibhne is a novelist and short story writer, who writes in

both English and Irish. *The Dancers Dancing* was shortlisted for the Orange Prize for Fiction and her most recent novel is *The Shelter of Neighbours*.

Mary Costello and Nuala Ni Chonchuir, Chair: Carlo Gebler - in Market Hall, Glenties, Sun 23 August at 1.30pm



Celebrating the Short Story.

Early in his career, Brian Friel turned to the short story. A number were published in *The New Yorker* and his stories were later brought together in two collections, *The Saucer of Larks* (1962) and *The Gold in the Sea* (1966).

To celebrate this aspect of his work, Mary Costello and Nuala Ni Chonchuir discuss the challenges and joys of writing short stories and the writers whose work has most inspire them.

Mary Costello's short story collection, *The China Factory* was shortlisted for The Guardian First Book Award and her

recently-published first novel, *Academy Street*, was shortlisted for the Costa First Novel Award.

Nuala Ni Chonchuir has written novels, short stories and poetry. Her most recent novel, *Miss Emily*, reimagines the private life of the poet, Emily Dickinson.

Joe Dowling - in Market Hall, Glenties, Sun 23 August at 3.30pm

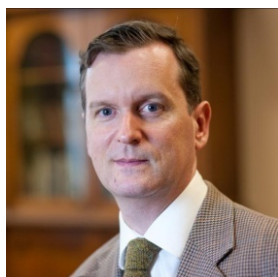


Brian Friel And Tyrone Guthrie – Giants Of The Theatre

Joe Dowling recently brought to a close his role as Artistic Director of the Guthrie Theater, Minneapolis, a position he has held for the last twenty years.

Brian Friel spent an important part of his early career there during its inaugural season; and in a special talk for the festival, Joe Dowling explores the influence of Tyrone Guthrie on both his and Brian Friel's life. Before the Guthrie, Joe Dowling was Artistic Director of the Abbey Theatre, Managing Director of the Gaiety Theatre and founder and director of the Gaiety School of Acting. He has stated that Brian Friel has been the most significant influence on his work as a director and, indeed, it was a performance of *Philadelphia, Here I Come!* that inspired his desire to work as a director. His 1979

directing of Donal McCann in *Faith Healer* is seen by many as the definitive performance of the play.



Frank Shovlin - Market Hall, Glenties. Sat 22nd August at 5.30pm

"Brian Friel's Donegal"

Both actually, as a longtime resident of the county, and creatively, as a writer who has been repeatedly inspired by Donegal, Brian Friel has, over the course of a long writing life found himself drawn to the county, whether it be the Errigal of his short story *Among the Ruins* or that thinly veiled version of Glenties that appears so often in his work, Ballybeg. This talk will be a quick tour across several of these moments with a particular focus on Glenties and Downstrands. Originally from west Ireland, Frank Shovlin has been living /working in Liverpool since 2000 as head of department at the Institute of Irish Studies at University of Liverpool.



Thomas Kilroy - in Market Hall, Glenties, Sun 23 August at 5.30pm

In a wide-ranging conversation Thomas Kilroy discusses Brian Friel's work, with particular reference to the plays being presented at this year's festival.

Thomas Kilroy sat on the board of Field Day Theatre Company and was the Director of its touring company.

He is one of Ireland's leading playwrights; his work includes *The Death and Resurrection of Mr Roche*, *Talbot's Box*, *Double Cross* and *The Secret Life of Constance Wilde*, as well as adaptations of Chekhov and Ibsen. Chaired by Emer O'Kelly

2015 Brian Friel Lecture: Seamus Deane - in The Whittaker Suite, The Guildhall, Derry, Mon 24 Aug at 12pm



“War Among the Generations”

This year’s lecture will be delivered by Brian Friel’s long-time friend and associate, Seamus Deane. The annual Brian Friel Lecture has been a highlight in the university calendar since it was introduced in 2007. Previous speakers have included Thomas Kilroy, Anna McMullan and Anthony Roche. Seamus Deane was educated at Queen’s University, Belfast, and the University of Cambridge. He has been a Director of Field Day since its inception in 1980 and has taught at University College, Dublin, the University of California at Berkeley, and the University of Notre Dame, in the United States. His publications include *Celtic Revivals* (1985), *A Short History of Irish Literature* (1986), *Selected Poems* (1988), *The Field Day Anthology of Irish Writing* (1991), *Reading in the Dark* (1996), *Strange Country* (1997).



Faith Healer Highland Hotel, Glenties Mon 31 August at 3pm

To close the festival an extra special presentation of *Faith Healer* will return to Glenties from Belfast, just as it is in written in the play on the exact day it was set, August 31st. This time the reading will be conducted straight through and not as a promenade presentation.

A mock wedding will also be orchestrated for the final play denouement and festival closing by the Glenties Drama Group.

Featuring Denis Conway as Frank Hardy, Conleth Hill as Teddy and Eleanor Methven as Grace.

For further information or to download the full [programme of events](http://www.lughnasainternationalfrielfestival.com) please visit www.lughnasainternationalfrielfestival.com or call the box office on 0749120777 (INT: 00353 749120777).

See ADDENDUM p187 for extensive coverage of Friel’s death

Drumcliffe – Yeats’ Grave

French documents suggest remains in Yeats' grave are not poet's

Prince Charles and Duchess of Cornwall pay homage during visit to Co Sligo in Ireland, but Nobel laureate’s remains may have been mixed up with others’



Prince of Wales and the Duchess of Cornwall at the grave of WB Yeats. Fresh doubts are being cast on whether or not the remains actually belong to the Irish poet. Photograph: Chris Bellew/Fennell/PA. Henry McDonald - Saturday 18 July 2015

Prince Charles and the Duchess of Cornwall may have paid homage to the graveside of WB Yeats during their historic royal tour of Ireland last month, but now fresh doubts are being cast on whether or not the remains in the earth at Drumcliffe parish in Co Sligo actually belong to the Irish poet.

Yeats's last wish before his death in France in 1939 was to be buried back in his beloved Co Sligo, which inspired so many of his poems. However, the poet wasn't brought back to Ireland until 1948, owing to the second world war. Now French official documents suggest the Nobel laureate's remains may have been mixed up with others' in France before exhumation.

The Irish Times reported on Saturday that French doubts over bones and remains are contained in personal correspondence between diplomats in Paris who were involved in the repatriation. This documentation was handed over to the Irish embassy in Paris last month, according to the newspaper.

The bucolic Anglican churchyard, in the shadow of Ben Bulbin mountain in Sligo, has become a shrine to Yeats ever since the poet was given a state funeral there in 1948. His poem *Easter 1916* recounted the armed uprising against British rule, the execution of the rebellion's leaders and his own ambivalent feelings towards the seminal event in Irish history, particular its last warning line: "A terrible beauty is born."

On his gravestone is an inscription from his poem *Under Ben Bulbin*, which became his epitaph: "Cast a cold eye / On life, on death / Horseman, pass by".

The Irish Times reported that the documents were found in the personal papers of the former French foreign ministry official Jacques Camille Paris, who later became the first secretary general of the Council of Europe. The newspaper said the diplomat's son, Daniel Paris, gave the documents to the embassy in a discreet ceremony last month.

One of the documents the paper has seen states that French diplomats believed Yeats's remains were "mixed pell-mell with other bones".

The poet's closest surviving relative, his granddaughter Caitriona Yeats, would not comment on the report, but she pointed to a letter written by his children, Anne and Michael Yeats in 1988, in response to earlier controversy over the remains. In that letter, the Yeats family said they were "satisfied beyond doubt" that his body was buried in Drumcliffe cemetery.

The Duke and the Duchess of Cornwall visited Drumcliffe church and the adjoining cemetery as part of events to mark the 150th anniversary of Yeats's birth. It was a poignant stopover for Prince Charles before he and his wife later walked to the harbour at Mullaghmore, where the IRA murdered his great-uncle Lord Louis Mountbatten, as well as two young boys and a woman in her 80s in 1979.

During a religious service beside the spot where Yeats asked to be buried, the Prince was joined inside the Protestant church by a cross-community choir, which included the teenage granddaughter of a man killed by the Parachute regiment in Derry on Bloody Sunday in 1972.

In an address in Sligo, Prince Charles said: "We need no longer be victims of our difficult history with each other. Without glossing over the pain of the past, we can, I believe, integrate our history and memory in order to reap their subtle harvest of possibility."

Grave historical doubts a fascinating article that probably proves the body at Drumcliffe is actually that of Alfred Hollis, begging the question as to where Yeats' bones are – still somewhere in Roquebrune cemetery, France. Louise Foxcroft - Saturday 9 September 2000 .

My great-uncle Alfred Hollis was in his early 40s when he died; he was a bachelor and had never worked. According to my aunt, he was always dressed beautifully, quite beyond his means. In the only photograph I have of him, he is sporting a rakishly angled wide-brimmed hat with a feather in its band, a high, stiff collar, a waistcoat and a long jacket. He is leaning his hip elegantly against his stick and holds a cigarette in his left hand. Parkland stretches behind him. He has written on the picture: "The one and only... I took this 15 years ago."

In the winter of 1938-39, Alfred visited the south of France with his sister Amelia and her husband Albert Emery, my maternal grandparents. Amelia wrote in her diary in January 1939 that they were "nicely settled in a charming hotel on the promenade of Cap Martin... the beautiful blue sea under my window and oranges and lemons growing along the streets". She described the distractions of the resort, in particular the casinos, and her "great difficulty" in stopping "my husband in trying to break the bank". Alfred may also have enjoyed the nightlife, but his main aim must have been to improve his health, or perhaps just to die in a pleasant place. He had spent much of his adult life in Ware Park sanatorium in Hertfordshire. Nine of his siblings had died of TB, in infancy or childhood. Now he seemed likely to follow; he was already so weak that, to his great chagrin, he had to wear a leather and steel surgical corset.

I have been told different stories about his death on January 28, 1939. My mother maintained that he died in a sanatorium near Menton. My aunt, on the other hand, remembers being told that, coming down for dinner, my grandmother found her brother sitting in an armchair in the hotel lounge with a martini in his hand, a small drop of blood on his closed lips the only indication of death. Amelia and Albert stayed on to arrange the funeral and burial in the hilltop cemetery of Roquebrune, above Menton. They chose a grave plot, the lease on which, according to the usual practice in France, had to be renewed after 10 years.

WB Yeats died in Cap Martin on the same day. His family chose the same sort of plot; the two men were buried alongside each other and their graves marked by plain white marble slabs bearing just their names and dates. Family photographs show both graves strewn with wreaths and flowers and Alfred's headstone has an ornate wire

frame fixed behind it, covered with more flowers. Amelia and Albert were the only mourners at Alfred's funeral on January 30 1939. According to the Paris correspondent of the Times, those at Yeats's graveside included "Mrs Yeats, Mr Dermot O'Brien, the President of the Royal Hibernian Academy of Arts, and Lady Gerald Wellesley, the poetess".

In February 1947, my grandparents again made the trip to the south of France, accompanied this time by their teenage daughters. My mother recalled her intense excitement, and the ivory-framed sunglasses and frocks bought for the trip. In one of her daily letters to my father, she described their visit to the cemetery at Roquebrune. All the graves in the part of the cemetery where Alfred was buried had disappeared. Although they went to the local officials and the priest, they couldn't find any trace of his grave and no one knew or would say what had happened to his remains.

The explanation given to my distraught grandmother was that there had been fighting around Roquebrune and that, in the confusion, all burial records had been lost. The family was determined to discover what had happened to Alfred's body. "I must say if ever my husband said he would do a thing," my grandmother wrote in her diary, "he would do it and I have never known him to let me down."

In the Times of January 6 1948, my grandfather read that Yeats's "last wish", expressed to his wife, was that his remains be returned to Ireland for reburial in Drumcliffe churchyard, County Sligo, where he had "spent his early days and where his father lived and his great-grandfather was once rector". Arrangements for the exhumation were being made, according to the Sligo corporation and its mayor, AJ Dolan. How was this possible? The Yeats family must have known that the graves had been destroyed during the war. Or did they know something my grandfather didn't? Alternatively, were the authorities trying to cover up the fact that the graves had been destroyed?

Albert wrote to Yeats's son, Michael. His letter has not survived but the reply has. It is a kind letter, and Yeats agrees with Albert that "the position with regard to the cemetery at Roquebrune would appear to be more than a little confused". He had not been to Roquebrune himself, but says that he was told that the disturbed remains were removed to an unmarked corner of the cemetery. "In the case of my father certainly, and probably also in the case of your brother-in-law, the concession given was a 10-year one, and should not therefore have expired until early next year."

But it would seem that during the war, changes occurred in the administration of Roquebrune cemetery, and conditions were for a time much disturbed - you will remember that fighting took place in and around Roquebrune... they have clearly made a mistake as regards the time for which certain of the concessions were granted. As far as the remains of my father are concerned, they have been traced and are now lying in a vault ready to be taken home as soon as transport can be arranged. But you will understand that the circumstances in this case were exceptional."

Albert was unhappy with the response. He hadn't seen any unmarked graves in the cemetery. And, more disturbing, he had read in the press that the body waiting to go to Ireland was said by a French doctor to have been encased in a steel and leather surgical corset.

The arrangements for Yeats's reburial continued. On August 20, the Times reported that in two days' time the corvette Macha would leave Cork for Dublin, and that Sean MacBride, the minister for external affairs, would join the ship on its journey to Villefranche, where the casket said to contain the poet's remains would be collected. The Macha would then return to Sligo Bay, where a state funeral was being arranged.

The Times correspondent at Marseille reported that the casket had been collected on September 6 in the presence of Sean Murphy, the Irish government's representative in Paris, M Haag, prefect of the Alpes Maritimes, and a detachment of French troops. The next report says that the remains were interred on September 17 in Drumcliffe churchyard, after first lying in state at Sligo town hall. Picture Post added that the Yeats family had wanted a quiet ceremony but the government had insisted on a state funeral with full honours.

The Times didn't mention that there was some doubt about who was buried in Drumcliffe, but my grandfather's questions were echoed in the Picture Post of October 9 1948. John Ormond Thomas, a staff journalist, had made inquiries at Roquebrune and "despite close questioning and examination of all the people who should have been able to produce conclusive proof", he was "still not convinced" of the identity of the body in the casket. Local officials at first denied that Yeats had ever been buried there, and later told him that they had discovered that the death had been entered in the register under the name "William Butler".

They wouldn't let him see the register and didn't seem to understand how important Yeats was. Thomas was also shown two different plots where Yeats was supposed to have been buried, one by the sexton, who had not been present at the exhumation, and another by the undertaker. The first plot seemed to have been reused, although it was now empty; the date on the headstone was 1946. It didn't look like the grave shown in the photographs published in the Irish Times during the war. Thomas went to look at the casket, which stood in the chapel "before a

small altar that was covered with jampots that had once held flowers" with a madonna and "mildewing cherubs" looking down from the damp walls.

It was all very odd: the casket looked too new to have been in the earth for nine years, but the plaque on its lid was very tarnished. My grandfather wrote to *Picture Post* and received a reply from the assistant editor, EC Castle: "What you say," he wrote, "seems to justify the doubts which our staff journalist and photographer had when they started to ask questions about the grave at Roquebrune." On October 25, he heard from John Thomas, who said that the editor wanted to thank Albert for his letter and a subsequent visit he had made to their London office, but they had decided that "it would be best for us not to pursue the matter further in *Picture Post*, if only out of respect for the Yeats family's feelings". He enclosed an office memo:

Dr William Patrick Griffin, who is a Harley Street physician, says that he has definite proof that when the body of the Irish poet WB Yeats was brought home from abroad in 1948 and buried with great ceremony in Sligo, the coffin contained not WB Yeats but a man whom of all people the Irish thoroughly disliked. He knows the name but was unwilling to divulge it at this stage. He would like to discuss the matter, and terms, with someone. He understands that we pay generously for exclusives. I told him we would ring him.

This note is typed on unheaded paper, although an address, 530 Fulham Pal. Rd SW8, is scrawled on the bottom. Nothing more is known about Griffin's claims - my great-uncle appears to have had no connection with Ireland - but they make clear that others were aware of the doubt as to the identity of the body in Drumcliffe.

My grandfather was also told by *Picture Post* that his activities were threatening relations between Ireland and France. Others agreed. Hugh McNally of the *Daily Express* wrote to Albert, saying that he had "gone into the whole affair" and had also decided not to "publicise what had happened". The warnings must have had a great effect on my grandfather: he didn't investigate the matter any further.

Some of the confusion can perhaps be explained by a visit Yeats's last lover, Edith Shackleton, made to Roquebrune accompanied by the painter Gluck in the summer of 1947. This is what Gluck's biographer, Diana Souhami, reports: the two women, having searched in vain for Yeats's grave, questioned the local priest, Abbé Biancheri, and Pierre Reynault, director of Maison Roblot, a firm of undertakers at Menton; they also visited Roquebrune town hall.

They were told that Yeats had been buried in a "fosse commune", a pauper's grave, and that the site had long since been dug up and the bones placed in the communal ossuary. None of this tallies with either Michael Yeats's or my grandparents' account, and is belied by the photographs Albert took at the funeral. Biancheri did, however, speak to César Lottier, the official responsible for exhumations and the maintenance of graves. He then wrote to Shackleton and Gluck saying that Lottier had only a vague memory of the exhumation, but that he thought a "surgical truss circled with thin strips of steel" had encased the body believed to be Yeats's.

The women hurriedly consulted the artist Edmund Dulac, a close friend of Yeats's, who wrote to Biancheri on June 27 1947 imploring him not to let the matter go any further. The priest was asked to reveal nothing, no matter who came to question him, and to make sure that no one else said anything either. He was even asked to check the identity of any member of the Yeats family who visited the cemetery and, should anyone else ask questions, to say that his duties did not permit him to reveal the whereabouts of any grave. The abbé agreed.

When, three months later, Shackleton and Dulac read in the *Times* details of the arrangements for the poet's exhumation and reburial in Ireland, they wrote to his widow, George Yeats, told her what they had found out and tried to persuade her to abandon the plan. They didn't feel they could rely on the abbé's discretion and were worried that another body might be substituted for Yeats's to avoid a scandal. George Yeats contacted the French ambassador in Ireland and seems to have been content with his assurances that there would be no difficulty in returning her husband's remains. On March 31 1948, Abbé Biancheri again wrote to Dulac saying that, though he himself had been unable to attend the exhumation on March 17, Reynault, Lottier, a police inspector from Paris, the mayor of Roquebrune and a nameless "medical expert" had all been present. A body now lay in a casket in the chapel of rest and, despite the doubts, would be taken to Drumcliffe churchyard.

More than 20 years later, in the early 1970s, John Ormond Thomas, now working for the BBC in Cardiff, arrived at my mother's house wanting to speak to my grandmother. He was trying to trace the mysterious and avaricious Harley Street physician. He must have failed for nothing more was said until Souhami's book was published.

In October 1988, the *Independent* and the *Irish Times* carried a letter from Michael and Anne Yeats disputing Souhami's suggestion that their father had been buried in a pauper's grave. Their mother, they said, was an "extremely able and efficient woman, speaking excellent French" and would never have made such a mistake "on a matter of such crucial importance".

"In preparation for the ultimate transfer to Ireland, the remains were exhumed in March 1948 and placed in a chapel of rest. Careful measurements were made of the remains... and the task of certification was made easier by the fact that due to a long-term hernia problem, our father wore a truss. The exhumation took place in full

conformity with the rigorous French laws on these matters, and in the presence of the mayor of Roquebrune, senior police officials, a medical expert, the superintendent of graves and other persons of official and expert standing."

They were, they said, "satisfied beyond doubt" that there had been no confusion. My mother's reply was printed a few days later. "Amongst my family," she wrote, "it is the belief that the body which lies in Drumcliffe cemetery is that of my mother's brother, Alfred George Hollis. My family, including myself, went to Roquebrune in 1947 and found that the bodies of my uncle and of WB Yeats had been exhumed, and on a search of the cemetery neither grave was found. Investigations by journalists discovered that identification of the body sent to Ireland rested on it being encased in a steel corset such as my uncle wore, and was buried in, as his frame was bent double by disease. My father exchanged letters with Michael Yeats explaining this, but the matter was dropped because of distress caused to both families."

When I was a child this story was part of the romantic mystery of my mother's girlhood. But her recent death made me more curious. Discovering things about her life has meant uncovering the lives of those she was close to and sometimes those she never met.

As Yeats himself once wrote:

Though grave-diggers' toil is long,
Sharp their spades, their muscles strong,
They but thrust their buried men
Back in the human mind again.

• This is an edited version of an article that first appeared in the London Review of Books.

YEATS'S GRAVE

Sir, — In view of the publication last week in England of a book that refers to the grave of W. B. Yeats in Drumcliffe Cemetery, we wish on behalf of the Yeats family to make certain matters clear:

1. The suggestion that our father was buried in a paupers' grave in Roquebrune is of course totally untrue. The friends who attended the burial (were they still alive) could have testified to this, as do the documents and receipts relating to the funeral that are in our possession.

2. Our mother, Mrs George Yeats, in making the arrangements for the funeral in Roquebrune, made it clear to all concerned that she intended later on to return the body of W. B. Yeats to Ireland. With this in mind she negotiated with various shipping lines, but matters dragged on due to legal and technical problems, so that ultimately it was necessary to leave matters over until after the war.

3. Mrs Yeats arranged with the French authorities to acquire a 10-year grave plot for her husband at Roquebrune. We should stress that she was an extremely able and efficient woman, speaking excellent French. She had for many years organised the business affairs of W. B. Yeats and was, in fact, the last person who would make any mistake on a matter of such crucial importance.

4. It appears that at some stage the body was moved. On hearing of this our mother at once got in touch with the French government authorities. Thenceforth she was kept informed by them of events at Roquebrune, and was therefore in a position to satisfy

herself that there would be no problems associated with the transfer of the body back to Ireland.

5. In preparation for the ultimate transfer to Ireland, the remains were exhumed in March, 1948, and placed in a Chapel of Rest. Careful measurements were made of the remains (Yeats had a particularly massive bone structure), and the task of certification was made easier by the fact that, due to a long-term hernia problem, our father wore a truss.

6. The exhumation took place in full conformity with the rigorous French laws on these matters, and in the presence of the Mayor of Roquebrune, senior police officials, a medical expert, the Superintendent of Graves, and other persons of expert and official standing. The presence of these officials and experts was designed to ensure in accordance with law that the identity of the remains should be established beyond all possibility of error.

7. In September, 1948, the body of William Butler Yeats was brought home to Sligo and interred in the cemetery at Drumcliffe.

We regret that 40 years later it should be necessary for us to issue this statement about delicate matters that should normally be private family affairs. We hope it will not be necessary for us to contribute further to this discussion. There is, indeed, nothing to discuss since we are satisfied beyond doubt that our father's body is indeed buried in Drumcliffe Cemetery. — Yours, etc.,

ANNE YEATS,
MICHAEL YEATS,
Dalkey, Co. Dublin.

Celtic High Cross

A **high cross** or **standing cross** is a free-standing Christian cross made of stone and often richly decorated. There was a unique Early Medieval tradition in Ireland and Britain of raising large sculpted stone crosses, usually outdoors. These probably developed from earlier traditions using wood, perhaps with metalwork attachments, and earlier pagan Celtic memorial stones; the Pictish stones of Scotland may also have influenced the form. The earliest surviving examples seem to come from the territory of the Anglo-Saxon kingdom of Northumbria, which had been converted to Christianity by Irish missionaries; it remains unclear whether the form first developed in Ireland or Britain.



Their relief decoration is a mixture of religious figures and sections of decoration such as knotwork, interlace and in Britain vine-scrolls, all in the styles also found in Insular art in other media such as illuminated manuscripts and metalwork. They were probably normally painted, perhaps over a modelled layer of plaster; with the loss of paint and the effects of weathering the reliefs, in particular scenes crowded with small figures, are often now rather indistinct and hard to read.

Celtic cross in Drumcliff cemetery

The earlier crosses were typically up to about two metres or eight feet high, but in Ireland examples up to three times higher appear later, retaining thick massive proportions, giving large surface areas for carving. Anglo-Saxon examples mostly remained slender in comparison, but could be large; except in earlier Northumbrian examples their decoration is mostly ornamental rather than figures. The crosses often, though not always, feature a stone ring around the intersection, forming a Celtic cross; this seems clearly an innovation of Celtic Christianity, perhaps at Iona. The term "high cross" is mainly used in Ireland and Scotland, but the tradition across Britain and Ireland is essentially a single phenomenon, though there are certainly strong regional variations.

Some crosses were erected just outside churches and monasteries; others at sites that may have marked boundaries or crossroads, or preceded churches. Whether they were used as "preaching crosses" at early dates is unclear, and many crosses have been moved to their present locations. They do not seem to have been used as grave-markers in the early medieval period. In the 19th century Celtic Revival Celtic crosses with decoration in a form of Insular style, became very popular as gravestones and memorials, and are now found in many parts of the world. Unlike the Irish originals, the decoration usually does not include figures.

Celtic High Cross at Drumcliff This is the Celtic high cross at Drumcliff (Droim Chliabh), Sligo, Ireland. The carvings on the cross are of Biblical scenes such as Adam and Eve and decorative motifs such as Celtic knots. St. Colmcille (St. Columba, or Colom) founded a monastery here. The round tower across the road and the high cross survive from the monastery. The round tower was built between 900 and 1200. The high cross may be from as late as 1100. Columcille was born in 521 and moved to Iona in 563 and died in 597. Benbulbin mountain is in the background.



Benbulbin, with Sligo Bay in the foreground



Nestled below Benbulbin Mountain in the picturesque village of Drumcliffe, St Colmcille founded a monastery in the 6th Century. Although the monastery seems to have been well known from the 9th to the 16th century, the only remains today are three High Crosses and the stump of a round tower. The crosses are in a graveyard on the grounds of a former abbey. Adjacent to the ancient graveyard is a road leading to the early 19th century St. Columba's Church of Ireland and the final resting place of the poet William Butler Yeats (1865–1939). The highly

decorated cross pictured to the right is of sandstone and may date from the 11th century. This High Cross stands at 3.83 metres and both the east and west side feature animals in high relief. On the west face the subjects include the Presentation in the Temple and the Crucifixion. The east face bears Adam and Eve, Cain and Abel, Daniel in the Lions' Den and a Lion in high relief. At the head is possibly Christ in Glory. The stonemason seems to have portrayed a camel on the cross which is an unusual feature. The narrow edges are also richly carved with ornament and figure carving. The south side of the shaft features the only icon of the Virgin and Child on an Irish High Cross. A sign near the Drumcliff Church states:

Drumcliffe Monastery

This monastery, which is now divided in two by the main road, was founded by St. Colmcille about 574 on land donated to him by a local king. Later coarbs of the monastery (guardians who were responsible for administration) were often members of Colmcille's family, the Conaill. In 1267 the monastery suffered extensive fire damage.

The 10th or 11th century Round Tower, which was struck by lightning in 1396, originally had a doorway high above ground level and facing eastwards, probably towards the doorway of the monastery's principal church.

The High Cross, which dates from about the 9th century, has on its east face carvings of Adam and Eve, Cain and Abel, Daniel in the Lion's Den and Christ in Glory, and on its west face a Crucifixion and other unidentified images. There is also extensive interlacing and animal ornament. These crosses were used to illustrate stories from the Bible to a mostly illiterate congregation.

Sligo: The Yeats Connection.

There are several Yeats family associated houses at Rosses point. Moyle Lodge and Bawnmore Lodge both stand close to the remaining entrance gate to Elsinore House, which was owned by Henry Middleton, Uncle of the poet, W.B. and painter Jack Yeats. Their grand-aunt, Mary Yeats, lived in a small two-storeyed house called Seaview on the right of the Sligo-Rosses Point road. She was a farmer. Moyle Lodge was owned by the Pollexfen family, cousins of the Yeats, and here W. B. and Jack spent many a summer. Bawnmore Lodge, next door, was once a Middleton family house, also relations of the Yeats. Elsinore House, which stands in sad decay near the pier at Rosses Point, was built by John Black, a successful Sligo smuggler. The house, along with the entire Rosses area was purchased by Henry Middleton in 1867.



Mr. Middleton spent several thousand pounds on improvements to Rosses Point. He granted building leases, encouraging the growth of the area as a seaside resort. Hotels sprung up, along with many attractive houses. The place rapidly expanded and became completely changed in comparison to the early 1800s when there was not a single house in the village.

Elsinore House commanded the sea between Rosses Point and Coney Island, once a smuggler's paradise. Smuggler's guns stood on its lawns and in the turret on the grounds overlooking the channel. A tunnel used for smuggling ran from the house under the sea.

In those days it was believed that the house was haunted by the ghosts of smugglers who used to tap on the window panes. Elsinore was named after the Danish Royal Castle of Elsinore which commands the Kattlegat, the sea between Denmark and Sweden. William and Jack Yeats spent their summers boating, swimming or fishing, at Elsinore House. Their uncle, Henry Middleton, was very reclusive, allowing no-one entry to his house, only the garden-boy and the postman. Both William and Jack were inspired by their memories of Rosses Point. William remembered Henry Middleton in his poem:

*My name is Henry Middleton,
I have a small demense,
On a storm bittern green,
I scrub its floors and make my bed,
I cook and change my plate,
The post and garden-boy alone
Have keys to my old gate.*

Jack Yeats' painting "Leaving the Far Point" commemorates a walk at Rosses Point with his wife, Cottie, and his uncle, George Pollexfen, who carried a stick. Jack has included himself, wearing a wide-brimmed hat. In 1954 he presented this painting to the Mayor of Sligo.

Part of his letter reads: "It has been said that I spent my boyhood in Sligo and when I left it was to be a student of art far away. That is true, and also it is true that for the next twenty years I spent every summer at Rosses Point, that Garavogue gateway to the beautiful, old, ever active, and intelligent, ever lovely and ever young, City of Sligo."

"Leaving the Far Point" is now part of the permanent collection of Yeats pictures to be seen in the Sligo Museum and Art Gallery in Stephen Street.

Elsinore House.

A holiday home which inspired the works of WB Yeats is nothing more than a ruin and should be restored, according to a leading academic. James Pethica, Director of the International Yeats Summer School described the state of the Nobel poet's childhood retreat at Rosses Point as "a shame." Elsinore Lodge, which overlooks Oyster Island, inspired both Yeats himself and his artist brother, Jack.

The building has now disintegrated into a ruin. Professor Pethica said: "Yeats stayed in Elsinore frequently as a child and as a young man wrote part of 'The Celtic Twilight' there. "Also, Jack B. Yeats's water colour, "Memory Harbour", immortalised a scene close to Elsinore. "In later life, the poet recalled stories of secret tunnels and buried treasure that had thrilled him as a child." With Yeats's Season in full flow, the house could be used to lure even more tourists.



As Professor Pethica stressed: "First, this is a place where Yeats wrote some really important early writings, poetry and folklore. "The second thing is that it's right there in Rosses Point where people come to play golf, to go to the beach, dine, stay in the hotel. "It's right there in view and it could be a great calling card for Sligo as well as something that switches people on to the history of the literature. "It would be good for tourism and for drawing people to the area. "This is something that makes the literature real for people. "It's a real pity something couldn't be done with this." A smuggler known as "Black Jack" built the house in the 1830s. It was later purchased by William Middleton, Yeats's grand-uncle. With all this in mind, Professor Pethica, who teaches at Williams College in Massachusetts, one of the leading liberal arts colleges in the U.S., pointed out that there was "a great story" to Elsinore Lodge. Detached multiple-bay two-storey rendered house, built c. 1880, now ruinous. Rectangular plan with forward-thrusting bays to east and west sides of front (south) elevation. Pitched slate roof, hipped to projecting bays, dormer over east window, clay ridge tiles, unpainted smooth-rendered chimneystack, half-round cast-iron gutters on purpose-made quadrant wrought-iron brackets, cast-iron downpipes. Unpainted roughcast walling, eaves corbel course. Square-headed window openings, stone sills, windows missing. Square-headed door opening, now blocked-up. Picturesquely sited overlooking the pier in Rosses point, Elsinore contributes significantly to the scenic appeal of the village. The structure has strong associations with the Yeats Family and is believed to have been the summerhouse of WB Yeats and occupied by his cousin Henry Middleton. Elsinore also seems to have had some association with the pier and slipway on the coast to the south.

Frank McNally on Yeats in love An Irishman's Diary on a new book about an old affair

Maud Gonne outside Roebuck House. Photograph courtesy of the Yeats Society of Sligo



We'll hear a lot in this decade of centenaries about patriots who died for Ireland. But spare a thought for poor Maud Gonne who, despite living to old age, made a different, and near-ultimate, sacrifice.

In refusing all the advances of WB Yeats, including four marriage proposals, she knowingly allowed him to place her on a pedestal, where she would be gawked at by future generations. And she must have guessed that images of her beauty, as preserved for posterity by mere photographs, would never stand comparison with the love-lorn exaggerations of one of the world's greatest poets.

Whereas even a short-lived affair might have shut him up. It would doubtless have ended badly. Then Yeats's early love poems would have been counterbalanced by the literary equivalent of the divorce album, and the pressure would have been off Maud in every way thereafter.

Instead, knowing well that it would only encourage further effusions about her perfection, she turned him down repeatedly,

over decades, in the interests of the greater good. Here she is in 1914 – almost a quarter century into the siege — explaining yet again why she won't marry him, while insisting he's happier single:

"Oh yes you are, because you make beautiful poetry out of what you call your unhappiness and you are happy in that. Marriage would be such a dull affair. Poets should never marry. The world should thank me for not marrying you."

And with that, Yeats is off again to build her a new, even higher pedestal in verse. Nor was it just in poetry – a medium where the usual rules of sanity are suspended – that he eulogised her.

Here he is [from 1913] recalling their first meeting, in apparently sober prose:

"I had never thought to see in a living woman [such] great beauty. It belonged to famous pictures, to poetry, to some legendary past. A complexion like the blossom of apples, and yet the face and body had the beauty of lineaments, which Blake calls the highest beauty because it changes least from youth to age, and a stature so great that she seemed of divine race."

It can't just be me, vulgarian that I am, who reads such descriptions of Gonne and then looks at her photographs before concluding, mystified, that you had to be there. She certainly had striking features. But even allowing a 20 per cent discount on the apple blossoms, which black and white photographs could hardly capture, the best I can allow is that she was handsome.

One might be tempted to attribute some of Yeats's ardour to the fact that, great poet aside, he was also a world-class eccentric. And yet he wasn't unusual in worshipping Gonne. A sister of the poet, Lolly Yeats, wrote of an early visit to their house and the already-famous beauty "who is marching on to glory over the hearts of the Dublin youths".

With the clinical eye of a fellow female, she described Maud as "tall and very stylish and well dressed in a careless way". But another contemporary, Mary Colum, sounded almost as smitten as the male Yeats. Gonne's beauty was "startling in its greatness, its dignity, its strangeness," she wrote, and "people's hearts stopped beating" when they saw her.

That and all the other quotations above are taken from a charming new book on the subject, which attempts to explain Gonne's fatal attraction, albeit more with comic intent than as an exercise in literary analysis.

Yeats in Love is by the Sligo artist and illustrator Annie West and it traces the whole tortured affair through a series of climactic events, including the various proposals, from the 1880s to the poet's old age.

Its opulent, full-colour drawings don't attempt to capture Maud's apple-blossoms, never mind her Blakean lineaments. But the wit of the pictures is accompanied by well-chosen words, including some of the poems to

which Yeats was driven on his regular rebounds. And West's gentle style sits well with the subject: she treads softly, treading on dreams.



Mind you, in a preface for the book, Theo Dorgan advances the possibility that the poet, at least in later years, was not as far gone about Maud as it suited him to pretend, even to himself. Dorgan's suspicion is that there was mutual role-playing and that "the old boy was putting it on a bit". I suspect he's right. If so, even the poet might have enjoyed West's affectionate joke, which is at least as handsome as Maud was, and is available (at €34.99) from good bookshops and anniewest.com. @FrankmcnallyIT

Yeats International Summer School 2015



Yeats International Summer School 2015

Hosted by The Yeats Society of Ireland in Sligo

26 July – 7 August, 2015

With patron Catriona Yeats,
director Margaret Mills Harper (University of Limerick),
and associate director Matthew Campbell (University of York).

Programme of Events

Sunday, 26 July

Opening of the school

Monday, 27 July

Lectures: Margaret Mills Harper, *"The Rhythm of A Vision."*

Matthew Campbell, *"The Epiphanic Yeats."*

Week one Seminars: Anne Fogarty, *"Gender and the Poetry of W. B. Yeats."*

Catherine Paul, *"Yeats and Pound."*

John Paul Riquelme, *"Yeats in Dialogue."*

Helen Vendler, *"Middle Poems."*

Eamonn Hughes, *"Yeats Young and Old."*

Reading: Andrew Fitzsimons

Tuesday, 28 July

Lectures: John Paul Riquelme, *"The Mask in Yeats and Other Wildean Thefts."*

Anne Fogarty, *"'The weasel's twist, the weasel's tooth': Reading the Poetry of Eavan Boland and W. B. Yeats."*

Seminars

Lecturer's dinner

Wednesday, 29 July

Lectures: Nicholas Allen, *"Yeats at Sea: An Offshore History of Irish Literature."*

Frank Shovlin, *"Deliberate Happiness: John McGahern and 'Ego Dominus Tuus.'"*

Seminars

Students' poetry reading (Yeats Building)

William Brooks, *"Everlasting Voices"*

Thursday, 30 July

Lectures: Eamonn Hughes, *"Yeats: Young and Old."*

Hannah Sullivan, *"How Yeats Learned to Scan."*

Seminars

Reading: Medbh McGuckian

Friday, 31 July

Lecture: Catherine Paul, *"Yeats and the Problem of Belief."*

Q&A

Reading: Hannah Sullivan (lunchtime)

Seminars

Reading: Eavan Boland

Saturday, 1 August

Poetry workshop: Eavan Boland

Sunday, 2 August

Poetry workshop: Eavan Boland

Gallery Goes: a poetry reading with multiple poets from Gallery Press.

Monday, 3 August

Lectures: Denis Donoghue, *"Easter 1916."*

Vincent Sherry, *"A Politics of Decadence."*

Week two Seminars: Helen Vendler Middle Poems

Joseph Valente, *"Mad Yeats."*

Alexandra Poulain, *"Calvary and Resurrection."*

Marjorie Howes, Yeats, Politics, and History

Reading: Fanny Howe

Tuesday, 4 August

Lectures: Marjorie Howes, *"Material Yeats."*

David Lloyd, *"The Poetics of Decision: Yeats, Benjamin and Schmitt."*

Seminars

Reading: Bernard O'Donoghue (lunchtime)

Lecturers' dinner

Wednesday, 5 August

Former directors' roundtable: Jonathan Allison, Patrick Crotty, Elizabeth Cullingford (video), Denis Donoghue, Barbara Hardy (video), John Kelly, Declan Kiberd (video), Bernard O'Donoghue, James Pethica, Ronald Schuchard, Helen Vendler

Lecture: Warwick Gould, *"Satan, Smut and Co': Yeats and the suppression of 'Evil Literature' in the early years of the Irish Free State."*

Seminars

Reading: David Bottoms

Thursday, 6 August

Lectures: James Pethica, *"'That I might rid myself of a contamination': The Genesis of The Unicorn from the Stars."*

Alexandra Poulain, *"Unseen forms of Violence: Synge, Yeats, and Passion."*

Seminars

Fidget Feet Aerial Dance Company presents *"The Second Coming."*

Friday, 7 August

Lecture: Joseph Valente, *"Yeats, Aging and Disability."*

Q&A

Seminars

Drama Workshop: Sam McCready, Calvary

The Yeats Society

The Tower that Enchanted Yeats **posted 5 October 2015**

Dan Barry's article in the New York Times about Thoor Ballylee describes the tower's importance to Yeats and its recent restoration and reopening. There are also some beautiful photos to check out! We are excited to be offering a tour of the tower and the nearby Coole Park as the final event of our conference, on the 18 October.

<http://www.nytimes.com/2015/10/04/arts/design/the-tower-that-enchanted-yeats.html?ref=todayspaper&referrer=http://www.nytimes.com/pages/todayspaper/index.html?>

"Nation for Art's Sake: Yeats and Aestheticism"

Professor Joseph Valente's talk, "Nation for Art's Sake: Yeats and Aestheticism," at the Irish American Heritage Museum, 370 Broadway, Albany NY, is at 2pm Saturday, 3 October 2015.



Nation for Art's Sake: Yeats and Aestheticism

Joseph Valente
University at Buffalo
Treasurer, International Yeats Society

Irish American Heritage Museum

2pm Saturday
3 October, 2015

370 Broadway
Albany, NY

Professor Valente will be joined by SUNY Oneonta Associate Professor–Associate Provost of Academic Programs Dr. Eileen Morgan-Zayachek in discussing the influences of William Butler Yeats.

University at Buffalo Distinguished Professor Joseph Valente is the Treasurer of the International Yeats Society. He is author of *The Myth of Manliness in Irish Nationalist Culture* (2011), *Dracula's Crypt: Bram Stoker, Irishness and the Question of Blood* (2002), and *James Joyce and the Problem of Justice: Negotiating Sexual and Colonial Difference* (1995), the editor of *Quare Joyce* (1998), and the co-editor of *Yeats and Afterwords* (with Marjorie Howes, 2014).

<http://irish-us.org/news-updates/>

An Ordinary Revival: Yeats and Irish Women Novelists *posted 12 September 2015*

An Ordinary Revival: Yeats and Irish Women Novelists

Paige Reynolds
Holy Cross

Friday, 25 September
306 Clemens Hall
University at Buffalo
3pm

W. B. Yeats Lecture 2015

Sponsored by Joseph Valente

Open to the public



The first annual W. B. Yeats Lecture at the University at Buffalo will be given by Paige Reynolds, associate professor in English at the College of the Holy Cross in Worcester, Massachusetts. She is the author of *Modernism, Drama, and the Audience for Irish Spectacle* (Cambridge UP, 2007). She has published widely on Irish theatre, literature, and culture in *Éire-Ireland*, *Modernism/Modernity*, and *Twentieth-Century Literature* among others.

Professor Reynolds's talk is titled "An Ordinary Revival: Yeats and Irish Women Novelists," and will take place on Friday, 25 September at 3pm, Clemens 306, University at Buffalo.

The W. B. Yeats Lecture series is sponsored by Joseph Valente, Treasurer of the International Yeats Society. It is appropriate that the lecture series begins in 2015, the year that has marked the global celebration of the 150th anniversary of the Nobel Prize-winning poet's birth. This event is open to the public and The lecture and its proceedings will be recorded for podcast on this website.

Yeats and the Occult: The Unchristened Heart *posted 12 September 2015*

The Royal Irish Academy's Study of Languages, Literature, Culture and Communication Committee is organising a free public lecture in association with the University of Limerick, on 28 October 2015 at 18:30, preceded by a reception at 18:00. Admission is free but booking is essential as places are limited. The lecture will be held at the University of Limerick.

Irish Theatres

There are three major state-funded theatres in Ireland, the rest are courageously surviving on box office income and sponsors. The Abbey has long been named the National Theatre, and enjoys amazing funding; but the quality of its work and policies are not noticeably above others, indeed they are often quite debatable. As I write, its 2016 seasons has attracted huge criticism for not including women playwrights, and a packed out meeting spilled onto the streets as hundred of women protested the myopia of the AD and Board, who seem dinosaurs to me. Who pioneered the 50% female balance almost two decades ago. To this I add the disappointment in both production and acting at the Abbey.

State Funding. The Irish Arts Council, has a 2015 budget of €56.9 million, which is €3 million less than the previous year. Thus various cuts to arts funding are in place.

The **Abbey Theatre**, receives the single biggest grant from the council, had its funding cut from €7.1 million in 2013 to €6.5 million – a cut of €600,000 euros.

The **Gate Theatre** funding went down €68,000, from €976,000 – a pittance when compared to the extraordinary funding that the Abbey enjoys. The Abbey gets more than 5.5 million euro more than the Gate.

Druid Theatre's grant was cut by €58,000, down from €820,000. Which is more than 100,000 less than the Gate.

After the Abbey, the biggest grant was to Wexford Festival Opera, which saw an increase to €1.4 million from €1.3 million. Film tended to fare better than other genres, with funding either remaining the same, or increasing moderately. Access Cinema, Filmbase, the Irish Film Institute and the Fresh Film Festival all retained 2013 funding levels. Cork Film Festival had an increase of €15,000, bringing it to €165,000, and the Dublin International Film Festival went up €5,000 to €100,000.

However, the notable loser of funding in film was the Cork Film Centre, which saw its funding cut in half, to €35,000. In Galway, the film centre's funding was cut by €37,500 to €50,000, while the Film Fleadh lost €10,000 from last year's figure of €150,000.

Abbey Theatre

The company originally traded as the National Theatre Society Limited. On 31 January 2006 this company was dissolved and all assets and liabilities were transferred to a newly established company, Abbey Theatre Amharclann Na Mainistreach, which now runs the theatre. The artistic policy of the theatre remains unchanged and incorporates the following ambitions:

- To invest in and promote new Irish writers and artists – To produce an annual programme of diverse, engaging, innovative Irish and international theatre – To attract and engage a broad range of customers and provide compelling experiences that inspire them to return – To create a dynamic working environment which delivers world best practice across our business

In 1925, the Abbey Theatre was given an annual subsidy by the new Free State, and the Abbey became the first ever state-subsidised theatre in the English speaking world. The State continues to support the Abbey Theatre in the form of an annual grant from the Arts Council of Ireland/An Chomhairle Ealaíon.

Tragically in 1951, the original buildings of the Abbey Theatre were damaged by fire. The Abbey re-located to the Queen's Theatre. Fifteen years to the day later, on 18 July 1966, the Abbey moved back to its current home, designed by Michael Scott, on the same site. (SEE p 151 FOR CURRENT TROUBLES WITH THEIR NEW 2016 SEASON)

Abbey - Timeline of the century

1899 In pursuance of a plan made towards the end of the previous year The Irish Literary Theatre founded by W.B. Yeats, Lady Gregory, and Edward Martyn, presents the first productions of *The Countess Cathleen* by W B Yeats and *The Heather Field* by Edward Martyn.

1900 The second season of the Irish Literary Theatre.

1901 The Irish Literary Theatre staged *Casadh an Sugain* by Dr. Douglas Hyde, its first play in Irish and the first Irish play to be given a professional production.

1902 The Irish Literary Theatre becomes the Irish National Theatre Society, having joined forces with Frank and Willie Fay, who brought with them a group of talented amateur players.

1903 The Society paid their first visit to London, giving two performances in the Queen's Gate Hall, London.

1904 The generous patronage of Miss Annie Horniman allowed for the conversion of the disused Mechanics Institute in Abbey Street. The Abbey Theatre opened on 27th December 1904 with three performances including premieres of *On Baile's Strand* by W.B. Yeats and *Spreading the News* by Lady Gregory.

1907 The first production of *The Playboy of the Western World* by J.M. Synge and ensuing riots.

1908 The Fay brothers leave the Abbey.

1909 Death of J. M. Synge on 24th March. First production of George Bernard Shaw's *The Shewing-up of Blanco Posnet*, despite the refusal of the Lord Chamberlain's office to grant it a licence for production.

1910 Miss Horniman severs her connection with the Abbey Theatre because of the Theatre's failure to close following the death of King Edward VII on 7th May.

1911 3rd September 1911 – 4th March 1912 – The Abbey Players paid their first visit to America, opening in Boston. The cast of *The Playboy of the Western World* were arrested in Philadelphia in January 1912 for performing “immoral or indecent” plays. The case is dismissed.

1912 30th December 1912 – 19th April 1913 Second tour to America

1914 17th February – 27th April 1914 Third tour of America.

1916 The Easter Rising. Members of the Abbey Company and staff take part in the Rising – Sean Connolly (killed in action), Arthur Shields (interred), Helena Molony (interred), Barney Murphy, Peadar Kearney (author of the Irish National Anthem) and Ellen Bushell.

1921 An economic crisis, largely due to the curfew imposed in Dublin, forces the Abbey to curtail performances. Fundraising activities centred round an extended season at the Royal Court Theatre, London.

1923 First production of *The Shadow of a Gunman* by Sean O’Casey.

1924 An offer to hand the theatre over to the government was made by Lady Gregory and W. B. Yeats in 1924. In June of that year a subsidy of £850 was voted for the financial year 1925-1926, making it the first State-subsidised Theatre in the English-speaking world. *Juno and the Paycock* by Sean O’Casey opened on 3 March 1924 breaking all previous box office records.

1925 The Abbey celebrates its 21st anniversary.

1926 8 February – first production of *The Plough and the Stars* by Sean O’Casey. A riot broke out on the night of the fourth performance. The rest of the week’s performances took place under police protection. A public meeting was held on 1st March where both sides aired their views.

1927 The Peacock Theatre, with seating capacity of 102, opened in November 1927 as an experimental annex to the Abbey Theatre. The blue upholstery matched by the colour on the walls gave the theatre its name. The theatre also serves as the home for the Abbey School of Acting and for the Abbey School of Ballet founded by Ninette de Valois (1928).

1928 The Abbey rejected *The Silver Tassie* by Sean O’Casey. From 1928 to 1930 the Peacock Theatre provided the first home to Dublin Gate Theatre founded by Hilton Edwards and Michéal Mac Liammóir.

1931 21st October 1931 – 30th April 1932 Tour to America

1932 Death of Lady Gregory on 23rd May. 10th October 1932 – 6th May 1933 Tour to America.

1934 8 October 1934 – 8 June 1935 Tour to America

1935 First Abbey production of *The Silver Tassie* by Sean O’Casey. Hugh Hunt appointed as resident Director and Tanya Moiseiwitch as Set Designer.

1937 The Abbey Experimental Theatre opens in the Peacock Theatre under the direction of Ria Mooney. Tour to America: 2nd October 1937 – 21st May 1938

1939 Death of W.B. Yeats on 28th January.

1940 *The Rugged Path* by George Shiels ran for twelve weeks, the first ‘long run’ sanctioned in the Abbey.

1942 The work of *An Comhar Dramaíochta*, which was subsidised to produce plays in Irish, sub-let its production of plays in Irish to the Abbey Theatre.

1945 The Abbey presented its first pantomime in Irish, *Muireann agus an Prionnsa*. Originally billed for six nights only, it ran for forty nights.

1947 Death of F.J. Mc Cormick. Actor; joined the Abbey at age 19, and acted in some 500 productions there.

1951 On 18th July the whole of the backstage area of the Abbey was destroyed by fire. The theatre temporarily re-located to the Rupert Guinness Hall and later spent 15 years in the Queens Theatre on Pearse Street.

1954 The Abbey celebrates its 50th anniversary.

1955 The Abbey toured to Théâtre des Nations Festival with *The Plough and the Stars* to critical acclaim.

1963 The foundation stone for the new Abbey Theatre was laid by President de Valera.

1965 Walter Macken appointed as Artistic Advisor.

1966 Opening new Abbey Theatre 18th July by President de Valera. Tomás Mac Anna appointed Artistic Advisor.

1967 Opening of the new Peacock Theatre on 23rd July by Mr. Charles Haughey, Minister for Finance.

1968 Tour to the Florence Theatre Festival, the World Theatre Festival in London and the Edinburgh Festival. Premiere of *Famine* by Tom Murphy.

1969 The Abbey opens the Théâtre des Nations Festival in Paris with *She Stoops to Conquer* by Oliver Goldsmith and *Borstal Boy* by Brendan Behan/Frank McMahon. Alan Simpson appointed Artistic Advisor (Jan –Dec 1969)

1970 *Borstal Boy* by Brendan Behan / Frank McMahon directed by Tomás Mac Anna opened in New York and wins a Tony award. In September *A State of Chassis* by Tomás Mac Anna and John D. Stewart opened in the Peacock causing another protest. Initiation of The Young Abbey, Ireland’s first “Theatre-in-Education” group. Hugh Hunt appointed as Artistic Director.

1971 Premiere of *The Morning after Optimism* by Tom Murphy.

1972 Lelia Doolan appointed Artistic Director. First production of *Richard’s Cork Leg*, a posthumous play by Brendan Behan. It later transferred to the Olympia Theatre and the Royal Court Theatre, London.

1973 13th February – Premiere of *The Freedom of the City* by Brian Friel. *King Oedipus* by W.B. Yeats after Sophocles, directed by Michael Cacoyannis, later transferring to the Edinburgh Festival. Tomás Mac Anna appointed as Artistic Director.

1975 Premiere of *The Sanctuary Lamp* by Tom Murphy.

1976 The Abbey takes part in the American Bi-Centennial celebrations by presenting *The Plough and the Stars* by Sean O’Casey in New York, Philadelphia, Washington and Boston. This year was also the golden jubilee of *The Plough and the Stars*.

1977 Premiere of *Talbot’s Box* by Thomas Kilroy which later toured to the Royal Court, London.

1978 Joe Dowling appointed as Artistic Director.

1979 The Abbey celebrates its 75th anniversary. Premiere of *I Do Not Like Thee, Dr. Fell* by Bernard Farrell and *A Life* by Hugh Leonard.

1980 Irish premiere of *Faith Healer* by Brian Friel.

1981 Premiere of *The Silver Dollar Boys* by Neil Donnelly.

1982 Premiere of *The Factory Girls* by Frank McGuinness.

1983 First production of *The Gigli Concert* by Thomas Murphy and *The Great Hunger* by Tom MacIntyre.

1985 Premiere of *Observe the Sons of Ulster marching towards the Somme* by Frank McGuinness. Revival of *Sive* by John B Keane directed by Ben Barnes. Tomás Mac Anna appointed as Artistic Director.

1986 Christopher Fitz-Simon appointed as Artistic Director.

1987 Vincent Dowling appointed Artistic Director. Revival of *The Field* by John B Keane directed by Ben Barnes.

1988 Premiere of *Carthaginians* by Frank McGuinness. Revival of *Big Maggie* by John B Keane directed by Ben Barnes. Tour to Russia with *The Field* by John B. Keane and *The Great Hunger* by Tom MacIntyre.

1989 The Inaugural Yeats Festival (Festival ran from 1989 to 1993). Premiere of *Too Late For Logic* by Tom Murphy. Noel Pearson appointed as Artistic Director.

1990 Premiere of *Dancing at Lughnasa* by Brian Friel. Opening of the Abbey portico.

1991 Garry Hynes appointed Artistic Director. *Dancing at Lughnasa* tours to New York wins three Tony awards.

1992 Revival of *The Iceman Cometh* by Eugene O'Neill (Brian Dennehy).

1993 Irish Premiere of *Someone Who'll Watch Over Me* by Frank McGuinness and *Wonderful Tennessee* by Brian Friel.

1994 Patrick Mason appointed Artistic Director. Premiere of *The Mai* by Marina Carr.

1995 Irish Premiere of *Angels in America: Millennium Approaches Part I* by Tony Kushner.

1996 Premiere of *Portia Coughlan* by Marina Carr.

1997 Premiere of *Tarry Flynn* by Patrick Kavanagh adapted for stage by Conall Morrison and *The Secret Fall of Constance Wilde* by Thomas Kilroy.

1998 Premiere of *The Wake* by Tom Murphy and *By The Bog of Cats* by Marina Carr.

1999 Friel Festival as part of the general celebrations for Brian Friel's 70th birthday. Premiere of *Love in The Title* by Hugh Leonard.

2000 Ben Barnes appointed as Artistic Director. *Medea* translated by Kenneth Mc Leish and Frederick Raphael after Euripides. *Barbaric Comedies* by Frank McGuinness after Ramón María del Valle-Inclán.

2001 Premiere of *Eden* by Eugene O'Brien. The Murphy Season: six plays in performance celebrating the contribution of Tom Murphy to Irish Drama.

2002 Irish Premiere of *Hinterland* by Sebastian Barry and *The Drawer Boy* by Michael Healey. Premiere of *Lovers at Versailles* by Bernard Farrell, *Communion* by Aidan Matthews and *Henry IV Part I* edited by Mark O'Rowe after William Shakespeare.

2003 Premieres of *The Shape of Metal* by Thomas Kilroy, *The House of Bernarda Alba* by Sebastian Barry after Federico García Lorca, *Doldrum Bay* by Hilary Fannin and *The Wild Duck* by Frank McGuinness after Henrik Ibsen.

2004 The Abbey's centenary celebrations.

2005 Fiach MacConghail appointed as Director

2006 The National Theatre Society Ltd transfers its assets to a new company: Abbey Theatre Amharclann na Mainistreach

Gate Theatre

In a wonderful central site and housed in a beautiful building, part of the Gate of Rotunda Hospital, Gate has narrow foyers on several floors all covered with great modern paintings of 20th Century playwrights – in contrast with the more 19th Century looking portraits in the Abbey foyers. Here I saw a disappointing production of Turgenev's *Month in the Country*, a great play in a good adaptation by Brian Friel. But there was no sign of Gate's fame in reinventing the classics. The standard was Old Tote in Sydney circa 1970; in other words a respective straight-forward period setting with traditional respectful acting. Compare that with the old Tote's successor, Sydney Theatre Company, and its production of Chekhov this year, where Cate Blanchett used my impressionistic acting in vivid surprising and colourful naturalism, playing extremes rather than playing centre. It seemed to me that there is no exploration of what is the art of acting at the Gate. And it could be argued that all contemporary theatre companies are merely responding to the ideas of the director, and nothing is led by actors. As outlined above, the Gate gets five and a half million euros less than the Abbey, and in no way is it second in quality. Established as a theatre in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate Theatre became internationally renowned as one of the most adventurous and far-sighted playhouses in Europe. It was at the Gate that Dublin audiences were introduced to the world of European and American avant-garde theatre including the works of Ibsen, Chekhov, O'Neill and Zola, as well as the first ever English-speaking version of Oscar Wilde's *Salomé*. It was also at the Gate that Orson Welles, James Mason, Geraldine Fitzgerald and Michael Gambon began their acting careers.

In 1983 the directorship passed to Michael Colgan, under whose guidance the Gate has successfully showcased Irish writing, acting and general theatrical talent. In 1991 the Gate became the first theatre in the world to present a full retrospective of the nineteen stage plays of Samuel Beckett and, since then, it has undertaken numerous worldwide festivals of the work of Beckett, Harold Pinter and Brian Friel. Its first international tour took place in 1935 and recent years have seen the company tour to China, the United States, Sydney, London and Edinburgh alongside transfers of its productions to the West End and Broadway.

The Gate Theatre has been, artistically and architecturally, a landmark building in Dublin for over 250 years. The present performance space was once part of the Rotunda Hospital; because it was a charitable institution, the hospital had several public function rooms in which fundraising activities were held. The large rotunda after which the hospital is now named is now a part of the Gate Theatre.

Established as a theatre company in 1928 by Hilton Edwards and Micheál MacLiammóir, the Gate offered Dublin audiences an introduction to the world of European and American theatre and also to classics from the modern and Irish repertoire. The Theatre has a capacity of 371 people.

Edwards/McLiammoir Productions presented European plays in sharp contrast to the country kitchen fare available at the Abbey Theatre bringing the Irish premieres of Ibsen and other such dramatists to the Irish public. This mission statement is still in effect today.

Today, in its 84th year, the Gate has become unique in that it has had only two artistic directorates. In 1983, the directorship passed to Michael Colgan under whose guidance the theatre continues to represent Ireland at the very highest level of artistic endeavour, receiving numerous invitations each year to major festivals on every continent.

In 1991, the Gate became the first theatre in the world to present a full retrospective of the 19 stage plays of Samuel Beckett. This festival was repeated at New York's Lincoln Center Festival and at the Barbican Centre in London. The Gate also played a major role in the Beckett Centenary Festival, in partnership with Dublin's leading cultural and academic institutions under the auspices of the Department of Arts, Sport and Tourism. In 2007, the Gate toured a critically acclaimed season, entitled GATE | BECKETT, to the Sydney Festival and, the following year, toured it to Lincoln Center Festival in New York, starring Ralph Fiennes, Barry McGovern and Liam Neeson. In 2008, the Gate completed an historic tour with its landmark production of *Waiting for Godot* that sold out 40 venues throughout the country in the first ever all-Ireland 32-county tour.

The Gate had a close association with Harold Pinter, having presented four major festivals of his work. The first two festivals were at the Gate in 1994 and 1997, and featured the involvement of the author as both actor and director. In 2001, as a 70th-birthday celebration, Michael Colgan curated a festival at Lincoln Center, New York, featuring productions by the Gate, the Almeida and the Royal Court Theatre. Then, in 2005, the Gate celebrated Pinter's 75th birthday by producing *Old Times* and *Betrayal* and, in 2008, produced an acclaimed production of *No Man's Land*, starring Michael Gambon and Nick Dunning which transferred to London's West End receiving three Olivier Award nominations.

The Gate has a long and rich association with Brian Friel, premiering many of his plays over the past 45 years, most recently his version of Ibsen's *Hedda Gabler* and *The Home Place*, which subsequently toured to the West End. In 2006, *Faith Healer*, starring Ralph Fiennes, played to capacity houses at the Gate and later transferred to Broadway, where the production received four Tony Award nominations and the award for Best Featured Performance. In 2009, the Gate celebrated the playwright's 80th birthday with a critically acclaimed season of his works, entitled GATE | FRIEL, at the Sydney Festival, the Edinburgh International Festival, where it received the prestigious Herald Angel Award, and in Dublin.

In addition to its artistic programme, the theatre has undergone a continuous process of renovation and upgrading to ensure the preservation of the 18th-century building. In recent years a major fundraising campaign was undertaken for the provision of a new wing, which is now home to the Gate Lab. Used primarily for workshops, research and the general promotion of theatrical talent, the Gate Lab offers theatre practitioners a private space to develop and nurture creativity.

Druid Theatre – Galway.

The Druid Theatre Company, founded in Galway in 1975, was the first Irish professional theatre company to be established outside Dublin. The theatre company was founded by Garry Hynes, Marie Mullen and Mick Lally after the three had met and put on productions together while members of the University College Galway Drama Society Dramsoc.

From its Galway home, it has been to the fore in the development of Irish theatre, performing in its home in Chapel Lane, elsewhere in Galway, Ireland and beyond. Druid has toured in Ireland and internationally (including touring with productions in London, Edinburgh, Sydney, Perth, Washington D.C. and New York). The company has won an international reputation for both classic work and new work, and is one of the most well known in the English speaking theatre world.

It has led the way in the development of Irish theatre and is generally credited (along with Macnas and the Galway Arts Festival) with making Galway one of the premier cultural centres in Ireland. In 2005, *DruidSynge*, a production of all six plays of John Millington Synge as a day-long cycle, or multi-day series of double bills, was envisioned by Garry Hynes and premiered at the 2005 Galway Arts Festival to critical acclaim. Druid's contribution to the 2007 Dublin theatre festival was a production of Eugene O'Neill's acclaimed autobiographical play, *Long Day's Journey into Night*.

Hawk's Well Theatre - Sligo

The history of the Hawk's Well Theatre began in Sligo's long and deep tradition of amateur dramatics. Sligo had a theatre as far back as 1750, according to Wood-Martins' History of Sligo, and often "her Majesty's servants from the Theatre Royal, Crow Street visited Sligo, even during the Dublin season, showing that in those days the townsfolk appreciated the Drama, for in some instances the company remained during several months". The dream of a "Theatre for Sligo" was the aim of many people in Sligo, particularly those associated with the amateur drama movement locally and especially members of Sligo Drama Circle. Sligo Drama Circle was founded in 1956 to

promote higher standards in local drama and to increase the range of plays available to Sligo audiences. In 1966 the Drama Circle was invited to perform plays by Yeats as part of the programme of the Yeats Summer School. This led to the setting up of what became known as the "Little Theatre" project or "A Theatre for Sligo" project. The Drama Circle presented summer seasons of plays, the proceeds of which went towards this visionary project. Though faced with many setbacks the Drama Circle made a great stride forward in 1974 when it successfully lobbied the then Bishop Dr. Dominic Conway to grant them the plot of land on Temple Street where the current Hawk's Well stands. On the strength of this the company focused on raising funds to begin construction: sourcing funding possibilities, courting Sligo's business community for support and seeking professional advice on possible government grant options. At the same time, the Irish government was mounting a concerted effort to decentralise the arts in Ireland. There were already a number of strong Irish touring companies and other permanently housed companies, eager to tour. The changing face and rising profile of the arts in Ireland meant that theatre companies were eager to arrange regional tours and anxious to have access to the best possible facilities. When the Sligo Drama Circle's plan for a theatre in Sligo was presented to the Arts Council of Ireland, the Arts Council saw an opportunity and made them an offer.

The Arts Council along with North West Tourism, The Sligo County Council, and Sligo Borough Council recognised the need for a designated, well-equipped cultural centre in Sligo and offered to find the funding to build and maintain a theatre on the Temple Street site. They stipulated that the theatre would be professionally run according to Arts Council standards and would have a remit broad enough to facilitate the touring professional performing artists as well as community arts groups. The Sligo Drama Circle agreed, signed over the land and soon after construction began on the first purpose-built theatre west of the Shannon. When the Hawk's Well opened in January 1982, it was a fulfilment of the dreams of many Artists and drama lovers in the area. The establishment of the theatre was seen by many as an acknowledgement of the richness of the many Arts in Sligo and indeed in Connaught.

The official opening on January 12th 1982 was presided over by then President Patrick Hillery in a gala evening that included performances by Sligo Drama Circle, Sligo Choral Society, the Sligo branch of Comhaltas Ceoltóirí Éireann, and, in the theatre's inaugural professional production, Druid Theatre Company's production of Shakespeare's *Much Ado About Nothing*. A modern 340-seat venue, modern art in the foyer, presenting local and international performers. Address: Temple Street, Sligo, Ireland Phone: +353 71 916 1518

Smock Alley, Dublin

Smock Alley was the first Theatre Royal built in Dublin. John Ogilby opened it in 1662 as part of the Restoration of the British monarchy and King Charles II in 1660, along with the London's Drury Lane (1662) and the Lincoln's Inn Fields (1661). It was the first custom-built theatre in the city and still remains in substantially the same form, making it one of the most important sites in European theatre history. Smock Alley Temple Bar Theatre was the first theatre outside London to receive the title of Theatre Royal, but because it had been built on land reclaimed from the Liffey, the building was unstable and the gallery collapsed twice; it was rebuilt in 1735.

In the mid-1740s, Thomas Sheridan took on the role of manager of Smock Alley and made many improvements to it. While it was in operation as a theatre, it gave the world the plays of George Farquhar, Oliver Goldsmith, and Richard Brinsley Sheridan, and the brilliant performances of Peg Woffington, Thomas Sheridan, Spranger Barry, and Charles Macklin. It was on this stage that David Garrick, the greatest actor of the 18th century, first played Hamlet.

The theatre closed in 1787. The building was then used as a whiskey store until Father Michael Blake bought it to set a church. When the bell tolled in 1811, 18 years before the Catholic Emancipation, the first Catholic bell to ring in Dublin in nearly 300 years was heard. The facade boasts ornate stained glass windows and the original ceiling plasterwork remain in the Smock Alley as a witness of this time.

In 1989, the church was deconsecrated due to falling numbers of parishioners. It was then redeveloped into the 'Viking Adventure,' as part of the Temple Bar rejuvenation scheme, closing down in 2002. After a six-year renovation, Smock Alley Theatre reopened its doors as Dublin's oldest newest theatre in May 2012. With three gorgeous venues, Smock Alley is the perfect place to spend a cultural evening out.

For more than a century, Smock Alley put Irish theatre on the European map, acting as the very core of an Ireland striving to find its own voice. If we are to ask historically what makes theatre such an important part of culture today, we would need to go back more than two centuries before the founding of The Abbey Theatre, to the Smock Alley Theatre of the 17th century.

Smock Alley – Mission Statement: *Our mission is to welcome audiences to Dublin's oldest, newest theatre. Our policy is to provide an enjoyable, affordable, quality experience, challenging & engaging you, in a friendly, feel-good atmosphere.*

Smock Alley Theatre offers full tours of its buildings during its own in-house productions. These tours trace the history of Smock Alley to its construction as the Theatre Royal in 1662, its time as St Michael and John's Church, right up to the present day – with everything in between! For more information on when the next group of tours will take place, call us on 01 6770014.

Gaiety Theatre, Dublin

The **Gaiety Theatre** is a 2,000 seat theatre with three levels, on South King Street in Dublin, Ireland, off Grafton Street and close to St. Stephen's Green. It specialises in operatic and musical productions, with occasional dramatic shows. Designed by architect C.J. Phipps and built in under 7 months, the Gaiety was opened on 27 November 1871 with the Lord Lieutenant of Ireland as guest of honour and a double bill of the comedy *She Stoops to Conquer* and the burlesque *La Belle Sauvage*. Riverdance was enjoying a long run when I was there in July.

The Gaiety was extended by theatre architect Frank Matcham in 1883, and, despite several improvements to public spaces and stage changes, it retains its Victorian charm and remains Dublin's longest-established, continuously producing theatre.

Patrick Wall and Louis Elliman bought the theatre in 1936 and ran it for several decades with local actors and actresses. They sold it in 1965, and in the 1960s and the 1970s the theatre was run by Fred O'Donovan and the Eamonn Andrews Studios, until - in the 1980s - Joe Dowling (former Artistic Director of the Abbey Theatre) became Director of the Gaiety. In the 1990s *Groundwork Productions* took on the lease and the theatre was eventually bought by the *Break for the Border Group*. The Gaiety was purchased by music promoter Denis Desmond and his wife Caroline in the late 1990s, who undertook a refit of the theatre. The Department of Arts, Sport and Tourism also contributed to this restoration fund.

Performers and playwrights associated with the theatre have been celebrated with hand-prints cast in bronze and set in the pavement beneath the theatre canopy. These handprints include those of Luciano Pavarotti, Brendan Grace, Maureen Potter, Twink, John B Keane, Anna Manahan, Niall Toibin and Brian Friel.

The theatre played host to the 1971 Eurovision Song Contest, the first to be staged in Ireland, during the Gaiety's centenary year. Clodagh Rodgers (a contestant in that particular contest) later presented her RTÉ TV series *The Clodagh Rodgers Show* from the theatre in the late 1970s.

A nightclub is run every Friday and Saturday night in the Gaiety, with live bands on different floors, which is the latest-opening non-private members nightclub in the city.

The Gaiety is known for its annual Christmas pantomime and has hosted a pantomime every year since 1874. Actor and director Alan Stanford directed both Gaiety productions of *Snow White* and *Sleeping Beauty*. The Musical Director for the past several shows has been Peter Beckett. Irish entertainer June Rodgers starred in the Gaiety pantomime for years, until she began to headline the equally established Olympia Theatre panto. The Gaiety shows have included notable Irish performers that appeal to home grown audiences, including many *Fair City* actors. Pantomimes in recent years have included versions of: *Aladdin* (2010), *Jack and the Beanstalk* (2009), *Cinderella* (2008), *Beauty and the Beast* (2007), *Mother Goose* (2006) and *Robinson Crusoe* (2011/12).

Olympia Theatre, Dublin. Olympia is a concert hall and theatre venue in Dublin, located in Dame Street. Opened as 'The Star of Erin' music hall in 1879, the venue was renamed as 'Dan Lowerys Music Hall' in 1881. It was finally named 'The Olympia Theatre' in 1923. It ran successfully for many years until, in November 1974, it was forced to close following major structural damage (during a break in rehearsals for a production of *West Side Story* parts of the proscenium arch and the ceiling above collapsed). The possibility of demolishing the building was considered by the local council and the owners; however a restoration fund was begun and city Councillors eventually placed a preservation order on the theatre. The theatre was restored and redecorated, allowing it to reopen on 14 March 1977. In November 2004, a truck reversing on Dame Street crashed into the front of the Olympia damaging the building. A cast-iron and glass canopy from the 1890s, by the Saracen Foundry in Glasgow, was demolished during the accident but has since been restored.

The venue hosts both domestic and international acts, including Adele, Elvis Costello, Elkie Brooks, Moving Hearts, Aslan, The Script, Kaiser Chiefs, Billy Connolly and Chris Cornell amongst others. R.E.M. recorded their album *Live* at the Olympia at the venue. Erasure played two consecutive sold-out shows here during their Total Pop Tour in June 2011, recording footage used for the videoclip of their single *When I Start To (Break It All Down)*. The band played again at the Olympia for two others consecutive sold-out shows in 2014 for their The Violet Flame Tour: during these shows they recorded footage used later for the *Sacred* video. Tom Waits recorded his live version of *The Piano Has Been Drinking* here, released in 1981 on the *Bounced Checks* compilation. Tori Amos played her first European gig in the Olympia. In September 2015, Sweden's Eurovision Song Contest winner Måns Zelmerlöw is expected to kick off a 17-date European tour at the venue. The film *An Awfully Big Adventure* shot a number of scenes at the theatre.

The Olympia, along with Dublin's Gaiety Theatre and The Helix Theatre, presents an annual Christmas pantomime. Its most recent productions have been *Aladdin*, *Cinderella*, *Jack and the Beanstalk*, *Robin Hood* and a revival of *Cinderella* which starred Jedward as the Fairy Godbrothers. This year the Olympia pantomime features Jedward once again in *Jedward and the Beanstalk*.

Helix Theatre, Dublin

The Helix is a multi-purpose venue located on the Dublin City University campus in Dublin. It was officially opened by then President of Ireland, Mary McAleese on the 21 October 2002. Originally conceived as an Aula Maxima and built at a cost of €56.5 million, The Helix was designed by the late Polish-born architect Andrzej Wejchert. It is a

three level stunning building with elevations of contrasting glass and granite, with an open void through which light spills from the roof. The 12,000 square metres of the building are organised by a breathtaking foyer, magnificent inclined columns and helix-shaped stairway, as well as to the Café, Box Office, Sweet Shop, toilets and other amenities.

It was after the impressive helical-shaped staircase that The Helix was given its name. It is an imposing feature of the venue that dominates its entrance and is located at the centre of the building, leading patrons to the different floors of the building.

The Helix has been host to world-class performances ranging from the Russian State Philharmonic Orchestra, The St. Petersburg Ballet, International Theatre and World Singers to hit west End Shows. The Helix has been host to many orchestras from around the world, including opera singers such as Dame Kiri Te Kanawa, Lesley Garrett and Bryn Terfel. Even world-renowned group Celtic Thunder has played at the theater. Rock musicians Van Morrison and Lou Reed have also played the venue.

Playhouse, Derry

The Award Winning The Playhouse is based in Artillery Street, Derry and was established by Pauline Ross in 1992 with a grant of just £300. Since then it has grown to become one of Ireland's leading Award Winning multi-disciplinary Community Art Resource Centres based on a neutral site with the city centre. It is a self-help, grass roots, bottom-up community development project which is people centre with charitable status.

The Playhouse comprises of a 175 Seat Theatre, an extensive Education and Outreach Department, a Dance Studio, a gallery and is home to several cultural/art based groups and tenants. The Playhouse filled (and continues to fill) a large gap in the provision of the arts in the North West. It also is one of only a handful of venues commissioning, producing and touring theatre in the island of Ireland.

Millennium Forum, Derry

The Millennium Forum is a theatre and conference centre in Newmarket Street, Derry, Northern Ireland. It was the first purpose built theatre in Derry and opened in 2001. It has a seating capacity of 1000 and the largest theatre stage in Ireland. The Millennium Forum has just announced details of its brand new programme of events for September to December 2014. The Forum has lots on offer to entice you into the theatre this Autumn/Winter, with a wide range of performances from Drama to Comedy, Ballet to Opera and Music and Dance.

The season begins with the arrival of the hit 'feel-good' musical *Hairspray* in September and *Grease & Dirty Dancing* will debut in November – you will have the time of your life at this face paced show. Award winning Northern Ireland Opera also presents the popular opera *The Magic Flute* in September and the Moscow Ballet will perform the Christmas Classic *The Nutcracker* in November.

Music fans will be thrilled with the return of the hugely talented Cara Dillon, in October and the ever popular, Nathan Carter In December, Barbara Dickson and Johnny Mcevoy Also return in November to delight many of their local fans. Comedy is a huge part of the Millennium Forum and this season is no exception, Jimmy Carr will return with two greatly anticipated shows in November. Jon Richardson makes his Forum debut in October, whilst Irish favourite, Conal Gallen and the popular, Roy Chubby Brown bring their new shows to our stage in November.

There is drama with the hilarious *50 Shades Of Red, White And Blue* in September and Brian Fosters hugely successful, *From The Camp To Creggan* returns in October after a sell-out run last year. Christmas wouldn't be the same without a family visit to the Forum's panto and this year, *Jack And The Beanstalk* is guaranteed to not disappoint! Join William Caulfield and a host of local talent for this festive favourite. December is jam packed as music legends *Smokie, The Drifters And The Fureys* perform around the festive period.

The Waterside Theatre, Derry

Waterside hosts a range of quality arts and entertainment and produces an extensive Education Programme. We currently deliver drama, dance and visual art classes for children aged 4-18 years, and drama and music therapy classes for young people with disabilities. The theatre has a number of important projects which includes our Intergenerational Project to combat issues such as isolation, and our Diversity Project that tackle important issues such as hate crime. The theatre's capacity is 372 and has free on-site car-parking, disabled access, a full screen cinema and fully licensed cafe bar and lounge bar, making it the perfect venue for evening entertainment or hosting a conference. In 2007 the Waterside Theatre secured funding from the North West Cultural Challenge Fund and Local Strategy Partnership to extend the facilities offered and construction of a new theatre studio to house the range of education classes was completed in May 2008, with the new theatre extension comprising separate entrance, box office, exhibition space and café bar completed in September 2009. The theatre has cinema capability and is now complemented by bravo café bar, Rochester's lounge bar and free private car parking for 100 cars all on site. The Theatre has partnerships with the North West Regional College, Grove Theatre Group and hosts the City of Derry Drama Festival and Hidden Treasures Children's Theatre Festival each year.

Resident companies at the theatre include In Your Space, Ulidian Youth Drama Group, Mouthpiece Productions, North West Circus School, Laura Doherty Hip Hop Dance School and Jo Jingles (early years music programme).

Abbey – current troubles regarding announcement of their new 2016 season

Frustrated feminists bring the house down at Abbey Theatre Sunday, November 15

Kate O'Toole, left, the actress, and Kate Beaufoy, the author, at the event



Kate O'Toole, left, the actress, and Kate Beaufoy, the author, at the event LEAH FARRELL/ROLLINGNEWS

Ellen Coyne Sketch November 13 2015

It's probably been a while since Fiach Mac Conghail, director of the Abbey, saw a production sell out in ten minutes.

But when it emerged that there was just one female playwright in the ten featured in *Waking the Nation*, the theatre's Easter Rising 1916 commemoration, *Waking the Feminists* — or its appropriate acronym WTF — was the outraged response.

Yesterday, about 500 of the women who would like to see art imitate life packed the main stage of Ireland's most prestigious theatre. Tickets were

snapped up faster than you could say "estrogen rising," and some showed up on Abbey Street hoping to get in on a waiting list.

The group assembled in front of the theatre for press pictures. The crowd was so big it eventually spilled onto the road, bringing traffic to a standstill.

Inside, thirty-odd seats for each of the speakers were arranged on stage. There were mutters of bemusement when the audience was told that each speaker would have to restrict herself to 90 seconds, in order to facilitate in two hours more female voices than the Abbey might otherwise manage over an entire year.

Woman after woman appeared, described her experiences, and then took her place on the stage. They were all absolutely raging. A humble Mr Mac Conghail was perched at the end of the seventh row, taking notes.

"Welcome to our national theatre," Lian Bell, who accidentally started *Waking the Feminists* from her laptop two weeks ago, said. "I didn't realise I had this much anger and frustration about this, but apparently I do. Apparently, we all do." Laura Bowler, a theatre director, used her minute and a half to read her own poem about the "queue of women with ink-stained fingers and pages full of life" on Abbey Street, referring to those who would have tried to have plays produced at the theatre.

"One hundred years after and four hundred years since, and dead men are still taking precedent over living women. Nothing new, no new stories told, not for the sake of not hearing the old," she said.

Any objective observer would be compelled to admit that the event had all the makings of a world-class performance. Like any good production, it evoked rapturous applause, raucous laughter and on more than one occasion tears.

Many spoke about the countless women who had given up trying to break into the "fortress" of the Abbey entirely, quitting theatre or leaving the country to work somewhere else. Others spoke about how the majority of graduates from the drama schools were women, but once you go higher in arts, they disappeared.

They agreed that the idea of "quality" is a stick often used to beat women who complain about plays not being selected, but campaigners said they were still waiting for proof that men were biologically predisposed to "just write better dramas".

"It has traditionally been asserted that men write plays which are 'big', 'historical', 'social', 'political', while women write plays that are just small, domestic, relationship-driven, personal. The truth is we don't know what women are writing about, because we don't hear from them," Nancy Harris, a playwright, said.

"The implication is that whatever we are writing does not accord to the concept of national theatre. It's obvious then that we need to change our concept of national theatre, rather than asking female writers to conform to a tired template of what a national play is."

By curtain close, it fell to Sarah Durcan, the general manager at the Science Gallery, to pay tribute to the women at the heart of the Abbey. Lady Augusta Gregory, who founded the theatre alongside WB Yeats; Annie Horniman, who built, bought and funded it; and Queen Maeve of Connacht, who takes pride of place in the Abbey's logo.

"Those three women are not spinning in their graves. Their wake is over. It's time for respect," she said.

And with that, *Respect* by Aretha Franklin started blaring from the main stage of Ireland's capital of drama as everyone from the front row to the rafters jumped to their feet in applause.

Waking the Feminists, take a bow.

Public meeting over Abbey programme controversy



Hundreds of people gathered today in the Abbey for the event

Hundreds of theatre practitioners met at the Abbey Theatre this afternoon for a public meeting to discuss the under-representation of women in Irish theatre. A movement entitled 'waking the feminists' began online after the



Abbey released its 2016 programme featuring only one woman playwright. The group is calling on the Abbey board to lead the way in establishing equality for women artists. Ahead of today's meeting, Minister for Arts, Heritage and the Gaeltacht Heather Humphreys said it is up to the Abbey to decide on its own programme. However, she said it was very important that everyone is aware of the need to make sure there is a gender balance. She said she was conscious of this when she was making appointments. The minister added that continual reminders are needed that women make a huge

contribution and to ensure women are included.

Speaking on RTÉ's Morning Ireland 'Waking the Feminists' campaigner and theater producer, Sarah Durkin said women playwrights are dramatically under-represented at the higher levels of theatre.

"I'm absolutely sure that the Abbey and many other institutions are utterly convinced that they chose plays on quality," she said. "But again that is not a reason for such a dramatic under representation of women because it's simply not right that 50% of the population should be regularly excluded and their voices not heard in these important discussions."

Irish women will not put up with being written out of history any longer

Emer O'Toole Friday 13 November 2015 14.01 GMT Last modified on Friday 13 November 2015 14.03 GMT

The news that nine out of 10 plays on the Abbey theatre's centenary programme are by men has revived feminist energy. We won't be silenced again.



Augusta Gregory, who co-founded the Abbey theatre, Dublin, in 1897.

'She dealt with the logistics: she secured funding, and even wrangled with the law so that the company could perform its first season.' Photograph: Getty

In Ireland, we take theatre seriously. This is because the story of our national theatre is the story of our nation. In 1897, Augusta Gregory, William Butler Yeats and Edward Martyn planned a theatre that would counter stereotypes of Irish "buffoonery" and "easy sentiment". They were confident, they proclaimed, "of the support of all Irish people, who are weary of

misrepresentation". Lady Gregory dealt with the logistics: she secured funding, and even wrangled with the law so that the company could perform its first season outside a licensed theatre. In 1904, a proper venue was found, and the Abbey theatre opened its doors in Dublin.

In its formative years, the Abbey was caught up in the current of Ireland's nationalist movement – a movement that would lead, over the next two decades, to rebellion, war and eventually independence. Yeats' and Gregory's Cathleen Ni Houlihan (1902) sang of sacrifice for the national cause, while works such as Alice Milligan's The Last Feast of the Fianna (1900), Dubhghlas de hÍde's Casadh an tSúgáin (1901) and JM Synge's Riders to the Sea (1904) drew on Celtic mythology, folktales and the Irish language to create a body of work that bolstered and celebrated a uniquely Irish culture.

From the beginning, Abbey audiences were acutely sensitive to the theatre's representations of nation. Synge's *The Playboy of the Western World* (1907) even provoked riots for its depiction of country people as murderous, salacious and godless. In Easter week 1916, nationalist groups rose up in armed rebellion against British rule, Abbey players among them. And in 1925, three years after Ireland finally won its independence, the new government formally recognised the importance of the Abbey's work by making it the first nationally endowed theatre in the English-speaking world.

However, the Abbey resisted becoming a mouthpiece for the state. Just a decade after the rising, the theatre produced Seán O'Casey's *The Plough and the Stars* (1926), a politically complex tragicomedy about 1916, which dissects the follies of nationalism and mourns the death of the socialist elements of the revolution. There were riots once more – I warned you that we take our theatre seriously.

As too often happens after a revolutionary moment in which socialists, feminists and other artists are a driving force, post-independence Ireland was co-opted by a repressive, religious right. In 1937, our constitution, Bunreacht na hÉireann, enshrined both the special place of the Catholic church within the Irish state and the special place of women within the home. Female revolutionaries were written out of history. Single mothers were incarcerated in state-funded, church-run laundries. Married women had to leave state jobs. And between the years 1934 and 2014 only an estimated 1% of the plays on the Abbey's main stage were female-authored. The political and the cultural, once again, go hand in hand. We are still dismantling this legacy in Ireland. Just look at our Catholic education system. Just look at our abortion laws.

Last month, the Abbey announced its 2016 centenary programme, *Waking the Nation*. It promised to "interrogate rather than celebrate the past" and encouraged us, "in a year of national introspection", to "ask urgent questions about the safely guarded narrative of our nation".

Nine of the 10 plays on the programme are by men. Which, I'm sure you'll agree, raises one pretty urgent question: Ireland – do you think you can erase us, dismiss us and silence us for another century?

Do you think you can erase us, dismiss us and silence us for another century?

In a rallying article, Úna Mulally articulated the anger women felt at being written out, once again, of our canon and our culture. She suggested it might be time for another riot. The theatre-maker Lian Bell rose to the challenge, galvanising the furore on social media under the hashtag #wakingthefeminists. The Abbey admitted that the 2016 programme does not represent gender equality, and offered its main stage for a public meeting. Five hundred tickets were sold in 10 minutes. Artists from around the globe declared their support for the movement, including Meryl Streep.

On Thursday, women spoke with conviction, anger and humour of the discrimination they have faced, for years, working in the Irish arts. They spoke of the fear that speaking out would brand them. They spoke from the deep conviction that women's work is of national importance too.

Irish theatre has long been considered a mirror of the nation, and what has happened in response to the Abbey's centenary programme reflects a new feminist energy now powerfully present in public life. We won't be erased again. We won't be dismissed again. We won't be silenced again. This is our republic too.

Meryl Streep joins feminist protest over 'bias' at Dublin's Abbey theatre



Streep and Wim Wenders among stars supporting #wakingthefeminists protest over choice of plays at Irish national theatre to mark 1916 Easter Rising
The #WakingTheFeminists protest outside Abbey theatre.
Photograph: @sineadgleeson/Twitter
Henry McDonald in Dublin Thursday 12 November 2015 16.41

Hollywood stars, including the actor Meryl Streep and director Wim Wenders, have lent their support to feminist protests at Ireland's most famous theatre over a male-dominated series of plays to commemorate the 100th anniversary of the 1916 Easter Rising.

Ahead of a protest outside the Abbey theatre in Dublin on Thursday, an array of actors and playwrights took to social media to show solidarity with the #wakingthefeminists movement, founded in response to the Abbey's decision to include only one play by a woman in its commemorative season. A photograph of Streep – currently appearing in cinemas as Emmeline Pankhurst in Abi Morgan's film *Suffragette* – alongside the US actor Christine Baranski was published on Twitter, with a message reading: "I support Irish women in Irish theatre." Since it opened its doors in 1904 the theatre in Dublin's Lower Abbey Street has been the creative hub for some of Ireland's most famous dramatists and writers including WB Yeats, Sean O'Casey and JM Synge. But female writers, artists, playwrights and producers claim there is a longstanding gender bias at the Abbey, as well as at other major Irish arts institutions. The decision to have only one play by a female writer out of 10 in its *Waking the Nation* programme underlines suspicions that women are sidelined by Ireland's national theatre, say feminist campaigners.

Since the row erupted last month, Fiach Mac Conghail, director at the Abbey, has written to #wakingthefeminists regretting the programme's gender imbalance. In a letter to the movement, Mac Conghail said: "The fact that I haven't programmed a new play by a female playwright is not something I can defend.

"This experience has presented a professional challenge to me as a programmer and has made me question the filters and factors that influence my decision making.

"I believe we have made improvements in advocating for and promoting female artists of all disciplines at the Abbey theatre since 2005 but there is still a long way to go."

Sinéad Gleeson, editor of *The Long Gaze Back*, a new anthology of 30 Irish female writers (eight dead and 22 living), said the #wakingthefeminist movement and Thursday's protest inside the Abbey had cracked open "the culture of control and fear about not getting your work commissioned and therefore not speaking out about



gender imbalance throughout the Irish arts". Gleeson added: "One actress speaker on the stage said that in terms of #wakingthefeminists they have been an insomniac since the 1970s. A lot of people who work in the theatre said they were fed up with this, that we are half the population and you are not telling our stories.

"This has always gone on with the power in the theatre and the arts resting with the 'dead white male' playwrights. No one is knocking their work but this is always the stuff that gets put on. Up until a few people on social media raised objections about 'Waking The Nation' and the gender imbalance everyone was holding their tongues. Today felt like a very special moment when the fear had gone and women spoke up." So many people turned up to

hear 90-second speeches on the stage at the Abbey from 30 members of #wakingthefeminists on Thursday, that their statements had to be piped out via loudspeakers to the crowds listening outside in Lower Abbey Street.

Irish theatre abounds with brilliant women – unlike the Abbey's programme Helen Meany

The Abbey will commemorate the centenary of the 1916 Easter Rising with work by nine men and one woman. But its incoming co-directors should champion a very different model of national theatre



Apology ... the Abbey's artistic director, Fiach MacConghail, at the launch of the theatre's 2016 programme. Photograph: Niall Carson/PA
Monday 9 November 2015 16.38 GMT

The Abbey theatre has seen riots, notoriously in 1907 and 1926, when Dublin audiences protested during performances of plays by JM Synge and Sean O'Casey. The latest rebellion has not erupted in the stalls of the theatre, but on social media. A wave of dissatisfaction and frustration has broken out in reaction to the Abbey's announcement of its programme to commemorate the centenary of the 1916 Easter Rising. Theatre artists have

reacted in disbelief to a programme of 10 productions that includes only one female playwright (Ali White) and two female directors – Annabelle Comyn, directing Tom Murphy's *The Wake*, and Vicky Featherstone, who will direct a new play by Belfast playwright David Ireland, called *Cyprus Avenue*. Over the past week, eloquent statements about the programme announcement from Ireland's leading theatre artists have deluged social media, with tangible results. The Abbey issued an open letter in response and an offer to host a public meeting, which will take place this Thursday, 12 November, in Dublin. The Abbey's *Waking the Nation* season was intended to "interrogate" the past and the events that led to Irish independence. The programme note refers to culture as a

driving force for change. “We consider our stage a platform for freedom of expression. We believe our artists can tell the story of who we are and who we might become.” When it began to sink in that the season comprised plays from the canon by O’Casey, Frank McGuinness, Tom Murphy, one Shakespeare, and four new commissions of work by men, the irony of the reference to “who we are” was unpalatable. Stage designer and arts manager Lian Bell began to voice her dismay on Facebook. As the Abbey’s artistic director, Fiach MacConghail, had left for a week’s holiday, he answered questions on Twitter from, among others, the novelist Belinda McKeon. He has since apologised for his responses, describing them as intemperate. In their implication that the Abbey had no new plays by women that were ready for staging, that certainly compounded the injury, unleashing a ferocious reaction, which Lian Bell collated online under the hashtag #WakingTheFeminists. Letters to the Irish Times included one from Druid Theatre Company’s artistic director, Garry Hynes, calling for all performing arts organisations to look to their own records on gender inequality. Others viewed this episode as one instance among wider forms of social discrimination – particularly glaring in the year of the landmark referendum victory for the same-sex marriage campaign in Ireland.

Bell has no interest in attacking the Abbey, but is looking to its future, to find ways to make sure that, as the national theatre, it becomes more open. Next year sees the inauguration of a new phase under incoming co-directors Graham McLaren and Neil Murray, who will bring their experience of the National Theatre of Scotland.



Distinguished ... Olwen Fouéré in Riverrun, which was part of the Dublin theatre festival in 2013 Photograph: Colm Hogan

For distinguished theatre-maker Olwen Fouéré, “the principles of any national theatre have to be founded on equality and inclusiveness, particularly one as symbolically important as the Abbey. Therefore, I think it is entirely appropriate that the Abbey stands as the initial site of dissent. I hope that it will become a site of example and of true, non-autocratic, artistic leadership.” A team of theatre colleagues has gathered around Bell, launching a website, an online petition, and organising the 12 November

public meeting, which will be filmed and live-streamed. Bell sees the creative potential of so much unleashed energy. “I never considered myself to be a spokesperson, but I have been overwhelmed by the response. I lit a match without realising that the room was filled with gas.” The image is echoed by Fouéré. “A huge bravo to Lian Bell who started the fire. Long may it rage.” The Abbey’s programme announcement comes at a time in Irish theatre when women are prominent in all fields. There are the playwrights whose work is more frequently produced outside of Ireland, such as Ursula Rani Sarma, Nancy Harris and Stella Feehily. From artistic directors of independent companies – Annie Ryan (the Corn Exchange), Garry Hynes (Druid), Lynne Parker (Rough Magic) – to co-artistic director/designer Aedín Cosgrave (Pan Pan), and producers Anne Clarke, Róise Goan and Jen Coppinger, the list is extensive.



Artistic achievement ... Úna Kavanagh in Vardo by ANU Productions, devised by director Louise Lowe as part of The Monto Cycle. Photograph: Patrick Redmond

Many of the rising female stars are “theatre-makers” rather than playwrights. They often do not use texts as their starting point, but devise performances collaboratively, with actors, musicians, sound designers and filmmakers. Some of the most interesting new work, from director Louise Lowe’s ANU Productions or Grace Dyas’s TheatreClub, combines a variety of approaches and forms – whether using documentary material, improvisation, or authored texts – to make work that is politically engaged, scrutinising the values and hierarchies of Irish society. And these companies are

often choosing to work in site-specific spaces rather than conventional theatre venues. One of the principal artistic achievements of Irish theatre in recent years came from ANU Productions with The Monto Cycle, a four-year sequence of site-specific works on the streets of Dublin’s north inner-city. Programmed by the Dublin theatre festival, these were created and devised by Lowe and an immensely creative team of designers and actors, and the cycle combined performance and multimedia installations. Women’s experience was central, whether as trafficked sex workers in Vardo, or as laundry maids in one of the now infamous Magdalene laundries run by the Roman Catholic church for decades. This piece, Laundry, was staged in a former convent that had housed these women.

These important works of theatre reflect social and political malaise and a mistrust of hierarchies. It is difficult to envisage an artist such as Lowe working with the Abbey currently, since her artistic methods are so different. Perhaps this will start to change next year. Graham McLaren and Neil Murray will be coming to Dublin from a national theatre that has successfully avoided being defined by an institutional building in which it is housed. The Scottish model of a theatre that is light on its feet, portable and responsive has a lot to offer the current brilliant wave of Irish theatre-makers. In the year when the Abbey’s substantial role in Irish public life, past and present, will be under the spotlight, the time seems ripe for its doors to be flung open.

Sean O'Casey



Still from *The Shadow of a Gunman*.

Marking Sean O'Casey's anniversary with a look at his enduring legacy and the Abbey Theatre

Stephen Fearon @irishcentral September 18, 2015 01:01 AM

Irish playwright Sean O'Casey.

Today marks the anniversary of the death of Seán O'Casey, Irish dramatist and memoirist, a committed socialist, and a playwright synonymous with Ireland's Abbey Theatre.

It is likely that no other theatre in the English-speaking world is more identified with an individual playwright, and owes more to that playwright, than the Abbey Theatre does to Sean O'Casey (1880-1964).

The Abbey's productions of three O'Casey plays, "*The Shadow of a Gunman*" (1923), "*Juno and the Paycock*" (1924) and "*The Plough and the Stars*" (1926) – O'Casey's Dublin trilogy – sustained the theatre in its early years, a fact publicly acknowledged by W.B. Yeats, an Abbey director.

It was primarily these plays that accounted for the world-wide reputation of the Abbey and its magnificent company of actors: Barry Fitzgerald, F.J. McCormack,

Cyril Cusack, Sara Allgood, Jack McGowran, Arthur Shields, Siobhan McKenna and many

more.

"*The Plough*" was the most controversial and arguably the best of these plays as it questioned the canonical heroism of some Irish patriots and satirized the love of war and bloodshed celebrated in the fulminations of Patrick Pearse.

It was at the fourth night's performance of *The Plough* that there was an audience riot at the Abbey, ostensibly over the appearance in the Act II pub scene of both the Irish tricolor and a lady of the evening, one Rosie Redmond. Legend has it that Yeats mounted the stage to quiet the rioters and said: "You have disgraced yourselves again. This is O'Casey's apotheosis."

O'Casey moved to London after the Abbey productions of his trilogy and was estranged from the Abbey (and Yeats) for many years after Yeats rejected O'Casey's next play, "*The Silver Tassie*," in 1928.

O'Casey remained in England for the rest of his life, married Eileen Carey and had three children, Breon, Niall, and daughter Shivaun who for many years ran the O'Casey Theatre Company in New York, which produced her father's

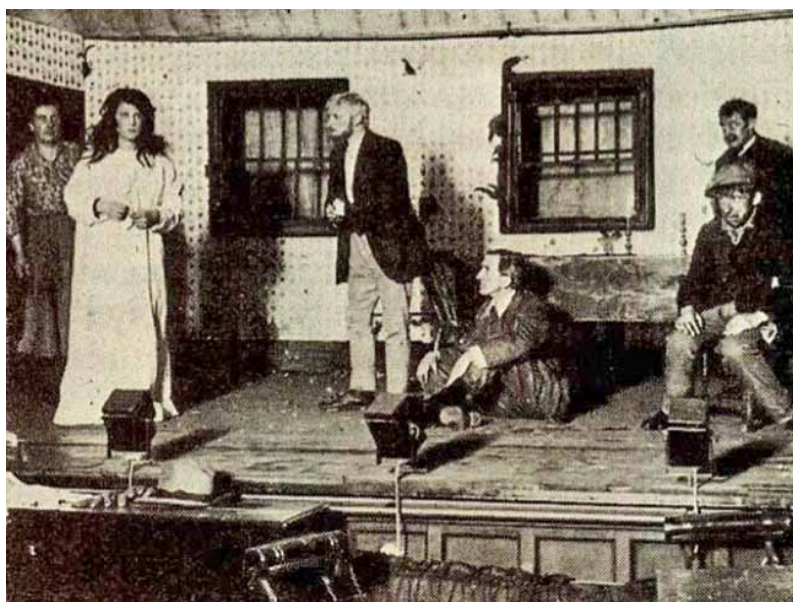
many plays and autobiographical works.

On July 29 2010, Shivaun was at the Abbey to lecture on her father's work, an event coinciding with the Abbey's current revival of *The Plough and the Stars*. Lisa Farrelly of the Abbey moderated the question and answer session with Shivaun before a packed and enthusiastic audience.

Shivaun spoke of her father with great warmth and affection and remembered falling asleep most nights as a young girl to the tap-tap sound of his typewriter in an adjacent room. His typewriter and his fountain pen, by the way, were not toys she and her brothers could play with. She also recalled Sean's great affinity for the American GIs who were sent by the thousands to the south of England in the



Still from the 1926 production of *The Plough and the Stars*.



spring of 1944 in the lead-up to the Normandy invasion. He always remembered his days in America with fondness and had lifelong friendships with many Americans, including Eugene O'Neill, Lillian Gish and George Jean Nathan. Shivaun also mentioned that one of her father's great influences was James Larkin, who organized the Irish Transport and General Workers Union, a tribune of the Dublin working man, especially during the infamous lockout of 1913. The other major influence on O'Casey, personally and professionally, was G.B. Shaw, another Dubliner familiar with poverty and deprivation. Shaw became an O'Casey family mentor to the point of recommending to O'Casey where his children should go to school.

Finally, Shivaun also mentioned O'Casey's melancholy involvement with An Tóstal (Ireland At Home), an annual cultural festival inaugurated in 1953 and intended to celebrate the cultural, social and sporting events expressive of the Irish way of life. O'Casey was invited to submit a play and he sent in "The Drums of Father Ned." The Tóstal Council was chaired by the Lord Mayor of Dublin and its membership consisted of business and cultural leaders in the community.

It was the tradition that Archbishop John McQuaid would celebrate a mass at the Pro Cathedral to initiate the festival, and he agreed to do so in October 1958. Shortly thereafter somebody sent the Archbishop a program and drew his attention to the inclusion of an excerpt from James Joyce's *Ulysses*, the O'Casey play and three mime plays by Samuel Beckett. The Archbishop then wrote the Secretary of the Tóstal Council asking if it was true that Joyce and O'Casey were part of the drama program and shortly thereafter McQuaid withdrew his consent to the requested celebration of the mass.

O'Casey became exasperated with the machinations of the Dublin hierarchy and the organizers of the festival and summarily withdrew his play. Once O'Casey withdrew, Beckett withdrew his three plays and the *Ulysses* adaptation was also canceled.

Shivaun mentioned that her father was greatly saddened by the supine reaction of the Dublin cultural and business elite who simply caved in to the Archbishop's arbitrary scuttling of this major cultural festival, an event of course which could never happen today.

Eighty years on, modern Ireland has a new appreciation for O'Casey. The Plough was praised by audiences and critics alike. The Druid Theatre's production of *The Silver Tassie* opened in Galway on August 23, also to rave reviews.

Both these plays show us the terrible cost of warfare on the human experience. They also show us that Sean O'Casey's work is as relevant today as it ever was.

Yeats and O'Casey.

Ireland's world famous Druid theater company will present Sean O'Casey's epic play *The Silver Tassie* at the Lincoln Center Festival in New York from July 24-31. It's a rare opportunity to see the play that led to a bitter public feud between two of Ireland's greatest writers, O'Casey and W. B. Yeats. CAHIR O'DOHERTY talks to Tony winning director Garry Hynes about the unmissable new production she's bringing to New York.

On Sunday, July 24, Ireland's celebrated Druid theater company will present an epic staging of one of Sean O'Casey's greatest plays, *The Silver Tassie*. Druid's mammoth new staging features a cast of 19 and includes live music and dance, and it's already tipped to be the highlight of the Lincoln Center Festival when it steps out this Sunday.

For the play's Tony winning director Garry Hynes it's a return to the venue where Druid staged their triumphant festival of plays by J.M. Synge in 2006. Appearing at the invitation of the director of the Lincoln Center Festival, Nigel Redden, it's about as prestigious a platform for the play as the company could ask for.

"Nigel Redden has been very good to us," Druid's artistic director Hynes tells the Irish Voice. "He's been an admirer of the company since 1975 when he first travelled to Ireland to see us. Last year he saw *The Silver Tassie* performed in our theater in Galway and wanted to bring it over. At the time he said, 'I want that for my festival.' So it was just a matter of making the finances work, and years later we're finally here."

Hynes freely admits to being an ardent O'Casey fan. She's staged multiple critically acclaimed productions of his work in Ireland and intends to continue to do them, she says.

"*The Silver Tassie* is an extraordinary piece because O'Casey throws off all the usual things like coherent narrative, and he just comes out with this great big anti-war roar. It's theatrically extraordinarily ambitious in what he does," says Hynes.

"You can see very clearly he's the same playwright who wrote *Juno and the Paycock*, but in this case he didn't train his focus on something as immediately accessible as Irish life. He trained his focus on a group of people the general Irish public wanted to forget: the Irish soldiers who fought for England in the World War."

But before the Irish public could even get to see the play and make their own minds up about it, the Abbey's artistic director W.B. Yeats said no to a production. His insupportable but firm decision had tragic consequences for all affected by it, including the Abbey and O'Casey himself, Hynes says.

"O'Casey didn't leave Ireland because of Yeats' refusal to stage *The Silver Tassie*," says Hynes. "He was already en route to England. O'Casey was a contrary man, there's no doubt about that and he didn't help himself by taking the attitudes he often did."

"The Abbey offered him the opportunity to pretend he had never submitted the play to them, for example. He replied, 'No, not only will I not pretend, I will publish all of our correspondence about the play.'"

That was the kind of gesture that hardened attitudes, but the truth neither of the two great Irish writers could seem to pass up an opportunity to grandstand, and that tendency led to the impasse. Something in the Irish character seems to need a foil, or to stand at variance, or to miss the larger point in defense of minor ones.

"Given that the popularity of O'Casey's cycle of Dublin plays had more or less saved the Abbey financially in the previous eight years, it was very short sighted of Yeats to reject the play," says Hynes. "And while O'Casey may have overreacted, it's certainly an understandable thing."

The source of Yeats objections to *The Silver Tassie*, on the surface at least, is well known. But for a nasty scrap like the one he picked with O'Casey, there had to be more going on beneath the surface.

Class, creed, cultural conservatism, and more besides all must have played into what on the surface was passed off as an artistic decision.

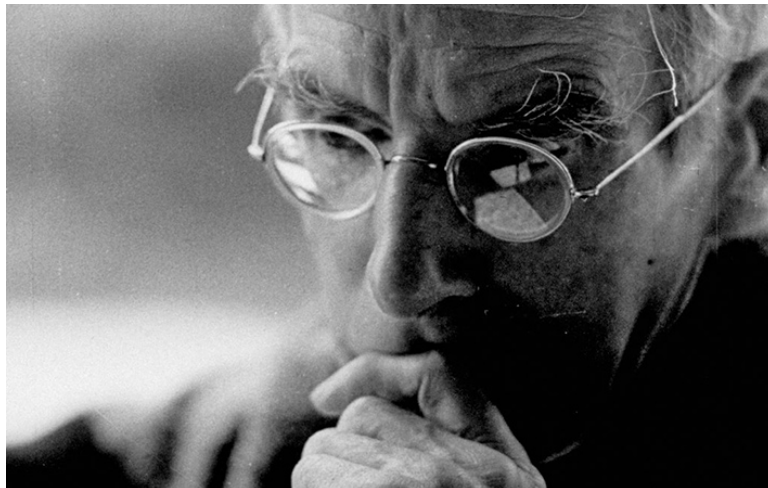
"Yeats' telling O'Casey how to write plays is something that I still find unhelpful, let's put it that way," says Hynes.

"He basically told O'Casey you mustn't write about what you don't know, meaning the First World War, and then he said that in any case war is not a suitable subject for a play. The hectoring, national school aspect of Yeats' character is on full show in this debacle. Add to that the Abbey's board taking various sides and it all turned into a dirty little mess."

Like the soldiers in his ill-fated play, in Ireland O'Casey kept finding himself cast out into a different kind of no man's land. It ultimately proved unendurable and he took off for more welcoming shores. But at enormous cost to himself, it turned out.

OBITUARY Sean O'Casey, Irish Playwright, Is Dead at 84

Sept 18, 1964. Special to The New York Times



LONDON, Sept. 18--Sean O'Casey, the Irish playwright, died tonight of a heart attack in Torquay. He was 84 years old.

He had lived in the resort town on the southwest coast of England for many years.

The dramatist, long an exile from his native Ireland, died at about 7 P.M., shortly after he was taken to a nursing home.

His body will be cremated and details of funeral arrangements will be announced tomorrow.

From the bitterness of poverty and

from the love of humanity Sean O'Casey created works of drama and prose-poetry that sang of freedom's exuberance and reviled spiritual penury.

From earliest days in the drab streets and two-story brick boxes of Dublin slums until his aging years of self-driven British exile amid the red earth and salt air of Torquay, this gaunt fiery writer never abandoned his faith in the dignity of man.

For his cause, he spurned neither fight or embrace. But like the tumultuous, passionate sentences that swirled and plunged through his plays, essays, letters and autobiographical works, he was more concerned with poetry than logic; more with shoulder-heaving laughter than with back-bending research.

Even in his 80's, looking very much the poor country vicar with his worn tweed jacket, pipe, white hair, ascetic face and steel-rimmed glasses, Mr. O'Casey continued to call out as hotly as ever to young writers not to be "afraid of life's full-throated shouting, afraid of its venom, suspicious of its gentleness, its valor, its pain and its rowdiness."

By then, the man whose plays had touched off riots, whose diatribes had nettled churchmen and atheists, was nearly blind. Still he sought out the restless vigor of the young and enjoyed the laughter and rows of pub and street.

"The artist's life," he advised, "is to be where life is, active life, found in neither ivory tower nor concrete shelter; he must be out listening to everything, looking at everything, and thinking it all out afterward."

There were many, even among his most ardent admirers, who consistently questioned the infallibility of the O'Casey gift for reason. They would chide him, for instance, for his continued support of the Soviet Union, pointing out that his passion for personal liberty was irreconcilable with the tyranny of the Kremlin. Stubbornly, though, he clung to his belief, dismissing derogatory information as propaganda.

Actually, he was quite hazy about political ideologies. Once, for example, in the early 1950's, he told an

American visitor that there were "many millions of Communists in the United States." He explained that President Franklin Delano Roosevelt and all who voted for him were Communists. A Communist, said the writer, "is anyone who tries to help humanity."

Sharp Characterization

But even those who quarreled with what Mr. O'Casey wrote did not doubt the beauty of his prose. Thus, though his internationally famous plays--"The Shadow of a Gunman," "The Plough and the Stars," "Juno and the Paycock" and "Within the Gates"--stirred up storms among spectators and critics, they were read long afterward by many thousands throughout the English-speaking world for their magnificent lines, their sharp characterization and their robust humor.

Critics sometimes quibbled about the form of Mr. O'Casey's works, particularly the symbolism of such plays as "Within the Gates," "Cock-a-Doodle Dandy" and "Purple Dust." But they were overwhelmed by the eloquence, imagery and fire of Mr. O'Casey's writings, particularly in his six autobiographical books that emerged from 1939 to 1955 under the titles of "I Knock at the Door," "Pictures in the Hallway," "Drums Under the Window," "Inishfallen Fare Thee Well," "Rose and Crown" and "Sunset and Evening Star." One critic called the O'Casey style "a great and lovely tide of rhetoric."

Mr. O'Casey said his works and arguments had made him "tattered and torn, like a man tossed by the cow with the crumpled horn, but still sparing for defense and a forward blow."

Some who had never felt the searing insult of Mr. O'Casey's anger talked warmly of his gentleness, of the soft, lyric brogue that made him, on Broadway or the West End, always a part of Dublin's O'Connell Street. His friends roared as he would recall the pranks of childhood or describe a weekend at Lady Astor's, "feeding off solid silver and sleeping in a room like a stadium."

But for those Mr. O'Casey disliked, he showed another side. Of one man, for instance, he wrote:

"He was a pathetic figure, when he talked to one, speckled one's cheeks with spittle, a prying index finger every moment prodding behind a collar a size too large for his neck, seeking something disturbing the upper part of his back; forever adding a spate of useless words to his monstrous diary, given at last to the National Library, when it should have been given to the fire."

Attacked Catholic Church

Mr. O'Casey not only took on individuals but also groups in his verbal brawls. He called atheists "those who, trying to get rid of God, plant Him more firmly on His throne." And evangelists, he said, were "those preachers who daub the glories of God with mockeries." Though he was fairly general in his resentment of organized religion, he singled out the Roman Catholic Church for special attacks.

The importance of his target was just another challenge. He accused George Russell ("A.E."), one of the most influential Irish journalists, of "hopabout, runaway intellectual agitation; a congested mass of nonsense is your nut."

Though he almost lost his life in the struggle for Irish freedom, Mr. O'Casey said of the first Irish President, Eamon de Valera: "There seemed to be no sound of Irish wind, water, folkchant or birdsong in the dry, dull voice."

He was particularly savage in assaulting literary ideas he found offensive. Thus, in the early 1930's, when realistic approaches to drama found general favor, he wrote: "The beauty, fire and poetry of drama have perished in a storm of fake realisms. Let real birds fly through the air; real animals roam through the jungle, real fish swim in the sea, but let us have art in the theater. There is a deeper life than the life we see and hear with the open ear and the open eye and this is the life important and the life everlasting. So to hell with so-called realism, for it leads nowhere."

Mr. O'Casey's hard path began almost at his birth in Dublin on March 30, 1880. When he was a child, his father died. His eyes were bad and his teachers, by his accounts, had a strong sense of sadism. His brother and sister died when still young. At the age of 14, he went to work as a laborer.

Humiliated by poverty, a Protestant rebel in a Catholic city, his great solace was literature. He would steal books. His love for Shakespeare was one of the forces that drove him to write for the theater.

Between 12-hour days at manual labor and nights of plotting Irish rebellion, Mr. O'Casey sampled a good deal of the hunger, anguish and ferocity of the poor of Dublin. At one point, when a charity patient in a hospital, his most vivid memory was that the food was so much better than his usual repasts.

After some strong tastes of amateur theatricals the young man decided that writing was the way to express what he had seen, heard and thought of the world. The Abbey Theater, after turning down a few plays, accepted "The Shadow of a Gunman" in 1925.

There was some resentment in the audience toward the play, even more toward "Juno and the Paycock." And when "The Plough and the Stars" opened there in 1926 a riot broke out. But, amid demonstrations and uproar, the play, though interrupted, was finished with what one correspondent described as the "greatest ovation" at that theater.

Driven From Ireland

By that time, however, the O'Casey penchant for argument had driven him not only from the Abbey Theater

but also from Ireland. The board of the theater had refused to do his "The Silver Tassle." In his fury the author berated even W. B. Yeats, a member of the board and a man he greatly respected.

Mr. O'Casey never returned to Ireland, though he often became homesick. London, however, lionized the playwright and even tolerated his foibles. He refused, for example, to wear a dinner jacket, preferring his turtle-neck sweater. A dinner jacket, he said, was fit only for the coffin.

He wore the sweater even for his church wedding in London in 1927 to Eileen Reynolds. She was an Irish actress who used the name Carey. They had two sons and a daughter.

Mr. O'Casey, despite his enormous reputation, earned very little money either from his plays or his books.

An O'Casey Revival

In 1956 something of an O'Casey revival began in New York. Paul Shyre, a young actor and writer, wrote and produced adaptations of the O'Casey autobiographies and lesser-known plays.

His "I Knock at the Door," done in readings on a bare stage, was a hit both on and off Broadway in 1956 and 1957. He achieved a similar success with "Pictures in the Hallway" in 1956.

"Purple Dust" ran for 480 performances during 1957 at the Cherry Lane Theater in Greenwich Village. "Red Roses for Me" in January, 1956, was a sell-out.

A musical version of "Juno and the Paycock," written by Marc Blitzstein, was prepared during 1958.

Mr. O'Casey's "Drums of Father Ned" was one of the plays selected by the Dublin Theater Festival for the summer of 1958, but it was withdrawn in May. So was a dramatization of James Joyce's "Ulysses," as well as a play by Samuel Beckett. The Roman Catholic archbishopric in Dublin disapproved of all these, and some other selections.

Mr. O'Casey's reaction was typical of him. He banned all his plays from production in any part of the Irish Republic.

The ban was in effect the rest of his life, though he did lift it on occasion.

Mr. O'Casey explained his feelings behind the ban in an article in The New York Times last Jan. 5.

He wrote:

"I have lived a troublesome life in Ireland, in my youth hard times in the body, and in my manhood years, a hard time in the spirit. Hardship in my young days taught me how to fight hard, for if that characteristic wasn't developed then, it meant that one became either a slave or a lick-spittle.

"So I learned how to resist all aggressive attempts to make me a docile one, and could hit back as hard as he who could hit hardest. This gift (for an earned gift it is) kept within me when I reached the world of thought as it had been in the world of hard labor--at times, I fear, fighting what I thought to be aggression where none was meant.

"Indeed, had I been Adam, I think I should have resisted the angel with his sword of flaming fire that drove him and his Eve from the Garden of Eden."

Extended the Ban

Last month, Mr. O'Casey extended the ban to the Irish Pavilion at the World's Fair, which had requested his permission to play recorded excerpts from his works.

Despite failing eyesight, Mr. O'Casey continued to write until his death. Essays poured out of his portable typewriter from his third-floor flat in Torquay.

"The worst of it," he said in an interview last month, "is that I can't see the mistakes I type."

To ward off drafts in his later years, Mr. O'Casey took to wearing colored skull caps. They became as much a part of his costume as the familiar turtle-neck sweater.

The title of his last book of essays, published in 1963, was "Under a Colored Cap."

Mr. O'Casey died while Metro-Goldwyn-Mayer was filming "Young Cassidy," a movie based on his autobiography.

In a sense he wrote his own epitaph in the last of his autobiographical books which he wrote in the third person.

"Here," he wrote, "with whitened hair, desires failing, strength ebbing out of him, with the sun gone down, and with only the serenity and calm warning of the evening star left to him, he drank to Life, to all it had been, to what it was, to what it would be. Hurrah!"

OBITUARY: Eileen O'Casey

JOHN CALDER Tuesday 11 April 1995

Eileen Reynolds (Eileen Carey), actress, writer: born Dublin 2 December 1903; married 1927 Sean O'Casey (died 1964; one son, one daughter, and one son deceased); died London 9 April 1995.

Eileen O'Casey outlived her husband, the playwright Sean O'Casey, by 31 years. He died in 1964, at the age of 84, and although she received many proposals for a second marriage, some of them from men of eminence in politics and the arts, she chose to remain a widow and to nurture her husband's legend and posthumous career by promoting his plays and writing about him.

Her first autobiographical book, Sean, appeared in 1971. It is a colourful account of her career as an actress,

her youth, when she received much attention from amorous young men and older ones as well, including George Bernard Shaw, and a life full of enthusiasm and interest, mostly centred around her happy marriage. Up to the end, in spite of many health problems in old age, she remained physically and mentally active, frequently visiting the theatre and accepting invitations, and travelling to wherever one of her husband's plays was being revived.

She retained her fragile-looking attractiveness all her life, and was a great beauty in her youth in the current fashion. She met new acquaintances with an easy charm that was never forced, so that one always wanted to spend more time in her company and was never discouraged. This was the singing actress Eileen Carey whom the playwright met in 1926; she had been appearing in the chorus of a long-running musical, *Marie Rose*, at the Drury Lane Theatre, enjoying the glamorous life of fashionable London, where those in the arts and the theatre mingled easily with the upper classes in what came to be known as the flapper or the jazz age. One night she might be dancing with the Prince of Wales at a night-club after her show, the next be at a party at Londonderry House, on Park Lane. She was doing eight performances a week, and earning extra money by fashion-modelling.

She mentioned to a friend that she would like to meet Sean O'Casey, and as a result was invited one day to come to the Fortune Theatre for an audition with the impresario J.B. Fagan. She found, in addition to Fagan, Sean O'Casey looking at her from behind a desk. He was then 46, twice her age. He quickly made her feel at ease. His *Juno and the Paycock* was ending its run in London, and they were casting for *The Plough and the Stars*, already in rehearsal and due to open in 10 days. The next day she was offered the part of Nora by O'Casey and accepted it; O'Casey, obviously much infatuated with her, coached her himself for a difficult role in an unfamiliar medium. *The Plough and the Stars* opened on the sixth day of the General Strike and, in spite of the difficulties of the time, was a success.

O'Casey assiduously paid court, sending Eileen not jewels or expensive presents but small boxes or macaroons. The courtship was a long one, and there was the problem of her many admirers, but she was fascinated by him and they were married 16 months after their meeting in a simple ceremony in the side chapel of a Catholic Church, the Holy Redeemer, in Chelsea, because Sean was Protestant (although not a believer) and Eileen Roman Catholic.

After a honeymoon in Ireland, they lived for a while in Sean's small London flat and, after many moves, found a crumbling old house in the country where they started their family. This was a period of great hardship for Sean, because his latest play, *The Silver Tassie* (1929), had been rejected by the Abbey Theatre, in Dublin, which had premiered the earlier ones: W.B. Yeats and Lady Gregory, who ran the theatre, felt that its anti-heroic and semi-surrealist character would antagonise audiences. This was even more true of London, where the memory of the First World War, the subject of the play, was still fresh.

There was a public row between Yeats and O'Casey in which many others took part, Shaw coming out in support of O'Casey who, in a letter designed to be made public, addressed him as "Dear Titan". But no performance meant no money and there was a long period of struggle, one of many in O'Casey's career: he later had problems with the Catholic hierarchy in Dublin and for a time all his plays were banned there. His living came largely from American performances.

In spite of these difficulties, the marriage was a long and happy one, and the O'Caseys finally settled at Totnes, in Devon, where he continued to write and produced a six-volume autobiography, several volumes of essays and stories, and more plays, although none of them rivalled the popularity of the early ones, the Dublin trilogy. One of their children, Niall, died in 1957, just before his 21st birthday, of leukaemia. And for the last period of his life, Sean O'Casey kept a private journal about his grief which was found after his death and published in 1991. Eileen spent her last years in London, but made frequent trips to the United States and to Ireland.

Eileen Reynolds was born in Dublin of Irish parents (she later used her mother's maiden surname, Carey). Her mother was a devout Roman Catholic from the West of the country, her father, a freethinker, came from Athlone and was an accountant. Her father's illness when she was a small child made it necessary for her to go to a London orphanage school, not a happy time for her, and she was only to see him twice again, the last time when he was dying; she resolved then to "look for a father-figure rather than a husband". Relatives then paid for her to go to a better school, but having neither money nor possessions compared to the other girls with their bicycles, tennis rackets and nice clothes, she was more unhappy than previously. But an occasional visit to the theatre enraptured her and she studied singing and acting. She took any job that was going, worked at Harrods, took singing lessons and was eventually accepted to tour with the D'Oyly Carte Opera Company.

The tour over, she studied dancing and was engaged in the chorus of a musical comedy, *The First Kiss* (1924), and appeared in other musicals for short runs while she was auditioned and accepted for the chorus of the American musical *Rose Marie*. After six months she went to New York to join the Broadway production of the same show, but instead found a small part in a play, *American Born*. While in New York she bought and read a copy of *Juno and the Paycock* and determined to meet the author. She saw *Juno*, which was playing in London on her return, and shortly after met Sean.

She had become estranged from her mother, whom she had hardly seen during her schooldays, at the time of

Rose Marie. Her mother disapproved of the theatrical life and the late nights, and would cut the frills and decorations from Eileen's clothes. Eileen finally told her to leave. Although Eileen looked after her mother in old age and had her living nearby in Devon, she always found her traditional Irish narrowness an irritation.

Eileen O'Casey had an immense circle of acquaintances, including writers, actors, theatre critics, politicians and people in all walks of life. Her old age was comfortable because Sean O'Casey's plays have never left the stage since his death, and he has been increasingly appreciated in European countries as well as English-speaking ones. He is also now widely studied academically. But Eileen wrote well herself. Sean is an account of a happy marriage that was also a partnership. Her second book, *Eileen* (1973), is more detailed about her own career, but with much repetition. *Cheerio Titan* (1989) is based on her relationships with George Bernard Shaw and her husband.

Eileen O'Casey was one of the last people to see Samuel Beckett before his death in December 1989. Although Beckett was a very different writer from O'Casey, they kept in touch for many years, and Beckett, out of solidarity, refused to allow his plays to be performed in Ireland at the time that O'Casey's were banned. Eileen often compared the two, with their "narrow, peaked Irish faces, Irish blue eyes and Irish mingling of humour and tragedy", both interested in the things of the mind and the human condition in a non-materialist way.

It was largely thanks to her good housekeeping that O'Casey's affairs have been kept in order, that he was comfortable during his last years, and that their surviving children have a heritage for the future.

(John Calder)

Sean Doran



Seán Padraig Doran (born 1960) is an artistic director working in the international arts world.

Educated at St Columba's College, a Roman Catholic boys' grammar school in Derry, and the University of East Anglia (BA, Music). After commencing a career as a clarinettist and conductor of a music theatre company in London, of which Sir Simon Rattle was Patron (1985–90), Doran was appointed to directorships of four major international arts festivals (1991–2003), including artistic director and chief executive of

the UK Year of Literature 1995 (Wales), the world's largest ever literature festival; artistic director of the Belfast Festival at Queen's, Ireland's largest multi-arts festival (1997 & 1998); and festival director of the Perth International Arts Festival, Australia's largest multi-arts festival (2000–2003).

At the age of 42, Doran was appointed artistic director and chief executive of English National Opera (from 2003), the first Irishman ever to lead one of England's national arts companies. Today he leads his own company, Insideworld Imagine.

In 2002, Doran was awarded the Centenary Medal by the Australian Government for his directorship of the Perth Festival. In 2001, he became an Australian citizen alongside his Irish citizenship. He is married to the opera singer Ruby Philogene and lives in both London and Perth, Australia.

Doran commissioned 51 sculptures from Turner Prize-winning artist Antony Gormley for a salt lake in the Australian outback. He staged the Merce Cunningham Dance Company on an Australian beach to an audience of 4,000 and he invited the former U.S. President Jimmy Carter to be figurehead of the world's largest literature festival in Wales.

At English National Opera, he commissioned the film director Anthony Minghella's only opera direction, *Madam Butterfly*. The *Sunday Telegraph* described *Madam Butterfly* as "The most beautiful show of the year in operatic London". It subsequently opened the 2006/7 New York Metropolitan Opera season, the first time that the company opened a season with another company's work; it was revived there in 2016 and played at the Perth Festival in 2015.

Two of Doran's final inspirations at ENO were to pair Deborah Warner and Ian Bostridge in Benjamin Britten's *Death in Venice* and to invite Improbable theatre to make their opera debut with the composer Philip Glass (*Satyagraha*, 2007). *Death in Venice* became the second most popular Britten production in ENO's history. *Satyagraha* is the most popular contemporary work in ENO's history, selling over 17,000 tickets. Both productions were outstanding artistic and critical successes.

The artists of Doran's programming at ENO were awarded all eight nominations at the 2006 Olivier Awards, winning both opera category awards.

In more popular mode, Doran presented Bono of U2 in his first live on stage *Conversation* (with *The Guardian's* Robin Denselow in 1995) and opened the literature component of his inaugural Belfast Festival with the Australian icons Nick Cave and Kylie Minogue (1997).

It was Doran's idea to grass London's Trafalgar Square, Glyndebourne-style, in preparation for its first ever opera staging in 2004. His most daring and successful audience development idea of all may be taking English National Opera to the Glastonbury Festival in June 2004 when over 50,000 popular music fans responded with glee to Act 3 of Richard Wagner's opera *The Valkyrie*.

SEÁN DORAN - ARTISTIC DIRECTOR

Seán Doran is one of the most innovative and daring artistic directors working in today's international arts world. He has often been employed as a catalyst for change, the outsider who breaks the mould and pioneers new artistic direction. He is seen as a leader with vision, a risk-taker renowned for merging the challenging with the popular to create exceptional artistic events.

After commencing a career as a clarinettist and conductor of a music-theatre company in London, of which Sir Simon Rattle was Patron (1985-90), Doran was appointed to directorships of four major international arts festivals (1991-2003). These included:

Artistic Director and Chief Executive of the UK Year of Literature 1995 (Wales), the world's largest ever literature festival.

Artistic Director of the Belfast Festival at Queens, Ireland's largest multi-arts festival (1997 & 1998).

Festival Director of the Perth International Arts Festival, Australia's largest multi-arts festival (2000-2003).

At the age of 42, Seán Doran was appointed Artistic Director & Chief Executive of English National Opera (from 2003), the first Irishman ever to lead one of England's national arts companies. Today he leads his own company Insideworld Imagine.

In 2002 Seán Doran was awarded the Centenary Medal by the Australian Government for his directorship of the Perth Festival. In 2001 Seán also became an Australian citizen alongside his Irish citizenship. He is married to the opera singer Ruby Philogene (<http://www.philogene.net/>) and lives in both London and Perth, Australia.

'Doran's sense of place is acute – and strategic... In some ways Doran's nerve is breathtaking' VICTORIA LAURIE, THE AUSTRALIAN



SEÁN DORAN - SOME PROJECTS

Seán commissioned 51 sculptures from Turner Prize-winning artist Antony Gormley for a salt lake in the Australian outback. He staged the Merce Cunningham Dance Company on an Australian beach to an audience of 4000 and he invited former U.S. President Jimmy Carter to be figurehead of the world's largest literature festival in Wales.



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'The most beautiful show of the year in operatic London'
THE SUNDAY TELEGRAPH ON MADAM BUTTERFLY

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50 Artists Seán has commissioned and worked with:

Yehuda Amichai • Laurie Anderson • Vladimir Ashkenazy • Gerald Barry • Bono • Anne Bogart • Ian Bostridge • Matthew Bourne • Alfred Brendel • Trisha Brown • David Byrne • Romeo Castellucci • Nick Cave • Chen Shi Zheng • Ornette Coleman • Merce Cunningham • Willem Dafoe • Lev Dodin • Julius Drake • Mats Ek • Gerald Finley • Valery Gergiev • Philip Glass • Antony Gormley • Dimitri Hvorostovsky • Richard Jones • Simon Keenleyside • Jiri Kylian • Elizabeth Lecompte • Phyllida Lloyd • Phelim McDermott • David McVicar • Anthony Minghella • Katie Mitchell • Mark Morris • Conall Morrison • Van Morrison • Ohad Naharin • Yoko Ono • Anne Sofie Von Otter • Amos Oz • E. Annie Proulx • Silviu Pucarete • Mikel Rouse • Carlos Santos • Ronnie Scott • Fiona Shaw • Juliet Stevenson • Bill Viola • Deborah Warner and Robert Wilson.

SEÁN DORAN - Curriculum Vitae

Education 1960 Born Derry, Northern Ireland 1965-78 Music education : clarinet, piano, bassoon & voice. Under 21 Ulster Champion in Irish traditional music in 1974 (Accordion). 1972-79 Educated St. Columb's College, Derry. 13 O' Levels, 3 A' Levels. 1980-83 BA Hons. Music, University of East Anglia. Founded University Opera Society. Conducting experience: Stravinsky's *The Soldier's Tale*, Menotti's *The Medium* and Handel's *Dixit Dominus*. Also studied clarinet at the Guildhall School of Music, London (1980-83). 1984-85 Studied Masters of Music in Ethnomusicology at Goldsmith's College, London. Not completed due to his co-founding IMT. Paid work as sheep shearer & straw carter in Kent, England.

Early Career

1985-90 Conductor and clarinetist with Innererklang (inner sound, Kandinsky) Music Theatre. IMT Patron, Sir Simon Rattle. London debut, Almeida Theatre. IMT stagings: *Anticredos* by Trevor Wishart, *A-Ronne* by Luciano Berio (dir. Matthew Bourne), *8 Songs for A Mad King* by Sir Peter Maxwell Davies, *El Cimarron* by Hans Werner Henze, *Terra Firma* by Steve Martland, *The Threepenny Opera* by Kurt Weill.

1988-90 Arts Officer (Visual Arts & Literature), Luton, Bedfordshire County Council. Curator of the controversial North meets South exhibition making front page news of UK national media. Commissioned a young Catherine Yass, later shortlisted for the 2004 Turner Prize. Initiated the first Black Arts Festival in Luton, Bedfordshire.

1988-90 Author of the first Rough Guide to Ireland. Music criticism, travel writing for *The Times*, *The Independent* and *The New Statesman*.

Festival Career

1991-93 Programme Director IMPACT 92 Derry (International Meeting place for the Appreciation of Cultural Traditions). RSC Deborah Warner/Fiona Shaw *Electra*, The Maly Theatre of St. Petersburg's *Gaudeamus*, Philippe Genty Company, Opera Factory's *Poppea* in a year long festival of arts, conferences and sport.

1993 Appointed Chief Executive of Armagh Together, a year-long cultural festival in Armagh, Northern Ireland.

1994-1996 Appointed Artistic Director & Chief Executive The UK Year of Literature and Writing 1995, an Arts Council of Great Britain Millennium initiative. Honorary President, former US President Jimmy Carter. Honorary Vice President, former UK Prime Minister The Rt. Hon Jim Callaghan. Patrons included Saul Bellow, Arthur Miller, Nadine Gordimer, E.L. Doctorow, Salman Rushdie, Seamus Heaney, Bono, Ryszard Kapuscinski, Jane Campion, Chen Kaige, Paul Simon and Ken Saro Wiwa. The year long festival consisted of 30 mini festivals from various genres and geographies. The first Literature Centre in the UK – TY LLEN/The Dylan Thomas Centre - was built during the celebratory year. Tragically, Ken Saro Wiwa was executed by the Nigerian Government in November 2005.

1996-1998 Appointed Artistic Director of the 1997 & 1998 Belfast Festival at Queens. Ireland's largest multi-arts festival. 1998-2003 Appointed Festival Director of the Perth International Arts Festival. Made an Honorary Ambassador for Western Australia (WA Tourism, 2000). Awarded the Centenary Medal by the Australian Government for his services to the arts (2002).

2003-2005 Appointed Artistic Director & Chief Executive of English National Opera at the London Coliseum.

2007 - Seán Doran is currently realising various projects in New York, Australia, Morocco, Ireland and Algeria.

RUBY PHILOGENE MBE, Mezzo-Soprano

Ruby Philogene, a mezzo-soprano, has sung in opera, oratorio, and recital across England, Europe, and the United States with some of the best conductors, orchestras, accompanists, and singers in the world today. In 2003, she was made a Member of the British Empire (MBE) on the Queen's Birthday Honours list for her services to music.

Ms. Philogene was born in London and studied singing at the Guildhall School of Music and Drama and the Curtis Institute, Philadelphia. She won the prestigious Kathleen Ferrier Award in London, 1993.

Her opera roles include the Duchess in Verdi's *Louisa Miller* and the Page in *Salome* at the Royal Opera, Covent Garden, the title role in *Carmen* with Opera North, Rosina in *The Barber of Seville* for Garsington Opera, Maddalena in *Rigoletto* for the Opera Company of Philadelphia, Smeraldina in *The Love of Three Oranges* for Opéra de Lyon and the San Francisco Opera Company, Siegrune in *The Valkyrie* for English National Opera and Dido in Purcell's *Dido and Aeneas* for the Zeeland Music Festival and the Deutsches Opera, Berlin. She has sung many roles for Théâtre Royal de la Monnaie, Brussels including Dryade in *Ariadne auf Naxos* and Blumenmadchen in *Parsifal* under Antonio Pappano and Hippolyta in Benjamin Britten's *A Midsummer Night's Dream* under Ivor Bolton.

In contemporary repertoire, she sang in Vicor Ullman's *Der Kaiser von Atlantis* and created the role of Calliope in Pierre Bartholomée's *Oedipe sur la Route* opposite Jose Van dam for the Theatre de la Monnaie. She sang the title role in the world premiere of Alexander Goehr's *Arianna* in Cambridge. She has also sung the roles of Omar in John Adam's *The Death of Kinghoff* for the Onafankeljik Tonel in Amsterdam, the Spanish Lady in Berstien's *Candide* with the Rotterdam Philharmonic and toured to the Bobigny Theatre, Paris, the English national Opera, London, the Bayerische Staatsoper, Munich and the Lincoln Centre, New York in Deborah Warner's production of Leos Janacek's *The Diary of One who Disappeared*. She has also performed *Three Songs* by Ruth Crawford Seeger with the Nieuw Ensemble conducted by Ed Spjaard.

In early music she has sung the title role in Handel's *Orlando* with the Gabrieli Consort under Paul MacCreesh and *Jesu Soto il Peso della Croce* by Gian Francesco de Majò under Fabio Biondi with Europa Galante. She has

appeared with Bach Collegium of Japan singing Handel's The Messiah (in the Mozart version) in Tokyo and also appeared at the Innsbruck Early Music Festival.

Ms. Philogene has sung under some of the best conductors and orchestras of our time including Sir Colin Davis and the London Symphony Orchestra Riccardo Muti and the Philharmonia and Michael Tilson Thomas and San Francisco Symphony. Others include Antonino Pappano and Christoph von Dohnanyi as well as Ivor Bolton, Kent Nagano, Roger Norrington, Lord Yehudi Menuhin, and Franz Welser-Möst and Sir Davis Willcocks.

Her concert repertoire is very diverse and ranges from the baroque era to contemporary including Hector Berlioz Nuits d'Ete, Gustav Mahler's Kindertotenlieder and Symphony No. 2, Maurice Ravel's Chansons de Madécasses, Sergei Prokofiev's Alexander Nevsky, Mozart's Requiem, Verdi's Requiem, The Requiem Mass by Luigi Cherubini and Gilbert and Sullivan's H.M.S. Pinafore.

She sings regularly in recital with pianist Julius Drake: most recently they performed at the Quelle Festival in southern France and the West Cork Chamber of Music Festival, Ireland. She has sung in recital with tenor Ian Bostridge in the Vienna Konzerthaus and at the Schubertiade Festival, Schwarzenberg, Austria and with Bryn Tefel in St. David's Hall, Cardiff.

Ruby Philogene has recorded many cds including the role of Hermia in Benjamin Britten's A Midsummer Night's Dream with the London Symphony Orchestra under Sir Colin Davis (Philips), The Complete Folk Songs by Beethoven with pianist Malcolm Martineau and baritone Thomas Allen (Deutsche Grammophon). Paulus by Felix Mendelssohn, conducted by Leon Botstein with the Royal Scottish National Orchestra (Arabesque), Arianna by Alexander Goehr (NMC) and her own cd of spirituals, Steal Away with the London Adventist Chorale (EMI) as well as duets with soprano Janice Watson of Complete Serenity (Conifer Classics). She also appeared in the DVD/Video recording performance of Salome at the Royal Opera Theatre House, Covent Garden under Christopher von Dohnanyi for Decca. Ruby Philogene can be contacted via email: Ruby@Philogene.net



Patrick Sutton



Patrick Sutton Patrick Sutton is Director of Ireland's premier drama school, The Gaiety School of Acting-The National Theatre School of Ireland and of Smock Alley Theatre-1662. Trained at Dartington College of Arts, England, Patrick graduated in 1980 with a BA (honours) theatre degree. He holds an MA (Screenwriting) from The Institute of Art, Design and Technology in Dublin. He is currently a PhD candidate at The Irish World Academy at The University of Limerick. He has worked extensively as an actor in Ireland, England and France. Patrick is a former Director of Plymouth Action Community Theatre, The National Festival of Youth Theatres, Ireland, Wexford Arts Centre, and Artistic Director of TEAM Educational Theatre Company. In Wexford, Patrick developed a wide range of significant

arts initiatives, most notably bringing the work of playwright Billy Roche to national and international attention. Patrick has directed the first plays of a number of writers including Nell McCafferty (Sheep, Shite and Desolation for Passion Machine's Songs of the Reaper Festival), and Ferdia McAnna (Big Mom for The Project Arts Centre). At TEAM Theatre company he commissioned, directed and toured new work nationally. Patrick continues to direct theatre on a freelance basis as well as regularly directing the plays he has commissioned at The Gaiety School of Acting for the graduating classes. Writers the school is proud to have commissioned include Marina Carr, Gavin Kostick, Alex Johnston, Ken Bourke, Sean McLaughlin, Mary Elizabeth Burke Kennedy, Lisa Harding, Roger Gregg, Michele Reid, Lally Katz, Lisa Tierney Keogh and Johanna Anderson. In 2006 Patrick was proud to direct Ronnie Drew of The Dubliners in a one man show with music about Ireland and some of its great writers. In 1994, Patrick was chairman of the visual arts committee of the internationally acclaimed Beckett Festival produced by Dublin's Gate Theatre. At The Gaiety School of Acting, since 1994 Patrick has developed and expanded the school to its current position where over 2000 students are involved in a wide range of courses throughout the country including our intensive two year full time actor training programme, our new MATheatre (in partnership with NUI Maynooth), a new two year International Michael Chekhov Technique course and an anchor role in The American College Dublin's new three year BFA in Acting. The Gaiety School of Acting-The National Theatre School of Ireland also provides a range of courses available to students from overseas. These include The Original Theatre Project, our one month Irish Theatre Summer School (Beckett, Synge, O'Casey, Friel, Carr), The Writers Room (Three weeks), Storytelling-Our great tradition (Three weeks) and our three week January or May Irish Theatre programmes. Patrick regularly teaches in USA and has led master classes in The Drama Division at The Juilliard School and at NYU in New York. In 2011 he directed Playboy of The Western World at partner University St Mary's in Minnesota. In April 2014 he was guest director (The Cripple of Inishmaan by Martin McDonagh) at The Western Australia Academy of Performing Arts. The Original Theatre Project provides student theatre artists in USA with a unique opportunity to be at the very heart of creating a new theatre piece that is given a world premiere presentation at Dublin's historic Smock Alley Theatre-1662 prior to receiving a USA premier at the host University theatre

department. Theatre departments that we have collaborated with include Southern Illinois University, Carbondale (The Faustian Flag) Texas Women's University (The Half Moon Couple and The Long March)) Northern Illinois University (Sins of The Father) and Marquette University (Poor Tom). The full time actor training programme boasts unprecedented graduate success with our actors appearing in all of Ireland's theatres, in film and television nationally and internationally and in theatres across England including The Royal Shakespeare Company and The National Theatre in London. The school is based in the centre of Dublin city's cultural quarter, Temple Bar. Patrick has recently completed reinstating for Dublin, Ireland and the world Dublin's historic first theatre of 1662-Smock Alley Theatre. In 2012 he directed Playboy of The Western World for the resident theatre company-Smock Alley Players. Patrick is the director of COMMUNICATE, a communications company working at a senior strategic level in politics, industry and the arts. His clients are drawn from those who are shaping change in society, the leaders across the country and beyond to whom we look for inspiration, be they political leaders, ambassadors, chief executives or heads of HR. His client base spans both the public and the private sectors. He was communications coach for Irish Prime Minister Bertie Ahern from 1997-2009. He was a government appointee to the board of The Irish Arts Council where he acted as chairman of the grants and business and finance subcommittees (1997-2005) From 2005-2009 he served on the board of Culture Ireland, the international Irish arts promotion agency. Patrick is a former Government appointee to the board of The Irish Museum of Modern Art. He is a former board member of Storytellers Theatre Company and The Project Arts Centre. He is currently a board member of The Lisa Richards Actors agency, The Gaiety School of Acting and Smock Alley Theatre 1662. He has recently been appointed to the governing authority of The Dublin Institute of Technology. As a writer he had his first two plays, ISCARIOT AND MAGDALEN presented at The Dublin International Fringe Festival with the former also playing in Boston, Washington DC and Atlanta in USA. In 2008, both ISCARIOT and MAGDALEN played at The International Festival of one man plays in Chisinau, Moldova, Eastern Europe. In August 2006 the first play in his BUTTE TRILOGY, ANACONDA ASHES, (a play about two brothers copper mining in Butte Montana in 1897,) was given a staged reading in both Missoula at The Colony writers festival and at The An Ri Ra Festival in Butte Montana. In 2007 the second play in THE BUTTE TRILOGY, THE BUTTE BULLET, (A play about boxing in 1944) was given a staged reading at An Ri Ra Festival in Butte. At the same festival in 2008, OUR LADY OF THE ROCKIES, (Set in Butte in 1999) the third part of THE BUTTE TRILOGY was given a staged reading. It is proposed that all three plays in THE BUTTE TRILOGY receive professional productions in Butte, throughout Montana and further afield in 2014. He has recently completed the screen adaptation of Our Lady of The Rockies. Patrick continues to lead an extraordinarily committed team at The Gaiety School of Acting-The National Theatre School of Ireland and at Smock Alley Theatre-1662-Dublin's oldest newest theatre.

Patrick Sutton is Director of The Gaiety School of Acting-The National Theatre School of Ireland. He is also the Director of the Newly established Smock Alley Theatre 1662. Trained at Dartington College of Arts, England, Patrick graduated in 1980 with an honours theatre degree.

He has recently received his MA in Screenwriting from IADT. He has worked extensively as an actor in Ireland, England and France. Patrick is a former Director of Plymouth Action Community Theatre, The National Festival of Youth Theatres, Ireland, Wexford Arts Centre, and Artistic Director of TEAM Theatre Company. Patrick has worked at a senior level in politics, industry and the arts. He was a government appointee to the board of The Irish Arts Council where he acted as chairman of the grants and business and finance subcommittees (1997-2005) From 2005-2009 he served on the board of Culture Ireland, the International Irish arts promotion agency.

Patrick is a former Government appointee to the board of The Irish Museum of Modern Art. He is a former board member of Storytellers Theatre Company and The Project Arts Centre. He is currently a board member of The Lisa Richards Actors agency, The Arts for Peace Foundation, The Gaiety School of Acting and Smock Alley Theatre. Most recently he has been appointed to the Governing Authority of The Dublin Institute of Technology. Patrick is also Director of Communicate, a communications company working at senior level in Industry Politics and the Arts. He frequently appears as a guest presenter on MindFeed with Norah Casey on NewsTalk 106fm.

The Gaiety School of Acting - The National Theatre School of Ireland

Drama School

Address: Essex St W, Dublin 8, Ireland

Phone:+353 1 679 9277

The Gaiety School of Acting – The National Theatre School of Ireland is a Not for Profit organisation founded in 1986 by the internationally renowned theatre director Joe Dowling, in response to the lack of full time actor training programmes in Ireland at that time. The school is now widely regarded as the country's premier training facility for actors.

Our policy is to train actors for theatre, film and television. The school offers a two-year intensive acting programme and an extensive selection of part-time and tailored courses for adults, teenagers, children and overseas students. The school has been providing professional actor training for almost 30 years and include **Colin Farrell**, **Olivia Wilde**, **Colin O'Donoghue**, **Aidan Turner** (Best Male Newcomer, Jameson Empire Awards 2014), **Eva Birthistle** (Best Actress Lead Television Award, IFTA 2014) **Charlie Murphy** (Best Actress, The Irish Times Awards 2013) and **Sarah Greene** (Tony Award Nominee 2014) as alumni of distinction.

Through a committed and dedicated staff, the school has developed and expanded to its current position where over 2000 students are involved in a wide range of courses from our intensive two year full time actor training programme to a range of courses available to students from overseas. These include The Original Theatre Project, our one-month Irish Theatre Summer School and our three-week January or May Irish Theatre programmes.

Writers the school is proud to have commissioned include **Marina Carr, Gavin Kostick, Alex Johnston, Ken Bourke, Sean McLaughlin, Mary Elizabeth Burke Kennedy, Lisa Harding, Roger Gregg, Michele Reid, Lally Katz, Lisa Tierney Keogh, Lally Katz, Michelle Read** and **Gary Duggan**. The full time actor-training programme boasts unprecedented graduate success with our actors appearing in all of Ireland's theatres, in film and television nationally and internationally and in theatres across England including The Royal Shakespeare Company and The National Theatre in London.

The school is based in the centre of Dublin city's cultural quarter, Temple Bar. Our range of part time courses takes place at other centres around the country.

Nationally and Internationally The Gaiety School of Acting is proud to be The National Theatre School of Ireland.

Contact: Lauri Cryan, Marketing Manager - Outreach & International)

Sarah-Jane Scaife



Curriculum Vitae-2014 E: sarahjanescaife@mac.com

Artistic Director: **Company SJ**. Adjunct Lecturer in Drama: Trinity College, Drama Department; Drama Teacher: Guardian Angels National School, Dublin; Artist at Six-in-the-Attic initiative at The Irish Theatre Institute.

Current Theatre Projects

I am currently working on developing the next part of the **Beckett in the City** cycle, entitled *The Women Speak*, for the 2015 Tiger Dublin Fringe Festival. I am also working on Karel Capek's *The Insect Play* for production at the beginning of April 2015 at the Samuel Beckett Centre, Dublin. Company SJ will perform Beckett in the City: Rough For Theatre I and Act Without Words II at the Barbican Arts Centre, London in June 2015.

Academic Qualifications

2013: PhD in Samuel Beckett's Drama; Reading University, England.

2005: MPhil in Irish Film and Theatre; Trinity College Dublin.

1979: B.A. (Honors), English and Philosophy, University College Dublin.

Theatre Training

1983 to 1987: New York: four year self-directed study programme in a range of theatre techniques, including Movement Theatre with Polish mime Stephan Niedzialkowski and his company Mimedance; Dance with Erick Hawkins and members of the Erick Hawkins Dance Company, and Butoh with Maureen Odo at La MaMa Etc.

Theatre Director



2014: Fizzles, (Beckett in the City), Tiger Dublin Fringe Festival.

2013: *Rough For Theatre One and Act Without Words II*, (Beckett in the City), Dublin Fringe Festival.

2013: *Act Without Words II* (Beckett), Happy Days Beckett Festival, Enniskillen, N.I.

2013: *At The Hawk's Well: After Yeats*, Samuel Beckett Theatre, TCD, Dublin.

2012: *Act Without Words II* (Beckett), Limerick Unfringed Festival.

2012: *Act Without Words 11* (Beckett), New York

2011: *The Living Room*, (Maud Hendricks), Dublin

2011: *Act Without Words 11* (Beckett), London.

2010: *Act Without Words 11* (Beckett), Dublin Theatre Festival.

2010: Staged Reading of Dr. Li Yuan's Mandarin translation of Marina Carr's *By the Bog of Cats*: Performed by the students of the Beijing Foreign Studies University for the Shanghai Expo 2010.

2009: *Act Without Words 11* (Beckett), Absolut Fringe Festival.

2007: *The Hostage* (Brendan Behan); Samuel Beckett Theatre, Dublin.

2006: *Three Yeats Plays; A Full Moon in March, At The Hawk's*

Well, The Only Jealousy of Emer; Samuel Beckett Theatre, Dublin.
 2006: *Footfalls* (Beckett); Singapore; India; Malaysia.
 2006: *Come and Go* (Beckett); China; Singapore; Malaysia.
 2006: *Act Without Words II* (Beckett); China; Greece; Malaysia; Singapore.
 2006: *Rough for Theatre One* (Beckett); India; Singapore; Malaysia; Greece.
 2006: *What Where* (Beckett); India; China.
 2006: *Catastrophe* (Beckett); Malaysia, China, India, Singapore, Greece.
 2006: *Nacht und Traume* (Beckett); Malaysia.
 2002: *Waiting for Godot* (Beckett); Mongolia.
 2002: *Catastrophe* (Beckett); Mongolia.
 2000: *Catastrophe* (Beckett); Georgia.
 2000: *Nacht und Traume* (Beckett); Georgia.
 2000: *What Where* (Beckett); Georgia.
 1996: *Company and Krapp's Last Tape*; Samuel Beckett Theatre, TCD; Beckett 90 Celebration, also touring Aarhus, Denmark.
 1996: *King of the Great Clock Tower* (Yeats); Art House, Dublin.
 1994: *A Sup at the Hawk's Well*, (Yeats and Beckett); Samuel Beckett Theatre, TCD.
 1991 – 1992: *Company* (Beckett, adapted from the prose); Project Arts Centre and touring to Glasgow (Mayfest), Galway Arts Centre and London (Goldsmiths College).
 1990: *Festival of Beckett Shorts* (6 plays) Peacock Theatre.
 1988: *Act Without Words, Parts One and Two* (Beckett), Peacock Theatre.

Research Awards-Grants

2014: Arts Council Grant to produce Beckett's *Fizzles* for the Fringe Festival (**Beckett in the City**)
 2014: DCC grant to produce Beckett's *Fizzles* for the Fringe Festival.
 2014: Culture Ireland Grant to bring *Rough For Theatre I* and *Act Without Words II* pieces to Tokyo
 2013: Dublin City Council grant for production of **Beckett in the City**.
 2013: Irish Theatre Institute, Six in the Attic Initiative.
 2012: Culture Ireland Grant to travel to New York with *Act Without Words 11*.
 2012: Department of Foreign Affairs Grant to travel to Israel to give annual Beckett Lecture and workshop/residency.
 2011: Residency in Dance House to work with dancers on Beckett's *Come and Go* and actors on *Act Without Words 11*.
 2011: Arts Council Travel Grant to complete final year of PhD in The University of Reading.
 2011: Culture Ireland Grant to travel with *Act Without Words 11* to two festivals in London
 2010: ReViewed program for the Dublin Theatre Festival, for the re-staging of Samuel Beckett's *Act Without Words 11*.
 2010: Translation grant for the translation into Mandarin of Marina Carr's *By the Bog of Cats*.
 2010: Rehearsals for the Mandarin version of *By the Bog of Cats* for a staged reading by the translation students of Bei Wei Foreign Studies University, for the Shanghai Expo.
 2010: Grant for the publication of the play along with essays on Marina Carr to be edited by Sarah Jane Scaife and Professor Li Yuan of Bei Wei Foreign Studies University.
 2009-2011: Queen's University Lyric Theatre Fund for PhD fees.
 2009: Bei Wei Foreign Studies University, Irish Theatre Residency, Culture Ireland.
 2007: Tokyo, invited speaker and workshop for Sophia University; Department of Foreign Affairs.
 2006: **Beckett 2006** at Adashakti (India), KLPAC (Malaysia), Nanyang (Singapore), The Central Academy (Beijing), Panteoin (Greece); Department of Foreign Affairs.
 2006: Arts Council Bursary; To develop work on the adaptation of Beckett's *Ill Seen Ill Said* and to research for the Beckett Residencies.
 2006: Travel Grant, Helsinki; to speak at the IFTR, Beckett Working Group.
 2005: Travel Grant, Invited speaker, *The Year of Pericles*, (Conference), Delphi, Greece.
 1995 – 1996: Annual E.U. Grant, Kaleidoscope program: to develop new methods of exploring the drama of Beckett and Yeats, ie physical theatre and multi-media.
 1991: Arts Council (Special Projects) Grant; development of adaptation of Samuel Beckett's prose work *Company* for the stage.

Beckett in the City: The Women Speak

Not I, Footfalls, Rockaby,
Come and Go

by Samuel Beckett

Booking: www.fringe fest.com or 1850FRINGE

Lecturing, Teaching and International Guest Teaching Residencies.

- 2014: Beijing Foreign Studies University; Keynote speaker, Irish Studies Conference.
- 2013: Samuel Beckett Summer School, TCD; workshop as part of performance laboratory for analysis of Beckett manuscripts.
- 2012: Tel Aviv University; Annual Beckett Lecture and residency/performance.
- 2011: Samuel Beckett Summer School, Trinity College; Lecture and week-long performance seminar culminating in performance of three pieces in Players Theatre.
- 2009: Beijing, Bei Wei Foreign Studies University; Residency, *"Irish Theatre in Performance"*, culminating in public performances of scenes from Synge and Carr.
- 2008: Gradcam: seminar on Beckett and the 'incultured' body'.
- 2008- present: Guardian Angels National School; Drama teacher, *"The use of process drama in primary school, inclusive of all children and with special emphasis on individual special learning and physical needs."*
- 2007 Tokyo; Institute of Comparative Culture, Sophia University: Lecture and workshop for symposium *"Samuel Beckett and the World Stage"*.
- 2006: Greece; Panteoin University: *"Beckett in Performance"*.
- 2006: Singapore, Nanyang Technological University: *"Beckett in Performance"*.
- 2006: Beijing, The Central Academy of Dramatic Arts: *"Beckett in Performance"*: Tsinghua University, Beijing Normal, Hunan University and Hunan Normal, *"The Drama of Samuel Beckett"*.
- 2006: Malaysia, KLPAC; *"Beckett in Performance"* Residency.
- 2006: India, Adashakti, Laboratory for Theatre Arts Research; *"Beckett in Performance"*.
- 2006: University College Cork, Guest speaker at the *Perforum* series.
- 2006: IFTR, Helsinki, Guest Speaker at the Beckett Working Group.
- 2002: Ulaan Baatar, Mongolia; University of Arts, Lecturer; subject: *"Stanislavski and Beckett"*.
- 2000: Tbilisi, Georgia: State Academy of the Performing Arts; Guest Lecturer, subject *"Beckett in Performance"*.
- 1992: Goldsmiths University, London; Beckett Workshops on exploring Beckett's prose through the production of *"Company"*.

1996 - present: Department of Drama Studies, UCD, guest teaching in BA program and MA Directing program.

2000–2010: Tisch School of the Arts, NYU in Dublin. Director, *Irish Theatre in Performance Program*, specialized in Beckett, Yeats, Synge and Carr in Performance.

Publications

- 2014: 'Review of Happy Days: Enniskillen International Beckett Festival, 22–26 August 2013' in *The Journal of Beckett Studies*, ed. Mark Nixon and Dirk Van Hulle, Edinburgh University Press, Volume. 23, number 2, pp 255-263.
- 2014: 'Dossier' in *The Journal of Beckett Studies*, eds. Jonathan Heron and Nicholas Johnson, Edinburgh University Press, Volume. 23, number 1, pp 73-94.
- 2014: 'Still getting above our stations: Slagging as national pastime and the cultural body in the comedy of Samuel Beckett and Marina Carr' in *For the Sake of Sanity: Doing things with humour in Irish performance*, ed. Weitz, Eric, Dublin: Carysfort University Press, 2014.
- 2011: 'Using the practice of theatre to create intercultural dialogues: my experience with practice based projects in China' in Wang Zhanpeng ed., *Sino-Irish Relations: Cross-Cultural Perspectives*, pps 166-184, Beijing: World Affairs Press, 2011.

2010: *By the Bog of Cats*, by Marina Carr, Playtext with essays on intercultural perspectives in a Mandarin translation by Li Yuan. Editors, Li Yuan and Sarah Jane Scaife, pps 153-173, Beijing Foreign Language Teaching and Research Press, Beijing, 2010: 'Performing Women in Tom Mac Intyre's Drama', in *The Theatre of Tom Mac Intyre: Strays from the Ether*, Edited by Bernie Sweeney & Marie Kelly, pp 181-197, Dublin, Carysfort University Press, 2010.

2007: 'An Analysis of the 50th Anniversary, Dublin, Staging of Samuel Beckett's Waiting for Godot at the Gate Theatre, Dublin', in *Samuel Beckett and the World Stage: Institute of Comparative Culture, Sophia University; Textuality and Performativity: a Symposium*; Sophia University, Tokyo, 2007.

2003: 'Mutual Beginnings' in *The Theatre of Marina Carr*, edited by Cathy Leeney and Anna Mc Mullan; Dublin: Carysfort University Press, 2003, pp 1-16.

Newspaper and Magazine articles

2012: *Beckett in New York* – in *Vulga Arts Online Magazine*

2002: 'I can't go on, I'll go on – to Mongolia'; *The Irish Times*: January

2002: 'Scan: Rosemary Butcher' in *Beyond Words*; IDFI;

1990: 'Dancing over the Skyscrapers' in *Dance News Ireland*.

Company Sj is a Dublin based theatre company run by Sarah-Jane Scaife that specializes in the work of Samuel Beckett and W. B Yeats.

Sarah Jane Scaife

Artistic Director

Company SJ, c/o The Irish Theatre Institute, 17 Eustace Street, Dublin 2

Irish Nobel Prize Winners

(Four Nobel Prizes for Literature: Five Nobel Prizes for Peace)

John Hume, Peace, 1998

David Trimble*, Peace, 1998

Seamus Heaney*, Literature, 1995

Betty Williams, Peace, 1976

Mairéad Corrigan, Peace, 1976

Seán MacBride, Peace, 1974 (son of John McBride and Maude Gonne)

Samuel Beckett, Literature, 1969

Ernest Walton, Physics, 1951

George Bernard Shaw*, Literature, 1925

W. B. Yeats, Literature, 1923

Stories of the Emerald Isle: Irish Nobel Prize Winners

Ireland's literary history stretches back centuries and is founded upon the oral tradition for which the country is renowned. However it was with the advent of modernism that Irish literature attained an exalted place in the literary canon. Thomas Kendall looks at the history of Irish literature through the story of its four Nobel Prize Winners.

While those honoured by the Nobel Prize for Literature necessarily represent only a fraction of the great artists and writers Ireland has produced the range of thematic and the stylistic differences these writers display is emblematic of a country that has produced such world renowned writers as Jonathan Swift, James Joyce and Brendan Behan.

W.B. Yeats, sepia-toned platinotype, 15 July 1911 | George Charles Beresford (1864–1938) | WikiCommons

W. B. Yeats (Awarded: 1923)

'The mystical life is the centre of all that I do and all that I think and all that I write.'

William Butler Yeats' fascination with the occult, automatic writing, folk tales and spiritualism was central to his practice as a poet. Through a complex, often personally divined system of symbols allied to a mastery of traditional poetic forms he created a remarkable body of work. His most famous poem *The Second Coming*, despite its ubiquity, retains a force rarely seen in poetry and its impact spans both the high minded literary world (*Chinua Achebe's Things Fall Apart* and *Joan Didion's Slouching towards Bethlehem* are both named after lines in the poem) and the everyday. He received the Nobel Prize for literature shortly after Ireland had gained independence and regarded his own success as an extension of and contribution to this victory. Indeed his use of Celtic folk tales can be seen as an attempt to establish a national character free from the tyranny of oppressive English rule.

George Bernard Shaw, 1936 | WikiCommons

George Bernhard Shaw (Awarded: 1925)

'I, as a Socialist, have had to preach, as much as anyone, the enormous power of the environment. We can change it; we must change it...what is the use of writing plays, what is the use of writing anything, if there is not a will which finally moulds chaos itself into a race of gods'

Author of over sixty plays, the only person to receive both a Nobel Prize and an Oscar, possessor of a sublime comic touch that at times obscured the social critiques at the heart of his plays; George Bernhard Shaw represents a fascinating figure in Irish literary history. A critic and a satirist who was profoundly politically engaged he had initially wanted to refuse the Nobel Prize on moral grounds. He accepted it only after his wife protested and once he had ascertained that the monetary component of the award could be put to finance the translation of Swedish texts into English. Shaw's most populist work *Pygmalion* was adapted into the musical *My Fair Lady* and it contains much of his sardonic wit and subtly camouflaged social commentary. Much like Oscar Wilde, George Bernhard Shaw's wit made the challenging subject of his work palatable, lacing the contemporary issues of the day with a timeless wit.

Samuel Beckett, 1977 | ©Roger Pic | WikiCommons

Samuel Beckett (Awarded: 1969)

'Every word is like an unnecessary stain on silence and nothingness'

Playwright and novelist Samuel Beckett's mordant, bleaker than thou humour glimmers throughout his oeuvre. Famously the writer of a play in which 'nothing happens, twice' Beckett altered the theatrical and literary landscape with his increasingly minimalist excavations into the recesses of the human condition. He is arguably the least Irish of writers in terms of subject matter and style fitting in much more comfortably with the transnational avant-garde artists of his time. His deployment of repetition and his decision to write in French rather than his native tongue, as it helped him 'write without style', served to craft a prose voice that was able to cleave to the horror, humour and degradation of existence. Beckett's work is concerned with 'nothingness', in a whittling down in the face of the insurmountable challenge of meaninglessness. The persistence of life, the sheer unlikely wonder of its irrational proliferation, in the face of these challenges is captured in one of his most famous lines from *Waiting for Godot*: 'I can't go on, I'll go on'.

Seamus Heaney, 2009 | ©Sean O'Connor | WikiCommons

Seamus Heaney (Awarded: 1995)

'When a form generates itself, when a metre provokes consciousness into new postures, it is already on the side of life. When a rhyme surprises and extends the fixed relations between words, that in itself protests against necessity. When language does more than enough, as it does in all achieved poetry, it opts for the condition of overlife, and rebels at limit'

Seamus Heaney's work incorporates his experiences of rural farm life in Northern Ireland marrying it to a clarity of tone and vision that is deceptively simple. His work draws on the conflicts and troubles that have faced Northern Ireland but opts to focus on the experiences of those affected rather than providing a fixed moral or political standpoint from which to oversee it. Heaney has been praised for the humaneness of his work and his popularity as a poet, in 2007 he was recorded as making up two thirds of the sales of living poets in the U.K, which stems from both his accessibility and the kindly but firm resolve that underpins it: 'Between my finger and my thumb/ The squat pen rests/ I'll dig with it.'

By Thomas Kendall

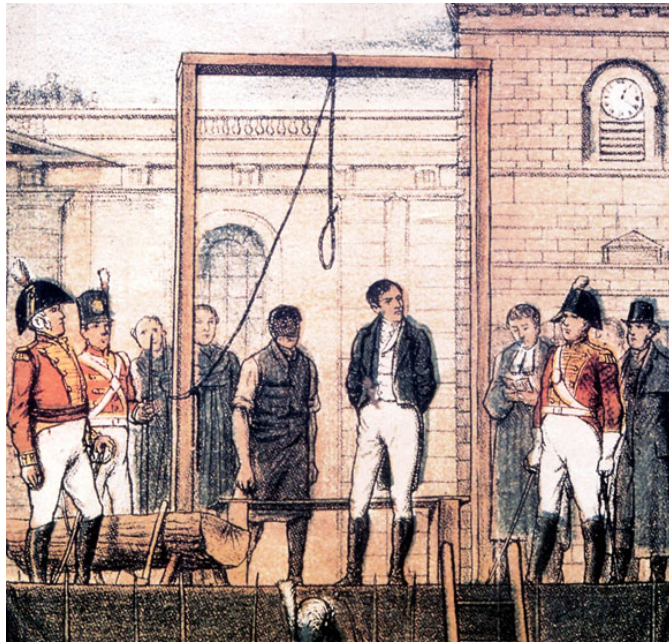
Robert Emmet: between history and memory



Execution of Robert Emmet, in Thomas Street, 20th September 1803. (National Library of Ireland)

A common observation about Robert Emmet is that he had a death-wish, that he was in thrall to blood sacrifice and the martyrdom complex. That version misunderstands the nature of his ethical dilemma. There is a clear distinction between being a martyr and being a suicide. Suicide you choose: martyrdom has to be inflicted on you by someone else. Martyrdom is always achieved posthumously. Emmet did not wish to die. He saw himself as a serious revolutionary whose function was to be successful. At the same time, he had to be aware that if his project failed there were inevitable consequences. That does not mean that he was

courting those consequences. In Emmet's case, his dignity and his tragedy derive precisely from the fact that he had the philosophical resources to know that he was facing an ethical dilemma. He walked this fine ethical line between knowing that his death was coming, embracing it and not embracing it. He did not choose to be hanged, then beheaded, and finally to have his gory locks held up to the admiring or disapproving Dublin multitude. But he realised that there is a burden with leadership: if you are not willing to suffer the consequences of your acts, are you then being morally or ethically irresponsible? At the same time there is a further temporal dimension: while



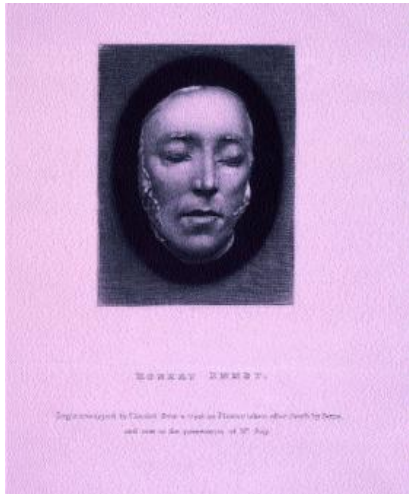
you suffer a physical death at this precise moment, you may generate a living memory that keeps you perpetually alive, in suspended animation between history and memory. Emmet's last days occupied this charged and complex space between death, martyrdom and suicide. After the sentence of death was passed, he was removed back to Kilmainham with his legs in irons: he drew 'an admirable likeness of himself, the head severed from the body, which lay near it, surrounded by the scaffold, the axe, and all the frightful paraphernalia of high treason execution'.

Emmet understood that there were two types of death: the physical one of the body but also death by forgetting. The French philosopher Paul Ricoeur aphorises about the victims of political injustice that to be forgotten is to die again. For Emmet it was crucial that he should not be forgotten, and his speech was his defence against oblivion. Emmet ensured that his death was steeped in resonances

of classical republicanism—the Senecan tradition of the death that puts the political and juridical system itself on trial. In his last letter to his brother on 20 September, he observed: 'I am just going to do my last duty to my country. It can be done as well on the scaffold as on the field [of battle].' His speech aimed 'to unmanacle his reputation' (his hands were manacled throughout his speech): he positioned it as 'a claim on your memory'. 'This is my hope, that my memory and name may serve to animate those who survive me.' The future would vindicate the principles for which he died.

Future perfect

As Seamus Deane has noted, a crucial feature of the speech is its use of the future perfect tense—the open-ended tense of nationalism. We can contrast the different tenses of nationalism and unionism: unionism preferred the past tense, spooling backwards relentlessly from 1798 to 1690 and 1641. Nationalism promulgated the future tense, scrolling forward through the teleology of 1798, 1848, 1867, 1916, 1969, to that future day when the nation would finally have come into being. This is the tense of Emmet's peroration, a carefully crafted piece of oratory pitched not to the contemporary moment but to an ever-unfolding future, and to those who would complete and perfect his republican vision.



Death mask of Robert Emmet. (National Gallery of Ireland).

That appeal to the future is what sent Emmet cascading down the echo chamber of Irish history. These words resonate not as words delivered from the dead past but from the living present, words that are a constant calling to conscience and judgement about the republic and where it stands now. The extraordinary resonance of the speech stems from the fact that it is not directed at the specific audience to which it was delivered. It is a speech that goes out over the dock and into the general populace. Its claim is that my ethics, my morals, my political principles are superior to those by which I am being judged. It is a Senecan speech that claims vindication in terms of superior ethics—my ethics are superior to the ethics of those who will judge me, who will condemn me to death and kill me. Emmet's peroration is projected into an ideal, a virtual future in which the republic will eventually have been achieved. It is only when the republic will finally have achieved constitutional embodiment that his legacy will have come into its own: only then can his epitaph be written.

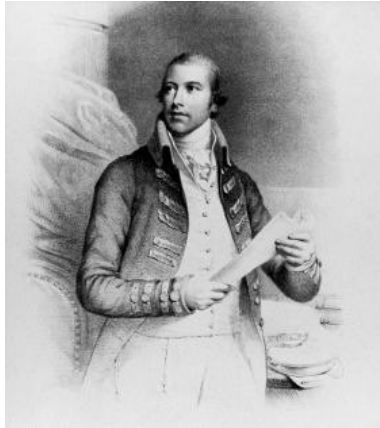
The speech—and Emmet's life—awaits the verdict of history for vindication, to give it meaning and closure. Because of that pitch, the speech is always contemporary. Emmet understood, too, the power of the image. Shortly after 1 o'clock on 20 September 1803, he was executed publicly in front of St Catherine's Church, Thomas Street, Dublin. Emmet wore a plain black coat, black velvet stock, and Hessian boots, which gave him the classic appearance of the gentleman revolutionary. At his execution he was described as 'perfectly devout and composed'. As he was forbidden to address the crowd, once he arrived at the top of the platform he simply said: 'My friends, I die in peace and with sentiments of universal love and kindness towards all men'. He then gave his watch to the executioner, Thomas Galvin, who bound his hands (lightly at Emmet's request) and drew a black hood down over his face. His body was taken down after hanging for thirty minutes (he died slowly because of his light frame). Because he was convicted of high treason, the hangman then clumsily severed his head with a large blade on a deal block from a local butcher. Grasping it by the hair, he held it high above the crowd, shouting: 'This is the head of a traitor, Robert Emmet'. According to a young eyewitness, the 'people groaned in horror and anguish'. His blood seeped into the gutter and was lapped up by dogs. The severed head and body were brought back to Kilmainham Gaol 'and left for some time in the court of the prison where the prisoners might view it from their cells'. The bloody block was displayed for two days at Thomas Street. His staunchness ensured that he was rapidly elevated into the republican pantheon. Thomas Russell claimed that 'There were as many tears shedding for Emmet as would bathe him and that he would be considered by the people as a martyr'.

'The silence of politics, under a state of persecution'

The crucial difference between the 1803 and 1798 insurrections was that the Act of Union had taken place in the interim. That of 1798 was a rebellion against an Irish government in College Green, whereas that of 1803 was directed against a British administration in the brand-new United Kingdom of Great Britain and Ireland. From the British perspective, the Union was designed to solve the Irish problem. In the characteristic British way, the principal architects of the Union (Pitt, Cornwallis) believed that the problem in the 1790s had emerged because the Irish, both Protestant and Catholic, could not rule themselves: once you inserted an impartial, imperial parliament into their internecine squabbles then the Irish would bed down under the Union just as the unruly Scots had done after their union in 1707. The cowed Irish would follow the Scots into docile, complacent and successful absorption into the Union. Emmet's rebellion against a British administration ('Our object was to effect a separation from England') so soon after the passing of the Union made it crucially different to 1798. Emmet had earlier stressed to the French that seeming Irish placidity when the Union was passed was only 'the silence of politics, under a state of persecution'. In 1803 he argued that Britain had taken 'even the name of independence from Ireland, through the intervention of a parliament notoriously bribed, and not representing the will of the people'. It was the challenge to this union that sent the shock waves reverberating through Dublin Castle and the London establishment: the insurrection indicated that the Irish problem was not going to be resolved by the Act of Union but might actually intensify. Castlereagh was infuriated by it because he 'could not see the change that his own great measure the Union has effected in Ireland'. The fact that it was a military catastrophe did not matter: once again, you had Irish insurrection; once again, armed rebels stalked the Dublin streets; once again, there was the threat of a French invasion; once again, insurrection was not instigated by the usual suspects, the disgruntled papists, but by this talented and intelligent young man who came from ascendancy Protestant privilege. The 1803 rising signalled that the Act of Union, rather than resolving Irish problems, was going to deepen them. That is why Emmet resonated so much across the nineteenth century. As long as the Act of Union was in place, the challenge to it so early in its life posed a pivotal question for both Irish nationalism and British unionism. Emmet posed a 'spin' problem to Protestant commentators like Richard Musgrave, who did not—and, in a sense, could not—write about 1803. Because he was a Protestant drawn from the heart of the Dublin liberal

establishment, literally born with a silver spoon in his mouth, Emmet gave the lie to the idea that sedition was a Catholic thing: 'We fight that all of us may have our country and that done each of us shall have his religion'. 'We war not against property—We war against no religious sect—We war not against past opinions or prejudices—We war against English dominion.' Thus Emmet made it impossible to repeat the massively successful Musgrave take on 1798 as a recrudescence of Catholic barbarity of the 1641 type. Secondly, 1803 was also a complete disaster for Dublin Castle, whose shambolic performance included a catastrophic breakdown of intelligence. There were two spectacular military failures in 1803: Emmet's and Dublin Castle's. Fox was a complete disaster as commander-in-chief. The fact that two key leaders—William Dowdall and John Allen—escaped encouraged Dublin Castle to pin all the blame on Emmet. They did not want Westminster to know that a wide-ranging United Irish conspiracy had been hatched under their very noses. Castlereagh advised them that 'the best thing would be to go into no detail whatever upon the case, to keep the subject clearly standing on its own narrow base of a contemptible insurrection without means or respectable leaders'. Irish Chief Secretary William Wickham: 'Had I been an Irishman, I should most unquestionably have joined him'. (Dúchas/Emmet family)

Wickham's change of heart



Prior to his execution, Emmet wrote a letter to William Wickham from Kilmainham, thanking him for the fair treatment that he had received. Wickham received it hours after Emmet's death and was profoundly moved, not least by the fact that Emmet's very last letter was written 'in a strong firm hand without blot, correction or erasure'. Combined with Emmet's dying demeanour, it provoked an overwhelming change of heart in Wickham, causing him to doubt the legitimacy of British rule in Ireland. Until his death, Wickham remained haunted by the ghost of Emmet. He was spooked by this message from the grave, which he showed to all and sundry: 'For the long space of thirty-two years, it has been my constant companion'. He resigned in 1804 because he could no longer implement laws that were 'unjust, oppressive and unchristian' or bear the intolerable memory that he had been 'compelled by the duty of my office to pursue to the death such men as Emmet and Russell'. Of Emmet, he said: 'Had I been an Irishman, I should

most unquestionably have joined him'. He was haunted by Emmet and the Gospel passage Matthew 6: 44–5: 'in what honours or other earthly advantage could I find compensation for what I must suffer were I again compelled by my official duty to prosecute to death men capable of acting as Emmet has done in his last moments, for making an effort to liberate their country from grievances the existence of many of which none can deny, which I myself have acknowledged to be unjust, oppressive and unchristian'.



As Wickham's experience demonstrated, Emmet had a huge impact on contemporaries. To many, he appeared to be an ethically admirable leader who sought to minimise bloodshed. The poet Robert Southey had visited Dublin in 1801 and met Emmet's friend Richard Curran, brother of Sarah. On 28 September 1803 he wrote: 'If the government wants to extirpate disaffection in Ireland by the gallows, they must sow the whole island with hemp'. Shelley visited Dublin in 1812, inspired by Emmet, and also wrote poems on him. Samuel Taylor Coleridge wrote on 1 October 1803: 'Like him, I was very young, very enthusiastic, distinguished by talents and acquirements and a sort of turbid eloquence: like him, I was a zealous partisan of Christianity and a despiser and abhorrer of French philosophy and French morals: like him, I would have given my body to be burnt inch by inch rather than that a French army should have insulted my native land.' In his notebooks Coleridge made the cryptic comment: 'Emmet = mad Raphael painting ideals of beauty on the walls of a cell with human excrement'. It is difficult not to conclude that Emmet was the accusing ghost for a generation of English Romantics (Wordsworth, Coleridge, Southey, etc.) swinging round from radicalism into conservatism. 'Heroines of Irish history

V: the torture of Anne Devlin'. The powerful triangulation around Emmet, Curran and Devlin provided a gender- and class-based model of Irish masculinity and femininity which had very little to do with the historical figures themselves. (Irish Fireside, 5 August 1885)

Ideal of Irish masculinity

Emmet was also portrayed in the nineteenth century as the ideal of Irish masculinity, the Irish Washington with his tight-fitting trousers, fine uniform and dashing air. He is shown as a prototype of what Irish masculinity should be. His rounded leg is determinedly thrust into the foreground: his beautiful, almost sexualised body is displayed in highly elaborate uniforms. Irish masculinity was emasculated through the nineteenth century, in the political and military spheres. Irish people were literally broken-backed, pock-marked, limping: the Irish body had become

perforated, shrunken, tubercular, rheumatic—paralytic, in Joyce’s famous phrase. The whole corpus of nineteenth-century Irish literature hardly contains a single strong masculine figure. Portraying Emmet in this way made him an icon for Irish masculinity.

That representation was also worked into the nineteenth-century representation of his triangular relationship with Sarah Curran and Anne Devlin, which addressed the issue of appropriate role models for Irish women. Sarah Curran functioned as the model for the Protestant gentry woman: she should be etherealised, disembodied, sublimated and desexualised. Curran was permitted the flourishes of the romantic exile in Sicily and the high romantic sense of unrequited love brutally interrupted by an external force. Anne Devlin appeared as the Catholic peasant woman who is faithful, ministering to bodily needs, a servant who is endlessly loyal. She functions as the ideal of Irish maternal femininity in the nineteenth century—long-suffering, long silent, but always standing by your man. This powerful triangulation around Emmet, Curran and Devlin provided a gender- and class-based model of Irish masculinity and femininity which has very little to do with the historical figures themselves.

A lively poltergeist in the Irish political system

Emmet’s speech was always used to calibrate the republican project in Ireland. Through the two centuries since 1803, those who have contemplated the health of the body politic have been drawn to Emmet’s speech to answer the question: how is Ireland and where does she stand, how stands the republic now? These are difficult and fundamental issues: the ghost of Emmet reappears, particularly at moments of political redefinition. As long as the Union lasted, Emmet was a lively poltergeist in the political system. His rebellion occurred against a backdrop of the Act of Union, and as long as the Union was in place, the challenge to it was also in place: Emmet became shorthand for the refusal to accept that the Union was a definitive or just settlement of the Irish political situation. He appeared in an almost physical form in 1848 when Robert Holmes, his brother-in-law, was the lawyer who defended the Young Irelander John Mitchel prior to his transportation to Australia. A direct family link with Emmet has been deliberately drawn on. He re-emerged in the Fenian period in both its American and in its Irish phases: the Fenians themselves emerged out of the Emmet Monument Associations that sprang up in America in the 1850s. The 1903 Emmet centenary was a significant event, just as the 1798 centenary had been. The Irish nationalist tradition had become fractured and fractious over the Parnell issue, which was poisonous to Irish nationalist self-confidence and which divided them for ten years. The 1798 and 1803 commemorations allowed them to share a platform, however acrimoniously, again. The republican project accelerated after 1903 in the wake of the huge Emmet commemoration when 80,000 marched in the streets of Dublin. It is no surprise that Emmet was powerfully present in 1916. Patrick Pearse engaged with the Emmet legacy.



National Foresters returning from the funeral of those shot dead by British troops at Bachelor’s Walk, Dublin, in July 1914. Their ‘Robert Emmet uniform’—green, lots of brocade, peacock-feathered hat—was endlessly sent up by Seán O’Casey in the 1920s but was prevalent in the plays and melodramas of the nineteenth century as the quintessence of Irish masculinity.

He eulogised Emmet as having ‘redeemed Ireland from acquiescence in the Union. His attempt was not a failure but a triumph for that deathless thing we call Irish nationality.’ One of the reasons he moved St Enda’s up to the Hermitage in Rathfarnham in 1910 was precisely because of its Emmet association: he knew that he was literally walking in the

footsteps of Emmet and Sarah Curran. When Pearse read his proclamation from the steps of the GPO, he was also self-consciously following in the footsteps of Emmet. Pearse had this enormous sense of a legacy from the past that needed to be vindicated. The last pamphlet that Pearse wrote before 1916 is *Ghosts*. The most powerful of these ghosts is Emmet. When Pearse entered the GPO, it was not Cuchulain but Emmet that was at his shoulder.

Flying into Sydney, one flies over the white crescent of Bondi Beach, the famous surfing mecca. If you look at the clifftop overlooking it, you can see Waverly cemetery. The biggest 1798 monument in the world is located there, so big that it can actually be seen from the plane as you descend into Sydney. The memorial has chiselled onto it the roll-call of Irish republicans (because Irish republicanism is critical to the birth of Australian republicanism). Beginning with William Orr in 1797, it lists the United men, Tone, McCracken and Dwyer; then the Young Irelanders and the Fenians; then the 1916 leaders; the hunger strikers from the recent phase of the Troubles have been added. But there is a parenthesis on that monument, two brackets that come in the sequence where Emmet’s name should obviously appear. His name has not been chiselled onto the monument. His presence is there as an absence. Where is the organisation, where is the person who will take that chisel and write Emmet’s epitaph? Emmet’s presence endures as an absence, a sense that Ireland has not fully achieved what it set out to achieve.

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The Speech from the Dock Robert Emmet's speech on the eve of his execution.

My Lords:

What have I to say why sentence of death should not be pronounced on me according to law? I have nothing to say that can alter your predetermination, nor that it will become me to say with any view to the mitigation of that sentence which you are here to pronounce, and I must abide by. But I have that to say which interests me more than life, and which you have labored (as was necessarily your office in the present circumstances of this oppressed country) to destroy. I have much to say why my reputation should be rescued from the load of false accusation and calumny which has been heaped upon it. I do not imagine that, seated where you are, your minds can be so free from impurity as to receive the least impression from what I am going to utter--I have no hopes that I can anchor my character in the breast of a court constituted and trammelled as this is--I only wish, and it is the utmost I expect, that your lordships may suffer it to float down your memories untainted by the foul breath of prejudice, until it finds some more hospitable harbor to shelter it from the storm by which it is at present buffeted. Was I only to suffer death after being adjudged guilty by your tribunal, I should bow in silence and meet the fate that awaits me without a murmur; but the sentence of law which delivers my body to the executioner will, through the ministry of that law, labor in its own vindication to consign my character to obloquy--for there must be guilt somewhere: whether in the sentence of the court in the catastrophe, posterity must determine. A man in my situation, my lords, has not only to encounter the difficulties of fortune. and the force of power over minds which it has corrupted or subjugated. but the difficulties of established prejudice: the man dies, but his memory lives. That mine may not perish, that it may live in the respect of my countrymen, I seize upon this opportunity to vindicate myself from some of the charges alleged against me. When my spirit shall be wafted to a more friendly port; when my shade shall have joined the bands of those martyred heroes who have shed their blood on the scaffold and in the field, in defense of their country and of virtue. this is my hope: I wish that my memory and name may animate those who survive me, while I look down with complacency on the destruction of that perfidious government which upholds its domination by blasphemy of the Most High--which displays its power over man as over the beasts of the forest--which sets man upon his brother, and lifts his hand in the name of God against the throat of his fellow who believes or doubts a little more or a little less than the government standard--a government which is steeled to barbarity by the cries of the orphans and the tears of the widows which it has made.

[Interruption by the court.]

I appeal to the immaculate God--I swear by the throne of heaven, before which I must shortly appear--by the blood of the murdered patriots who have gone before me that my conduct has been through all this peril and all my purposes governed only by the convictions which I have uttered, and by no other view than that of their cure, and the emancipation of my country from the superhuman oppression under which she has so long and too patiently travailed; and that I confidently and assuredly hope that, wild and chimerical as it may appear, there is still union and strength in Ireland to accomplish this noble enterprise. of this I speak with the confidence of intimate knowledge, and with the consolation that appertains to that confidence. Think not, my lords, I say this for the petty gratification of giving you a transitory uneasiness; a man who never yet raised his voice to assert a lie will not hazard his character with posterity by asserting a falsehood on a subject so important to his country, and on an occasion like this. Yes. my lords. a man who does not wish to have his epitaph written until his country is liberated will not leave a weapon in the power of envy, nor a pretense to impeach the probity which he means to preserve even in the grave to which tyranny consigns him.

[Interruption by the court.]

Again I say, that what I have spoken was not intended for your lordship, whose situation I commiserate rather than envy--my expressions were for my countrymen; if there is a true Irishman present. let my last words cheer him in the hour of his affliction.

[Interruption by the court.]

I have always understood it to be the duty of a judge. when a prisoner has been convicted, to pronounce the sentence of the law; I have also understood that judges sometimes think it their duty to hear with patience and to speak with humanity. to exhort the victim of the laws. and to offer with tender benignity his opinions of the motives by which he was actuated in the crime, of which he had been adjudged guilty: that a judge has thought it his duty so to have done. I have no doubt--but where is the boasted freedom of your institutions. where is the vaunted impartiality, clemency. and mildness of your courts of justice, if an unfortunate prisoner, whom your policy, and not pure justice. is about to deliver into the hands of the executioner. is not suffered to explain his motives sincerely and truly. and to vindicate the principles by which he was actuated?

My lords, it may be a part of the system of angry justice, to bow a man's mind by humiliation to the purposed ignominy of the scaffold; but worse to me than the purposed shame, or the scaffold's terrors, would be the shame of such unfounded imputations as have been laid against me in this court: you, my lord [Lord Norbury], are a judge. I am the supposed culprit; I am a man, you are a man also; by a revolution of power, we might change places, though we never could change characters; if I stand at the bar of this court and dare not vindicate my

character, what a farce is your justice? If I stand at this bar and dare not vindicate my character. how dare you calumniate it? Does the sentence of death which your unhallowed policy inflicts on my body also condemn my tongue to silence and my reputation to reproach? Your executioner may abridge the period of my existence. but while I exist I shall not forbear to vindicate my character and motives from your aspersions: and as a man to whom fame is dearer than life, I will make the last use of that life in doing justice to that reputation which is to live after me, and which is the only legacy I can leave to those I honor and love, and for whom I am proud to perish. As men, my lord, we must appear at the great day at one common tribunal. and it will then remain for the searcher of all hearts to show a collective universe who was engaged in the most virtuous actions. or actuated by the purest motives--my country's oppressors or--

[Interruption by the court.]

My lord, will a dying man be denied the legal privilege of exculpating himself, in the eyes of the community, of an undeserved reproach thrown upon him during his trial, by charging him with ambition and attempting to cast away, for a paltry consideration. the liberties of his country? Why did your lordship insult me? or rather why insult justice. in demanding of me why sentence of death should not be pronounced? I know, my lord, that form prescribes that you should ask the question; the form also presumes a right of answering. This no doubt may be dispensed with--and so might the whole ceremony of trial, since sentence was already pronounced at the castle, before your jury was impaneled; your lordships are but the priests of the oracle, and I submit; but I insist on the whole of the forms.

I am charged with being an emissary of France An emissary of France? And for what end? It is alleged that I wished to sell the independence of my country? And for what end? Was this the object of my ambition? And is this the mode by which a tribunal of justice reconciles contradictions? No, I am no emissary; and my ambition was to hold a place among the deliverers of my country--not in power, nor in profit, but in the glory of the achievement!...

Connection with France was indeed intended, but only as far as mutual interest would sanction or require. Were they to assume any authority inconsistent with the purest independence. it would be the signal for their destruction: we sought aid, and we sought it, as we had assurances we should obtain it--as auxiliaries in war and allies in peace...

I wished to procure for my country the guarantee which Washington procured for America. To procure an aid, which, by its example, would be as important as its valor, disciplined. gallant, pregnant with science and experience; which would perceive the good and polish the rough points of our character. They would come to us as strangers and leave us as friends, after sharing in our perils and elevating our destiny. These were my objects--not to receive new taskmasters hilt to expel old tyrants: these were my views. and these only became Irishmen. It was for these ends I sought aid from France; because France, even as an enemy. could not be more implacable than the enemy already in the bosom of my country.

[Interruption by the court.]

I have been charged with that importance in the efforts to emancipate my country. as to be considered the keystone of the combination of Irishmen; or, as Your Lordship expressed it, "the life and blood of conspiracy." You do me honor overmuch. You have given to the subaltern all the credit of a superior. There are men engaged in this conspiracy, who are not only superior to me but even to your own conceptions of yourself, my lord; men, before the splendor of whose genius and virtues, I should bow with respectful deference, and who would think themselves dishonored to be called your friend--who would not disgrace themselves by shaking your bloodstained hand--

[Interruption by the court]

What, my lord, shall you tell me, on the passage to that scaffold. Which that tyranny. of which you are only the intermediary executioner. Has erected for my murder. that I am accountable for all the blood that has and will be shed in this struggle of the oppressed against the oppressor?--shall you tell me this--and must I be so very a slave as not to repel it?

I do not fear to approach the omnipotent Judge, to answer for the conduct of my whole life; and am I to be appalled and falsified by a mere remnant of mortality here? By you. too. who, if it were possible to collect all the innocent blood that you have shed in your unhallowed ministry, in one great reservoir. Your Lordship might swim in it.

[Interruption by the court.]

Let no man dare, when I am dead. to charge me with dishonor; let no man attain my memory by believing that I could have engaged in any cause but that of my country's liberty and independence, or that I could have become the pliant minion of power in the oppression or the miseries of my countrymen. The proclamation of the provisional government speaks for our views; no inference can be tortured from it to countenance barbarity or debasement at home, or subjection. humiliation. or treachery from abroad; I would not have submitted to a foreign oppressor for the same reason that I would resist the foreign and domestic oppressor: in the dignity of freedom I would have fought upon the threshold of my country, and its enemy should enter only by passing over my lifeless corpse. Am I, who lived but for my country, and who have subjected myself to the dangers of the jealous and watchful oppressor, and the bondage of the grave, only to give my countrymen their rights, and my

country her independence, and am I to be loaded with calumny and not suffered to resent or repel it--no, God forbid!

If the spirits of the illustrious dead participate in the concerns and cares of those who are dear to them in this transitory life--oh, ever dear and venerated shade of my departed father. look down with scrutiny upon the conduct of your suffering son; and see if I have even for a moment deviated from those principles of morality and patriotism which it was your care to instill into my youthful mind, and for which I am now to offer up my life!

My lords, you are impatient for the sacrifice--the blood which you seek is not congealed by the artificial terrors which surround your victim; it circulates warmly and unruffled, through the channels which God created for noble purposes. but which you are bent to destroy. for purposes so grievous. that they cry to heaven. Be yet patient! I have but a few words more to say. I am going to my cold and silent grave: my lamp of life is nearly extinguished: my race is run: the grave opens to receive me, and I sink into its bosom! I have but one request to ask at my departure from this world--it is the charity of its silence! Let no man write my epitaph: for as no man who knows my motives dare now vindicate them. let not prejudice or ignorance asperse them. Let them and me repose in obscurity and peace, and my toils may remain uninscribed, until other times, and other men, can do justice to my character; when my country takes her place among the nations of the earth, then, and not till then, let my epitaph be written. I have done.

Letter to Sarah Curran

September, 1803

My dearest Love,

I don't know how to write to you. I never felt so oppressed in my life as at the cruel injury I have done you. I was seized and searched with a pistol over me before I could destroy your letters. They have been compared with those found before. I was threatened with having them brought forward against me in Court. I offered to plead guilty if they would suppress them. This was refused. My love, can you forgive me?

I wanted to know whether anything had been done respecting the person who wrote the letter, for I feared you might have been arrested. They refused to tell me for a long time. When I found, however, that this was not the case, I began to think that they only meant to alarm me; but their refusal has only come this moment, and my fears are renewed. Not that they can do anything to you even if they would be base enough to attempt it, for they can have no proof who wrote them, nor did I let your name escape me once. But I fear they may suspect from the stile [style], and from the hair, for they took the stock [Emmet's cravat into which Sarah had sewn a lock of her hair] from me, and I have not been able to get it back from them, and that they may think of bringing you forward.

I have written to your father to come to me tomorrow. Had you not better speak to himself tonight? Destroy my letters that there may be nothing against yourself, and deny having any knowledge of me further than seeing me once or twice. For God's sake, write to me by the bearer one line to tell me how you are in spirits. I have no anxiety, no care, about myself; but I am terribly oppressed about you. My dearest love, I would with joy lay down my life, but ought I to do more? Do not be alarmed; they may try to frighten you; but they cannot do more. God bless you, my dearest love.

I must send this off at once; I have written it in the dark. My dearest Sarah, forgive me.

From: Famous Love Letters: Messages of Intimacy and Passion, Ronald Tamplin (Editor)

Sarah Curran (1782-1808) was the youngest daughter of John Philpot Curran, an eminent Irish lawyer. She met Emmet through her brother Richard, who was a fellow student at Trinity College. Her father considered Emmet unsuitable, and their courtship was conducted through letters and clandestine meetings. When her father discovered that Sarah was secretly engaged, he treated her so harshly that she had to take refuge with friends in Cork, where she met and married Captain Robert Sturgeon in November 1805. They had a child who died in infancy. Sarah died of consumption (tuberculosis) on May 5, 1808.

Brian Friel – his death Oct 2, 2015

Brian Friel, 'giant of world theatre', dies aged 86

'His work spoke to each of us with humour, emotion and authenticity,' Taoiseach says

One of Ireland's best known playwrights Brian Friel has died aged 86, Peter Crawley of The Irish Times and Fiach Mac Conghail of The Abbey Theatre speak about his career and legacy.

Rachel Flaherty First published: Fri, Oct 2, 2015, 09:56

One of Ireland's best known playwrights and a 'giant of world theatre', Brian Friel has died aged 86. He passed away on Friday morning.

President Michael D Higgins paid tribute to the writer, saying his contribution to what one might call 'the theatre of memory' is an outstanding legacy".

"After Brian Friel's work no one could offer amnesia as an alternative to history," he said.

Taoiseach Enda Kenny said the nation and the world "have lost one of the giants of theatre."

"The consummate Irish storyteller, his work spoke to each of us with humour, emotion and authenticity," Mr Kenny said in a statement.

Friel was born in Killyclogher, near Omagh in Co Tyrone in 1929 and moved with his family to Derry when he was 10-years-old. He was educated in St Columb's College, Derry – also the alma mater of poet Seamus Heaney and politician John Hume.

Having become a teacher, Friel moved to Donegal in 1967, three years after his first stage success, *Philadelphia, Here I Come*, which was followed by a series of internationally regarded successes.

Dancing at Lughnasa, probably his most successful play, won three Tony Awards in 1992.

Friel studied for a career in the priesthood in St Patrick's College, Maynooth, However, he decided to follow his father's footsteps to become a teacher and later studied at St Joseph's Teacher Training College, Belfast.

He taught at schools around Derry during the 1950s before his move to Co Donegal.

Friel won a number of other awards for his work including the Evening Standard Award, the New York Drama Critic's Circle and Olivier Award, and was elected a Saoi of Aosdána in 2006.

He wrote 24 published plays, two short-story collections and three unpublished and eight published adaptations or versions, most notably from Ibsen, Chekov and Turgenev.

His plays also included: *Lovers, The Gentle Island, The Freedom of the City, Aristocrats, Faith Healer, Translations, Making History, Dancing at Lughnasa, Molly Sweeney, Give Me Your Answer Do!* and *The Home Place*.

Tánaiste Joan Burton said Friel would be remembered as one of Ireland's "truly great writers" who brought Irish theatres and arts to the international stage.

Minister for Arts Heather Humphreys expressed great sadness at his death. "Brian was one of our truly great playwrights and was a household name not only here at home but on the international stage as well..... Through his writing he brought Ireland, and particularly Donegal, to the world.

Sinn Féin leader Gerry Adams said he was "humble man, he was also a national treasure and a truly unique individual. Ní bheidh a leithéid arís ann."

Fianna Fáil leader Micheál Martin said today was "a truly sad day for Irish cultural life. We have lost an iconic figure and tremendous artistic craftsman."

His wife, Anne Morrison, their three daughters and their son survive him.

Nobel peace laureate John Hume said he was "deeply saddened" at his "dear friend's" death.

"To put simply, Brian Friel was a genius. But he was a genius who lived, breathed and walked amongst us," he said.

Minister for Diaspora Affairs Jimmy Deenihan TD has expressed his sympathy at the death of Friel.

"The passing of Brian Friel will be felt keenly by Irish people everywhere, many of whom have been deeply touched by his work.

"Brian Friel possessed a unique ability to portray a sense of Ireland and Irishness in his work and to do so with an unerring sense of realism.

"That realism was evident in Plays such as '*Philadelphia, Here I Come!*', with emigration as one of its central themes and which was performed all over the world, resonating deeply with generations of Irish people living overseas and serving as a valuable connection between Ireland and the Global Irish family."

SDLP MP Mark Durkan said Friel was a man of "formidable" intellect and "fond spirit". "He could be robust in his views but always modest of himself," he said. "In Brian Friel's view of the world there were no small experiences and no small people, but there could be small-mindedness on the part of supposed big people or systems.

The Catholic primate of All Ireland, Archbishop Eamon Martin, said "generosity and modesty were the hallmark of this great Irishman, who never strayed far from his roots".

"During my time as President of Saint Columb's College in Derry, I had contact with Brian on a number of occasions, he being a most distinguished past pupil of the college. He was genuinely interested in the students' progress and especially supportive with regard to the development of their literary skills.

"Brian Friel's many achievements, nationally and internationally, are too numerous to mention and his legacy is a truly great one. We are all honoured to have had him in our midst.

Friel is survived by his wife Anne and his children Mary, Judy, Sally and David. He was predeceased by his daughter Patricia who died in 2012. Friel will be buried in Glenties cemetery on October 4th at 3pm

Eileen Battersby on Friel: 'Astonishing, a privilege'

'Our world is better for having had Brian Friel in it and now seems a lot smaller'



Brian Friel "was fatherly, kind, practical and funny. He seemed to look deep into the centre of things." File photograph: Dara Mac Dónaill/The Irish Times. Eileen Battersby Fri, Oct 2, 2015, 21:49

It all began with a note, welcoming me to sit in on the dress rehearsal of the revival of his masterwork, *Faith Healer*.

Brian Friel said it would be a good experience, and "nice to share". Seldom has the word "nice" been so understated; it was

astonishing, a privilege, and an honour.

The background to the note has a bit of a story to it. Mercurial actor Donal McCann was preparing to return after a decade of difficult living to one of the most compelling roles in modern theatre, that of Frank Hardy, seer or conman, fallen angel or malevolent sprite, or a combination of all things. Hardy is Friel's portrait of the artist, any artist.

McCann had cooked me Irish stew and insisted I ate it, I said I didn't eat meat. He looked annoyed and heaved a great sigh: he was a genius and a bit overwhelming, playful and intimidating, with a chaotic flamboyance that kept one guessing.

'Clean the plate'

After a pause, he announced it wouldn't kill me to eat it after the effort he'd gone to cooking it, and added if I didn't "clean the plate" he wouldn't even bother asking Brian Friel if I could attend the rehearsal, "they happen behind locked doors you know."

Down went the mutton. The next day a note was delivered to the office, the old one in D'Olier Street. Brian Friel's invitation was polite and to the point: "You might like to join us; actors are interesting to watch when they are preparing." On meeting him a few nights later in the Abbey, Brian Friel smiled his countryman's smile and said in a low voice: "You needn't have eaten that stew."

He said he was glad that I had liked *Dancing at Lughnasa* so much - I had reviewed the British premier that October at the Lyttleton, part of the National Theatre complex at London's Southbank, which had followed the Irish premier in April 1990. Then he asked, again in a whisper, how I "managed" with Mr McCann. He spoke like a concerned father, perplexed by a gifted if wayward son.

It was late 1990 and the Abbey theatre auditorium was in darkness and empty, aside from the small cluster of activity near the stage and just beyond it. Brian Friel sat very still, watching it all, I felt really privileged. Joe Dowling was the director; Friel pointed him out to me and said "There's the man in charge."

Ironically up to then although I had read *Faith Healer* several times, the first time I ever saw it performed was that night, at the dress rehearsal. It was magic, like having a private showing - I kept reminding myself that the dress rehearsal was not done for me. I was nervous about admitting that I had not actually seen the play, but felt I should confess, perhaps expecting to be forgiven. It sounds corny at this time when Ireland and the world is lamenting the loss of a great playwright and his family are grieving for him, but of the many writers and artists my job has given me access Brian Friel in common with Seamus Heaney was one of those special people, rare humans who have a goodness about them. Our world is better for having had Brian Friel in it and now seems a lot smaller. Heaney, Friel and William Trevor, where do these special humans emerge from?

Friel was fatherly, kind, practical and funny. He seemed to look deep into the centre of things.

A few nights later at the opening night performance as the audience responded and the theatre was full, so much warmer, I remembered the darkness of the dress rehearsal when it was so quiet I was conscious of being able to hear the breathing of the man who had written the play, as he sat, watching his work come to life.

Secretly I preferred being at the dress rehearsal, it was a gift I had been given. The lighting desk was directly behind us so it was easy to see Friel's face as he replied that it was good to read plays and see how the words stood up without actors to help them. "I also used to write stories" he said. When The Gallery Press re-issued his *Selected Stories* in 1994, the cover a Basil Blackshaw portrait of a stern-faced Friel, a hint of a fox about it, intelligent and wary. Brian Friel sent me a hardback copy with another of his nicely typed notes - by then I had a few, - he wrote that he thought I might like to read them. I had the first edition but it was a thrill to receive the book from him.

Ivan Turgenev

Before that though, a couple of years earlier, he had spoken to me about his relationship with the work of Ivan Turgenev. It was shortly before his version of Turgenev's *A Month in the Country* opened at the Gate Theatre. For Friel the Russians, Turgenev and Chekhov had changed the face of European drama. Some five years earlier, in 1987, he had "made a play" of Turgenev's great novel *Fathers and Sons* (1861). He said he always felt a closeness to the 19th century Russians. "I don't feel at all distant from their world." It is true, *Aristocrats* (1979) for all its Irishness, is a Russian play in all but setting. He grasped the spirit and sensibility of the Russian masters.

He described Turgenev as "a decent man" who courageously risked more in his life than in his art." Of the many qualities Friel possessed as a writer was his sense of responsibility, he looked to the political and his theatre openly confronted the tribal politics of his native Ulster when Irish novelists were looking elsewhere. To my question of why he had been drawn to re-working *A Month in the Country*, Friel's response was deliberate and exact: "I find the process - the exercise - of translating, both interesting and satisfying. Because you are presented with a complete fiction - given characters, given situations. Your 'creative' responsibilities are circumscribed. You may present the characters with situations, not in the original, but if you do, these characters must still be subjected to Turgenev's psychological imperatives." For Friel his first duty was to "transpose the text into a key that is comfortably within the range of Irish actors, using Irish accents."

The second time we had lunch, I paid although he put up a struggle. "Thank you very kindly - as my mother-in-law used to say" said the note that followed a day later.

On a cold April day in 2006 before John McGahern's funeral, Brian Friel stood beside me as we noticed a car parked badly on a grassy bank. "It'll be rightly stuck" he said, "You're the one with the jeep. We need rope." I had some but he said we had to wait and find the driver. "You can do nothing without the keys." He said John McGahern would have been amused at the notion of us hauling a car from the ditch at his funeral. But later, the service was beginning. Inside the small church he sat with Seamus Heaney and Michael Longley, all looked upset, but Friel's expression was one of quiet sadness. Afterwards we went looking for the stranded car but it was gone. There had been a lunch in Carrick and later, when it was dark, I returned to the grave. On the way up the little hill on the approach to the church yard an owl swooped down low, white against the black sky in the car lights. Some months later I told him about the ghostly owl and he had nodded, saying little yet would mention it a few times in subsequent encounters. We agreed it was a symbol.

Again at another burial, Benedict Kiely's, less than a year later in February 2007; we waited in a vicious wind, outside the graveyard at Omagh. When Kiely's elder sister, and only surviving sibling Kathleen, one week short of 94 at that time and devastated at the death of her baby brother, arrived, sitting in the passenger seat, weary from a long day, down to Dublin for the service and then back for the internment, Brian Friel leaned in over the car door, and touched her arm, gently, saying "I was a friend of Ben's." Just that, a smile of sympathy and he stood away, leaving a family to grieve in private. In response to a piece I wrote about Turgenev's *Fathers and Sons*, he sent me a lovely Faber edition of his *Fathers and Sons* - After Turgenev with a sweet inscription, then was signed Brian - nothing more. A shared love of Chekhov has created many bonds and friendships between people of all kinds for the past 100 years or so, I have Friel's versions of *Uncle Vanya* and of *Three Sisters* in their elegant Gallery Press editions. Early in 2010, he sent me *Three Plays After* and dated it *St Brigid's Day* - "the beginning of Spring." The *Yalta Game* is a dramatised version of *The Lady with The Little Dog*. "We did it in the Gate with Ciaran Hinds and Kelly Reilly - and they were magnificent. Afterplay is a conceit: what if Andrey from *Three Sisters* and Sonya from *Uncle Vanya* were to meet up years after their respective plays ended?" He concluded with his usual quick wit: "The Bear is just a piece of nonsense. Anyhow you may enjoy them....." And I did.

Mourning will continue. The mourning will continue and the work will live. Brian Friel who endured the loss of his daughter Paddy in 2012, will be remembered with love, respect and admiration. It will be wonderful though if his artistic daring, innovation, loyalty to his country and instinct are also celebrated - as they will be. Most of all though, there is his humour and a comic timing second to none.

Thomas Kilroy: I have lost a close friend in Brian Friel. The country has lost a great dramatist



In 1969 I heard for the first time the irreverent voice, the marvellous mimicry, of the man behind the plays
Brian Friel in Donegal. Photograph: Bobbie Hanvey. Thomas Kilroy Fri, Oct 2, 2015, 15:19

I first met Brian in 1969, in Mary Lavin's house in Bective, Co Meath, by the River Boyne. That evening I heard for the first time the witty, irreverent voice, the storytelling, the marvellous mimicry, of the man behind the plays.

He was already a leading playwright of the English-speaking stage with *Philadelphia, Here I Come!*, *The Loves of Cass Maguire* and *Lovers*.

I had just had a first production of my own play *The Death and Resurrection of Mr Roche* at Dublin Theatre Festival. Much to my astonishment a well-known New York agent arrived on my doorstep in Dublin waving a letter from a well-known New York producer, offering me a Broadway production of the play. I hadn't a clue what to make of any of this. "Brian Friel will give us advice," Mary said. He most certainly did, with many swooping asides on the shark-infested waters lapping the Broadway theatres. The word of an agent meant nothing. Nor did the promises of a producer. All that mattered in theatre was the signed contract. He was right, of course. Not for the last time, Brian had brought me down to earth. He had also displayed a tough understanding of what commercial theatre was all about.

For those, like myself, who saw the first, lucid production by Hilton Edwards of *Philadelphia, Here I Come!* at the Gaiety Theatre in 1964 the shock was not that of new material. This was yet another play about the Irish family in its familiar Irish domestic interior. What was startling was the modernity of its treatment, in particular the sophisticated intelligence of the writer. In his stage directions he calls for a fluidity in the use of space and movement, and this is the key to the play's originality. At once Irish theatre would never be quite the same again. This success was to be repeated across the decades with *Faith Healer* (1979), *Translations* (1980) and *Dancing at Lughnasa* (1990) like a brilliant trajectory across the face of world theatre.

I have lost a close friend. But the country has lost a great dramatist.

Faith Healer is a sublime work of theatrical imagination that is also an achievement of high, literary art. You don't often get the two together. Like many great works of art it creates its own distinctive form, a group of monologues in direct address to the audience. This, of course, conflicts with the traditional mode of narrative in drama, a fact that bothered the first audience and critics of the play in New York. Friel had to educate his audiences in how to read his play.

We saw one another regularly, made some memorable trips together and, of course, wrote letters. There must be a couple of hundred letters between us over the years, and many of these were on the work and the exchange of plays-in-progress. He was a great letter-writer and, like Mr Beckett, a master of the postcard. The postcard often carried a single, hilarious one-liner. It came through the letter box like a burst of laughter. On one occasion he sent one such from what was clearly a trying holiday sojourn at a French gite. "Out of here in one week," the message read, "depending upon good behaviour."

The first thing he sent me of *Faith Healer* was a single monologue of Frank Hardy, in effect a distilled version of the two Hardy monologues of the finished play. It was a privilege to be so close to him in the writing development of this great work. What he did was to prise that first monologue apart, expanding the resulting two new monologues of Hardy. Between these he placed the newly written monologues of Grace and Teddy, and the work was complete.

What was fascinating was to observe Brian discovering the two haunting, central stories of the play in the process of this rewriting, the miracle-making, if such it can be called, in the old Methodist hall and the bloody miscarriage at Kinlochbervie. I remember thinking, as you do before all great writing in draft form, that the possibilities here were endless, that a final structure would, indeed, give it a finished quality but that its echoes would continue off in different directions into the shadows, defying finality.

Razor-sharp

Some of his letters were about my own plays. He could be razor sharp in dealing with a work's limitations but was also generous with work that he admired. I remember one long fax – he loved the fax machine, perhaps because of its speed – about a play of mine called *The Shape of Metal*, which had its own difficulties in production. He was fascinated by the lead character, Nell, in that play, and he helped me to find her voice.

There was a particular flurry of letters during the early days of Field Day. In October 1982 he wrote a long letter to me reporting on a meeting at Annaghmakerrig at which the Field Day board was expanded. Seamus Deane, Seamus Heaney, Tom Paulin and David Hammond joined himself and Stephen Rea on the board. I had not joined the board yet, but clearly I was involved in discussions with the group.

Literary role

The first thing he talked about in the letter was the effect on Field Day of the expansion of the board. The newcomers were not, in any obvious way, theatre people, although two of them, Heaney and Paulin, went on to write extremely effective stage plays. What Brian is talking about here, however, is the way the enterprise was now taking on a new intellectual, literary role. He wrote:

"It was a good get-together in Monaghan. The presence and authority of the four non-theatre people (the two Seamuses, Tom Paulin and David Hammond) is very important to Stephen and me. (Maybe more important to me than Stephen – the actor is thoroughbred theatre, the dramatist only half-bred.) But they have a sense that a) they don't, can't contribute enough and b) their only contribution could be literary. So we spent most of the time discussing the b) option with suggestions that I'd like to talk about to you and, if they attract you, would involve you."

I was obviously talking to them at this point about how Field Day might develop, and I must have made some comments to him about the burden of the Northern conflict and its toll on artists from the North. In response he produced an extraordinary statement about his own relationship to England and English culture:

“When you say that FD has to transcend the particulars of the North and the weary and wearing squabble between neighbours you must know a part of me applauds heartily and spontaneously. Of course the quarrel is shabby and demeaning and has blighted a portion of the spirit that might have blossomed in a different climate. I hate it. And I hate the way it has inverted and diverted us. I think what I hate most is that it has diminished in me an open and comprehensive response to so much of England’s richness. But then I can’t deny either that the same particulars have fashioned and pigmented me. Nor can I deny the certainties of instinct. Oh, shit! Then I think: Isn’t it better than being born in Zurich? Let us fly away up together, my friend, and float about weightless in the Disinterested Passion out there.” What we have to remember is that when my generation started out, in the 1950s and 1960s, there was hostility, a palpable resistance to Irish plays among London managements. We had plays performed there, but there was the clear indication from English reviewers that, somehow, Irish plays didn’t call for serious attention. Brian Friel and Field Day did an enormous amount to turn that around, unlocking that scene for other writers and other theatre companies in the future.

Cathedral cities

One of the trips that we talked about taking together was, at Brian’s own suggestion, a tour of the cathedral cities of England. I thought it was a wonderful idea, and I very much regret now that it never happened. We did make some great theatre trips, though, together with our wives, Anne and Julie, to Stratford, Paris, Berlin and, most memorably, Moscow. In each centre, doors were opened before him and people waited to meet him.

We also shared a passion for Chekhov. He was to give a more comprehensive expression of this in his own work than I did in mine. We made a number of Chekhovian pilgrimages, including to the writer’s estate at Melikhovo, north of Moscow. I had a particular interest in going there. It was here, in a small, pretty wooden house on the grounds with an outside stairs to the top floor, that Chekhov wrote *The Seagull*.

But the big event was our journey to Yalta in 2008. This journey to the Crimean coast revealed many of the stresses that have since come to the surface in the conflict between Ukraine and Russia. The conflict had even reached the main house of the two Chekhov houses in Yalta, with neither government taking full responsibility for the upkeep of the house. This is the White Dacha that in Chekhov’s day stood in the countryside but is now surrounded by the town. Unfortunately, only part of the house was open, and even that showed neglect.

But the garden was entirely Chekhovian, planted with cedar, cypress and magnolia. He also planted 100 roses there in memory of Pushkin. The garden still has its roses. Gorky’s garden seat is still there in a corner. There is a famous photograph of the two writers sitting on it.

Chekhov craved isolation. At some point he fled the White Dacha and moved to a shack up the coast that he bought from a Tartar farmer in a locality called Gurzuf. With the help of a friendly taxi man we found it. The taxi had to be abandoned before the end of the trip, and we walked over the steep cliff to the end of the pathway. The shack was above a lovely, small beach on the Black Sea. Just a couple of rooms, no more. But there was the monastic, single bed and the desk, the walking stick, the elegant gloves and scarf and, most movingly for Brian, the first page of *Three Sisters* in Chekhov’s handwriting, in a glass frame on the wall with other memorabilia of the distant Moscow Arts Theatre. When we got home he wrote a letter to me about this experience: “I felt that perhaps in Gurzuf we did lift the veil; there certainly was a presence there. But – as is altogether appropriate – there was another veil behind that one and we got no further. Fair enough. The man retained his mystery.”

Chekhov left the shack to his wife, Olga. Apparently she loved to sunbathe on that little beach. Brian spent a long time standing by the stairs, looking down into the beach. I like to think that he saw Olga there, turning as she heard Chekhov coming down the stairs in his straw hat, his approach signalled by that tubercular cough.

Thomas Kilroy’s plays include *The Death and Resurrection of Mr Roche*, *Talbot’s Box* and *Double Cross*

Fintan O’Toole: The truth according to Brian Friel

For the late playwright the past and our images of it were slippery and treacherous. Truth lay not in public facts but in private fictions



Portrait of the artist: Brian Friel in one of Colin Davidson’s portraits of the late playwright Fintan O’Toole Fri, Oct 2, 2015

The boy, in this memory, is about nine years old, and his father is in his early 40s. It is summer in the beautiful Donegal village of Glenties, where the boy’s mother was brought up. Now the boy and his father are walking home from a lake with fishing rods across their

shoulders. It has been raining all day, so they are soaked to the skin. But, perhaps because the fishing has been good, the boy's father is unusually happy. As they walk along the muddy road into the village they start to sing. This memory was important to Brian Friel, as it is to his first enduring dramatic creation, Gar O'Donnell, in the 1964 play *Philadelphia, Here I Come!*

Glenties, disguised as Ballybeg in almost every Friel play, remained the imagined setting of much of his work. Those childhood holidays there, in his mother's old home, remained so vivid for him that he seemed to remember the shape of cups hanging in the scullery, the texture of every tree around the house, the pattern of every flagstone in the kitchen floor. They were, perhaps, the nearest that his restless, angular sensibility ever came to a sense of belonging.

The only problem is that he knew that what he remembered with such certainty of that summer day could not have happened. As he said in a talk he gave on BBC radio in 1972, "there is no lake along that muddy road. And since there is no lake, my father and I never walked back from it in the rain with our rods across our shoulders. The fact is a fiction."

Yet – and this is the centre of Friel's work – this realisation that memories may be inventions does not deprive them of their force.

Friel liked a quote from Oscar Wilde about the "inalienable privilege" of the artist to "give an accurate description of what has never happened".

Truths, for him, were not mere facts. Of this false memory he insisted, "For me it is a truth. And because I acknowledge its peculiar veracity it becomes a layer in my subsoil; it becomes part of me; ultimately it becomes me."

In *Philadelphia*, that first great play, Friel's own real memory is transported into his fictional character's memory, and there, too, it proves illusory. Yet the very power with which it is evoked on stage lifts it into a different kind of reality. It makes its own truth. That trajectory, from reality to fiction to shattered illusion and back to a sort of heightened presence, is the journey of a Friel play.

And the journey is not just personal. Friel's great originality lay in the way he treated public history as if it were private memory – as a construct whose truth does not lie in its mere facts. Just as it did not matter to him in the end that his lovely memory of his father could not have happened, the characters in his plays turn history into words, images, stories. It is their way of not being crushed by the weight of its cruel inevitability.

After his world has imploded, at the end of *Translations*, the schoolmaster Hugh tells his son Owen that "it is not the literal past, the 'facts' of history that shape us, but images of the past embodied in language".

Deep roots

For Friel, both as a man and as a writer, the past and all our images of it were slippery and treacherous. He had two birth certificates. One says he was born, the child of a schoolteacher and a junior civil servant, in Omagh, Co Tyrone, in what was then the new entity of Northern Ireland, on January 9th, 1929. The other gives his date of birth as January 10th.

The idea at the heart of his work – that our sense of what happened in the past owes more to our imaginations than it does to our memories – has very deep roots. Friel may not have invented the notion of the unreliable narrator. He may not have been the first to force an audience to try to reconcile conflicting accounts of the past. But the utter conviction with which these devices are used in his plays, the way they transcend questions of form and style and become a vivid and visceral presence on stage, must surely reflect the fact that they had a profound personal meaning for Brian Friel. That utter uncertainty about the meaning of past events is one of the reasons why Friel's lifetime of achievement evoked so little self-satisfaction. Self-contempt was more in his line than self-congratulation. He talked, when he discussed his work at all, of "our trivial achievements and our abysmal failures". The tributes of critics and academics did not impress him. In 1972 he conducted the following interview with himself for BBC radio:

"When did you know you were going to be a writer?"

"The answer is, I've no idea."

"Which of your plays is your favourite?"

"None of them."

"Which of your stories?"

"Most of them embarrass me."

"Do you think the atmosphere in Ireland is hostile or friendly to the artist?"

"I'm thinking of my lunch . . ."

"Or would you say, Mr Friel, that the influence of Heidegger is only beginning to be felt in the drama and that Beckett and Pinter are John the Baptists of a great new movement?"

"Well, in answer to that I'd say that I'm a middle-aged man and that I tire easily and that I'd like to go out for a walk now, so please go away and leave me alone."

Sense of failure

That nagging sense of failure, that refusal to believe that anything has been achieved, haunts his nearest avatar, Frank Hardy, in *Faith Healer*, the role that gave Donal McCann his crowning achievement on stage. Frank's doom develops in the space between his belief that he really can work miracles on the one hand and his fear that he may be, after all, a con man on the other.

As a summoner of theatrical illusions Friel himself was drawn between that same belief and that same fear. Frank Hardy asks himself, "Am I endowed with a unique and awesome gift? – my God, yes, I'm afraid so. And I suppose the other extreme was Am I a con man? – which of course was nonsense, I think. And between those exaggerations, the possibilities were legion. Was it all chance? – or skill? – or illusion? – or delusion? Precisely what power did I possess? – Could I summon it? When and how?" Those questions are the abiding questions of Friel's career. At times they made for plays like *The Freedom of the City*, his response to Bloody Sunday, and *Making History*, his reflection on the myths and realities of Hugh O'Neill, which seem to despair of ever being able to say anything about momentous events.

And yet, for all his doubts about making sense of the past, for all his restlessness in relation to his own achievements, it is the very darkness of the past, the untrustworthiness of memory and of language, that has given Friel's work its extraordinary force. The fictional nature of one's own life sanctioned, in his mind, the fictions of the theatre. "An autobiographical fact," Friel said, "can be pure fiction." But, typically, he added, "And no less reliable for that."

In his case the autobiographical facts, however untrustworthy, were crucial, for, more even than most writers, Friel was obsessively concerned with his own time and place. He quoted with approval a remark of his friend Seamus Heaney: "There are only certain stretches of road over which the writer's divining rod will come to life." (In one of Friel's own short stories, *The Diviner*, it is said of the title character that "he could find anything provided he got 'the smell of the truth in it' ".)

Those grounds for Friel were Catholicism and Irish nationalism, both with the deep and sometimes dark resonances peculiar to the embattled North.

When Friel was 10 he moved to Derry with his family. His father, Patrick Friel, was a Nationalist Party member of the notoriously gerrymandered Derry Corporation, representing the Catholic housing estates of the Bogside and Creggan, where the civil-rights movement came to the boil.

The Troubles

Brian Friel was himself a member of the Nationalist Party for a time, and, especially after the beginning of the Troubles in 1968, most of what he wrote was shaped in one way or another by the conflict. He never had a Yeatsian belief that theatre could somehow alter the entire consciousness of his place and time, but he held on to the hope that it might "make some tiny, thumbscrew adjustment to our psyche".

Catholicism itself was a strong and troubling influence. After five years at St Columba's college in Derry (alma mater, too, of Heaney, of John Hume and of his friend Seamus Deane, the writer and critic), Friel went, at the age of 16, to study for the priesthood at Maynooth College. He left 2½ years later.

What happened in the meantime is the most private aspect of a very private life. It was, he said in 1964, "an awful experience. It nearly drove me cracked. It is one thing I want to forget. I never talk about it, the priesthood."

In Friel's plays, however, silences and absences are always potent, and it is clear that some part of that experience remained with him. He spoke of his work as a search for "faith", and his description of that search makes it sound very much like a religious quest. It was "the patient assembly of a superstructure which imposes a discipline and within which work can be performed in the light of an insight, a group of ideas, a carefully cultivated attitude".

He talked, too, of the theatre as a "theoretical priesthood". In his plays the figures who most closely represent the artist are priests or priest-like: St Columba in *The Enemy Within*, Archbishop Lombard in *Making History*, Fr Jack in *Dancing at Lughnasa* and, above all Frank Hardy in *Faith Healer*. For what is Frank's calling if not a kind of secular priesthood, or, as he calls it himself, "a ministry without responsibility, a vocation without a ministry"? And what is the life of a writer if it is not also a vocation without a ministry? In declining his call to the priesthood Friel found his vocation.

Nationalism and Catholicism are the forces that have shaped Friel's consciousness, but he in turn shaped them to his needs as a writer. What makes him important beyond the theatre, indeed, is the way he reimagined those forces, making them fluid and open. He probed with relentless questioning key aspects of an identity that has been all too fixed and certain. Politics and religion were as powerful for him as they were for James Joyce, and like Joyce he made his work from the struggle to escape them through "silence, exile and cunning".

Exile

In Friel's case the exile was internal and imaginative rather than physical. He chose to live, appropriately, just on the Donegal side of the Border, keeping his distance from both Belfast and Dublin, hovering between two political entities, neither of which he felt comfortable with.

Yet he made the break from his father's world with one brief but highly significant episode of exile. At the invitation of the great theatre director Tyrone Guthrie, he went with his wife and two children to Minneapolis, in Minnesota, where Guthrie was founding his new theatre.

For six months he spent his days and evenings in the theatre, “literally skulking about in the gloom of the back seats”, until a doorman challenged him. As he was trying to explain his function one of the actors stepped in to rescue him with the words, “He’s okay . . . He’s an observer.”

As Friel later recalled, “that fortuitous christening gave me not only an identity but a dignity: an observer, part of the great communal effort – pass, friend.”

The result, eventually, was *Philadephia, Here I Come!*, which was a considerable success on Broadway, in London and in Dublin in 1964. But it is striking that, although he produced some interesting work between then and the early 1970s, his development rather stalled until the effects of the conflict in Northern Ireland began to seep into his plays. It was as if, having dramatised his break with his past in *Philadelphi*a, he needed to rework that play’s clash of father and son in a new way, as a metaphor for a larger conflict. That possibility emerged as Northern Ireland slipped into chaos.

Bloody Sunday

Friel cannot, however, be seen as a directly political playwright, much less as a spokesman for his tribe. *The Freedom of the City* (premiered in 1973), because it draws on the Bloody Sunday massacre in Derry, is sometimes seen as an attempt to adopt that role. In fact, for all the anger that burns through it, the play is partly about the impossibility of ever finding a single point of view that will encompass the truth of violent events.

It is not accidental that that perception finds its most oblique yet most powerful theatrical form in a play that seems entirely unconnected to the politics of Northern Ireland, *Faith Healer*. For what Friel drew from the conflict was an ever deeper sense of the untrustworthiness of language.

His terrain was the clash of languages and histories, the gap between private belief and public expression, the prevalence of official and unofficial lies.

The approach of Friel’s best plays – *Faith Healer*, *Translations*, *Aristocrats*, *Dancing at Lughnasa* (the first three premiered within an extraordinary period of 18 months in 1979 and 1980) – is much more oblique than a simple response to the Troubles might imply.

What the conflict provoked in him was a search for a way of locating the big issues – history, myth, language – within the lives of small communities or within the minds of ordinary people. He found a means of embodying in vivid characters the disjunction between private feeling and public form that was the experience of Northern Irish Catholics of his generation.

He found, too, images of quiet lives torn apart by the casual irruption of history, as the sisters in the small village world of *Dancing at Lughnasa* suddenly find themselves at the mercy of African rituals, the Spanish Civil War and the industrial revolution.

And he found, in *Faith Healer*, the most enduring images of the personal resonance of conflicting histories, the inability to deal with grief and the magnetic power of death. To say that these images are not political is perfectly true. But it cannot be denied that they distil the psychic experience of a vicious and intimate conflict.

Yet, like the false memories that somehow escape the tyranny of facts, the thrust of Friel’s best work was always towards an escape from the tyranny of history, even from the relentless grip of time.

World ending.

In Friel’s plays the world is always ending but never ends. In *Making History* the struggle between O’Neill and the English is one of “life or death” for a Gaelic Ireland “on the brink of extinction”. The catastrophe at Kinsale should therefore be apocalyptic. Yet 2½ centuries later, in *Translations*, we have that same civilisation, still on the brink of extinction. The brink of extinction, in Friel, is a surprisingly stable place. Kate’s sense in *Lughnasa* that “hair cracks are appearing everywhere; that control is slipping away; that the whole thing is so fragile, it can’t be held together much longer” is almost always there in Friel’s plays. The cracks do widen into gaping holes, control does slip away, the fragile things do fall apart. Yet things and people still go on.

The Homeric ending of *Translations* speaks in absolutes: there is no future for this ancient city. And yet, 100 years later again, in *Dancing at Lughnasa*, the old civilisation is still not quite dead; the “rituals and ceremonies and beliefs these people have practised since before history” of *Making History* are still pulsing through the lives of the Mundy sisters in 1936.

The golden late afternoon in which *Aristocrats* ends in the mid-1970s but which “may go on indefinitely” is the same golden, indefinite, unending late afternoon in which *Dancing at Lughnasa* ends in the 1930s.

Somehow, in some composite of Friel’s plays, it is always Ballybeg, it is always August, the day is always waning, the world is always ending. The magic of Friel’s theatre is that he could pause those moments and hold them forever in a perfect stillness so that they hover before us and hold back time and history.

Those images have touched audiences around the world, but their rapturous responses never made Friel any less restless. His most eloquent self-expression will always be the figure of Frank Hardy in *Faith Healer*, a man who may be a charlatan or who may be blessed and who is probably both.

And of whom it might be said, as Grace says of Frank, that “I’m sure it was always an excellence, a perfection, that was the cause of his restlessness and the focus of it.” Fri, Oct 2, 2015, 15:13

Meryl Streep on Brian Friel: 'Tender dramatist, lovely man'

Playwright 'part of the theatrical life of every theatre house' in Ireland, Abbey director says



Actress Meryl Streep at the première of Brian Friel's *Dancing at Lughnasa* at the Savoy cinema in Dublin in September 1998. She played Kate Murphy in the screen adaptation of Friel's play. Photograph: Cyril Byrne/The Irish Times. Rachel Flaherty, Simon Carswell, Ronan McGreevy - Fri, Oct 2, 2015, 18:18

Meryl Streep has paid tribute to the playwright Brian Friel describing him as a "tender dramatist, an insightful humanist and a lovely man".

Streep starred as Kate Mundy, the schoolteacher and one of five sisters in the 1998 film version of *Dancing at Lughnasa*, Friel's Tony award-winning play.

She said Friel's work had universal appeal.

"I am so sad to hear the world has lost the great Brian Friel; When a poet dies, we lose not just his, but the voices of all the people who passed through his life and imagination," the actor said.

"Friel introduced the people of Donegal to us as if we were all members of his family and community," she said.

"We couldn't help but recognise the people we loved in our own towns and lives, the people who make us laugh and make us furious."

"We've lost a tender dramatist, an insightful humanist, and a lovely man."

Actor Liam Neeson, who began his career in Friel's plays, described him as "Ireland's Chekhov" and a "master craftsman".

He lamented the passing of both Seamus Heaney and Friel within a few years of each other and he hoped they would be having a "wee one together now and sharing a giggle".

The actor John Hurt tweeted: "Ireland has lost a great playwright, an acerbic and brilliant wit and a great humanitarian. Vive Brian Friel! With my love."

The actress Brid Brennan who played Agnes in the original stage production of *Dancing at Lughnasa* described Friel as an "enormously generous man with great wit. His exquisite writing will be with us forever."

Gate Theatre director Michael Colgan described Friel as a "hard man to get to know, but an easy one to get to like".

He added: "Like Beckett, he was extraordinary in his ordinariness. He was at times shy, always modest, with impeccable manners and an intelligence which - as my predecessor Hilton Edwards described - could frighten you.

"We have been close friends for almost 35 years, and yet he was easily the most elusive man I have ever met. Friendship is based on knowledge, and whereas I knew we were great friends, I'm still not sure that I knew him.

"Throughout our long professional and personal relationship he never stopped surprising me. With a word or a sentence, a suggestion for casting, or even an act of kindness, he could always wrongfoot me".

Abbey Theatre director Fiach MacConghail said Friel was one of Ireland's "greatest nation builders".

"Brian Friel understood the power and ambiguity of memory in developing a sense of who we are as a people," he said.

Sheila Pratschke, chair of the Arts Council, said Friel was an inspiration to Irish playwrights, actors, directors and theatre makers.

"The Irish theatre and arts world generally is devastated by this sad, sad loss," she said.

"His legacy is a truly remarkable canon of work - work which has already achieved classic status in his lifetime, and which will go on to be produced for many years to come."

Theatre director Joe Dowling, former artistic director of the Abbey Theatre in Dublin and the Guthrie Theatre in Minneapolis, paid warm tribute to Friel, describing him as "the greatest Irish playwright of the 20th century".

The writer had created in Ballybeg - the fictionalised town in many of Friel's works - a world that "reflected an Ireland back to itself that from the earliest plays was constantly questioning, constantly demanding more of the social, cultural and political worlds," said Dowling, speaking from New York.

"There is no parallel," he said. "There is no other writer that had the same depth that Brian had in terms of analysis of Irish society, in terms of the way in which he created those amazing plays that got deeper and deeper as his career went on."

Druid artistic director Garry Hynes said in a statement that to have lived and worked in the theatre when Friel was writing his plays was a "privilege".

"He is gone from us now but the gift of his imagination will live on forever on the stages of the world. Rest in peace Brian," she said.

Aosdána, an Irish association of artists, said Friel probed the great national, political and cultural dilemmas of our time with “intense passion” and tenderness.

“His colleagues in Aosdána recognised his stature as a giant of Irish literature by electing him to be a Saoi in 2006, an honour limited to only seven artists in the country,” it said.

“Music was important to Brian personally, his art aspired to the condition of music. Now that he has died we can begin to see his work as one huge but intimate symphony. As an artist he is irreplaceable.”

Brian Friel’s interview with Fintan O’Toole: ‘I’m not really very good at this kind of question’

The late playwright did not like to be interviewed, and eventually he gave it up altogether. But he did give this rare interview to the drama critic of ‘In Dublin’ magazine in 1982



Deep in thought: Brian Friel in Dublin in 1980, at the Gate Theatre opening of his play *Translations*. Photograph: Tom Lawlor. Fintan O’Toole - Fri, Oct 2, 2015, 15:22

Brian Friel did not like to be interviewed, and eventually he gave it up altogether. In 1982 I was drama critic for *In Dublin* magazine. He agreed to talk, I suspect, largely because Field Day was about to produce his farce *The Communication Cord*, and he felt a burden of responsibility as cofounder of

the company. He obviously found some of my questions annoying in their abstraction, but he tried his best to respond. Off the record he was warm and funny and indulgent. I felt that he was quite guarded in the interview, but afterwards he told people that he felt he had been embarrassingly garrulous.

We spoke in the house that he and his wife, Anne, had built in Muff, just across the Donegal border from Derry, in the 1960s, largely on the proceeds of his first hit play, *Philadelphia, Here I Come!* The sitting room, at the side of the house overlooking the Foyle, was all clean, modern lines, angled to make the most of the sparse Donegal sunshine. At the time the family was preparing to move to an older house farther into Donegal, in Greencastle.

Fintan O’Toole **The first thing I wanted to ask you was about the sense of place in your work and the fact that so many of your characters seem to lack a sense of place, to be**

Brian Friel That’s a real academic’s question, isn’t it? I’ll try to answer it. Seamus Deane has written a number of essays on me, and that’s one of his persistent points, that I’m some sort of displaced person, you know? If there are parallels in my own life I don’t know. There is certainly a sense of rootlessness and impermanence. It may well be the inheritance of being a member of the Northern minority. That could be one of the reasons, where you are certainly at home but in some sense exile is imposed on you. That may be a reason. I mean, I’m groping at answers to this. In some kind of a way I think Field Day has grown out of that sense of impermanence, of people who feel themselves native to a province, or certainly to an island, but in some way feel that a disinheritance is offered to them.

Is Field Day then an attempt to reclaim that inheritance? Yes, but the difficulty is what to reclaim. You can’t deposit fealty to a situation, like the Northern situation, that you don’t believe in. Then you look south of the Border and that enterprise is in so many ways distasteful. And yet both places are your home, so you are an exile in your home in some kind of sense. It may be an inheritance from a political situation. I think it may very well be, and I think the people that are gathered around Field Day – there are six of them . . . I don’t want to speak for the other five, but I think this could be a common sense to all of them. Someone has suggested, maybe it was [Tom] Paulin, that it’s an attempt to create a fifth province to which artistic and cultural loyalty can be offered.

There’s also a close sense of family in your plays and of the kind of bonds that the family imposes on the individual. Maybe it’s part of the same thing again, that there’s some kind of instinctive sense of home being central to the life and yet at the same time home being a place of great stress and great alienation. I’m not really very good at this kind of question, Fintan, because the question’s a kind of abstract based on a body of work, isn’t it, and I sort of look from enterprise to enterprise, from job to job, you know what I mean? So it’s really a kind of an academic’s question, isn’t it?

So do you never look back on your work and attempt to pick things out? No, not at all. Only when you find, for example, that categories are being imposed on you, for example after three plays in particular – after *Faith Healer*, which was kind of an austere enterprise, *Translations*, which was offered pieties that I didn’t intend for it, and then [his version of Chekhov’s] *Three Sisters* – in some way I felt I’m being corralled into something here. By other people. And this was one of the reasons I wanted to attempt a farce.

Were you consciously attempting an antidote to *Translations* when you were writing *The Communication Cord*?

Oh yes. Well, consciously at two levels. Firstly for Field Day, because I felt it would be appropriate for Field Day to have something like that at this point, but also from my own point of view, because I was being categorised in some sort of a way that I didn't feel easy about, and it seemed to me that a farce would disrupt that kind of categorising. There's risks involved in doing that sort of thing. I think it's a risky enterprise doing a farce. But I think it's worth it.

When you started off with *The Communication Cord* were you aware of trying to use the mechanisms of classical farce? Yes. It's something like a Meccano set: you get on with various pieces of it, and you put them all together. Maybe it's different from the usual farce, in that the play itself was to some extent an attempt to illustrate a linguistic thesis. But apart from that it's just a regular farce, isn't it?

Yes, but it does also carry on a concern with language that has been evident in your work for the past five or six years. So it's a farce that is also, in one sense, to be taken very seriously. It's a form to which very little respect is offered, and it was important to do it for that reason, not to make it respectable but to release me into what I bloody well wanted, to attempt it, to have a go at it.

Were you aware of almost being canonised after *Translations*? Ach, not at all. Ah, no, that's very strong. But it was treated much too respectfully. You know, when you get notices, especially from outside the island, saying, "If you want to know what happened in Cuba, if you want to know what happened in Chile, if you want to know what happened in Vietnam, read *Translations*," that's nonsense. And I just can't accept that sort of pious rubbish.

I was wondering whether your concern with language, indeed with your profession as a playwright, stemmed from a re-examination of that profession. You said in 1972 that you were thinking of going back to writing short stories instead of plays. Ah, I don't know. The whole language one is a very tricky one. The whole issue of language is a very problematic one for us all on this island. I had grandparents who were native Irish speakers and also two of the four grandparents were illiterate. It's very close, you know. I actually remember two of them. And to be so close to illiteracy and to a different language is a curious experience. And in some way I don't think we've resolved it. We haven't resolved it on this island for ourselves. We flirt with the English language, but we haven't absorbed it and we haven't regurgitated it in some kind of way. It's accepted outside the island, you see, as "our great facility with the English language" – [Kenneth] Tynan said we used it like drunken sailors, you know that kind of image. That's all old rubbish. A language is much more profound than that. It's not something we produce for the entertainment of outsiders. And that's how Irish theatre is viewed, indeed, isn't it?

It is very often. And isn't it the dilemma of the modern Irish playwright that to actually make a decent living out of writing plays you have to find an audience in Britain and the United States, while the enterprise you're involved in is more about trying to write primarily for an Irish audience? Are you confusing an economic dilemma with an artistic dilemma? Is that what you're saying?

Well, doesn't the fact of having to make a living force certain conditions on you? It doesn't, no. Not in the slightest. Because in the case of *Translations* I was really sure that this was the first enterprise that Field Day was going to do, and I was sure we were in deep trouble with that play. We thought, Field Day will never even get a lift-off because of this play, because here is a play set in 1833, set in a hedge school. You have to explain the terminology to people outside the island, indeed to people inside the island too, so I thought we were on a real financial loss here. But that is part of the enterprise, and this is one of the reasons why I attempted the translation of Chekhov. It's back to the political problem: it's our proximity to England; it's how we have been pigmented in our theatre with the English experience, with the English language, the use of the English language, the understanding of words; the whole cultural burden that every word in the English language carries is slightly different to our burden. Joyce talks in the *Portrait* of his resentment of the [English] Jesuit priest because his language, "so familiar and so foreign, will always be for me an acquired speech", and so on.

Did theatre come before short stories? No. I wrote stories first. I know now why I stopped writing short stories. It was at the point when I recognised how difficult they were. It would have meant a whole reappraisal. I mean, I was very much under the influence, as everyone at the time was, of [Sean] O'Faolain and [Frank] O'Connor, particularly. O'Connor dominated our lives. I suppose they [Friel's short stories] really were some kind of imitation of O'Connor's work. I'm just guessing at it, but I think at some point round about that period, the recognition of the difficulty of the thing, you know, that maybe there was the need for the discovery of a voice and that I was just echoing somebody else.

What was the effect for you of suddenly, with your fourth play, having a great success and productions in the United States and becoming, at least for a time, a famous playwright? We'd need to be very careful about language. [*Philadelphia, Here I Come!*] was a very successful play, and it's a play that in some kind of way haunts you too. People say, 'Oh, yes, you're the man that wrote the play called *Philadelphia Story*, aren't you?' So, famous and successful? I don't know.

Did you see it again when it was revived in the Abbey recently? I did, yes.

What was it like, seeing it again? I've really no interest in it at all. None whatsoever. I would go to a thing like that out of duty to the actors and to the theatre, but I've really no interest in the enterprise itself. I would feel minor irritations at the way things are written or expressed but no interest at all. Even things like *The Communication*

Cord, which are still running, I have no interest in it really. It's finished, and it is as it is, and I'm drawn on to the next enterprise.

You wrote in the 1960s, I suppose, four plays which concentrated on different aspects of love – Philadelphia, The Loves of Cass McGuire, Lovers, and Crystal and Fox. You then stopped writing about love. Was it just that you had said all you wanted to say? I just don't know the answer to that. I don't think there's a point when you say, "I've nothing more to say about that," because I don't think you start from that premise and say I've got this to say about anything. You don't have anything to say about anything. You delve into a particular corner of yourself that's dark and uneasy, and you articulate the confusions and the unease of that particular period. When you do that, that's finished and you acquire other corners of unease and discontent. There are continuing obsessions, like the political thing is a continuing obsession, and I've written two or three demonstrably political plays. And I keep saying to myself I'm never going to write another political play, because it's too transient and because I'm confused about it myself, but I know damn well and I'm sure I'll have another shot at it again sometime.

With *The Freedom of the City*, which was obviously a very complex play, are you afraid that in certain circumstances an audience might take a very crude and a very blunt political message from it? That wouldn't worry me anyway. "Did that play of mine send out / Certain men [the English shot]?" – that sort of thing wouldn't worry me at all. I think one of the problems with that play was that the experience of Bloody Sunday wasn't adequately distilled in me. I wrote it out of some kind of heat and some kind of immediate passion that I would want to have quieted a bit before I did it. It was really – do you remember that time? – it was a very emotive time. It was really a shattering experience that the British army, this disciplined instrument, would go in as they did that time and shoot 13 people. To be there on that occasion and – I didn't actually see people get shot – but, I mean, to have to throw yourself on the ground because people are firing at you is a very terrifying experience. Then the whole cover-up afterwards was shattering too. We still have some kind of belief that the law is above reproach. We still believe that the academy is above reproach in some way, don't we?

Your active involvement in politics was in the 1960s in the Nationalist Party? Yes. I was a member of the Nationalist Party for several years. I don't remember how long. Those were very dreary days, because the Nationalist Party . . . it's hard to describe what it was. I suppose it held on to some kind of little faith, you know? It wasn't even sure what the faith was, and it was a very despised enterprise by everybody. We used to meet once a month wherever it was, in a grotty wee room, and there'd be four or five old men who'd sit there and mull over things. It was really hopeless.

Did you ever regret the fact that you moved to Donegal from Derry shortly before the Troubles began? I regretted it in many ways, yes. I think it was in 1968, and the trouble began in 1969, and we might have been better to be in there. Just to be part of the experience. Instead of driving into a civil-rights march, coming out your front door and joining it might have been more real. It would have been less deliberate and less conscious than doing it from here.

Coming back to what I was asking you earlier about your recent plays, which seem largely concerned with your own craft, *Faith Healer* was first staged in 1979 in New York. Was that a reflection of a concern with the power of the writer, with what you yourself do? I suppose it has to be. It was some kind of a metaphor for the art, the craft of writing, or whatever it is. And the great confusion we all have about it, those of us who are involved in it. How honourable and how dishonourable it can be. And it's also a pursuit that, of necessity, has to be very introspective, and as a consequence it leads to great selfishness. So that you're constantly, as I'm doing at this moment, saying something and listening to yourself saying it, and the third eye is constantly watching you. And it's a very dangerous thing, because in some way it perverts whatever natural freedom you might have, and that natural freedom must find its expression in the written word. So there's an exploration of that – I mean the element of the charlatan that there is in all creative work.

And even more so in the theatre, because even at a distance you're acting as a showman? Yes. It's a very vulgar medium, in the Latin sense, and it's also vulgar, I think, too, in the accepted sense. But I think it also has satisfactions that you wouldn't find as a novelist or as a poet. It's a very attractive enterprise to be involved in. You would find that even as a critic, because they're very attractive people. It's a very essential kind of life, because it's giving everything to this one enterprise, and once it's over then we go on to something else. It's essentially human in some way.

Of the six members of the Field Day board only yourself and Stephen Rea are actively involved in theatre. That's right. I think the important defining thing about them all is that they're all Northern people.

What is it about the south of Ireland that makes it impossible for you to give your loyalty to it? Well, of course I have loyalty to it, because in some way it's the old parent who is now beginning to ramble. In some way it could be adjusted, and I think it could be made very exciting. But it requires the Northern thing to complete it. I'm talking about the whole Northern thing.

You're saying, then, that there are certain qualities that are peculiar to Northerners and not found in the South? Yes. I think the qualities are – I don't believe for one minute in Northern hard-headedness or any of that nonsense – but I think that if you have a sense of exile, that brings with it some kind of alertness and some kind of eagerness

and some kind of hunger. And if you are in possession you can become, maybe, placid about some things. And I think those are the kind of qualities that, maybe, Field Day can express. Does this make any sense to you?

Yes, it does. Do you think that that sense of exile gives you access as an artist to a more fundamental and widespread sense of alienation? Yes, but the contradiction in that is that we are trying to make a home. So that we aspire to a home condition in some way. We don't think that exile is practical. We think that exile is miserable in fact. And what's constantly being offered to us, particularly in the North – and this is one of the problems for us – is that we are constantly being offered the English home; we have been educated by the English home, and we have been pigmented by an English home. To a much greater extent than you have been. And the rejection of all that, and the rejection into what, is the big problem.

What is home for you? Is it a sense of a group of people with a common purpose? Is that in itself going to give you some sense of belonging? I think now at this point it would, but once I would achieve it, and once it would be acquired, then I'd be off again.

There is in a way a contradiction for you, isn't there, because it seems necessary for you as a writer to have a sense of being on the outside, and yet you're striving with Field Day to transcend that? I think there is some kind of, there is the possibility of a cultural whole available to us – w-h-o-l-e, we're living in the other one [ie, the hole]. How to achieve that and how to contribute to that is one of the big problems, and the problem is confused and compounded by the division of the island. It's also confused by our proximity to England. You can't possibly – and don't even want to – jettison the whole English experience, but how to pick and choose what is valuable for us and what is health-giving for us, how to keep us from being a GAA republic, it's a very delicate tiptoeing enterprise. I think the possibilities for your generation are better in some kind of way.

Doesn't the whole Field Day project then depend on political nationalism and on the achievement of a united Ireland? I don't think it should be read in those terms. I think it should lead to a cultural state, not a political state. And I think out of that cultural state, a possibility of a political state follows. That is always the sequence. It's very grandiose, this, and I want to make notice of abdication quickly, but I think they are serious issues and big issues, and they are issues that exercise us all, the six of us [directors], very much. But you've also got to be very careful to retain some strong element of cynicism about the whole thing.

That presumably is very much part of The Communication Cord. Oh, that's part of it. I want it to be seen in tandem with *Translations*.

Doesn't the whole enterprise of Field Day, though, beg the question of the power of art to affect society? I mean, theatre is by and large peripheral. It's just treated as another social event. But it's got to succeed on that level. It's got to succeed on that level first. You can't suddenly say, "To hell with all those middle-class fur-coat people – f**k them out; we want the great unwashed." You've got to take the material you have. There are other theatre groups who are into something else. If you're into agitprop, or if you're into political theatre, or if you're into street theatre, that's your enterprise. We're not into that kind of enterprise. I think what we're saying is: we'll go to the people who are there, but we'll talk to them in a certain kind of way. You know, we're living with what we have. We're trying to talk to them in a different voice, and we're trying to adjust them to our way of thinking.

Doesn't the health of the whole thing, though, need an audience that is capable of change? Do you believe that the current theatre audience, which tends to be middle class and to have certain expectations, is capable of being adjusted in this way? That's truer in Dublin than it is elsewhere, because there is a theatrical experience and a theatrical tradition in Dublin. There is no theatrical tradition in Belfast. There's very little anywhere else around the country. And this is, in some kind of a way, why it's nice and cosy to say, you know, we get such a great response when we're doing the one-night stands. That's nice and easy. But in some way it's true on a different kind of level, that these people watch you very carefully. They watch you almost as if we were cattle being paraded around on a fair day. They watch us with that kind of cool assessment. And they're listening. I think they hear things in theatre because they haven't been indoctrinated in the way a metropolitan audience is. They hear different sounds in a play. They are great audiences in a different kind of way to a Dublin theatre audience. Going back to your question – you say, you're speaking to the same people. We're not in fact speaking to the same people apart from Dublin. This is one of the reasons why we're happy to go to Dublin and play for a week, and the only reason we would go and play for four weeks would be to make money which would fund us the next time around. It's not a question at all of turning your back on the capital city, but we're into something else, I think.

The Communication Cord is probably the most formally conservative play you've done for a long time. How important is a sense of form to you? There are people who would say that for a writer to be focusing so strongly, as you are, on the tools of his own trade, on language, is in some way incestuous, considering the urgency of so many things that need to be said. Do you think it's a valid criticism?

I don't think so personally, because I think the problem of language is a profoundly political one in itself. Particularly politics on this island, where you listen to a cabinet minister from Dublin and he's speaking such a debased language that you wonder how in God's name can this man have anything to do with your life at all. I think that is how the political problem of this island is going to be solved. It's going to be solved by language in some kind of way. Not only the language of negotiations across the table. It's going to be solved by the recognition of what language means for us on this island. Whether we're speaking the kind of English that I would use, or

whether we're using the kind of English that Enoch Powell would use. Because we are in fact talking about accommodation, or marrying, of two cultures here, which are ostensibly speaking the same language but which in fact aren't.

Your own work as a writer is very much bound up with that clash of cultures, and there's the old cliché about times of trouble leading to a flowering of literature. Do you ever feel that you're feeding off the suffering here? We're looting the shop when it's burning, you mean? I mean, this is often said, and it's said of all the Northern poets particularly. I don't know. The experience is there, it's available. We didn't create it, and it has coloured all our lives and adjusted all our stances in some way. What the hell can we do but look at it?

Fri, Oct 2, 2015, 15:22

Stephen Rea's tribute to Brian Friel: a shy man and a showman

My friend's humanity, connection with his audience and masterly writing made him unique



Stephen Rea Fri, Oct 2, 2015, 16:32

I first met Brian Friel when I appeared in *The Freedom of the City* in its first London production, at the Royal Court Theatre, in 1973. He had been driven to write that play in response to the events of Bloody Sunday in Derry. Previously his work had been personal rather than directly political. His first hit play, *Philadelphia, Here I Come!*, had dealt with private anguish in the context of emigration. But *The Freedom of the City* had such urgency that its director, Albert Finney, demanded that

the Court alter its schedule to stage it as soon as possible. The play was received in a frost of ignorance.

By 1980, as the nightmare of the North continued, Field Day had been formed, driven by some irenic impulse, and *Translations* was its first – and at the time thought to be its only – offering.

And if *Translations* had been other than the great play it is, perhaps that would have been the case. But as Brian stood on stage in the Guildhall in Derry on the opening night, a shy man and a showman, receiving the ovation led by a unionist mayor, the warm and generous Marlene Jefferson, it was obvious that this was not the end. A combination of appetite and responsibility carried us forward. Field Day continued, fired by Brian's desire to explore his work in this new context. He had a new audience, many of whom had never been in a theatre before. This was political action in the widest sense. Its aim, which was partly discovered in response to the audience, was to create a discursive change, by resituating the standard languages of politics and drama.

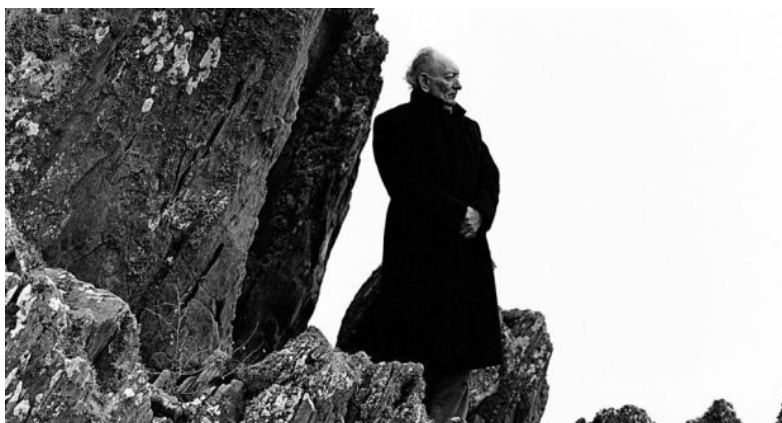
It's all about language, he said to me. The play, I asked. The theatre? The whole thing, he said.

We were joined by a remarkable group of people – Seamus Deane, Seamus Heaney, Tom Kilroy, David Hammond, Tom Paulin – but Friel was always the central driving force. His power and persistence, his intelligence and humour, his enormously generous hospitality and friendship informed all of our activities.

And I always valued, and will miss, his tough, shrewd judgment. On the question of making a version of Chekhov he said, To be faithful to the original you have to take liberties. And to a designer insisting that an unrecognisable piece of furniture was authentic he said, Authenticity is what you believe. In 1981, when we were discussing future plans, Brian declared, "The country needs a big sore laugh." He was right, and he delivered it with his hilarious farce, *The Communication Cord*. That humanity, that connection with his audience and his masterly writing made him a unique figure in Irish and world theatre. He is irreplaceable.

Colm Tóibín on a time of theatrical miracles for Brian Friel

With the opening, in 1979 and 1980, of three extraordinary plays – 'Aristocrats', 'Translations' and 'Faith Healer' – Brian Friel became one of the great playwrights of his age



Photograph: Bobby Hanvey . Colm Toibin. Fri, Oct 2, 2015, 19:00

The two years 1979 and 1980 came, courtesy of Brian Friel, as a time of miracles and sheer theatrical excitement for Irish audiences. In the early summer of 1980 an actor friend showed me the script of a new Friel play called *Translations*. In one sitting that afternoon I caught my first sight of what will remain one of the best pieces

of writing for the theatre anyone will ever create. In that first reading I was overwhelmed by the polished structure of the play, the way in which innocence and irony and then love and beauty and then cruelty and hardness are conjured with and dramatised.

At first the changing of the names of the places in Ireland seems, in *Translations*, almost an innocent task, something that has to be done, but slowly it becomes almost insidious in the mixture of the carefree and careless way it is being carried out, and then the seriousness of the intent. And these names of places also become the bedrock for the great love scene in the play, and then appear once more when the places themselves, as they are named once more, are threatened by what is, in fact, a conquering army.

As with some of his earlier work, it was notable how Brian Friel had managed to create both a deeply political work that would takes its bearings from history and conflict in Ireland and, at the same time, would use the stage as an alternative space, where illusions could be created and self-delusions could have the force of comedy or tragedy or quick playful movement between the two.

Miraculous time

Friel's style was restless; it was ready to change and shift; it was ready to release energy for the sheer sake of it and then force that energy to undergo every possible dark pressure.

Those two years – 1979 and 1980 – remain a miraculous time not only for Friel, but for Irish theatre itself, which he remade in his image. With the opening of *Aristocrats* at the Abbey Theatre in Dublin in March 1979, with John Kavanagh playing Casimir; and with the opening of *Translations* in Derry, which included Stephen Rea, Liam Neeson and Ray McAnally; and with one of the most extraordinary events I have ever witnessed in the theatre – Donal McCann as Frank Hardy in Friel's *Faith Healer*, which opened at the Abbey, directed by Joe Dowling, in August 1980 – Friel became one of the great playwrights of his age.

I have a vivid memory of sitting at the very back of the old balcony of the Abbey as the fourth monologue of *Faith Healer* began, the one when Frank Hardy returns. I suddenly realised that he was speaking from the dead, that he was going to describe his own death. However the play was lit and directed, however Donal McCann began to speak the words, however the words were written, the space around McCann began to lift and shiver; the space began to transform itself until he did too. The actor seemed both there speaking and, at the same time, to be part of some ghost world.

Years later, when I was researching the relationship between Yeats, Lady Gregory, Synge and the Abbey, I realised that this play by Brian Friel, which I had witnessed in the theatre they founded, was beyond their dream of what Ireland could imagine, what Ireland could be. Friel had become their match, their equal, as he would become the way the rest of us would learn to measure the world.

Fri, Oct 2, 2015, 19:00

Timeline: the life of Brian Friel - From Killyclogher, to Derry, to Ballybeg

- 1929** Brian Friel born on January 9th in Killyclogher, near Omagh, Co Tyrone, to Sean Friel, a primary-school principal, and Mary McLoone, a postmistress.
- 1939** Friel's family moves to Derry, his father's home city, where he attends the Long Tower school
- 1941** Attends secondary school at St Columb's College, in Derry.
- 1945** Attends St Patrick's College in Maynooth, as a seminarian, but leaves before ordination, graduating with a BA in 1948.
- 1950** Teaches in a number of schools in Derry.
- 1952** Publishes his first short story, *The Child*, in the Irish literary magazine the *Bell*.
- 1954** Marries Anne Morrison. They will have four daughters and a son.
- 1958** His first radio play, *A Sort of Freedom*, is produced by BBC Radio Northern Ireland, followed shortly by his second, *To This Hard House*.
- 1959** The *New Yorker* magazine publishes his story *The Skelper*.
- 1960** His first stage play, *The Francophile*, later retitled *A Doubtful Paradise*, is premiered by the Group Theatre, in Belfast. The same year, with a contract from the *New Yorker*, he leaves teaching to write full time.
- 1962** His play *The Enemy Within* premieres in the Abbey Theatre. His first short-story collection, *A Saucer of Larks*, is published. Begins a weekly column in the *Irish Press*.
- 1963** The year his play *The Blind Mice* premieres in Dublin, at the Eblana Theatre, he spends a few months at the Guthrie Theater, in Minneapolis, watching rehearsals, at the invitation of Tyrone Guthrie.
- 1964** *Philadelphia, Here I Come!* premieres at the Gaiety during Dublin Theatre Festival, produced by the Gate Theatre.

- 1966** *Philadelphia, Here I Come!* receives its American premiere, at the Helen Hayes Theatre, and runs for nine months on Broadway. At the same theatre *The Loves of Cass Maguire* premieres – and closes after 20 performances. A second short-story collection, *The Gold in the Sea*, is published.
- 1967** *The Loves of Cass McGuire* premieres at the Abbey Theatre. *Philadelphia* opens in London. *Lovers* is premiered at the Gate Theatre.
- 1969** Moves to Muff, in Donegal. The Abbey rejects his play *The Mundy Scheme*, which premieres at the Olympia Theatre and closes in New York after two performances.
- 1971** *The Gentle Island* premieres at the Olympia Theatre.
- 1972** British soldiers open fire on protesters in the Bogside area of Derry, killing 13 civilians and injuring 13 others, with Friel marching in the crowd on what would become known as Bloody Sunday.
- 1973** *The Freedom of the City*, informed by the events of the previous year and the exoneration of British authorities by the Widgery tribunal, opens at the Abbey in Dublin and the Royal Court, in London, where Friel first meets the actor Stephen Rea.
- 1975** *Volunteers* opens at the Abbey.
- 1977** *Living Quarters* premieres at the Abbey.
- 1979** *Aristocrats* premieres at the Abbey Theatre. *Faith Healer* opens at the Longacre Theatre and closes after 20 performances.
- 1980** The Irish premiere of *Faith Healer* opens at the Abbey Theatre, with Donal McCann as Francis Hardy. Friel and Rea found Field Day Theatre Company, with Friel's *Translations* as the company's inaugural production in the Guildhall, in Derry, before touring north and south.
- 1981** *Faith Healer's* British premiere takes place, at the Royal Court; *Translations* opens in New York and London. Friel's translation of Chekhov's *Three Sisters* premieres in Derry for Field Day, then tours.
- 1982** Premiere of *The Communication Cord* in Derry, before touring. Friel moves to Greencastle in Donegal. Elected a member of Aosdána.
- 1987** Appointed to Seanad Éireann, where he serves until 1989. His adaptation of Turgenev's *Fathers and Sons* premieres in London, at the National Theatre.
- 1988** Field Day premieres *Making History* at the Guildhall in Derry, his last play for the company.
- 1990** *Dancing at Lughnasa* premieres at the Abbey Theatre, then transfers to the National Theatre in London; it wins Play of the Year in the Olivier Awards.
- 1991** Broadway production of *Dancing at Lughnasa* runs for more than a year at the Plymouth Theatre. Field Day publishes a three-volume *Anthology of Irish Writing*.
- 1992** Friel's version of Charles Macklin's *The London Vertigo* premieres at Andrew's Lane Theatre in a production by the Gate. His version of Turgenev's *A Month in the Country* premieres at the Gate. *Dancing at Lughnasa* wins three Tony awards, including Best Play.
- 1993** *Wonderful Tennessee* premieres at the Abbey, transferring to the Plymouth Theatre in New York, where it closes after nine shows.
- 1994** Friel resigns from Field Day. His play *Molly Sweeney* premieres at the Gate, under his own direction, before transferring to the Almeida in London.
- 1997** *Give Me Your Answer, Do!* premieres at the Abbey Theatre.
- 1998** The film adaptation of *Dancing at Lughnasa*, with a screenplay by Frank McGuinness, is released. Friel's version of *Uncle Vanya* premieres at the Gate Theatre.
- 1999** Coinciding with Friel's 70th birthday, the Friel Festival takes place in Dublin, with *Dancing at Lughnasa*, *The Freedom of the City*, *Living Quarters* and *Making History* performed at the Abbey, *Aristocrats* at the Gate and a visiting RSC production of *A Month in the Country*.
- 2001** Friel presents the archive of his work to the National Library of Ireland. *The Yalta Game*, a one-act play based on Chekhov's short story *The Lady With the Lapdog*, premieres at the Gate.
- 2002** *The Bear* and *Afterplay* premiere as a double bill, *Two Plays After*, the first a new version and the second a continuation of Chekhov, at the Gate Theatre.
- 2003** *Performances* premieres at the Gate Theatre.
- 2005** *The Home Place* premieres at the Gate Theatre.
- 2006** Elected to the position of Saoi, Aosdána's highest honour.
- 2007** Friel's version of Ibsen's *Hedda Gabler* opens at the Gate Theatre.
- 2011** Named Donegal Person of the Year for 2010.
- 2015** Brian Friel dies on October 2nd.

‘Brian Friel: The equal of Arthur Miller and Harold Pinter

Friel established himself as an heir to the silences of Beckett and father to the tradition of monologue drama



**Brian Friel at his front door.
Photograph: Bobbie Hanvey.
Emilie Pine. Sat, Oct 3, 2015,
14:16**

My introduction to Brian Friel’s work came in 1991, at the Abbey Theatre in Dublin, when I was taken for my 14th birthday to see *Dancing at Lughnasa*.

I had never seen a play like this before; I was growing up in an all-female household, and the

community of Mundy sisters seemed to me not a fiction but an acknowledgment, where there were so few in Ireland at the time, that a cherished, loving and stimulating family life did not have to mean a father, mother and two children.

What stayed with me after the performance of that 1990 play, and, I am sure, for audiences around the world, was the Mundys’ mercurial combination of survival in the face of grinding poverty and irrepressible joy, most brilliantly projected in their wild and uncontrolled dance to the wireless’s céilí music.

The beat of that music not only resounded within the Abbey that night but also went on to dominate international stages, as the play toured Ireland and then transferred to Broadway, where it ran for a year; it has since had countless productions around the world.

Now, 24 years later, when I teach the play (and many of my students have studied it for the Leaving Certificate) I can appreciate Friel’s craft more analytically, seeing how he places this explosive dance not at the end, as a climax, but relatively early in the play, as a way into the characters.

Students love this play, and it lures them in; through the universal theme of family, and Michael’s nostalgia for his childhood, they also have to grapple with ideas of community, in particular how communities define insiders and outsiders. It is a play that they feel at home with but that still challenges them (and me).

This is a hallmark of Friel’s work: audiences fall in love with the characters and their recognisable flaws, from the Mundy sisters’ exuberance to the heady romance of Máire and Yolland in *Translations*, from 1980, while they are challenged to think about key issues, particularly the challenge of communication.

Indeed, across all his plays the losses incurred by the failure to communicate amount to the greatest flaw of – and, even, sin committed by – Friel’s characters, and never more so than in his breakthrough play *Philadelphia, Here I Come!*, from 1964.

In this play Friel splintered the traditional kitchen-set Irish play, in particular splitting the character of Gareth into Gar Public and Gar Private, as Gareth’s two selves wrestle out the emotions of leaving home.

Again this is a play that resonated not only in 1960s Ireland but also internationally, with huge Broadway success (which confirmed for Friel the decision to make playwriting his day job).

Now, I think, we take for granted Friel’s significance not only in the canon of Irish drama but also internationally, with his works standing equally alongside those of Arthur Miller, Tennessee Williams and Harold Pinter, all playwrights of the everyday tragedies of families strangled by the failure to communicate.

Although the impulse towards love is so often frustrated in Friel’s work, audiences are always aware that this is the subtext. Perhaps this is most memorably staged in *Translations*, in which Máire and Yolland declare their love for one another in different languages. Their love story is, of course, played out against the background of great social and cultural (colonial) change – change that the lovers can neither bridge nor transcend.

This conflict, between the external world and the internal self, exercised Friel throughout his career, and is central also to plays from *The Freedom of the City* (1973) – partly a response to Bloody Sunday – to *The Home Place* (2005).

Perhaps Friel’s greatest work is *Faith Healer*, from 1979, which, ironically, was not greeted with plaudits at its first appearance; although it starred James Mason, it flopped on Broadway, its lack of plot and action failing to engage its first audiences.

In *Faith Healer* Friel makes the silences between and within families overt, so that Grace, Frank and Teddy speak only to us, their auditors and confessors, and never to each other.

With *Faith Healer* and later, in 1994, *Molly Sweeney* Friel established himself as an heir to the silences of Beckett and, also in the 1990s, as a father to the tradition of monologue drama.

Ultimately, audiences respond to Friel’s plays, from the ground-breaking *Philadelphia* to his later reflective “chamber” plays *Afterplay*, from 2002, and *Performances*, from 2003, because, although the characters on stage

may seem lost, we know we are secure. Friel takes great risks dramatically and emotionally, challenging his art and his audience – but, ever the consummate story spinner, he ensures we are never left adrift ourselves.

Friel is, luckily, not a writer whose work went unrecognised in his lifetime: he lived to see his work celebrated at home and abroad, with festivals of his work, frequent revivals and new international productions from Glenties to



London to New York.

Friel's papers are held by the National Library of Ireland; alongside his published plays, and our memories of their many productions, he has given this country a great legacy: of saying the words that matter. *Emilie Pine teaches modern drama and Irish studies at University College Dublin Sat, Oct 3, 2015, 14:16*

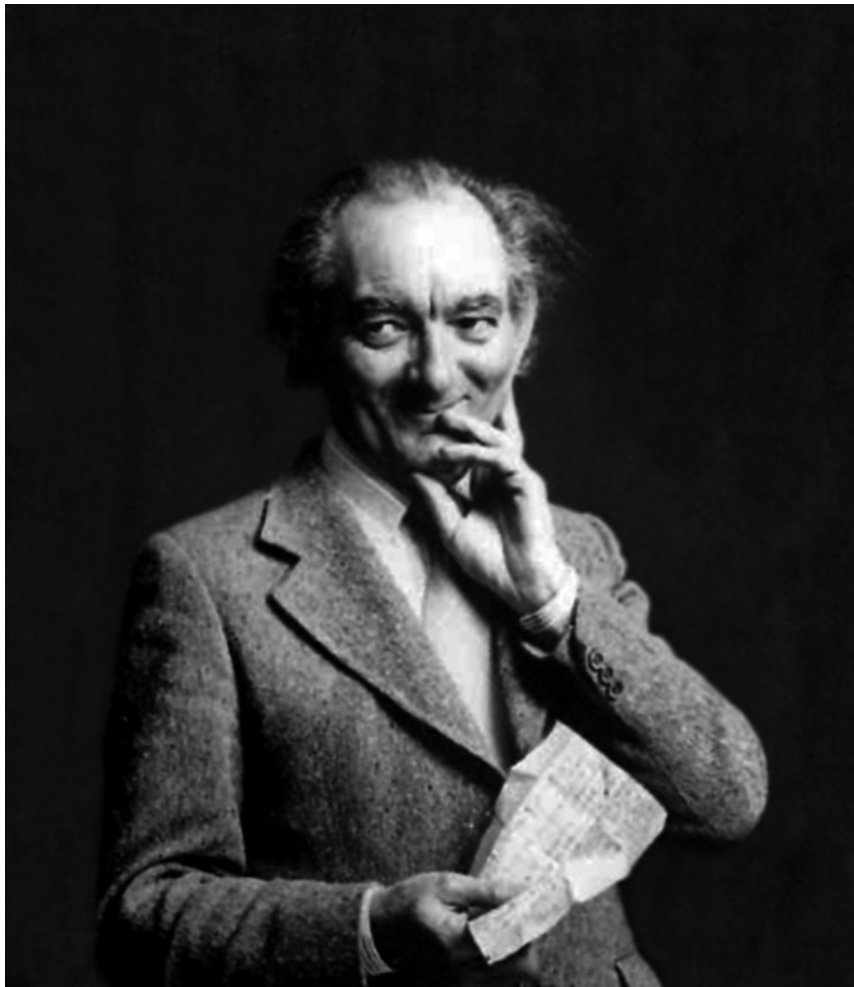
Aisling O'Neill as Chris, Andrea Irvine as Kate and Derbhle Crotty as Maggie in *Dancing at Lughnasa* at the Gate Theatre, 2004. Photograph: Frank Miller/The Irish Times. Peter Crawley

Philadelphia, Here I Come! (1964): Friel's breakthrough as a dramatist was also a milestone for Irish theatre. The story of a young man on the eve of emigration from a small town in Donegal – our first introduction to Friel's brilliantly imagined Ballybeg – was hardly radical, but its formal rupture brought a frenetic energy to a familiar glimpse of a depressed Ireland. Splitting his protagonist in two, where the inhibited Gar Public gives free rein to the lampooning, rebellious, emotionally articulate Gar Private, Friel found dramatic charge and deep poignancy in a poverty of expression where a taciturn father and an abashed son can share neither memories nor words of affection, and the promise of the United States presents no easy way out.

The Freedom of the City (1973): It is set in Derry, Northern Ireland in 1970, in the aftermath of a Civil Rights meeting, and follows three protesters who mistakenly find themselves in the mayor's parlour in the Guildhall. The plight of the protesters is that their mistaken circumstance is interpreted as an 'occupation'. The play illustrates their final hours in the Guildhall, their failed escape and the tribunal into their deaths. Following a Northern Ireland Civil Rights Association march on 30 January 1972 in the events now known as Bloody Sunday, in which Friel participated, the British 1st Battalion Parachute Regiment opened fire on the protesters which resulted in thirteen deaths. An early form of the play, having been started approximately ten months prior, was first performed at the Abbey Theatre in 1973. In Australia it remains a popular set text among English, English Literature, Drama and Theatre Studies secondary school students.

Set in Derry 1970, the play interweaves the 'present' - a hearing into the deaths of three unarmed citizens at the hands of the security forces, the reaction of the population shown by the character of the Balladeer and flashbacks to the main story - the final hours of the lives of three peaceful marchers who accidentally stumble into the Mayor's parlour after the march is hit by smoke and tear gas. Most of the action revolves around the unwinding personal stories of the three as they attempt to wait out the violence so they can go home only to find that they are now the centre of the action. Lily, a 43-year-old mother of eleven, Michael, a 22-year-old man (unemployed), and 'Skinner', 21 and unemployed (signs himself as Freeman of the City in the Visitor's Book), are the antiheroes, who perish as British soldiers shoot them in cold blood when they surrender.

The ultimate irony is that the judge finds the security forces didn't act punitively, that Lily and Michael were armed according to non-existent witnesses and that Skinner was the innocent instead of the angry young man who despite his background wanted a free Ireland.



Mellor Journal: Scotland – Ireland, July 2015

Tuesday 21 July

20.30 Bus to Terminal 1, Check in 8.30pm. Change money: 425.85 Sing dollars = 194.00 pounds.

22.45 British Air Flight BA12, due to depart 10.45. Intercom system not working, so communications from pilot not possible. Repairs, then missed take off schedule, delayed. All flight costs paid through Qantas Frequent Flyers points, with a fee of 407.40 Australian dollars.

12midnight: actual departure 12 midnight.

1.00am Chicken and potatoes, with green beans in creaky sauce; very nice meal, with an excellent Spanish red wine called Senorio de los Llanos – concibel la Mancha, product of Spain. Possibly the best airline food I've ever experienced. But unlike other airlines BA is saving money on menus and does not issue one at all. Amusingly quaint British mature males as stewards, full of chat and courtesy. Though reading lights don't function 'til we take off. Movie choice is appalling, Hollywood is really in crisis. Read the Larkin book on *Finding George Orwell in Burma*. Sleep.

Wed 22nd July.

8.30 Singapore time wake and wait ages for water. By 745 still no sign of any cabin crew. Weird to just be abandoned all night and no drinks circulated.

10 am Singapore time, flying directly over Bucharest and heading towards Belgrave. I think it's about 3.00am London time – 7hrs behind? 12.30 pm is about 7.20? Light about 3.00am local time.

2.30 Singapore time waiting for check-in. Arrive terminal 5. Train to terminal 2, one stop. Long queues at security checks – four of them, the first took 12 minutes to process the first in my line, scrutinizing documents. Very slow x-raying of bags, one bag per plastic tray. Belts are insisted to be removed, me hanging onto my pants. This seems only a means to stop the security people from extra work, as they don't run the metal detectors over anyone.

07.15. London time. British Air, flight BA 1304, boarding from 6.50am. Sit in lounge with only ten minutes to spare, despite plenty of tie, all was used up in security, almost as bad as in LA. I take out my [ills as its now early afternoon. Photo ID taken at the boarding gate. Sit on tarmac for 30 mins, nothing happening and no announcement.

04.15 (actually 07.45) take off. Nice breakfast, egg and tasty sausage, bacon and tomato. Stewardess splashes lemonade everywhere then drops it in the aisle, then takes off without serving the others in the row.

08.45 Arrive Aberdeen. 8.35 is announced as expected landing time.

Bus from airport to Union Square, city 2 pounds 90 cash. Stop opposite Tivoli Theatre which is featuring *Persuasion the Musical*. Walk short distance to Ibis hotel, opposite the maritime museum. 10.00 am arrival, leave suitcase as can't check in til 2.00pm. Walk the city.

Town hall. Marchiall College, now Aberdeen council chambers, stain glass rooms now civil wedding room. People working there are new and know little. But building all cleaned for many millions of pounds and at front is what looks a new statue to Robert the Bruce.

Cathedral, closed.

Arts centre, and ex Church converted in 1950s. International Youth Festival, same one I came to in 1973. Performing is Ulysses Dance Company from Australia, performing *Midsummer Night's Dream*.

2.30 Check in for amazing amount of 217.10 dollars Australian onto visa.

Walk up union Street to Churches and further. Poster for Netherland National Circus.

Bread roll sandwich and coffee for 3.00 pounds. (2.50 plus cheap coffee for 50)

Thurs 23rd

7.30 to Union square, purchase 'dayrider/ bus ticket to Braemar. 14 pounds. Aberdeen to Burnet Arms. Bus ticket is a mere paper receipt, no card. In first hour see only one field of crops on one side of the road, but after Banchory 98.45) hills of pine forests appear and after that the River Dee. Along which we drive all the way.

9.10 Abotne. 9.30 Ballater. 9.45 Crathie – which is the stop for Balmoral Castle.

10.00 Braemar Auchendryne Square, Braemar tourist information centre in 'close'. Walk to butchers, chunky steak pie, heated in microwave, 1.60 pounds. Quite delicious, possibly the best food in Britain at the price. Ruins of ancient castle by the river. To St Margarets, locked;

Walk mile to Braemar castle and back.

Braemar church, sign the book, read the good policy on the notice board. Walk towards Duck Pond, buy St Andrew's flag for 99 cents and get one penny change – looks like a cent.

To St Andrew's Roman Catholic Church. Duck pond, cottage gardens, strange blue flowers. Walk back across bridge to see house where Robert Luis Stephenson wrote *Treasure Island* on holiday with his family; nice stone cottage.

To co-op at bus stop: golden syrup cake for 1.00 pound, 500 grams of Romanian cherries for 1.00pound = 2.00.

Return bus at 12. 20. Arrive 3.00pm. To Maritime museum, free. Special exhibition on Thomas Blake Glover, the 'Scottish Samurai' – said to be inspiration for *Madam Butterfly* and for the Cruise movie, *The Last Samurai*. (**See ADDENDUM for note for a play or film script**) Disturbing old photos of fishermen, fishing boats, fish mongers and fish women. North Sea dangers still horrify me. Many models and pictures of a wide range of boats and ships. Provost Ross' house now part of museum, small cozy rooms and tiny fireplaces.

6.30 pm walk to 99, which proves to be next to the cemetery of St Nicholas' church. Dinner, small steak sandwich, (11.80 pounds !!) plus bowl of thick chips and mayonnaise dip, (6.00pounds – over 12 dollars!!!) plus good ale 93 pounds) and some ice-cream. 20 pounds. (beer and chips = 40 dollars!!)

10.00pm back to hotel, still light. Sleep only a few hours.

Friday 24th

8.00 meet in foyer and taxi to Old Aberdeen, campus of Aberdeen University. Breakfast of coffee and a cereal box, honey, yoghurt and apple. 8.00 pounds.

11.00 break. Coffee and biscuit for 3.00 pounds.

1.00 lunch, back at the café, but upstairs. Soup and bread.

9.00 HOP meeting. **See ADDENDUM FOR NOTES p113)**

5.30 tour. Youth on xylophone in quadrangle, Scandanavian girls singing in Kings college. To the mnoder architecture of the Library. Taxis

Globe Bar. 'Goose rider' ale, quite strong flavor.

8.00 pm walk to Howies, 50 Chapel Street.

Dinner with Hannah, Daniel, Jessica, Lucy, Delia and Italian husband, Julia from Venice, Ron and Will. 25 pounds
Slice of haggis, with squash and pumpkin, very small starters, ordinary flavor, over-priced. Shepherd's pie in ceramic dish, ordinary mince and mash on top, a few peas scattered through. Can make better myself. Two glasses of Spanish red, ok. Desert of toffee pudding and home-made vanilla ice cream, no toffee flavor and ice cream ordinary. My share of dinner was 25 pounds. The company was the best thing about it. Lucy leaves at 9.30 as she is taking a sleeper back to London. I tell her to read Churchill's *Cloud Nine*, as she is researching masters and servants, especially female servants.

11.00pm break up and walk back to hotel, longish walk along Union street. Julia is complaining about tourists in the Rialto which she has to cross twice a day; lovely concept to be slowed down by the world's interest in one's local landmark. Shakespeare sure to blame as "what news on the Rialto" from *Merchant*, is not echoed in other literature to my knowledge.

Sat 25th

7.00am, to Railway, purchase ticket to Edinburgh – expected quoted 51 pounds but the 11.03 train was 34.40 pounds, on visa card.

8.45 meeting in lobby, walk through Saturday markets to Books and Beans. Breakfast on flat white tasteless coffee and large sultana scone with small butter and strawberry jam. Tam O'Shanter at 43 pounds.

Walk back with Ron who goes on to Dundee to see old collection of Punch cartoons at university there.

10.30 to hotel and depart at 10.45. Walk to station, photos onto platform.

11.03 Couch B, seat 36F – on right though I asked for left to see north sea all the way. I sit facing backwards on left hand side and photo the coast line.

12.15 arrive at Dundee. Trying to thinking what is important about this port.

13.40 Arrive in Edinburgh at Waverley station in city centre. Try to go toilets but they want 30 pence to pee. Amazing price!. I don't go. Waiting room to enquire travel; waited an hour for number 24 to come up; meanwhile scots local explains how to get to my hotel. Ticket lady at main station, an African Scot, tries to sell me ticket to Belfast that involves seven train changes in a 12 hour trip. I give up and head for hotel, but take wrong turning three times – the map is inaccurate and streets not well marked. Begins to rain. I backtrack a long distance, twice. Finally guy in a pub on corner gives me directions – I would never have found it as no actual address on the print out and the building has a different name on it. Very small room down complicated corridors, many doors, bad signage, no soap, no accessories at all eg shampoo etc. Takes ages to log onto internet as have to fill out long complicated set of questions; I give up and head to reception but can't find lifts, so head for fire exit, go down several stairs into car park, but gates are locked. What a terrible place – and I can't remember how much it costs as had booked two nights on the internet. Too far to walk anywhere. Go to the bar on corner called "The Other Place" and order fish and chips with mushy green peas. All so greasy and fish was stinking haddock, salad swamped in mayonnaise, mushy peas odd tasting and chips too thin. All for 10 pounds. Plus a beer for 3.80 – over seven dollars and it tasted like vinegar. Total 13.80.

To Tesco – a supermarket that the lady in station had said was a landmark. Buy cranberry juice (1 pound) and a rhubarb yoghurt (75) – and am charged 05 for a plastic bag!. Total 1.80 (4 dollars?) Buy a Bounty Bar for 60 c (1.20 and more). Reads several brochures but decide on none of them – eg The Britannia – I never knew it was out of function – Vintage train through Harry Potter landscape; Scone Palace, which is near Perth; Mary King's Close – which is an area under the Royal Mile.

Hotel booking for last night in Dublin. Read and retire early as too far to go out now. Rain stopped by 6.00pm.

Sun 26th

7.00 leave hotel and walk up the long hill. Sunny morning and Edinburgh looks great. Find the bus station, which is near St Mary's cathedral and near to Waverley train station. Enquire about tickets to Belfast and decide on a 3.00pm tomorrow, giving me time to go to Dysart in the morning.

Out of bus station into a side street off High, I pass through a green park with tents surrounding a statue on a tall plinth. I ask but don't note the name: some earl of somewhere. The tents are to do with the jazz festival currently on. I suddenly am out at the Scott monument beyond which I can see Edinburgh Castle high on its cliff. So I head there passed the National Gallery, one hall of which seems to be hosting a Festival event.

It's quite a climb the way I have chosen, but I cross the valley of railway lines, the oak trees, and head up passed a converted Whiskey distillery complete with doric columns and tall red banners that make no sense. Meet the first of many Asians just before coming upon the Golden Mile, just near the camera obscura, a tourist attraction with paid entrance.

9.00 I'm at the gates but told not open until 9.30 so I enter nearby fabric outlet which has some very beautiful woolen and cashmere clothes, shawls, knitwear, blankets and all sorts of 'scottish' regalia. Interesting their use of the word 'Scottish' as I long ago learned the people were called Scots, not Scottish; and the 'ish' is commonly used to imply something is slightly tainted in the direction of the word to which the suffix is attached. But here food, drinks and cakes all called 'scottish' thus the food is slightly Scottish, indeed that might be accurate as there seems little authenticity and hand-knits are nowhere to be seen. I find myself regretting I never bought the 40 dollar lotus fiber scarf, and curse the only day I lacked a credit card in years. But here I want nothing and am surprised how over my once passionate Scots phase I am. I admire a woolen blanket but would not pay the equivalent if 300 dollars for it. Look at tam o'shanter, tartans and kilts. Even the tartan dog jackets were expensive.

Nearby church is hosting a jazz event and across the road a really dour and plain young girls serves salad rolls. I purchase one for about 3.00 pounds. The bagette bread being quite good, but the cold bacon and lettuce inside was wanting. 2.90 pounds

9.20 back at castle, the queue is now moved inside, pre-booked to the left and day purchase tickets (me) to the right. We are standing in the middle of the quadrangle where the Edinburgh Military Tattoo is due to be held in early August over a week. I'm surprised the grounds are not larger, though the seating capacity seems about 4,000, with glassed in booths at the camera end. On television the floodlit castle behind the action seems far away, but in fact it is right at the end opposite the gates.

9.30. I pass over what was once a portcullis, moat now dry; and into forecourt which is exciting because one sees the stones built closely upon the original rock on which the castle stands. I'm daunted by the 16 pound ticket price and turned off by the huge crowds, most are Chinese in groups, and by fact that historically it was always a military compound, barracks and retreat. I find I'm not in the mood for glorification of more Scots regiments – the Gordons in Aberdeen were enough – so I take some pics of the rocks and the view over Edinburgh and head back down the Golden Mile, whose tourist and souvenir shops only now beginning to open.

Purchase three items at the Crest of Edinburgh souvenir shop: a cloth badge for Michi and Scotts trinket keyring for Minori. Tempted by sweets, fudge and rock. Laugh at a T shirt that reads "This is a kilt. If I wore underwear it would be a skirt." (10.00 pounds) Later, after asking in several shops, I find a badge with a Scots flag on one side and a Japanese flag on the other; I'm happy as I think this ok for Mari. (2.99 pounds)

11.00 Holyrood Palace. Entry = 10.60 for "over 60". Much interest in the ruined chapel and in the Rooms of Mary Queen of Scots – **See ADDENDUM re her lovers and Rizzio's death.**

1.00. Greyfriars cemetery. Not only Bobby, the loyal dog of the local policeman who slept on his masters' grave for 12 years, but also the graveyard where the author of Harry Potter, stole all the character's names from off the headstones.

2.00 Back to Bus Station, purchase to Belfast tomorrow, pounds 42.40 (90.70 sing dollars) on Scottish City Links Coach (visa); and a ticket on Bus to Dysart. 10.40 to St Andrews, which travels both directions every hour. I talk to both driver and assistant, asking to be alerted when I'm in Dysart. It's 30 minutes before we are into the countryside. Across the huge Firth of Forth bridge, the new rail bridge, orange and in several spans; on far side pillars are built on island rocks. I must check date of bridge as the columns are perfectly constructed and in perfect condition, a hard reddish brown stone. Also check the Firth of Forth 19th century disaster and the resulting poem which Jessica claims to be one of the world's worse.

This is the A90, it seems, to St Andrews, running east along the north side of the Forth, the huge inlet of ocean that almost cuts Scotland in two. I marvel that Edinburgh was ever built on the south side of it as it is clearly a natural barrier, the North Sea to the east and one can't see the end of it in the west, from where we cross near Edinburgh. I note a new bridge is being built to the west of the current road bridge, which is in turn west of the rail bridge.

3.05 into Fife, Firth of Forth; Inverruthin; Dalry Bay, Bute Island. 3.30 Kilcaldy, on Forth, near to Dysart, but bus driver forgets I needed to alight there. The assistant also forgets, though goes to hail the next Edinburgh-bound bus, the driver of which just waves and goes on. The assistant is not common, but in this case proves to be guiding the driver who twice makes a wrong turn and has to back up; luckily the assistant calls out, gets off, guides the backing. I have to go all the way to Leven before I can sit and wait for next Edinburgh bus. I'm annoyed by this and their lack of care – as usual, being Scots, they are not interested in conversation – but nothing I can do, and luckily the sun is up long at this time of year.

4.20 leave Leven. Pass through town called Wemyss. Sign to Ravenscraig castle.

4.40 Dysart. The stop is called 'Dysart Port'. Photograph the bus stop sign – expecting that the name will appear nowhere else – and the camera battery dies. I curse myself for all the silly photos I had taken in the morning. Walk down towards the sea and come upon an amazing building with the date . This is called the Tollbooth and sign states it was partly destroyed when explosives were held here during English occupation in the Jacobite uprising of 1745. In a glass case is a book called 'Old Dysart', a pamphlet really, with an etching in blue of St Serf's tower on the cover – and a surprising price of 6 pounds. Print reads it's available at Post Office (closed), Central Office (closed) and Harbourmaster's House. I ask at pub next door and guy thinks the HM House might be open and he directs me to it – "down the hill to junction, turn right, walk all the cobble way to the end, passed the castle".

St Serf's. Church ruins beside the cobblestone road leading down to the harbor; sign stating "St Serf's Cemetery" but I can see no graves stones. Copy information from signs near the harbor, including a poem by Burns that mentions Dysart. I loiter near a large lawn and suddenly notice a sign 'McDowall Stuart Place'. So they do know about him. Behind me, a large house that is covered in stucco and impossible to guess its age; I notice a plaque above the door. Fortunately I had discovered Stuart's birth house – because no one else had heard of him. Surprisingly large two story house, wide with only one front door and that set in a small centre block; on either side the house is balanced with well-spaced four windows in each section – suggesting two rooms on each side – is four bedrooms – and another four downstairs. The house is not as deep as it is wide, and it faces west, not the sea. Nearby is the rather brutal, chunky church.

5.40 Bus to Edinburgh. Uneventful; still cursing that I had no battery to photograph with.

7.00 Edinburgh in heavy rain. Stop at fish and chips shop – not my intent for food, but needed shelter. Really terrible food, but the soft drink, called Scots coke, is good. 5.00 for pie and 1.20 pounds for soft drink = 6.20 pounds. **(See ADDENDUM for Dramaturgical Notes)**

8.30 at hotel, having soaked my clothes totally, as was without an umbrella and holding my jacket over my head. Took a while to get the heater working, and took forever trying to get my adapter to be steady rather than continually cut out. Charged camera surprisingly quickly, but phone takes ages. Write some emails to Judy about Stuart and Dysart. Sleep without reading.

Mon 27th

5.00 wake before alarm and pack. Leave room 14/2 at 6.00am, umbrella to walk up to bus station, 40 minutes in cold drizzle. Man at reception not interested in worst mattress I've ever experienced, and got defensive about lack of soap - apparently this is not an hotel, despite coming up in hotel searches on internet. I had already reported lack of signs to the lifts, only to fire exits, but they too not interested; the girl being more interested in the footy scores.

Bus-Ferry to Belfast, on Scottish City Links Coache (32.00 pounds) boarding at 6.50 at Gate G, 'Stance 13'. People rush to queue, bus driver collects tickets, no suitcase ticket given, people themselves load cases into the bus. I'm finding a lack of service, indeed a lack of industry, in Scotland. Even by 7am there are very few people up and about. A truly miserable morning.

7.05 bus departs. My jacket still wet, my flimsy umbrella rebound and tucked into suitcase. I have my phone, camera, notebook and laptop with me on the bus, the rest stowed below. By 7.15, only ten minutes drive, we are out of the city, heading west; crops and green fields and surprisingly no suburban sprawl.

7.55 after passing through beautiful countryside and not a town or village in sight, suddenly the traffic comes to a standstill, and from there slows down, as the two lanes to Glasgow are crowded; the two lanes to Edinburgh are sparse, even empty. Yet this is Monday morning. By 8.00 there is a 'Welcome to Glasgow' sign and built-up areas have signs promoting new satellite suburbs.

As I noted yesterday, roads have plenty of signs, but the sign all announce the road or highway number – eg this is the A8. Nowhere do I see any signs that give the distance to the town, only the number of the road to that town. As with bus to and from Dysart, there is wi-fi on board; though I do not attempt to access it. This might just be the only feature I have seen in Scotland that seems a good one. Oh, and the wind-generators, which are so elegant. Few houses seem to have solar panels, but it seems sun is rare: "enjoy the Scotland weather" (not 'Edinburgh weather') was the parting remarks from the receptionist at 6.00 this morning. I pondered the weather all the way up Broughton Street, much steeper than golden Mile, and wondered how the people can possibly endure it, and if it as always so: could all these stones have been quarried, shaped and assembled in weather constantly like this? – and this is summer!

8.25 at Glasgow bus station, several alight here and a few stay on for Belfast ferry. 8.35 depart. Signs promoting forthcoming musicians: Viola Benedetti, Christy Moore, Steve Hackett.

9.25 at Ayr bus station. Having passed through beautiful country side and the outskirts of Ayr. Signs to Stranraer, where I think we are headed, along the A77, I believe. Sign to Burn's Bachelor's Club; Burns birthplace Museum. Pretty houses and some large Victorian buildings, clocktower photo. Lines running right all head down to the sea. Seems a warmer, almost snuggled town compared with those on the Forth. Travel south into lovely countryside, leaving Ayr behind.

9.50 we pass a turn off to Culzean Castle which I had previously spotted as large rock building on cliff surrounded by forest. Research this for history, as sign adds 'park' and is presumably accessible – a seeming wondrous place.

9.55 we are going through Maiden, which seems mainly caravan parks. Other places set well back from sea, but with a sea view, are 'holiday villages' all modern cabins without interesting design. One wonders what one can do there as no further amenities, but presumably affordable. Maiden also has lovely all-white buildings, all matched and deserted, and higher on the hill a large white hotel-type structure surrounded by golf links. On to Turnberry, Maybole, Kirkeswold.

10.10 Through the drizzle I can see a huge rock mountain on the horizon of the sea. This proves to be Ailsa Craig also known as Paddy's Maelstrom, apparently pure granite and the core of an ancient volcano (according to the scots couple I later meet on board ferry); it was once quarried for the granite used to make curling balls for 'bowling' on ice. Village of Girvan looks very nice; indeed Robbie Burns country is very beautiful in many ways. I note the rare slow lane going up a long hill, is called the 'Crawler Lane'.

11.15 arrive at docks-ferry terminal after the nicest four hours on a bus. Queue to get a boarding pass, just having my name registered – no country of address, so no record if there is an accident. Get Boarding card at 11.30 – Stena Line. Lady before me has her luggage scanned, but not mine; I just get a body search, including examining the inside of my Thai baseball cap.

Boarding is up escalators and then a very long corridor. I see cars and trucks being driven onto the ferry. My bag is put on a moving ramp and disappears. I board and am greeted by two colleens in Irish national costumes. I move into the first restaurant I see and order chips and tea, (4.75 pounds – 2.25 + 2.50) the latter being 'bottomless' but when I discover it is tea bag I switch to milk coffee. Take a seat near some Chinese who speak no English at all, so I wonder how they get around. An elderly Scots couple arrives at the next table and they prove friendly and talkative. They have huge plates heaped with fish and chips and handfuls of sauces and extras. They are retired and can go anywhere in train or bus for free, so long as in Scotland; hence they constantly travel. Several times to Ireland and to outer islands, including the one that has Fingal's Cave (Mendelssohn). They assure me that buses leave from the ferry terminal – at the end of a long lock – and I should be able to get to Galway. They say Dublin is booked out at this time of year. He was a forester, planting pines for future logging, but not happy when his trees are logged. They are from a small village south of Glasgow and are on some holiday bus, heading somewhere west

of Cork and will arrive at ten tonight they think. They tell me to visit the Dublin Post Office in O'Connell Street and see the bullet holes still in the walls.

11.40 ferry leaves – having announced a technical hitch delay from the scheduled 11.30. By 12.45 I'm up in top deck looking out over the bow, nothing to see on this wet day, but the seas is surprisingly calm and barely any movement is felt. I have walked through cinema, showers, casino, and various bars and restaurants. We are apparently due in at 2.30. I'm up in first class having olives and looking over the prow, in very comfortable seats and a table at which to type.

13.10 I imagine I can see land on the horizon, but all this time I'm wondering 'how did people know there was anywhere else?'; what a pity the earliest stories of settlements and exploring are not known, only guessed at.

13.48 Ferry docks, only a few minutes late. Travel Centre at docks proves to be only for Scotland, nonetheless the young man there had never heard of either Galway or Sligo. Bus into Belfast 2 pounds. Comedienne woman telling bawdy stories and gossip all the way, accent so thick impossible to really understand, and talking so fast; other women screaming with laughter. I get off near City Hall and walk to Europa Bus Station. Complicated to get to Galway tonight so will go to Derry and down in the morning. Not my idea, but information people don't know a lot. I buy ticket to Derry for 9 pounds, on visa for 20.11 AU dollars. I just miss the 3.00pm bus and have to wait 30 mins.

3.30 Ulster bus to Derry leaves from Stance 11. Put bag in hold myself, bus is fullish, though I get a window seat. Lady opposite says the journey is usually one hour 40 mins so we are due in to Derry at 5.10pm. The Irish side of Derry is called that but the British side is called Londonderry, as in Londonderry Air, the same melody as Oh Danny Boy. Apparently the British side was once full of Londoners, hence the name. I'm told to look out for the Post Office in Dublin, on O'Connell Street, where bullet holes are still visible. Scenery all vivid green and low hills; one could say the countryside was flat. The highway to Londonderry is A6. Interesting that though the bus reads 'Derry', the signs read 'Londonderry'. 4.15, KFC near Castledawson, bus stop on roundabout.

Derry. Walk to Information Centre and girl calls some bed and breakfast places; a man arrives saying he could hear her ok but she could not hear him. This is Shaemus and he runs the Abby Bed and Breakfast for 45 pound per night. He drives me to Abbey residence, through Bogside and below the Derry walls. Nice plain room (1, on ground-floor in front) with good bathroom. He gives me complimentary tea and biscuits and we talk about our wives and our sons, his wife also bi-polar and his son has some emotional condition that needs medication. He was not here during Bloody Sunday or the riots, as was in London. But he tells me some. Breakfast room is quaint and wall covered with pictures of musicians and celebrities, Abby Road and Beatles being logical, but most I don't know. Shamus talks much of Irish singers and songs, telling me that Amazing Grace was also composed here. Bed and Breakfast here is 45 pounds (paid with a 50 and get coins change) and the best accommodation and breakfast of my trip.

Walk up to the wall, through Castle Gate and steps up onto its wide top. Much smaller than Xian wall, it is apparently the last remaining walled town in Ireland. But not ancient, being a 17th century construct. I walk anti-clockwise and note the school where George Farquhar went; apprentices hall; over the Bishops gate; see many restored cannon; the Colomb cathedral and the mound referred to elsewhere that proves to be where the siege victims were buried en masse; the Playhouse where Friel premiered Translations. Then exit the wall near the Guildhall and read plaques on wall before walking up from these gates to the Diamond and into pub there for meal. Beef and Stout Pie, terrible mash and terrible frozen carrots and broccoli plus a beer, Dreadnought (terrible) 8.89 pounds. Outside I withdraw 100 pounds from ATM. Walk back through cold drizzle and have hot shower, enjoying the heaters filled with hot water.

Notes to research the following: Grianaí of Alleach; Burt Co, Donegal; I'll Take You Home Again Kathleen; Civil Rights; Battle of Bogside; Free Derry; Bloody Sunday; Hunder Strikes; Murals and monuments; Millennium Forum; Playhouse (Comedy Fest, The Big Tickle); Waterside Theatre.

Struggle to get the adaptor working and organizing time on computer, on phone and on camera. Luckily the camera recharges from a computer connection. Sleep deep but a cold night and I wake early, freezing. In the night they had turned off the thermal heaters.

Tuesday 28th

6.30 wake and walk only a few blocks to Bogside. Abby Street is mentioned as having 42 houses in 1832, housing 63 families. Buildings in Bogside seem all demolished, so it's difficult to get a sense of the ghetto it once was; but the murals are interesting and the few signs and monuments are poignant. Monument to those who starved to death in prison; monument to the Bloody Sunday massacre, five of them only 17. Only in 2010 did British PM Cameron admit that the demonstrators were not violent but peaceful and unarmed.

Back into the walled city, through Castle Gate again; travel ahead and enter another road leading from the Guildhall entrance (I think called Quayside Gate); this leads to the Diamond in the town centre, where I dined last night and withdrew money. In the centre of the Diamond is the War Memorial, with statues looking WWII. Also on the Diamond is the oldest department store in Ireland 1832, with fairytale castle look. Walk to Bishop's gate

then to the St Colomb's church; discover the mound is for the bodies of the siege victims. On to the Playhouse, where Friel premiered *Translations*, then to Guildhall before heading back to Abby.

8.45 breakfast, full 'Irish breakfast', genuine orange juice, cereals, strong Irish tea, then a big plate of sausage, bacon, egg, black pudding and black and white pudding (less good), hash browns, and much toast. One man at nearby table was a first for me: when asked if he wanted a cooked breakfast, he replied simply 'yes' and when later asked if he wanted more tea, he said 'no'. Only hint of manners was when asked if he wanted more toast he replied: 'no, I'm good'. In my 70 years I'm surprised to realize that I have never before heard a westerner not add a 'please' or a 'thank you'.

9.45 check out and wheel suitcase around the wall to Guildhall, take photos of Foyle River, 'the fastest flowing river in Ireland', and of the modern footbridge, 'Peace Bridge'. Quick look inside the Guildhall with its impressive stained glass, then to Information Centre where I buy some history booklets and three Shamrock badges. *Derry-Londonderry* 1.00; *The Siege of Derry* 1.99; *The Walled City* 3.00. Total = 13.48 pounds. I seek poster with Irish Writers on it, but they are sold out; they send me to Easons within the Foyle Centre nearby. They don't have it, but I buy two small booklets on Irish writers (2.49 each = 4.98) and a book by Adrian Kerr called *Free Derry: Protest and Resistance* for 11.95 pounds. Total on visa 16.83 pounds. (Refund later, as price on book and cash register differ)

11.15 Bus to Galway leaving from Stance 11. Purchase tickets on bus: 19.50 Euros.

Travel inland along beautiful Foyle River towards Letterkenny and Stranorlar; Newtonsomething; a lookout on the Foyle called Magheramore view; pass a turn off to Dremore Lower; and to Dunfanegy.

11.50 Letterkenny. Seems modern. Stop at Eireann Bus Station, this is the name of the bus company I'm on and apparently the Northern Ireland main company. Has a great sculpture made of logs in a huge slightly celtic spiral.

12.00 leave and head towards Sligo (sign) on the N15. 12.15 in Stranorlar, which also seems modern.

12.45 Donegal. Home of Brian Friel. Abbey and castle. Brian Friel lives here, apparently is not well. Change drivers to lady driver whom I ask to let me out at Drumcliff. Towards Ballyshannon sand Sligo. 1.15 at Ballyshannon, beautiful on a river. 1.20 Bundoran high on hill looking at Atlantic, cute town, bed and breakfasts with views, seems a holiday town. To Clifforny (1.25). I note that in Sligo county I see the first of several cottages with thatched roofs and see, for the first time in Ireland, low stone walls dividing fields. 1.40 Grange, and ts 9 miles now to Drumcliff.

1.30 Drumcliff. St Columba's Church, used to be part of a monastery now divided by the main road. Opposite is a round tower, well preserved but the inner staircase broken. Beautiful churchyard with trees and one of Ireland's older Celtic crosses, but odd that Yeats' grave stone is so modern and the grave is so very close to the left of the front door. Inside a talkative young man quoted Yeats poems and told stories non-stop. When I offered information on Yeats' Asian work and on his influence on Australian playwriting, especially Louis Esson, he was not interested, preferring apparently the sound of his own voice. A lady with children who knew nothing about Yeats but had been listening to the talker inside the church, kindly took my photo at the grave. Bought packet of cards at the tourist shop there – also tea shop and more – for 5 Euros, which is expensive for anyone.

Back at bus stop I wait for about 30 minutes for the local bus that the girl in the shop assured me would come; I read the timetable and find that the only next bus south is at 4.45. So I start walking the 6 miles into Sligo which was quite pleasant, except the small wheels on my luggage was not coping well with the gravel. I put out my thumb to hitch and counted 243 cars before giving up, amazed (in Australia most cars would have stopped). After



achieving the long pleasant walk I see a long steep hill ahead and also realize the big difference between a kilometer and a mile. I come upon a petrol station. Here I get the owner to call for a taxi and wait another 20 minutes before it arrives and take me in to Sligo bus and train station. It proves seven more miles to there. The driver has amazingly travelled extensively in China for two weeks, less than a month ago; a colleague's nephew was teaching English in Shanghai (one wonders what sort of accent he might have with his English). Stop at gas station for me to withdraw 50.00 Euros, as driver does not take pounds. Withdraw E 50 from ATM. Taxi 14.60 Euro; drops me at bus station, which is next to train station in Sligo.

4.14 check out prices and times, and decide on the more expensive train as it leaves and arrives earlier. Meet a gentleman whose card states: Denis J Buckley, International President, Irish in Europe Association. He points out many features of the Yeats festival starting next week; he also tells me about a Beckett Festival. The best story is about Yeats' bones: apparently when buried in France, family paid only for a year's space of time, after which the French dug up his bones and threw them into general grave. When years later the Irish wanted his bones brought home, they could not identify his bones

per DNA etc; but they found a leather strap which was with his body – the problem being two straps were found, one for a wearer with a damaged back, the other being a hernia strap, which was Yeats. But apparently no one can be sure; and no one wants to dig up the Drumcliff bones, in case they are not his.

Walk into town, see the Hawk's Well Theatre in Temple Street; to Yeats Society; to Museum, some Jack Yeats paintings. Photo with a Yeats sculpture just across Hyde Bridge that looks like Oscar Wilde. The Garavogue River has a chosse immediately under the bridge, great rushing fresh water, and then it becomes the Harbour Estuary. To the Famine Memorial, a bronze family group, weeping together. Over 60,000 people emigrated from that point (Fish Quay)



during the potato famine – but no info on the famine itself. Suddenly come upon a bust of Tagore, erected by Yeats Society as part of the 150 year anniversary.

Photo with the house mural. Corner shop near bus stop I buy two sausages (2.20 E) and cold (frozen) water 1.20 E. 18.00, the 6.00pm train to Dublin, ticket at machine for Euro 38.05. Bus would have been 20 Euros but did not leave until, 6.30 and did not arrive until ten-thirty pm. The train however arrives at 9.00 apparently. Train leaves on time, comfortable with table between. First stop is Collooney, then Ballymote, Boyle (Buille - 6.35); Carrick-on-Shannon (6.50); Dromed; Longford; Edgeworthstown (7.40); Mullingar (8.00pm); Arrive Dublin O'Connell at 9.20 and find it deserted. Ticket guys get me directions for bus to Lucan, where Finnstown Castle Hotel is on Newcastle Street, but after very long walk and wait, I give up and take a taxi for 28.40 Euros. Arrive at 22.20, a 25 min journey into the country. Finnstown Castle Hotel was pre-booked on line where it claims to be in Dublin, but in fact is an old village west of Dublin on the road to Galway. Two nights (I could bit get a third at the same rate) was US \$ 151.50 or 209.00 SGD \$ or = 104.50 per night

Wednesday 29th

8.00am wake. 11.00 to bus stop but wait til 11.30 for it to arrive. Talk to Chinese woman who has moved here for slower, quieter pace. We agree on the terrible food. 3.30 E to city.

12.00 in the city. Alight at Capel street, walk across bridge to Dublin Castle, visit the State apartments. Senior concession E 5.50

1.00 to Chester Beatty Library. Lunch at Silk Road, Lebanese lamb and aubergine with greek salad and watermelon, the best food of the trip. (E11.80) Amazing manuscripts collection.

3.30 purchase a lucky shamrock keyring at castle (E 3.00. Walk Dame street, change money outside castle gate. 65 pound changed to 88.73 minus 1.27 commission = 87.46. See a bag that would hold books into airline; Seasons of Ireland shop – 1 Irish Sheep Woven Bag = 2.95. Another shop: Carrolls Irish Gifts: 3 shot glasses for Hai (E 5.00) ; I Lucky green fridge magnet (E 2.99); fudge 1.75; chocolate 1.99; flag 1.59. Total 13.32 = 21.09 AU, on Visa.

Walk to Trinity and on to St Stephen's Green, a beautiful park with statue of Tagore and of Joyce. Back to Trinity and trace the Beckett Theatre. To O'Connell Street and to Post Office, photos of bullet holes. To Abbey Theatre, Peacock theatre.

6.30 Pub dinner, terrible tasteless lamb stew, gristle really (10.95) and a beer that proves impossible price (5.35) – total 16.30 E.

7.30 *Shadow of a Gunman* by Sean O'Casey. 23E. Though I had read it, as was compulsory reading on History of Theatre lists in 1968, I had never seen it. O'Casey is not often performed in Australia, though *Juno and the Paycock* was performed by the Old Tote, the forerunner of the Sydney Theatre Company and at the old Independent theatre. O'Casey was mentored and supported by Yeats who advocated his premieres at Abbey; but stories go that Yeats did not support O'Casey when *Juno and the Paycock* proved controversial; they say O'Casey never forgave Yeats and left the Abbey.

Packed. Steeply raked auditorium of about 400 seats. Curtain in place, with a low bed in front of curtain and a heap of books. When curtain rises an actor then folds the bed (not a period bed but a modern camp bed) and puts it against one wall. So why have it there in the first place? This actor proceeds with various business whilst a music score plays and he moves to music, even dances. His entire performance is presentational. This is the Abbey, home of Irish naturalism. Other actors are quite good but the anachronisms in design and production are irritating; I don't know why a director would allow one of the two leading men to perform in such a style.

9.30 finish and head to street beside Trinity. Bus back to Finnstown Castle

Bus stop. 24A says he can drop me nearby the Finnstown Hotel. 3.30 Euros. I'm let out as he turns into Newcastle Road and walk six or seven minutes to the gate and then a similar walk through darkness down the long drive to the hotel

10.30 arrive at hotel after a substantial walk in dark.

Wash clothes and tea. Retire 12.45.

Thursday 30th

8.00 pack, check out, wait 15 minutes for a taxi – 8.80E - transfer to Lucan Spa Hotel. US \$ 90.93 for one night = 126.00 Sing dollars. On-line booking as the previous hotel was not available. The room is ready 303, so I drop my bags into room then head to bus stop – which is a walk along freeway, down 45 steps and underneath. Bus 66 arrives soon, nice drive sitting in top of bus. Alight at Halfpenny Bridge. CBE breakfast, sausage an egg etc and refillable coffee, 6.00. Go to Gaiety Acting School at Smock Alley, the oldest theatre in Ireland and where Sheridan's father made speeches preventing the actresses from soliciting and being solicited. When one local businessman stepped onto the stage to solicit the new star, the later famous Peg Woffington, Sheridan senior prevented this. When the man publicly stated that he had known gentlemen poets and gentlemen publicans, but never had he known a gentleman player, rather than duel, Sheridan took him to court and received a favourable verdict. Apparently this was the beginning of respectability for actors.

Small class rooms. 20 students per year, two year certificate course. Many internationals and exchange schemes from Americans who do a semester as part of their major.

12.52 Trinity College Book of Kells, entry E 9.00.

Conn's Camera for SSD card, Lexar, for 29.99 E. = SGD 45.28 on Visa.

National Library Yeats exhibition.

National Gallery, free entry. Jack Yeats cards E17.10 on visa.

Eason's Bookshop. Dublin After the Six Days Insurrection (5.99 E) and The Easter Rising (9.95) total = 16.94 E on visa

6.00 to Writers Museum, many manuscripts, letters and first editions. To Madigan's hotel for vegetable soup and a beer. Soup 4.95; coke 2.80 E = 7.75 E.

7.30 Gate Theatre. Brian Friel's adaptation of Turgenev's *A Month in the Country*. E 33.50

10.30 bus to hotel 3.30 E

Friday 31st July

9.00 big breakfast in hotel, included, excellent of everything.

11.00 66 bus into Dublin, E3.30, alight near Station and ask directions; lady in information gives me directions to what she calls Kilmainham "Goal" (not Gaol or Jail). I cross the road, passed the modern art gallery house in yellow mansion, up hill, through old hospital which is now an extensive modern art gallery, then a tree-lined lane to the K Gaol.

Huge queues and a 7.00 entry fee. Excellent museum. Deeply upsetting to read of the executions and see photos and mementos from the young men who died trying to get the English colonialists out.

'Cityscope' bus, a 'hop on, hop off' service, (10.00 E) of which there seems to be at least four different companies. To the largest city park in UK, Nelson's monument, a tall spire, the oldest cricket ground in the world, USA embassy, opposite the Irish President's palace – apparently USA was first country to recognize the Irish Republic.

To Writers' Museum. Letters, first editions, photos and mementos.

To National Gallery, two Jack Yeats, several excellent portraits by John Yeats.

Onto bus for journey east and then south east, over the Samuel Beckett Bridge, shaped like a harp and costing many millions.

Through new rebuild banking area with no buildings of interest.

Oscar Wilde's birthplace, Joyce house, camera runs out of battery. Oscar Wilde's house, now American

Food at RKR restaurant, Soup and bread 5.50 E.

Expenditure 4.00 E ??

4.42 Bus to hotel 3.30. Bus to airport 9.00 E.

Spend Euro cash: six cards and bookmarks = 9.45

22.20 (10.20pm) Flight EK164 (QF- 0068578) to Dubai (10.20) seat 6D Business class. Gate 410. Length of flight 6 hours 45 mins.

01 August

10.30 (actual 11.45 am) Flight EK 342 (QF- 0068578). Seat 1B. Gate B30. Delayed from 10.30. (Flight time 6 hours thirty minutes) Arrive terminal 5.

10.58 return ticket from airport to Central KL: 70 ringetts on visa.

Hotel New Winner. 90.00 ringetts.

02 Aug

8.30 check out and collect my 20 E deposit. To train, to airport.

Transfer to other terminal Ringett 2.00 on visa. 11.20 Flight 3K664

11.20 (actual: 11.45 Flight Jetstar 3K664 KL (EK7702) from Terminal 2 to Singapore. Seat 24A. Gate L3.

12.20 arrive Singapore. Meal with Hai 29.90.

Taxi: 12.75. To *Turn of the Screw*, Victoria Theatre, taxi 11.70.



Festivals: Scotland Ireland – July 2015



Report by Aubrey Mellor, Lasalle, Singapore
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