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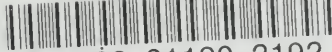


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A GUIDE  
TO  
BOOKS ON IRELAND

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ἀγῦς  
οπὸρα νὰ ἠέρελλν.



A GUIDE  
TO  
BOOKS ON IRELAND

Edited by

STEPHEN J. BROWN, S.J.

*(Author of "A Reader's Guide to Irish Fiction")*

PART I.

Prose Literature, Poetry,  
Music and Plays

HODGES FIGGIS & CO., LTD.  
DUBLIN

LONGMANS GREEN AND CO.  
39 PATERNOSTER ROW, LONDON  
NEW YORK, BOMBAY, AND CALCUTTA

1912

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## ADVERTISEMENT.

Circumstances having rendered impossible the completion of the "Guide to Books on Ireland" on the scale originally intended, it may be well to state here what portions of it the author hopes to complete.

In addition to the present volume, material has been gathered for two further volumes—Volumes II. and III. of the series. Owing, however, to lack of leisure, their publication has been postponed until next year.

Vol. II. will contain the following sections: Biography (including autobiography, memoirs, and family history), Tours and "State of Ireland" (chronologically arranged), and Ecclesiastical Works, *i.e.*, books relating to religion in Ireland. There will be descriptive notes on the majority of the works included, and it is hoped that the volume will be a useful supplement to the usual bibliographies of History.

Vol. III. will contain the remaining sections, classified by subjects and indexed by name of author and probably, by titles. In this volume, owing, as has been said above, to unavoidable circumstances, the titles will in many cases be given unaccompanied by a note.

Though it has been thought well to announce these volumes at once, their appearance will in reality depend on the reception accorded to the first volume. Moreover, their greater or less completeness will depend on the help given to the Editor in their compilation.

## GENERAL PREFACE.

§ 1. *Why this book?*—This book needs at the outset some formal justification of its existence. Perhaps all books do in these days. Yet this book, it may be, less than others, from one point of view at least. For it may claim exemption, in some degree, from the inherent guilt which attaches to almost every new book—that of adding to the number of those that already exist, and thereby to the bewilderment of the modern reader. For it aims, as every book-guide does, not to increase, but in a manner to lessen the number of books to be read. Because when an indifferent book is set beside books that are valuable it ceases, to all intents and purposes, to exist for one who has a care for what he puts into his brain. And in our “Guide” we have tried to perform this service for many indifferent books.

Yet even if its claim of lessening the number of books to be read appear somewhat far-fetched, a book-guide may, at least, consider as its due the merit of enabling the harassed reader and student to see order where before was confusion, much as the modern town-planner drives his avenues and boulevards broad and straight through a tangled maze of lanes and alleys.

The need of reducing to order the ever-growing mass of books, of making the cataract of print, as Frederic Harrison calls it, flow into ordered channels, has long since been amply recognized. Not to go outside of Ireland, as far back as 1724, Dr. Nicholson, the then Lord Bishop of Derry published his *Historical*

*Library* "pointing at most of the authors and records in print or manuscript which may be serviceable to the compilers of a general history of Ireland."<sup>1</sup> Since then similar works in ever-increasing numbers have been appearing, sometimes, like Dr. Nicholson's, focussing all the literature of a particular subject, sometimes attempting to catalogue and arrange universal literature, like the *Allgemeines Europäisches Bücher-lexicon*" of Georgi, published at Leipzig in 1745-58, 11 vols., or Brunet's *Manuel du Libraire*, 1860-80, 7 vols.<sup>2</sup>

It soon became necessary to classify and to catalogue the bibliographies themselves. As early as 1810 we have Peignot's *Répertoire de Bibliographies*. And in recent times there have become possible books with such titles as *Handy Book about Books which Relate to Books* (by J. Sabin, 1877), and *Bibliographie des Bibliographies* (by L. Vallée, 2 vols., 1883-7); while I have before me a little book entitled *Book Selection* (1909), which might very well call itself a *Guide Book to Book-Guides*.<sup>3</sup>

But I wish to call particular attention to one class of such Guides, the need for which has become clearer in

<sup>1</sup> Even earlier than this Ware had published his *Rerum Hibernicarum Scriptorcs Vetercs*.

<sup>2</sup> It is said that the only approximately complete attempt at a universal bibliography is the catalogue of printed books in the British Museum, but this is not available to the general public.

<sup>3</sup> In Stein's *Manuel de Bibliographie Gènèrale* there are no fewer than 720 pages devoted to the description of bibliographies of all kinds. In *A Manual of Practical Bibliography*, by James Duff Brown, there is a useful little résumé on the subject.

the last decade or so,<sup>1</sup> viz., book-guides intended, not primarily for the library specialist, the collector, the scientific bibliographer, but for the average reader. Of such there is an ever-growing production of recent years. To mention only the newest, there are the admirable guides to Fiction of Dr. Baker, Mr. Jonathan Nield, and (in French) the Abbé Bethléem; there is Sonnenschein's *The Best Books: a reader's guide to the choice of books*, a new edition of which is being issued; the *Annual Class-List of Best Books* of the English Library Association; the annual *English Catalogue of Books*; and *Standard Books*, an important new publication (1911), by Messrs. Nelson, in four large volumes.<sup>2</sup>

But if so many book-guides exist, one may well ask: What need of a new one for books on Ireland? My first reply must be that in all such works Ireland figures, naturally enough, but little. But I think there are other good reasons which may be given for publishing a guide to books on Ireland.

The first point is this, that as books about Ireland are written in English, they are like a rivulet that trickles into the great flood of the literature printed in that language—almost as wholly swallowed up and lost. Moreover, unlike America, which, of course, also publishes in English, Ireland does but little of her own

<sup>1</sup>The great need of the present time is, not so much good notes for the catalogues of particular libraries, as series of guide-books to books for the use of all."—Dr. E. A. Baker, in Savage's *Manual of Descriptive Annotation*.

<sup>2</sup>The Editor may be pardoned this fond insistence on the *number of volumes* in these publications as a partial response to possible reflections on the number of his own.



publishing. Many a book dealing with subjects most vital for Irishmen issues from London printing presses and London publishing firms. English firms do not trouble to keep such books in print and Irish firms—for there are few civilized countries that read less than Ireland—cannot afford to reprint them, and thus in a few years they are scarce, and in a few more are forgotten. And that, let it be observed, almost irrespective of their value. Surely it is a good task to recall them to remembrance, especially when, as in our days is the case, we can better afford than in the past to recall them to life.

§ 2. *Aim.*—Such reasons, it will be seen, are not the bibliographer's reasons for his work, and this book is not intended for bibliographers. Indeed, I scarcely think that bibliographers, if they notice it at all, will quite like its methods. Not but what it may have its uses for librarians and other book specialists, and I trust it will, but it is meant in the first place for other classes of persons usually grouped together under the title of the "general reader." Nor—and this I had occasion to say in a former work<sup>1</sup>—do I wish that this humbler aim should serve as a cloak to needless lack of accuracy and completeness. For to the presence of these qualities the general reader has no less right than the expert. The Editor has striven, therefore—and this is true also of his collaborators—to be as far as possible accurate and complete without forgetting that this is intended as a work of "vulgarisation" rather than as a contribution to bibliographical science.

§ 3. *Scope.*—To what Irish books is this intended to

<sup>1</sup> *Readers' Guide to Irish Fiction*, Pref.

be a guide? The answer: "to all books dealing with Ireland, published up to November, 1911," may seem to imply a somewhat extravagant claim. But it will appear less so on examination. In the first place, under "books" are not included pamphlets, except a few that have become historic and some others that are still "actual." Not that a bibliography of such pamphlets would not be most valuable. But their inclusion here was, for reasons of space, simply not possible; and it was doubtful if its usefulness would bear any proportion to the great extra time and labour it would have required.<sup>1</sup> As to the approximate completeness of the lists of books in the various sections, that must be left to the judgment of the reader. The Editor merely claims for these lists that they are the result of five years' careful search in a very large number of bibliographical sources to which he has been so fortunate as to have access. Moreover, in most cases these lists have been revised and supplemented by specialists in the various departments of Irish bibliography. For the classification the Editor himself is largely responsible, though to a certain extent suggestions have been taken from the systems adopted in Mr. Sonnenschein's *Best Books* Nelson's *Standard Books*, and other such works.

I have not included books in the Irish language. My reasons for this are threefold. In the first place, my own knowledge of Irish is not yet sufficient to enable me even to edit notes of books in Irish. Nor, on the other hand, have I been able to find any competent person

<sup>1</sup> For the same reasons no attempt has been made, except in the section dealing with the bibliography of the Theatre in Ireland, to include articles from magazines and other periodicals.

with leisure for such a work. In the second place, I do not think that a bibliography of works in Irish should be made a mere appendage and sub-section, as it would inevitably be, of a work such as the present. Lastly, it may well be doubted whether the time be yet come for doing this work in the way that it deserves to be done.

§ 4. *Notes.*—The notes constitute, perhaps, the main feature of this Guide, and their compilation has cost infinitely more trouble than could the preparation of a bare list. It is hoped that this trouble will be compensated for by their usefulness, for, as the Editor of the great *Catalog of the A.L.A.*<sup>1</sup> well says, in a book-guide intended for the general public descriptive notes are indispensable. They would seem especially needed in the case of books on Ireland, for in almost all of these there is lurking controversy. In these notes criticism, without being excluded, is subordinated to description. Of their shortcomings, *i.e.*, of those for which he is personally responsible, the Editor is only too conscious. With more leisure he might have made the notes fuller and more satisfactory. He might also have made them briefer, but he lacked the time, which, as all who have tried it know, is needed for achieving brevity.<sup>2</sup> He has been obliged to leave them with all their imperfections on their head.

It is hoped nevertheless that such defects will not seriously impair its usefulness for the objects at which it aims.

<sup>1</sup> American Library Association.

<sup>2</sup> He would fain have followed out most fully the admirable directions contained in Mr. E. A. Savage's *Manual of Descriptive Annotation for Library Catalogues*.

## THE PRESENT VOLUME.

§1. *Title.* The Editor would have liked to give a general title to this Part of the "Guide," but failed to find one which should cover all the contents. Yet the various sections are closely related to one another. All of them fall under the heading "Literature," with the exception of Music. The latter, however, has much in common, on the one hand, with the section that precedes it, viz., Poetry, so that such books as Moore's *Melodies*, Mangan's, or rather O'Daly's "Poets and Poetry of Munster," and "The Spirit of the Nation," belong equally under both headings, and on the other hand, with that which follows, viz., Plays, musical plays and operas being common ground.

§2. *Collaborators.* The Editor cannot too fully acknowledge his indebtedness to his principal collaborators, Rev. Geo. O'Neill, S.J., and Messrs. T. W. Rolleston, J. Holloway, W. H. Grattan-Flood. The mention of their names and of their share in the work ought to be a sufficient recommendation of it for anybody even slightly acquainted with Irish Literature. But as the Editor wishes to be useful also to a public who are scarcely, if at all, acquainted with Ireland, he will be pardoned for entering into some details.

Mr. T. W. Rolleston<sup>1</sup> has long been known as a writer. In 1881 he published his translation of the *Encheiridion* of Epictetus. Among his works published since then are *Grashalme* (translations of Walt

<sup>1</sup> These facts are taken from *Who's Who*, 1911.

Whitman into German), a Life of Lessing, and "Parallel Paths: a Study in Biology, Ethics, and Art" (1908). But it is chiefly as a writer on Irish subjects that he interests us here. In 1900 he edited in collaboration with Rev. Stopford Brooke "A Treasury of Irish Poetry." In 1909 appeared "Seaspray," a volume of poems. Since then he has published two volumes of Irish heroic legends, "The High Deeds of Finn" and "Celtic Myth and Legend." The Poetry Section owes to him many valuable notes, additions, and corrections, and he has revised both the MS. and the proofs.

Mr. W. H. Grattan-Flood, Mus.D., has long been prominently connected with things musical in Ireland. His enthusiasm as a collector of every obtainable scrap of information relating to Irish music is sufficiently witnessed to by his three books. Notes on these will be found in the Music Section. A glance will show its great indebtedness to him, yet the signed notes do not by any means represent the full extent of that indebtedness.

The Rev. Geo. O'Neill, S.J.,<sup>1</sup> M.A., Professor of English Language in the National University, to whom I owe many valuable notes and suggestions in the Music Section, is well-known in musical circles. He is a member of the Feis Úeoil Committee, a Vice-President of the National Literary Society, and a frequent lecturer on musical and other topics.

To Mr. Joseph Holloway is solely due the entire section on Irish Plays, together with the bibliography of

<sup>1</sup> See *Who's Who* for 1912.

the Theatre in Ireland inserted in the Prose Section. I believe it would not be possible to find another with so thorough and so intimate a knowledge of this subject. It is not exaggerated to say that from his student days he has seen every play in Dublin that was worth while. In particular he has watched from the start the movement now associated with the Abbey Theatre, of which latter he was the architect. He has written much on dramatic matters, especially in "The Irish Playgoer," which he edited. For many years past he has jotted down his impressions of every play he saw, and the notes that find their place in the present volume are but a fragment from the enormous mass of information thus gathered. His note-books and scrap-books would form of themselves a respectable library. It is to be sincerely hoped that Mr. Holloway's professional duties will allow him to put into a worthy HISTORY OF THE IRISH THEATRE the pith of this great accumulation of valuable and interesting material.

I here tender my best thanks to several other kind helpers who have contributed to make this book more complete, and notably to the Rev. Alfred Rahilly, S.J., and Mr. J. P. Whelan, Librarian of the Kevin Street Public Libraries.

Other remarks bearing on classification and arrangement will be found at the beginning of the various sections.

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## ABBREVIATIONS, ETC.

c. (before dates) = approximately; sqq. = and following (years or pages); ed. = edition, edited, editor; q.v. = which may be referred to; b. (before a date) = born in —; N.Y. = New York.

*Dates* in square brackets are those of first publication.

The *place* of publication has been mentioned in the case of all but Dublin- or London-published books. It may be taken, therefore, that the book is published in London unless the imprint of one of the Dublin publishers appears in the entry. The following is a list of these latter:—Browne & Nolan, Catholic Truth Society of Ireland, Duffy, The Educational Co. of Ireland (succeeding Blackie & Co., and Fallon & Co.); Gill & Co. (formerly McGlashan & Gill); Hanna & Neale (formerly William Magee); Hodges & Figgis (formerly Hodges & Smith, Hodges and Foster, etc.); Maunsel; Irish Messenger Office; Ponsonby; Sealy, Bryers & Walker; Sullivan Bros.; Alex. Thom & Co. Besides these, some English firms have branches in Dublin. A list of Music publishers will be found on p. 111.

# I.—COLLECTIONS AND SELECTIONS.

(Prose and Verse.)

The collected works of individual authors will be found on p. 7, sqq. Collections of Poetry alone on p. 60, sqq.

Irish Literature. 10 Volumes. 4126 pp., exclusive of introductory essays, averaging over 20 pp.

Originally published by John D. Morris & Co. Afterwards taken over by the De Bower Elliott Co., Chicago, and brought out in 1904.

Edited by Justin M'Carthy, M.P., with the help of an advisory committee, including Stephen Gwynn, M.P.; Lady Gregory, Standish O'Grady, D. J. O'Donoghue, Douglas Hyde, LL.D.; J. E. Redmond, M.P.; G. W. Russell ("A. E."), J. J. Roche, LL.D., of the *Boston Pilot*; Prof. W. P. Trent, of Columbia University; Prof. F. N. Robinson, of Harvard; H. S. Pancost, and W. P. Ryan; with Charles Welsh as Managing Editor.

*Scope and Object*: To give a comprehensive, if rapid, view of the whole development of Irish Literature from its earliest days. In the words of the Editor it is "an illustrated catalog of Ireland's literary contributions to mankind's intellectual store."

*The Choice of Extracts* is determined by two canons: literary value and human interest. The Library gives examples of "all that is best, brightest, most attractive, readable, and amusing," in the writings of Irish authors. There is no dry-as-dust. The extracts comprise mythology, legend, folklore, poems, songs, street-ballads, essays, oratory, history, science, memoirs, fiction, travel, drama, wit and humour. The vast majority are chosen as being specially expressive of Irish nationality. Choice is made both from the Gaelic and the Anglo-Irish literatures, but the ancient Gaelic literature is given solely in translation. A volume (the tenth) is given to *modern* Gaelic literature, the Irish text and English translation being given on opposite pages. This volume also contains brief biographies of ancient Gaelic authors. The extracts are never short and scrappy, but nearly always complete in themselves.

*Other Special Features:* Three hundred and fifty Irish authors are represented by extracts. Of these one hundred and twenty are contemporaries, the great modern intellectual revival being thus very fully represented.

The extracts are given under the name of the authors, and these names are arranged alphabetically, beginning in Vol. I. with Mrs. Alexander, and ending with W. B. Yeats in Vol. IX.

To the extracts from each author there is prefixed a biographical notice, including, in many cases, a literary appreciation by a competent authority, and a fairly full bibliography.

Each volume contains an article, by a distinguished writer, on some special department of Irish literature. Thus, the Editor-in-chief gives a general survey of the whole subject. W. B. Yeats writes on Irish Poetry, Douglas Hyde on Early Irish Literature, Dr. Sigerson on Ireland's Influence on European Literature, Maurice Francis Egan on Irish Novels, Charles Welsh on Fairy and Folk Tales, J. F. Taylor, K.C., on Irish Oratory, Stephen Gwynn on the Irish Theatre, etc.

*Index* of authors, books quoted from, titles and subjects dealt with—exceptionally full and valuable (over 80 pp.)

*Publisher's work.* 1. Illustrations, over 100 (several in colour), consisting of facsimiles of ancient Irish MSS., and of ancient prints and street-ballads, portraits of Irish authors, views of places, objects, scenery and incidents of Irish interest.

2. Letterpress—large and clear type.

3. Binding—cloth, and half-morocco.

4. Price—has varied a good deal since first publication.

The Cabinet of Irish Literature. 4 Volumes. Super roy. 8vo; pp. 311 + 324 + 346 + 369. (Gresham Publishing Co.); 8s. 6d. each. Illustrations in black and white by J. H. BACON, C. M. SHIELDON, W. RAINEY, etc., and portraits. 1903.

*Editors:* Originally planned by C. A. Read, who collected matter for the first three volumes of the original edition. Completed and edited by T. P. O'Connor, M.P. New edition brought out by Mrs. Katharine Tynan Hinkson.

*New edition:* The original edition (1879) was published by Blackie. The new edition contains about the same quantity of matter, but large portions of the original edition have been omitted to make room for new matter, which occupies the whole of the fourth volume, and a large part

of the third. A new Introduction (pp. xi.-xxxiv.) has been prefixed. It is a general survey of Irish literature.

*Scope, arrangement, etc.*: The authors are arranged chronologically. There is first a sketch (full and carefully done) of each author's life and works; then follow extracts, as a rule very short, from his works. The principle of selection is to give such extracts as would best illustrate the author's style, to avoid anything hackneyed, and "anything that would offend the taste of any class or creed."

In the original edition there was, perhaps inevitably, little of Irish Ireland, still less of Gaelic Ireland. That has been to a certain extent remedied in the new edition. But the old edition had the advantage of containing a mass of information about little known writers and of extracts from curious and rare books.

MURRAY (John O'Kane). *The Prose and Poetry of Ireland.* (New York: Collier). 3ed. 1877.

A large book, containing extracts from 22 principal authors from St. Columbkille to Fr. Thomas Burke, O.P., including Michael O'Clery, Steele, Swift, Goldsmith, Sheridan, Moore, Griffin, Banim, Archb. MacHale, Grattan, Davis, etc. There is a life, with some critical remarks (both of poor quality), prefixed to each. This is followed by a few pp. of Miscellanies—short specimens of writers not deemed worthy to appear among the 22, such as Lover, Gavan Duffy, Sir Aubrey de Vere, Wolfe, and the editor himself.

MACMAHON (Thornton), ed. *The Casket of Irish Pearls.* Pp. xxiv. + 240. 16mo. (Duffy). Duffy's Library of Ireland. 1846.

Short extracts in prose and verse, chiefly of a strongly national character, from Davis, Mangan, Carleton, Griffin, Dr. Kane, etc. "One object we have in view in collecting together extracts from Irish authors solely is to suggest to our people the sources from whence alone they can draw, unpolluted, a knowledge of their country and of what has been written of its past history." (p. x.)

DICK (Wm. B.). *Irish Dialect Recitations.* Pp. 170. 16mo. (New York: Dick and Fitzgerald). 1879.

"A collection of rare Irish stories, poetical and prose recitations, humorous letters, Irish witticisms, and funny recitals in the Irish dialect."

JENNINGS (Rev. J. A.), M.A. Readings from Irish Authors. Pp. 256. (Dublin: Carson Bros.). 1883.

Mr. Jennings has also edited the very successful "Readings from Charles Dickens" and "The Modern Elocutionist." In the present book all the extracts, except four, are by Irish writers. They are chosen, not as representative, but as best for *Reading* purposes. The selection is excellent, evidently by a reader who admires and loves Irish literature. They are very varied in character; and there does not seem to be one which does not answer to the author's endeavour "to bring together poetry and prose remarkable for intellectual power, sterling pathos, moral teaching, or the affording of healthy amusement." Poems of a political complexion are not included. There is, perhaps, too much of Lever and Lover and the like.

SULLIVAN (A. M., T. D. and D. B.). Irish Readings. 640 pp. (Gill). Paper covers, 1s.; cloth, 2s. 6d.

An excellent collection of pieces by Irish writers, chosen from every class of Anglo-Irish literature, essay, history, speech, poetry, political squib, pamphlet, sketch. Many of the pieces included have not been published elsewhere. With very few exceptions, all are of a high standard of excellence.

Gill's Irish Reciter. Pp. xx.+271. (Gill). 2s. 6d. 1905

Interesting Introduction by J. J. O'Kelly, the editor. Consists of pieces in Irish and in English (both prose and verse), about the same number of each. Taken from modern lit. of Ireland, M. McDermott, S. MacManus, J. Boyle O'Reilly, J. F. Meagher, Richard Dowling, Cathal O'Byrne, Ethna Carbery, Geo. Sigerson, John Keegan, Mrs. O'Donovan Rossa, J. F. O'Donnell, Fanny Parnell, Cathal McGarvey, Brian O'Higgins. Nothing by Moore.

FORD (Robert), ed. Popular Irish Readings. Pp. 128. (A. Gardner). 1s. 1910.

· From J. Gilkison, Archibald McConochie, Father Ryan, Lover, Lever, Lefanu, Griffin, T. Crofton Croker, etc., etc." (adv.) Largely of the stage-Irish type.

KIRTON (John W.), LL.D. *The Standard Irish Reciter*. Pp. 192. (Ward Lock). 1s. Current catalogue.

The selections (prose and verse) are largely of what we now call the "Stage Irish" type. There are few serious pieces in the book. Nearly half the book is by Lover, and nearly a third is anonymous. There are a large number of dialogues.

PEARSON'S. *Irish Reciter and Reader*. Pp. 312. (C. A. Pearson). 2s. 6d. 1904, 1906, etc.

Preface signed P. M. P. Some introductory hints on how to recite. Divisions:—Legendary verse and prose (chiefly folk-tales, only one piece from Irish heroic literature). Patriotic (8 pieces, 12 pp.) Miscellaneous verse and prose. Humorous verse and prose (pp. 179—end). Very varied in the style of its contents. There is little that an Irishman would object to, but the Gaelic note is wholly absent. Writers of all kinds are drawn upon—Moore, Lover, and Croker, etc. Among the older and more recent writers, Dora Sigerson, Shorter, Katharine Tynan, W. B. Yeats, Letitia Maclintock, James M. Lowry, A. P. Graves, Theodore Parkes (some fine pieces), and many others. Not more than two or three pieces could fairly be considered vulgar. The literary standard is good, though the best is omitted. Many of the pieces are much too long for recitation.

O'DONOGHUE (D. J.). *The Humour of Ireland*. Pp. 432. International Humour Series. (Walter Scott.) 3s. 6d. Illustr. 1894.

A selection of about 100 pieces from the leading Irish humorists. Claims, and with justice, to be a thoroughly representative selection, the few omissions being due to the refusal of the right to reproduce. The author has almost completely excluded the spurious rubbish which too often passes for Irish humour—especially in England. We cannot think he has quite excluded objectionable matter. The vulgarity of some of the pieces does not seem to be quite compensated for by qualities of wit or humour. Such seem to us, "Donnybrook Fair," "Nell Flaherty's Drake," "Lanigan's Ball," "King O'Toole and his Goose," "O'Shanahan Dhu," "Whiskey and Wather," and a few others. These seem to contrast with the genuine humour of "The Widow Malone," for instance, which belongs to the

same class. But, of course, this is matter of opinion. Extracts are included from Swift, Steele, Farquhar, Goldsmith, O'Keeffe, Sheridan, Maginn, Lover, Lever, Lefanu, Kickham, A. P. Graves, F. A. Fahy, Edmund Downey, P. J. M'Call, and a host of others. Of very few of these writers are more than two extracts included. The Introduction deals critically with the history and character of Irish literature. At the end is a Biographical Index of writers. I think any Irishman will agree that the illustrations by "Oliver Pogue" are a blot on the book. Whenever they even attempt to be Irish they are vulgar caricatures. For this the author was not responsible.

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## II.—PROSE LITERATURE.

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### A.—Collected Works.

The works grouped under this head are of a miscellaneous and, as a rule, partially literary character. Volumes of *essays* will be found in the next section. Some of these might logically be placed here, but I think the classification chosen will be found convenient.

#### BURKE (Edmund). Works.

There have been many editions of the complete works, but they do not contain anything of Irish interest that is not included in Mathew Arnold's selection: "Edmund Burke on Irish Affairs," for which see p. 14.

#### O'SULLIVAN (Rev. Samuel). Remains. 3 Vols. (Dublin). 1853.

Edited by Rev. J. C. Martin, D.D., and Rev. Mortimer O'Sullivan. Contains, along with theological and controversial matter (Protestant), some sermons and tracts relating to Ireland; Memoirs of the Duke of Ormonde, Earl of Charlemont, Lord Clare, Dean Kirwan, Lord Gough, Rev. Dr. Miller, and John Sydney Taylor; Ireland in 1829; Dr. Phelan's Life and Remains; Discovery of Emmet's Insurrection; Lord Roden on Crime in Ireland; Thuggee in India and Ribbonism in Ireland; Colquhoun on the present state of Ireland; Knox and Jebb's Correspondence, Observations on a proposal for the reconciliation of the Protestant and Roman Catholic Churches, etc., etc.

#### PHELAN'S (Rev. Dr. W.). Remains. Edited, with Biographical Memoir, by the Rev. Dr. Jebb, Bishop of Limerick. 2 Vols. 1832.

Comprises History of Policy of Church of Rome in Ireland; Essays; Discourses, etc.

USSHER (James), D.D. *The Whole Works.* 17 Vols. Demy 8vo. (Hodges & Smith). 1847.

Edited, with life of author and account of his writings, by C. R. Elrington, D.D., Regius Professor of Divinity in University of Dublin. The volumes appeared at intervals between 1829 and 1861. They cost the University (exclusive of payments made to transcribers, advertising, and other incidental expenses), £3,800. Contents Vol. I.—Life. II.—III.—Controversy. IV.—Mainly controversy, except “*Veterum epistolarum hibernicarum sylloge*” (a collection of letters relating to Ireland from 592 to Giraldus Cambrensis. In Latin, pp. 399-572. Includes Pope Gregory, St. Columbanus, St. Malachy, etc.). Vols. V. and VI.—*Antiquitates Ecclesiarum Britannicarum* (ch. XVI. deals with Ireland). Vol. VII.—Church History and Controversy. Vols. VIII., IX., and X.—*Annales Veteris Testamenti*. Vol. XI. contains—“The first establishment of the English Laws and Parliaments in the Kingdom of Ireland,” and “A discourse showing when and how far the imperial laws were received by the Old Irish and the inhabitants of Great Britain.” Vol. XII.—*Chronologia Sacra*. Vol. XIII.—*Sermons*. Vol. XIV.—Theology and Controversy. Vols. XV. and XVI.—Correspondence. Vol. XVII.—Index.

CAHILL (Rev. D. W.). *First American Edition of the Works of the Rev. D. W. Cahill, D.D.* Pp. 392. 12s. (Boston: Donohoe). 1855.

“Containing sketch of his life; the most important addresses, speeches, controversial sermons, etc., delivered in Ireland, England and Scotland, together with his letters to Lord John Russell.”

WHITESIDE (Chief Justice). *Essays and Lectures: Historical and Literary.*<sup>1</sup> (Hodges, Foster). C. 1870.

Contents:—Life and Death of the Irish Parliament; The City of Rome and its vicissitudes; Oliver Goldsmith—his friends and his critics; The Homely Virtues; The Church in Ireland.

McMEEKIN (Rev. David), Ballymena. *The Select Works of David Herbison, with Life of the Author.* 8vo. Pp. xxiv. + 326. C. Belfast: N. D. (1883).

<sup>1</sup> Ought properly to be entered on p. 12.

CULLEN (Cardinal). Writings. 3 Vols. Pp. 873 + 802 + 813. (Browne & Nolan). 1882.

Edited by Right Rev. P. F. Moran, D.D., Bishop of Ossory, afterwards Cardinal. Almost exclusively pastoral letters dealing with matters of religious discipline and piety. The secular matters dealt with are chiefly education in Ireland, and in particular the Catholic University (1850 sq.) Proselytism and sectarian strife, Fenianism (which is unsparingly condemned, Vol. II., pp. 134, 388, etc.), and O'Connell's centenary, 1875. The documents cover the period 1850-1878, and are printed in chronological order. *No Index.*

MAGINN (William). Miscellanies: A Selection. 2 Vols. Pp. 373 + 384. (Sampson Low). 1885.

Edited by R. W. Montagu. Contains Memoir of author and about 60 pieces in prose and verse. The following are Irish in subject:—Adjutant O'Doherty, Ode to Mrs. Flanagan, Inishowen, O'Doherty on Werner, on Irish Songs, Bob Burke's Duel with Ensign Brady, The Irishman and the Lady, O'Donoghue's Dirge, Royal Visit to Ireland, Mocre-ish Melodies (parodies of Moore). The above are either graceful ballads, jeux d'esprits, or humorous narratives, told in a vein of wild gaiety. Maginn (1793-1842) was a Corkman. He contributed to many English magazines, and was one of the founders of Fraser's, the contributors to which included the best talent of England. He was an Ultra-Tory and an Orangeman. Dr. Mackenzie edited in 1857 *The Miscellanies of William Maginn* (5 vols.), published in America.

SHERIDAN (Richard Brinsley). Works. (London), 1871 (2 Vols.) and 1891 (1 Vol.). Edited, with Memoir, by James P. Browne, with Extracts from Sheridan's Life by Thomas Moore.

— Works. (London). 1875.

Edited by F. Stamford, and containing dramas, poems, translations, speeches, and unfinished sketches, with memoir of author; a collection of ana and ten reproductions of chalk drawings.

"MACLEOD (Fiona)." [=William Sharp.] Collected Works. 7 Vols. (Heinemann). 8s. net, each. 1910.

Viz., I.—Pharais: The Mountain Lovers. II.—The Sin Eater: The Washer of the Ford. III.—Under the Dark Star. IV.—The Divine Adventure; Iona, etc. V.—The Winged Destiny. VI.—The Silence of Amor: Where the Forest Murmurs. VII.—Poems and Dramas. Much of this work comes under the head of fiction, and an account of that portion of it will be found in "A Reader's Guide to Irish Fiction," by the present editor. Notes on vols. IV. and V. will be found on pp. 56 and 41, respectively.

SYNGE (J. M.). Works. A Collected Ed. in 4 Vols. Demy 8vo. (Maunsel). Bound in buckram, 4 parts. 1910.

Vol. I.—Plays. Vol. II.—Plays and Poems. Vol. III.—The Aran Islands. Vol. IV.—Sketches in Wicklow, Kerry, and Connemara. The matter of vols. III. and IV. belongs by right to the realm of pure literature as much as Stevenson's "Travels with a Donkey in the Cevennes." Nevertheless, it is more convenient to class them under "Topography," as they would naturally be looked for under that head. See vol. III. of the Reader's Guide.

YEATS (W. B.). The Collected Works in Prose and Verse of William Butler Yeats. 8 Vols. Demy 8vo. Bound with quarter vellum, black and grey cloth side. Printed at Shakespeare Head Press, Stratford-on-Avon. £4 4s. net. Sold only in sets. 1,060 sets printed. (A. H. Bullen). 1908.

All the contents of this are noted either elsewhere in the present volume or in "A Reader's Guide to Irish Fiction."

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**B.—Essays.**

(Including Lectures and Sketches of various kinds).

DAVIS (Thomas). *Prose Writings of*. Edited, with an Introduction, by T. W. Rolleston. Pp. 285. (Walter Scott: The Camelot Series). 1s. 1st ed., 1889.

The best collection of Davis' essays published; very neat volume. It includes—(1) Davis' famous address (43 pages) before the Trinity College Debating Society—a criticism of the education of the day, a powerful exhortation to the class represented by his hearers to educate themselves to become useful citizens, ending with a fervid appeal to remember they had a country, and to love it and serve it. (2) An Essay, Udalism and Feudalism (types of land tenure.) (3) The Literary and Historical Essays by which Davis, in the pages of "The Nation," educated the people in patriotism. They are full of suggestion and of enthusiasm, rather than of erudition: full of high, yet perfectly sane and realizable ideals. (4) Political Articles. (5) Maxims and Reflections taken from essays not included in this selection.

Subjects of division (3)—The Glories of Ancient Ireland (4 or 5 essays), Memorials of Wexford, The Irish Brigade, The Speeches of Grattan, The Resources of Ireland, National Art, Commerce, Music, Literature, and Scenery, Methods of self-education, etc., etc. The editor says very well—"Few readers will fail to be touched and exalted by the revelation which these writings contain of a spirit as high, sincere, unselfish, sweet, and brave as ever illuminated the history of any people."

Messrs. P. J. Kenedy, of New York, publish in one vol. (\$1.20) the Poems and Essays. This they claim to be the only complete edition. Contains John Mitchel's Introduction.

GILES (Henry), 1809-1882. *Lectures and Essays on Irish and Other Subjects*. 2 Vols. (Boston, afterwards New York: Sadlier). [1845.] 1850, 1869, etc.

Includes a fine essay on "The Irish Intellect." This is a publication, in book form, of lectures which drew crowded audiences in U.S.A. They were highly commended by Miss Mitford in her "Recollections of a Literary Life." Henry Giles was born in Wexford. He became a Unitarian

minister, and in 1840 went to America, where he became a well-known lecturer. Other pieces deal with O'Connell, Curran, Griffin, Dr. Doyle (J. K. L.), Goldsmith. Written with warm sympathy for Ireland, and in a graceful and thoughtful style.

The Voice of the Nation. Pp. 193. (Duffy). 1844.

A reprint of 60 articles from "The Nation" newspaper, by Davis, Duffy, Doheny, McNevin, Dillon, and O'Neill Daunt. The papers are of a miscellaneous character—questions of the day, discussions of abstract principles, politics, home and foreign. There is not much in the book that has quite lost its interest for Irishmen even at the present day.

SHEIL (Richard Lalor). Sketches. Legal and Political. Edited, with Notes, by M. W. Savage. 2 Vols. Pp. 411 + 374. (Hurst & Blackett). 1855.

Contributed, between 1822 and 1831, to the *New Monthly Magazine*, which was remarkable at the time for the brilliancy of its articles. Contains—(1) Sketches of the career and character of the following members of the Irish Bar: Bushe, Saurin, Joy, Lord Norbury, Bellew, O'Loghlen, Leslie Foster, The Catholic Bar. (2) Notes upon circuit, including accounts of some remarkable cases of the time. (3) Three articles on the state of parties in Dublin at a time of peculiar confusion (1823-4). (4) An account of the Catholic deputation in 1825. (5) Full account (56 pages) of the famous Clare election. (6) A forecast of the effects of Emancipation (written Dec., 1829.) (7) Recollections of the Jesuits, being reminiscences of his stay at their schools at Kensington (in reality that of the Pères de la Foi) and Stonyhurst. (8) Zoology in Dublin, 1830. (9) The Irish Elections, 1831. The author's standpoint is Catholic and Liberal.

ABRAHAM (G. W.), LL.D., M.R.I.A. Essays. Historical, Critical, and Political. Pp. viii. + 637. Demy 8vo. (Richardson). 1868.

Twenty-four essays, contributed principally to the *Dublin Review*. Only the last four on Irish subjects, viz.—Peel's Memoirs, Education in Ireland, Principles and Parties, English and Irish Liberals. Written from the standpoint of O'Connell's Catholic Liberalism. Throw considerable light on contemporary politics.

SENIOR (William Nassau). Journals, Conversations, and Essays relating to Ireland. 2 Vols. Pp. 313 + 299. (Longmans). 2nd ed. 1868.

Embrace the period 1835-1862. Writer holds that the material evils of Ireland are want of capital and of small proprietors. The moral evils are Insecurity, Indolence and Ignorance. The only thing to be done is to make the laws less unpopular by removing legitimate grievances, *e.g.*, excessive Protestant endowment, non-recognition of Catholic Church, which should be endowed. Believes the Irish people to be wholly in hands of priests, who are a barrier to all progress. Is opposed to Tory Government.

Contents :—An Essay on National Property: Ireland in 1843: Proposals for extending Irish poor-law: Relief of Irish distress, 1847-8: Journal of a fortnight's visit to Ireland, 1852: Journal, 1852: Journal, 1858: Journal, 1862. In these Journals the author records at length conversations. "Nearly all the persons whose conversations I extract were owners or managers of land."

BURKE (Revd. Thomas), O.P. Lectures and Sermons. Pp. 664. Imp. 8vo. (New York: Haverty). 1872.

Author's edition. Contains, apart from purely religious discourses :—St. Patrick (the character and permanence of his work), Funeral oration on O'Connell, The History of Ireland as told by her ruins, The Supernatural Life the Absorbing Life of the Irish People, The National Music of Ireland, The Exiles of Erin, The Irish People in their Relation to Catholicity. The lectures are characterised, not so much by their learning or novelty, as by the force and fire of their language and their glowing patriotism. "There is no pretension to anything like style," says Father Burke. Yet at times a high level of impressive eloquence is reached. Messrs. P. J. Kenedy, of New York, publish a very complete edition in 3 vols. Sold separately, *viz.*—1st series, with Reply to Froude, \$1.25; 2nd series, \$1.25; 3rd series, Lectures in Ireland, \$1.50. This edition includes his sermons. No Irish publisher seems to have an edition of his lectures still in print.

ARMSTRONG (E. J.). Essays and Sketches. Pp. 306. (Longmans). 5s. 1877.

Contains nothing of distinctively Irish interest, except a fragment entitled "Irish Literature," and an essay on "The Irish Sporting Youth."



BURKE (Edmund). Edmund Burke on Irish Affairs. Edited by Mathew Arnold. Pp. xiii. + 439. (Macmillan). 6s. 1881.

These writings deal with the period 1760-1797. They include—(1) Tracts on the Popery Laws. (2) A speech delivered at the Guildhall, Bristol, in 1780. (3) Letters. “Burke is the greatest of our political thinkers and writers. But his political thinking and writing has more value on some subjects than on others: the value is at its highest when the subject is Ireland. The writings collected in this volume cover a period of more than 30 years of Irish History, and show at work all the causes which have brought Ireland to its present state. The tyranny of the grantees of confiscation: of the English garrison; Protestant ascendancy; the reliance of the English Government upon this ascendancy . . . as their means of government; the yielding to menaces of danger and insurrection what was never yielded to considerations of equity and reason . . . —all these are shown in this volume.” (Pref.).

ARNOLD (Mathew). Irish Essays: and Others. Pp. 308. (Smith Elder). 1882.

“The great contention of these essays is that, in order to attach Ireland to us solidly, English people have not only to *do* something different from what they have done hitherto, they have also to *be* something different from what they have been hitherto.” (Pref.) First Essay—“The Incompatibles,” inquires into the causes of Ireland’s hostility to England, and to the methods by which the countries may be reconciled and made to fuse. Second Essay—An Unregarded Irish Grievance,” viz., the inadequacy of the education provided for the middle classes. These two (108 pp.) are the only two of Irish interest. Other Essays included in the volume are—The Future of Liberalism, The French Play in London, Copyright, Prefaces to poems. The standpoint is very English, but independent of party bias. The views are nearly those of Edmund Burke.

MANGAN (James Clarence). Essays. Edited by Revd. C. P. Meehan. Pp. 320. 16mo. (Duffy). 1s. 1884. etc.

Contains six prose pieces, all except one, viz.—The Two Flats, or our Quackstitution, contained in O’Donoghue’s



edition (*q.v.*). This essay is a humorous skit on the British Constitution, especially the House of Lords. The remainder of the book consists of poetical pieces. See under "Poetry."

MANGAN (James Clarence). *The Prose Works of.* Edited by D. J. O'Donoghue. Pp. 329. (O'Donoghue & Co. and Sidgwick). 3s. 6d. net. 1904.

Contains:—The 30 Flasks, the Man in the Cloak, The Churl in the Grey Coat, Chapters on Ghost craft, A Sixty Drop Dose of Laudanum, The Three Half-Crowns, A German Poet, A Treatise on a Pair of Tongs, My Bugle and how I blow it, An Adventure in the Shades, The Three Rings, The Story of the Old Wolf. Only the third of these has any bearing on Ireland. None of them is serious. They are mostly whimsical extravaganzas, somewhat in the manner of Poe. There is an interesting essay by the editor, and an exquisite little study by Lionel Johnson.

O'HAGAN (Lord). *Occasional Papers and Addresses.* Pp. 400. (Keegan, Paul). 1884.

Of these papers, the following are of Irish interest:—The Study of Jurisprudence, Roman, English, and Celtic; O'Connell; Moore; Grattan; Chas. W. Russell, D.D.; Legal, Educational, and Social Reforms in Ireland; Ireland in 1853—Hopes of Progress; A Literary Institute in Donegal and its Uses (Letterkenny, 1871); The Tralee Election, 1863.

D'ESTERRE-KEELING (Elsa). *In Thoughtland and Dreamland.* Pp. 300. (Unwin). 1890.

Contents:—I.—Glints through the London fog. II.—A Sea Sketch. III.—English Country Pictures. IV.—A Quiet Irish Talk, consisting of three little pieces, the third in verse, viz.—An Unhappy Island in the West, Was she complainin', and Love making in Paddy-land. These, though slight, make the book worth including because of their personal and unusual point of view. The author is Irish, and loves Ireland. Part XII. includes—"The Irish Vicar's Experiences of 'The People's' Powers of Speech." The rest is made up of "pictures, tales, and talks," French, Scotch, Swiss, German and Russian.

DAUNT (W. J. O'Neill). *Essays on Ireland*. (Gill). 5s. 1889.

Gathered from *Dublin Review*, *Contemporary Review*, etc. Contents:—Ireland under the Legislative Union, Ireland in the time of Swift, How the Union robs Ireland, The Irish Difficulty, Tithe Rent-charge in Ireland, Ireland in the time of Grattan, History and Financial Results of Union, the Viceroyalty, England in the 18th Century, the Disestablishment of the State Church. The author was a noted political writer for 40 years before the above date.

MORAN (Cardinal, Archb. of Melbourne). *Occasional Papers*. Pp. 250. (Browne & Nolan). 2s. 6d. 1890.

Ten articles and addresses. The following are of Irish interest:—"The Civilization of Ireland before the Anglo-Norman invasion;" "Catholics and Irishmen" (a panegyric of Ireland and of Catholicism); "Ireland and Australia." Some of the other articles are also of great interest, notably, "The Fruits of Self-Culture." The style is quite popular.

ALLINGHAM (William). *Varieties in Prose*. 3 Vols. (Longmans). Port. of Arthur. 1893. Vol. I. *Rambles in Various Parts of England*. Vol. II. *Rambles in Various Parts of England, Scotland, and France*. Vol. III. consists of A. *Irish Sketches* (pp. 1-178); B. *Six Essays* (pp. 179-350); C. *Hopgood & Co., a Play* (pp. 351-380).

A. contains—(1) *Seven Hundred Years Ago*—a lucid and vividly presented sketch of the Norman Conquest and the Ireland of the time, quite Irish in sympathy. (2) *An Irish River (The Erne)*—historical associations of all places on its banks—interesting and uncommon information. (3) *St. Patrick's Day*—the story of St. Patrick, and some reflections on how his feast is kept. (4) *St. Patrick's Purgatory [1850]*—the impressions of a Protestant—a plain and honest account, free from bias. (5) *Irish Ballad Singers and Street Ballads*. (6) *The Midsummer Fire*. (7) *Geo. Petrie*—written 1866, the year of Petrie's death—an eloquent tribute by a personal friend.

O'BRIEN (William, M.P.). *Irish Ideas*. Pp. 167. Longmans). [1st ed., 1893; 2nd, 1895.]

These papers "were first read to audiences of young Irishmen during a period ranging from 1885 to 1893" (Pref.). "These pages may help outsiders to understand that the passion of Irish Nationality is at least so genuine that it is of more importance than all the other elements of the Irish problem put together" (Pref.). Contents:—The Irish National Idea, The Lost Opportunities of the Irish Gentry, A Gem of Misgovernment (Clare Island), The Influence of the Irish Language, Are the Evieted Tenants Knaves? Toleration in the Fight for Ireland (an appeal to all sections to unite), The Irish Age of Gold, The Future of the Young Men of Ireland. A book of permanent value, inasmuch as it deals with ideas. Written with nerve and enthusiasm, in picturesque and highly-coloured style, but almost without rant.

ATKINSON (Sarah). *Essays*. Pp. xxiv. + 533. (Gill.) 1895. Recently republished in two very neat volumes.

Introductory memoir by Lady Gilbert. Subjects: Eugene O'Curry, St. Brigid, The Geraldines, Foley the Sculptor, St. Fursey, Ængus the Culdee, Hogan the Sculptor, Devorgilla, Dermot MacMurrough, Irish Wool and Woollens, and some others not Irish. Not mere newspaper articles, but serious and learned studies, showing wide reading, and of great interest and value, as containing much information not to be had elsewhere in an accessible form. The driest subjects are made interesting by the enthusiasm of the writer.

LALOR (James Fintan). *Writings of*. Pp. xxiv. + 124. (Dublin: T. G. O'Donoghue). 1895.

Introduction, embodying personal recollections, by John O'Leary, the Fenian leader—and a brief memoir. Lalor was an Irish revolutionary of the extreme type. He is claimed as the pioneer of land-reform, but was not simply an agrarian agitator. These writings (seven short papers in all) were contributed to the "Nation," the "United Irishman," and the "Felon," of which latter he was editor. He died in 1849. The style is full of nervous energy and strength, the result of what Gavan Duffy calls "the concentrated and savage earnestness" of the man. Titles: Tenants' Right and Landlord Law, the Faith of a Felon, the Rights of Labour, etc.

FLANNERY (Thos.). For the Tongue of the Gael: Essays on Irish Gaelic Subjects. Pp. 187. (Sealy, Bryers). 1s. [1st ed., 1896.] New and enlarged edition, 1908.

Essay I. sets forth the scope and objects of the Gaelic Journal. II., Warns us against the *ignis fatuus* of "A Superior English Education." VI., On Celtic (Irish and Welsh) Surnames; very interesting. XII., Dialects of Irish. Other essays are suggested by various books, such as the Youthful Exploits of Finn, On Irish Dictionaries, On the Poets of Ireland (D. J. O'Donohoe's book). On Mediæval Irish Tales (Silva Gadelica, by S. H. O'Grady). A Real Irish Poet (viz., Douglas Hyde)—The Love Songs of Connacht. The book is soaked with Gaelic lore.

"EGLINTON (John)" [*i.e.*, William K. Magee]. Pebbles from a Brook. Pp. 115. Published at Kilkenny by Standish O'Grady, and at 32 Dawson Chambers, Dublin. 1901.

Essays on—(1) Knowledge. (2) Heroic Literature. (3) Apostolic Succession. (4) *Sæclorum nascitur ordo*. (5) Regenerate Patriotism. (6) The Three Qualities in Poetry. (7) Optimism and Pessimism. 2 includes *Irish* heroic literature. Only this and 5 (a remarkable piece of writing) are of specially Irish interest. These essays are exceptionally thoughtful and suggestive, but rather annoyingly elusive and inconclusive. There is an occasional note of hostility to religion.

GREGORY (Lady), ed. Ideals in Ireland. Pp. 107. (London: At the Unicorn). 1901.

A very precious little volume. Aims "to show to those who look beyond politics and horses, in what direction thought is moving in Ireland" (Pref.). Essays by "A.E." on Nationality *v.* Imperialism, by D. P. Moran on the Battle of Two Civilizations, viz., Irish *v.* English (both of these very striking essays), by George Moore on Literature and the Irish Language, by Douglas Hyde on What Ireland is asking for (viz., an *Irish* education) and on The Return of the Fenians (what the language movement will do for Ireland), by Standish O'Grady on the Failure of Ireland to take advantage of the Over-Taxation Question, and by W. B. Yeats on the Literary Movement in Ireland. All the essays are notable for their literary qualities as well as for their thought.

“EGLINTON (John).” Bards and Saints. Pp. 55.  
(Maunsel & Co.). 1s. Tower Press Booklets.  
No. 5. Pub. 1906.

This little book consists of four scholarly essays on Irish literary subjects, besides a preface in which the author raises some disputable points about the Irish language. Interesting, and showing a wide knowledge of literature, foreign as well as Irish, but it is curious to note that Mr. E. is quite averse to the language movement, and this not “from the standpoint of mere utility,” of which we hear so much, but from a purely literary point of view.

YEATS (W. B.): Ideas of Good and Evil. Pp. 341.  
(Maunsel). 3s. net. [1903.] 2nd ed., 1905.

A book of importance, as setting forth the literary beliefs and ideals of Mr. Yeats. Something of these is to be gathered from nearly all the essays in the book, but they are expressly set forth in “What is Popular Poetry?,” “The Symbolism of Poetry,” “The Theatre,” “The Celtic Element in Literature,” “The Autumn of the Body.” Mr. Yeats is a “mystic” and a believer in the “black art” (*cf.* essay on “Magic”). In literature he is a symbolist. See note on his poetry. The little essay “Ireland and the Arts” differs almost wholly from the rest. It exhorts Irishmen to draw the inspiration of their arts from two great sources—Religion and Patriotism. Mr. Yeats’ prose is, like his poetry, delicate, meditative, and subtly wrought, with a curious soothing charm in it. It is never disconnected nor confused, but is often obscure from the very cloudiness of the thoughts, dreams, or sensations to which it endeavours to give expression.

YEATS (W. B.). Discoveries. Pp. 43. (Dun Emer Press, Dundrum). 7s. 6d. Only 200 printed. 1907.

Reprinted from *The Shanachie*, an illustrated Irish miscellany. Little essays or fragments of essays, 21 in all, of an intimate, unconventional, subjective type, giving Mr. Yeats’ mind on aspects of art and literature. Subjects:—Prophet, Priest, and King; Personality and the Intellectual Essences; The Musician and the Orator; The Tree of Life; Two Kinds of Asceticism; Religious Belief Necessary to Symbolic Art; The Holy Places, etc., etc.

VICTORY (Louis H.). *Essays for Ireland.* Pp. 81. (Sealy, Bryers). 1s.

A tiny volume of short essays, marked by grace and culture, on such subjects as Davis's *Essays*, Irwin's and Seumas MacManus's *Poems*, Symbolism, The Language Question, Irish Women's Suffrage (14 in all).

GODDARD (Ethel). *Dreams for Ireland.* Pp. 89. (Hodges, Figgis). 2s. 6d. 1903.

An appeal in poetic, fervid, emotional language for a revival of the ancient, primal Gaelic spirit. "This book," says Fiona MacLeod, in *The Winged Destiny*, "is uplifted with a radiant hope and with an ecstacy of spiritual conviction that make the heart young to contemplate."

"A. E." (*i.e.*, G. W. Russell). *Some Irish Essays.* Pp. 39. (Maunsel: Tower Press Booklets). 1906.

Viz.:—Nationality and Cosmopolitanism in Art; The Dramatic Treatment of Heroic Literature; On an Irish Hill; The Poet of Shadows (W. B. Yeats). Thoughtful, suggestive, and refined—a poet's prose. Truly Irish in point of view. Other essays by this writer will be found in Lady Gregory's volume, *Ideals in Ireland*.

SHEEHAN (Canon). *Early Essays and Lectures.* Pp. 354. (Longmans). 6s. 1906.

Contents:—Essays, I. Religious Instruction in Intermediate Schools. II. In a Dublin Art Gallery. III. Emerson. IV. Free Thought in America. V., VI., VII. The German Universities. VIII. The German and Gallic Muses. IX. Recent Augustinian Literature. X. Poetry of Matthew Arnold. XI. Recent works on St. Augustine. XII. Aubrey de Vere. Lectures, I. Irish Youth and High Ideals. II. The Two Civilisations. III. The Fiftieth Anniversary of O'Connell's Death. IV. Our Personal and Social Responsibilities. V. Study of Mental Science. VI. Certain Elements of Character. VII. Catholic Literature.

Of the Essays dealing with Irish subjects, I. contains some of the author's views on Irish Education; II. is a discourse on the meaning and purpose of art in general; XII. deals with de Vere's *Mediæval Legends*. Of the Lectures, I. is an appeal to young Irishmen to educate themselves; III., A panegyric on O'Connell's life and work, contains author's



wishes for the future of Ireland; IV., An exhortation to young Irishmen to make themselves worthy of a great future for Ireland. Full of love of country. These essays, etc., are written in a language of great culture, beauty and eloquence, rich with allusion and illustration from very wide reading. The earliest date given for any of them is 1880.

CLERY (Arthur E., B.L., "Chancel"). The Idea of a Nation. Pp. 76. (Duffy). 6d. 1907.

Twenty-two short articles reprinted from "The Leader." They deal with Irish Nationality in its theory and in its practical applications. They are marked by eminently sane thought, conveyed in a style light, pointed, and humorous. The author views the questions he treats from a distinctly original standpoint.

LECKY (W. E. H.). Historical and Political Essays. Pp. 324. (Longmans). 10s. 6d. net. 1908.

Contains one essay of Irish interest, "Ireland in the Light of History" (pp. 68-89), a review of Irish political history, concluding that, "in the existing condition of Ireland, no Parliament could be established there which could be trusted to fulfil the most elementary conditions of honest government."

LYND (Robert). Irish and English: Portraits and Impressions. (London: Griffiths). 5s. 1908.

Cf. "Home Life in Ireland." Contents: Irish—On an Emigrant Train. The Orange Idealist, Hibernia Rediviva, Riots, Myles the Slasher, etc., 15 in all, with 20 English sketches. Observations on men and manners by a joyous Bohemian, characterised, especially in the sketches of the poor, by a kindly, observant sympathy, a pleasant, light style and much humour. Aspects of the Sinn Fein and Gaelic movements are sympathetically treated. The folly of keeping up the bitter partisan spirit between Catholic and Protestant in the North is illustrated, but without preaching or moralising. The writer is a Presbyterian Ulsterman.

HEALY (Most Revd. Dr.). Papers and Addresses. Pp. 549. (C. T. S. I.). 6s. 1908.

Contents:—(1) The Cistercians in Ireland; (2) Annals of Loch Cé; (3) Priest in Politics; (4) Gerald Barry; (5) Was

St. Cuthbert an Irishman?; (6) Co. Galway Archaeology; (7) Writings of Card. Cullen; (8) John Duns Scotus; (9) Book of Deer; (10) Archbishops of Canterbury and Early Irish Church; (11) An Island Shrine in the West; (12) The Stowe Missal; (13) University Education in Ireland; (14) St. Livinus; (15) Early National Synods in Ireland; (16) Ireland and Rome; (17) History of Sligo Town and County; (18) Speech on Edmund Burke; (19) A Family of Famous Celtic Scholars (MacFirbis); (20) The Historians of Ossory; (21) A Pilgrimage to Inismurray; (22) Patrician Pilgrimages in Ireland; (23) Old Irish Romanesque Architecture; (24) Western Archaeology. The rest are purely ecclesiastical and non-Irish in subject. The treatment of the various subjects dealt with is popular and interesting rather than erudite or exhaustive.

HEALY (Most Rev. Dr., Archb. of Tuam). *Irish Essays*. Pp. 125. (Catholic Truth Society of Ireland). Ill. by 22 photos. 1908.

Subjects:—The Four Masters; Tara, Pagan and Christian; Irish Graves in Rome; Holy Wells of Ireland; Round Towers; St. Patrick in the Far West; Two Royal Abbeys on the Western Lakes; Grania Uaile. All popularly and interestingly treated

BUTLER (Lieut.-Gen. Sir William, G.C.B.). *The Light of the West*. Pp. 246. (Gill). 5s. 1909.

Nine essays and addresses, viz.:—(1) *The Light of the West* (1880), a study of the life and work of St. Patrick. (2) *Napoleon and St. Helena* (1908), in which the author, after more than 40 years' study, concludes that the object sought by English Ministers in 1815 was not the exile but the speedy death of Napoleon. Contains wonderfully vivid pen picture of the island. The author has a strong admiration for Napoleon. (3) *Parnell* (1908). (4) *Gordon* (1907) (whose life Sir W. Butler has written). (5) *They were a great people, sir* (1881), dealing, in an entirely fresh way, with the land question, class questions and depopulation in Ireland. (6) *The Clan and the Boat's Crew* (1907). A comparison of English and Irish ideals and characteristics. (7) *A ramble through Belgian battle-fields* (1865). (8) *At Mungret* (1907) relates the author's experiences of Catholic foreign missionaries. (9) *At Waterford* (1908)—Irish economic problems.



The author is well known by his other works—The Great Lone Land, Red Cloud, From Naboth's Vineyard, Life of Sir G. P. Colley, etc. He is intensely Irish in sympathy, fearless and outspoken on the side of the poor, and of oppressed and backward peoples, as against ascendencies and tyrannies of all kinds. It has been well said of this book that it is the work of "a strong man writing about strong men and writing strongly." It is full of strikingly original and unconventional views set forth in a style full of rush and energy, "osé," picturesque, never heavy or dull, abounding in epigram and in unexpected turns of thought.

FALKINER (C. Litton). Essays Relating to Ireland. Pp. 249. (Longmans). 9s. net. 1909.

Memoir of the author by Edward Dowden, LL.D. The essays are biographical, historical and topographical. Most of them appeared originally in the *Edinburgh Review*. The author was a Dublin barrister and Unionist politician who, in 1908, became a member of the Land Commission. He edited the Ormonde papers in 5 vols. (a sixth is in the Press). Died, 1908. Subjects: (1) Spenser in Ireland. (2) Sir John Davis (Irish Attorney-Gen. at time of Plantation of Ulster). (3) An Illustrious Cavalier (James Butler, 12th Earl and 1st Duke of Ormond). (5) Robert Emmet. (6) Archbishop Stone (Protestant Primate in Ireland during reign of George II.). (7, etc.) Short histories of Dublin, Youghal, Kilkenny, Drogheda, Armagh and Galway. A consideration of Irish Parliamentary History, with complete list of Speakers of the Irish House of Commons, and many other valuable details. The essays are marked by painstaking and conscientious research.

MAC. Character Sketches. (Simpkin). 5s. net. 1909.

GWYNN (Stephen), M.P. Charlotte Grace O'Brien and her Writings. Pp. 232. (Maunsell). 3s. 6d. 1909.

First half of vol. occupied by memoir. Contains about 70 of her poems, a few essays, including The Shannon, Shanid Castle, and A Jog, Jog Journey from Dublin to Limerick, and some letters. They are not of high literary value, but they reveal a noble and unselfish, if eccentric, personality. Several of the poems are of Irish interest, including several on the Shannon, but they deal chiefly with little home scenes and interests.

ROONEY (William). The Prose Work of. (Gill).  
1s. 6d. 1909.

A selection by Seumas Macmanus of the best work of a young pioneer of the Gaelic Revival of an exceptionally admirable and amiable character, sincere, intensely enthusiastic, yet tolerant. He had read almost everything that was available in English about the country, and nothing that was published in Irish escaped him. Hence these 13 essays are full of knowledge of every period of Irish history, literary, industrial, and political. Subjects: (1) The Primary School System. (2) A Recent Irish Literature. (3) The Limitations of the Language Movement. (4) Irish Topography. (5) Gaelicism in Practice (an epitomé of Ireland's social, industrial, and political history, and probably the author's best piece of work in prose). (6) Our Songs and Songsters. (7) Development of the national idea. (8) Emigration, and how to stay it. (9) Our native Parliament. (10) The importance of being in earnest. (11) Athletics. (12) An Alternative Policy (viz., Sinn Fein).

KETTLE (Prof. T. M.). The Day's Burden. Pp. 178.  
12mo. (Maunsell). 2s. 6d. net. 1910.

Contents:—(1) The Philosophy of Politics. (2) On Crossing the Irish Sea. (3) Otto Effertz, Gentleman Socialist. (4) On Written Constitutions. (5) Body *v.* Soul. (6) Reveries of Assize. (7) A New Way of Misunderstanding Hamlet. (8) Young Egypt. (9) The Fatigue of Anatole France. (10) International Socialists. (11) A Frenchman's Ireland. (12) Reason in Rhyme. (13) On Saying Good-bye. The style is terse, pointed, often epigrammatic. Many of the essays are trifles, all are treated lightly, and often with a certain ironic humour, but not flippantly. In all there is a decidedly original point of view and much that is suggestive.

JOYCE (P. W.), LL.D., T.C.D., M.R.I.A. The Wonders of Ireland. Pp. 242. (Gill). 2s. 6d. Portrait of Author. 1911.

In subsequent sections will be found notices of many important works by this author. Contents of above:—I.—A series of 36 short pieces, giving title to book, and consisting of ancient tales of marvels said to have taken place at various periods in Ireland, as related in the Book of Ballymote and other Gaelic MSS., and the Kongs Skuggio (Speculum Regale) written in Norse in 1250.

They are given in Mr. Joyce's own words, often with an explanatory remark. II.—Tales, such as Fergus O'Mara and the Demons. III.—Historical Pieces, such as Cathal O'Conor, Sir John de Courcy, etc. IV.—Essay on the Irish rivers mentioned in Spenser's *Faerie Queen*. V.—Our Three Patron Saints (short lives of Sts. Patrick, Brigid, and Columbkille). VI.—On the Interpretation of Irish Names of Places. All the pieces are simple and popular, both in style and treatment, but drawn from a very well stored mind.

SHAW (James Johnston), K.C. Occasional Papers. Pp. liv. + 451. (Hodges, Figgis). 7s. 6d. Portrait. 1910.

Judge Shaw was Prof. at Magee Coll., Derry (1869-78). Prof. of Polit. Economy, T.C.D. (1877-82), Recorder of Belfast (1909-10). This book is ed., with biographical introd., by his daughter, Mrs. Margaret L. Woods. The subjects dealt with relate mainly to Polit. Economy and Finance (*e.g.*, Free Trade) with a few literary studies. Of Irish interest are :—Gladstone's Two Irish Policies, 1868, 1886 (Unionist in point of view), The Humours of an Irish County Court (The author was C.C.J., of Co. Clare).

“MOUNTJOY (Desmond),” *i.e.*, W. M. Chapman Houston. A Creel of Peat. (The Adelphi Press). 1910.

A collection of essays. “Whom the Gods Love” is an appreciation of the young northern poet T. E. Mayne. “Helen's Tower” is a tribute to the late Lord Dufferin. Another is about Mrs. Craigie (John Oliver Hobbes).

GWYNN (Stephen), M.P. To-day and To-morrow in Ireland. Pp. xix. and 223. (Hodges & Figgis). 1903.

Essays dealing with “the influences, material, intellectual and spiritual, which are to-day at work in Ireland” (Pref.) written in a Nationalist spirit, with an Introduction setting forth the author's views on the question of Home Rule and on the Irish landlord class. “The object of this book is to induce people in Ireland to think of what is being done, what can be done, in Ireland for Ireland” (Pref.). Pp. 1-96 tell of the Gaelic Revival, especially of the literature it is producing. The essay, “The Secret of Ireland,” treats the religious question in a sympathetic and open-

minded spirit. Pp. 158 to the end treat of the Industrial Revival and the work of the Congested Districts Board. All the essays have a literary flavour.

**JOHNSON** (Lionel). *Essays and Critical Papers.* (Elkin Mathews). 1912.

Edited by Thomas Whittemore. Among other things of Irish interest, contains a critical paper on Barry O'Brien's "Life of Parnell" and an essay on Mangau.

### C.—Speeches.

**BURKE.** *Speeches of the Right Hon. Edmund Burke.* Edited by James Burke, A.B. One Volume. (1729-1797). Pp. xxiv. + 456. (Duffy). 2s. 1st ed., 1853, still in print.

"I have placed no speech in this volume of the authenticity of which I had not obtained clear evidence" (Pref.). Memoir, pp. vii. + xxiv. Historical introductions to each speech (brief). Contents:—Speeches on the Quarrel with the (then) British Colonies of North America, On Indian Questions, Speeches at Bristol, On Economic and Ecclesiastical Reform, On Toleration, On the French Revolution, Impeachment of Warren Hastings (selections). Selections from Pamphlet on the French Revolution, and from the "Letter to a Noble Lord." Of the Irish orators Burke alone is a permanent world classic. In him there is un-failing sublimity of principle and breadth of philosophic thought set forth in stately, and magnificently figurative language.

**WILSON** (C. H.). *The Beauties of Edmund Burke.* 2 vols. (London). 1798.  
With a sketch of his life.

**FLOOD.**

Of the speeches of **HENRY FLOOD** (1732-1791), Grattan's great rival, and, perhaps, scarcely his inferior, no satisfactory edition exists, though a few of them are to be found scattered through the pages of Warden Flood's biography of the orator. Lecky says in his "Leaders of Public Opinion in Ireland,"—"A few pages of oratory, which probably at best only represent the substance of his speeches, a few youthful poems, a few laboured letters,

and a biography so meagre and unsatisfactory that it scarcely gives us any insight into his character, are all that remain of Henry Flood."

SHERIDAN. (1751-1816). Speeches. 4 vols.

Edited by "A Constitutional Friend." First published, 1816, afterwards re-issued in the Bohn Library in 3 vols. Contains every speech the editor could collect, including subjects of the most trifling nature. Given in strict chronological order. In the first 3 vols. there is only one speech concerning Ireland. In vol. 4 are contained the speeches on the Union. The Dictionary of National Biography says of him:—"As an orator he impressed the House of Commons more deeply than almost any predecessor, and as a politician in a venal age he preserved his independence and purity." He always supported Grattan's party in their efforts in Ireland, strenuously opposed the Union, and worked for Catholic Emancipation. Burke described his great speech against Warren Hastings (never, unhappily, properly reported) as "the most astonishing effort of eloquence, argument, and wit united of which there was any record or tradition." Pitt said that it surpassed all the eloquence of ancient or modern times, and Fox gave it praise no less unstinted. Moore, his biographer, says of his eloquence in general, "Good sense and wit were the great weapons of his oratory—shrewdness in detecting the weak points of an adversary, and infinite powers of raillery in exposing them." There is an edition of his complete works by F. Stamford. See p. 9.

CURRAN. (1750-1817). Speeches of. Ed., with Memoirs and Historical Notice, by Thomas Davis. (Duffy). 2s. xxxiv., 38-471 pp. 12s. 1st ed., 1845; many since.

The first satisfactory edition (still in print). Contains 68 speeches (39 not in any former edition) with connecting notices giving state of politics connected with question treated in political speeches, together with the progress and result of the debate. Prefixed to legal speeches are the facts of the case and often short biographies of Curran's clients. Great attention has been paid to fixing precise dates. Memoir of Curran, pp. XI.-XXXIV., written with Davis' wonted fervour and eloquence. All the political speeches included were delivered in the Irish

House of Commons. They deal with a great variety of subjects, *e.g.*, Two on Catholic Emancipation, "On the State of the Nation," "On Hoche's Expedition." The last speech was in 1797. Of the legal speeches many are defences of men accused of High Treason (*e.g.*, Oliver Bond, Henry Sheares, Napper Tandy, etc.). Curran is "varied, abounding and irregular; iridescent with humour and fun, melting in pathos, full of tenderness, delicacy and fire; copious in invective and exuberant in imagery." Burke called him "the greatest advocate that ever lived." "I heard him speak more poetry than I have ever seen written," said Byron.

GRATTAN (1746-1820). *Speeches*. Edited by D. O. Madden. Pp. xxxvi. + 468. (Duffy). 2s. 1st ed. still in print.

Memoir, pp. VII.-XXXVI. The speeches range from 1780 to 1819. The speeches are mainly Vindications of Irish political independence, condemnations of Governmental corruption, speeches against the Union. All the speeches (except two) from 1805 on are in favour of Catholic Emancipation (pp. 286 end). To his last breath Grattan spent himself in the cause of Ireland and of the Catholics. There are also the famous invectives against Flood and against Corry, and the speech on the fall of Napoleon. Short introductions are prefixed to each speech and dates are given in all cases. Davis says:—"No other orator is so uniformly animated . . . no other writer in the language, except Shakespeare, has so sublime and suggestive a diction. His force and vehemence, his rush and splendour, are amazing."

PLUNKET (1746-1820). *Speeches*. Ed. by John Cashel Hoey. Pp. xxiv. + 480. (Duffy). 2s. 1st ed., 1855: still in print.

First collection of Plunket's speeches. The editor was at great pains to get the authentic versions, and believes himself to have been successful. "At least a dozen of [the speeches included] fully sustain his fame" (Preface). Memoir, pp. iii-xxiv. Long and carefully-written introductory and connecting notices before each speech. The latter cover the period 1798-1841. They include 6 against the Union, 9 or 10 on Catholic Grievances (he was in favour of Emancipation but against dis-establishment), the

indictment of Robert Emmet and his "atrocious conspiracy." "The force of Plunket's speeches consists not only in their vigorous volume or argument and stately height of rhetoric, but that they deal closely, practically, and intimately with the things and the men about him." He has been spoken of as "the orator of colossal logic, always great, massive, and impressive."

PLUNKET (The Hon. David). *The Life, Letters, and Speeches of Lord Plunket.* 2 vols. Pp. 409 + 380. (Smith Elder). 1867.

In this work the letters and speeches are interwoven with the text of the life. The speeches included "have, with very few exceptions, reference to two political questions—those, namely, of the Legislative Union of 1800, and of the Catholic Emancipation" (Preface). The life is fair and impartial in tone. Preface by Lord Brougham (himself a great orator), in which he speaks of Plunket's eloquence in the highest terms and praises the unswerving consistency of his principles. The author is grandson of Lord Plunket.

O'CONNELL. (1775-1846). 1. *The Life and Speeches of Daniel O'Connell.* Ed. by his son, John O'Connell. 2 vols. of 560 pp. each. Demy 8vo. (Duffy). 1846.

The speeches are given in extenso in the course of the narrative.

— 2. *Select Speeches.* Edited by his son, John O'Connell. 2 vols. Pp. 456 + 472. (Duffy). 4s. [1st ed., 1855]; in print.

Speeches at the bar, at meetings, dinners, etc., and letters, many of them of little interest now. Introductory historical notices. The first speech is dated January, 1808, *the last*, January, 1825. This is, perhaps, the less important period of O'Connell's career, but it includes the struggle over the Veto question and the beginnings of formidable organisation among Catholics. It is largely taken up with intestine warfare. The chief burden of the speeches is Catholic rights with much about conciliation and tolerance between the creeds, denunciation of corruption, of Orangism and Ribbonism and bigotry. Rather a collection than a selection. N.B.—4 is really the same as 2.



3. CUSACK (M. F.). *The Speeches and Public Letters of the Liberator.* 2 vols. Pp. xxxvi. + 551 + 570. (McGlashan & Gill). 1875.

Preface and Historical Notes giving context. No index nor table of contents. This is the only edition that gives speeches later than 1825.

- 4. *The Centenary Edition of O'Connell's Select Speeches.* 2 vols. in one. (Duffy). 3s. 6d. [1875]; still in print.

GENERAL NOTE.—O'C.'s speeches, as spoken, gained more than those of perhaps any other Irish orator, from qualities independent of literary style. Thus, when transferred to print, their loss is greater. Gavan Duffy, in "Young Ireland," thus describes him: "The mobile face, gleaming with humour or blazing in wrath, the well-set head and iron jaw, the towering figure and voice of Leonine compass, but capable of all modulations in the gamut of passion or persuasion, furnished a picture never to be forgotten." Yet, even as printed, his speeches, in spite of their lapses from taste and moderation, and their endless repetitions of the same thoughts and phrases, are closely reasoned and vigorous. "His speeches are happily free from high-sounding and florid phrases. . . . His command of language was copious. . . . But his oratory was not the oratory of epigrams; it was the oratory of full-blooded, vehement passion" (Maedonagh).

- BURROWES (Peter). (1753-1841). *Select Speeches at the Bar and in the Irish Parliament.* With a *Memoir* (Pp. 1-134). *Portrait.* Pp. xvi. + 364. (Hodges & Smith). 1850. Ed. by a relative, Waldron Burrowes.

Speeches at the Bar include two in defence of Catholic civil rights, two in cases of seduction, and some on technical points of law. They are admirably and clearly reasoned, with little rhetoric. The same may be said of his four fine speeches against the Union which are models of forcible and logical argument. The remaining speeches included an early and somewhat florid declamation as Auditor of the College Historical Society. Speeches on the Liberty of the Press, the advantages of education, the character of Sergeant Ball, etc.



SHEIL (1791-1851). *Speeches*. Pp. xlv. + 471. Ed. by Thomas MacNevin. (Duffy). 2s. 1st ed., c. 1845; still in print.

Memoir, pp. i.-xlv. No preface. No introductory notices to the speeches, some of which are undated. Contains 52 speeches, some delivered in the British Parliament, some at the Catholic Association's meetings, dealing with all the great questions of the day (1827-1850), Repeal, The Protestant Established Church in Ireland, Catholic Emancipation, Irish Arms Bill, Maynooth, etc. Sheil was a Catholic and a strenuous co-worker with O'Connell in the Catholic cause.

PHILLIPS (Charles). 1787-1850. *Speeches in Ireland and England*. Pp. xvi. + 205. (N.Y.: Kirk & Mercier). [1817]. Other eds., 1822. 1839.

Contains:—Preface (an eulogy and an apology), by John Finlay; 5 public speeches, viz., at Sligo against Veto and Penal Laws, at Cork on Catholic rights and claims, at Dinas Island (a panegyric of U.S.A.), at Dublin on pushing the Catholic claims in Parliament, and another; 5 at the Bar (3 in cases of seduction). No introductory notes, nor dates, nor index. Have been condemned (chiefly by the orator's political opponents) as ranting and full of "tedious and tasteless exaggerations." They are indeed too full of elaborate balance and antithesis to be in accordance with modern taste. Yet the language is lofty and striking, with here and there passages of splendid eloquence. His "Character of Napoleon Bonaparte" is to be found in Bell's *elocutionist*. Though the author was a Protestant, many remarkable tributes to the Catholic Church are to be found in his speeches.

MEAGHER (Thomas Francis). 1823-67. *Speeches on the Legislative Independence of Ireland*. Pp. xxxi. + 310. (N.Y.: Haverty). [1852]. 1885.

First edition, edited by Meagher: in 1869 ed. with Richard O'Gorman's oration on Meagher. All spoken in 1846-8 in Ireland during the Repeal and Young Ireland Movement. Each speech preceded in the book by an elaborate introductory note by Meagher giving details of contemporary history (sometimes 5 or 6 pp. of close print). The following are the titles of speeches:—English Legislation in 1846—Growth of the National Spirit; Arms Act—

Polish Insurrection; Political economy—morality of self-government; Imprisonment of Smith O'Brien; Accession of Whigs to Office; Freedom of opinion—morality of war (containing celebrated passage *On the Sword*); Irish Confederation; Galway Election—struggle against England; Coercion; Irish Pauperism; American benevolence; Self-reliance; Resurrection of Italy; Spirit of the North; The French Revolution—appeal to arms; Vindication of Sedition; Transportation of Mitchel; The Belgian Revolution (4 letters): and 3 or 4 others. Meagher certainly ranks with our greatest orators. His speeches are impassioned and fiery, but they are powerful and logical as well.

GASKIN (J. J.). Carlisle (Earl of). *The Vice Regal Speeches and Addresses*. Portrait. Svo. 5s. (Dublin). 1865.

(Collected and edited by J. J. Gaskin).

GLADSTONE (W. E.). *Speeches*. Edited by A. W. Hut-  
ton, M.A., and H. J. Cohen, M.A. (with approval  
of author). Vol. I., 1886-8; Vol. II., 1888-1891.  
(Methuen). 1902.

Vol. I. contains speeches on Home Rule (five); Welsh and Irish Nationality; The Irish Question in 1887; Mitchelstown; State of Ireland (1888); Government and Ireland (1888).

Vol. II.—Criminal Law in Ireland; Irish Question (1888); The Eisteddfod; Ireland, The Labour Question (1890); Parnell (1891), etc., etc. Several are non-political, dealing rather with the question of nationality or with non-political contemporary events.

O'HAGAN (Lord). *Selected Speeches*. Ed. by George Teeling. Pp. 527. (Longmans). Portrait. 1885.

Selected with "the design of attracting attention to Lord O'Hagan's consistent and unvarying devotion to the cause of the civil and religious liberties of Ireland" (Preface). Lord O'Hagan joined the Repeal Association in 1843 as a Federalist. He retained his early convictions to the end of his life. The book consists of I.—Speeches on Various Occasions (before the Repeal Association, against the Nunnery Bill, at the unveiling of the Moore memorial,

etc.). II.—Speeches and arguments at the bar (defence of Gavan Duffy, 1842, sentence on William Mackey, a Fenian, 1868, etc.). III.—Parliamentary speeches (in defence of Catholic liberties, on Irish education, and on Irish land legislation). The last speech is dated 1882.

SULLIVAN (A. M.). 1830-1884. *Speeches and Addresses*. (1859-1881). Pp. 252. (Dublin: Sullivan). [1st ed., 1878] 5th ed. 1887.

25 essays in all. I. 14 Political, II. 2 Social, III. 3 Religious, IV. 2 Biographical, V. 1 Personal, VI. 3 Speeches at the Bar. Delivered some in England, some in Ireland, some in Parliament, some on the platform. Not laboured and pompous harangues, but nervous, trenchant, and to the point—sometimes reaching high levels of excellence. The subjects have by no means lost their interest. They include National Independence, The Irish Abroad, The Grattan Statue, The Fenian Rising (spoken 8th March, 1867, Charles Stewart Parnell (1874), The Irish Case, John MacHale, The Moore Centenary, The Wearing of the Green (spoken 20th February, 1868, in his own defence after his arrest on a charge of sympathy with the Manchester Martyrs).

O'REILLY (John Boyle). 1844-1890. *Speeches*, occupying Pp. 711-786 in the volume containing his life, poems and speeches. Ed. by his widow, with Introduction by Card. Gibbons, the Life being by J. J. Roche. (Fisher Unwin). 1891.

The following are of Irish interest:—Moore Centenary, The Irish National Cause (1890), Ireland's commercial and industrial resources (1886), Address to Henry Grattan, A Patriot's monument (spoken in 1885 on the occasion of the erection of a monument to John Edward Kelly, an Irish Fenian). Besides these there are only two other speeches. All were delivered in U.S.A.

REDMOND (John E.), M.P. *Historical and Political Addresses*. 1883-1897. Pp. 390. Demy 8vo., (Sealy, Bryers & Walker). 5s. 1898.

The author (Preface) rightly claims that the subjects dealt with are of permanent interest to Irishmen. 1. Fifteen years in the House of Commons (delivered in New York). 2. Hugh O'Neill. 3. Was the Land League responsible for crime? 4. Aims and object of National League. 5.

Irish Protestants and Home Rule. 6. Thomas Drummond. 7. Wexford in '98. 8. Home Rule—its real meaning. 9. Home Rule Bill, 1886. 10. Ditto, 1893. 11. At Irish National Convention in Chicago. 12. Coercion Act (defence of self at Ferns). 13. Coercion Act (defence of Dillon, O'Brien, etc.). 14-15. Parnell Crisis (in Committee Room 15). 16. The National Demand. 17. Speech in New York, 1892. 18. Amnesty for political prisoners. 19. Financial relations.

— Speeches on Home Rule, 1886-1903. Pp. xl. + 348. Demy 8vo. (Fisher Unwin). 1910.

Edited by R. Barry O'Brien, who contributes an Introduction—a review of political events in Mr. Redmond's lifetime and of Mr. Redmond's share in them, with a backward glance at politics since the middle of the last century. Mr. Redmond's speeches are happily and justly described by the editor as "persuasive, dignified, moderate in tone, skilful in arrangement, clear in exposition, logical and incisive in character."

*Selections from the Speeches of Irish Orators.*

PHILLIPS (Charles): Specimens of Irish Eloquence. Illustrated. Pp. 435. (London). 1819.

Arranged and collected, with biographical notices. Selections from Burke, Curran, Grattan, Sheridan, Burrowes, Bushe, Plunket, and Flood.

FINLAY (J.) Irish Eloquence. Pp. 551. (Philadelphia: Biddle), 1851. (Boston: Donahoe), 1857.

"The speeches of the celebrated Irish orators, Phillips, Curran and Grattan; to which is added the powerful appeal of Robert Emmet, at the close of his trial for high treason. Selected by a member of the bar." "The speeches of Phillips are now for the first time offered to the world in an authentic form." Only five of Grattan's included. A good selection.

The Household Book of Irish Eloquence. Pp. 704. (N.Y.: Kenedy). 1.25 net. C. 1903.

Selected speeches of O'Connell, Curran, Grattan, Plunket, and other Irish orators,

SULLIVAN (T. D., A. M., and D. B.) *Speeches from the Dock: Protests of Irish Patriotism.* Pp. 360. (Gill). 2s. 52nd edition at present in print. P. J. Kenedy, of New York, has lately brought out a fine new edition in large type, with 9 full-page illustrations. 408 pp. 12mo. \$1.25.

*Speeches of Robert Emmet, Wolfe Tone, O'Brien, Meagher, Mitchel, William Orr, the Brothers Sheares, Thomas Russell, John Martin, M'Manus, Allen, Larkin and O'Brien, John O'Leary and all the Fenians.* A large portion of the volume is devoted to accounts by the editors of the lives of the speakers and of the circumstances in which they spoke. All this is told in language eloquent and fervent, often vibrating with patriotism but without rant. The authors themselves were tried for their share in national movements, and Mr. A. M. Sullivan's speech from the dock is given. Some of the later speeches seem hardly worthy of remembrance. The motto of the book might be :—

Truth for ever on the scaffold, wrong for ever on the  
throne,—  
Yet that scaffold sways the future, and, behind the dim  
unknown,  
Standeth God within the shadow, keeping watch above  
His own.

Many years ago a neat little 16mo volume entitled *The Beauties of Grattan* (186 pages) was brought out by ALFRED HOWARD in his series, *The Beauties of Literature.* Grattan's miscellaneous works and his letters are drawn upon as well as his speeches. The selection is good, but there are no notes and no introduction. In the same series appeared *The Beauties of Burke* and *The Beauties of Sheridan.*

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## D.—Books about Irish Literature.

### 1. GAELIC LITERATURE.

ARNOLD (Matthew). On the Study of Celtic Literature. Popular ed. Pp. xix. + 152. (Smith, Elder). 2s. 6d. [1st ed., 1867; a very great number since]. 1908. New ed. (Nutt). 3s. 6d. 1911.

Lectures delivered in the Chair of Poetry in Oxford (1867). "Admirable in critical insight and sympathy, though out of date as regards the positive information given. But with this  *caveat*  no better introduction to the study of Celtic antiquity can be recommended."—(Alfred Nutt in *Celtic and Mediaeval Romance*, 1904.) A general estimate of the characteristics and of the value of Welsh and Irish literature, pointing out the debt owed to them by English literature and the influence of Celtic upon English genius. Matthew Arnold was one of the greatest of English critics. He was a latter-day prophet of culture, warring ever against that peculiar compound of vulgarity, coarseness and unintelligence which he dubbed "Philistinism."

DUFFY (Sir Charles Gavan), Dr. SIGERSON, and Dr. Douglas HYDE. "The Revival of Irish Literature." Pp. 161. (Unwin). 1s. 1894.

A little book of quite exceptional value and importance. First come two addresses in which, before the Irish Literary Society of London, Sir Charles Gavan Duffy set forth his plans for popularising Irish literature and re-nationalising the Irish people. (2) A lecture delivered by Dr. Sigerson at the inauguration of the Irish National Literary Society (Dublin) on Irish Gaelic Literature: Its origin, environment and influence—written in exquisite style and condensing great erudition and wide culture. (3) Douglas Hyde "On the Necessity for De-Anglicising Ireland," a masterly and vigorous speech that practically started the Gaelic Revival.

D'ARBOIS DE JUBAINVILLE (H.). *Essai d'un Catalogue de la Littérature Epique de l'Irlande.* Pp. clv. + 282. (Paris: Thorin). 1883.

Two Parts. I.—*Etude sur les MSS. en langue irlandaise conservés dans les îles britanniques et sur le continent.*

<http://Stores.ebay.com/Ancstry-Found>

according to the titles in Irish of the MSS. Part I. is a pleasantly told account of the author's journey from library to library and of the treasures he found in each. In the catalogue itself (Part II.) he gives full title of MS. in Irish, translation of same, place in library, probable date, cycle to which it belongs (*e.g.*, Ossianic, Cuchulainn, etc.), what translations or editions of it have been published, and other particulars. Good index to whole work.

JUBAINVILLE (H. D'Arbois de). *Cours de Littérature Celtique*. 8 vols. (Paris: Thorin). 8fr. 1883.

Contents of Vol. I.—Liv. I. Les Bardes; liv. II. Les Druides; liv. III. Les Filé. In book I., ch. 1, gives primitive texts about the bards, ch. 5 treats of the Irish bards. In book II., ch. 6 and 14 are devoted expressly to Irish druidism. Nearly the whole of Book III. is concerned with the Irish filé. Ch. 9, the schools of Ireland in the 6th, 7th, and 8th centuries, is of peculiar interest. Vol. II.—*Le Cycle Mythologique Irlandais*, a translation of which has been published by Mr. R. I. Best. Vols. III. and IV.—*The Mabinogion* (Welsh)—V. and VI. *L'Épopée Celtique en Irlande* (see below), VII. and VIII.—*Études sur le droit Celtique*, a course of lectures delivered at the "College de France." M. d'Arbois de Jubainville was one of the greatest of Celtic scholars, ranking with Zimmer, Windisch, Stokes, Meyer and Strachan. These lectures are rather erudite than popular or interesting to the general reader.

"*L'Épopée Celtique en Irlande*." V. I. Pp. xliv. + 531. (All published). Part I. Fragments du cycle d'Ulster. II. Fragments du cycle de Leinster. III. Fragments du cycle mythologique. A series of translations (by the editor, d'Arbois de Jubainville, assisted by Messrs. Dottin, Duvan, Lot and Grammont) of ancient Irish epics and sagas. Each piece is preceded by a preliminary note, sometimes of considerable length, giving particulars of the piece in question and the MS. from which it was taken.

O'GRADY (Standish). *Early Bardic Literature of Ireland*. Pp. 88. (Ponsonby). 1879 and 1882.

An essay not erudite nor antiquarian, but popular in style, enthusiastic and picturesque in presentment, of Early Ireland, as pictured by the bardic or epic literature. A kind of introduction to the author's *History of Ireland, Mythical Period*.



SQUIRE (Charles). *The Mythology of the British Islands.* (Blackie). 12s. 6d.

Subt.:—An Introduction to Celtic myth, legend, poetry, and romance.

HYDE (Douglas). *Story of Early Gaelic Literature.* Pp. xxv. + 174. (Unwin New Irish Library). 2s. 1903.

“Early,” *i.e.*, to end of Danish period. “Literature”—chiefly historical, heroic, and romantic, the great cycles being specially dealt with. A rapid survey, intended for the general reader. Not, however, dealing in vague generalities but portraying rather the spirit than the bibliography of the literature. Illustrated by translations in some of which an effort is made to reproduce the peculiarities of Irish metres. See especially p. 174.

HYDE (Douglas), LL.D., M.R.I.A. *Literary History of Ireland.* Pp. 654. (Unwin). 16s. Copious Index. [1899]. 4th ed., 1906.

“My object . . . has been to give a general view of the literature produced by the Irish-speaking Irish, and to reproduce by copious examples some of its more salient . . . features” (Preface). Chapters on “Who were the Celts?” How far can native sources be relied on? Early Irish religion and civilization. The Brehon Laws. Most noteworthy is the last chapter on the History of Irish as a spoken language. The writer is a very distinguished scholar. He is president of the Gaelic League. The present work gives on every page proof of his great erudition, and thorough mastery of the subject.

HULL (Eleanor). *A Text Book of Irish Literature.* Part I. Pp. 20 + x. + 260. (Gill). 3s. 1906.

“Prepared to meet the requirements of students under the Intermediate Board,” and now extensively used throughout Ireland as a text-book. Though not very technical in language, the book is for rather advanced students. Begins with elaborate chronology (18 pp.). In the body of the work the literature is grouped by classes:—Early Mythological, Red Branch, The Táin, Love Tales, Prose Romances, Visions, Ecclesiastical Writings, Poetry of Nature, etc. Appendix on the old MS. books. Full index.



— Part II. Pp. 292. (Gill). 3s. 1908.

The volume deals fully with the question of the origin and spread of the Fenian and Ossianic Tales and Ballads, and with the Historical and Annalistic literature of Ireland. It takes up the Bardic poetry at the point at which it was left in the first volume, and deals with the Jacobite Poetry of the eighteenth century, and with the popular songs and ballads down to our own day. The Chronology of Irish writers is carried on from 1550 to 1850, and a full bibliography to both volumes is added as an Appendix. In neither part is there question of Irish literature written *in English*.

McLEAN (Magnus), M.A., D.Sc. *The Literature of the Celts: its History and Romance.* Pp. 395. (Blackie). 7s. 6d. 1902.

“A popular introduction to the study of the literature.” The substance of a series of lectures delivered in Glasgow. Treats of, first the Dawn of Celtic literature; St. Patrick as the Pioneer of Celtic writers; St. Columba and the dawn of Celtic letters in Scotland; Adamnan’s Life of St. Columba; Book of Deer; the MSS legacy of the past; the various cycles (mythological, etc.); Celtic literary revivals; influence of Church on Gaelic literature; influence of Celtic on English literature; master gleaners of Gaelic poetry; master scholars of Celtic literature. Entertaining style, showing much enthusiasm. Not a mere vague sketch, but based on solid facts (and even figures when necessary). Good indexes. The same author has also published “*The Literature of the Highlands.*” (Blackie.) 7s. 6d.

MACNEILL (Dr. Nigel), Minister of Bedford. *The Literature of the Highlanders.* Pp. 350. (Inverness: John Noble). 5s. 1892.

A History of Gaelic Literature from early times to the present day. Claims to be “the first complete account of Gaelic literature that has been offered to the public.” . . . “The names of about 180 composers of Gaelic poetry alone occur in this volume, while not more than a third of that number will be found in any previous work on the subject.” Contains chapters on “Patrick,” “Brigid,” and “Columba.” Clear and concise. Illustrative extracts are given.

RIDGWAY (W.). *The Date of the First Shaping of the Cuchulín Saga.* (Oxford: Clarendon Press). 3s. net. 1907.

WALKER'S (J. C.) *Essay on the Origin of Romantic Fabling in Ireland.* 4to. 1806.

NUTT (Alfred) ed. *Popular Studies in Mythology, Romance, and Folklore.* A little series of 6d. booklets intended to be popular and suggestive rather than erudite. Each consists of from 40-60 pp. The text is free from notes and references, but at the end there is a chronological and a bibliographical appendix. Of Irish interest are the following:—

1. *Celtic and Mediaeval Romance.* By Alfred Nutt. 2nd ed. 1904. The influence of Celtic (including Welsh and Irish) romantic literature on the mediaeval (1140-1240) romance of Arthur and his knights which flourished in Brittany. State of society in mediaeval Ireland incidentally touched on.

3. *Ossian and the Ossianic Literature.* By Alfred Nutt. 1899. A discussion of the origin, growth, and evolution of that body of Irish literature known as the Ossianic or Fenian cycle, with some remarks as to its literary merit.

8. *Cuchuláinn, the Irish Achilles.* By Alfred Nutt. 1900. First summarises the whole Saga. Then gives the conclusions of criticism as to its date and development, comparing it with other ancient epics, and estimating its value.

GREGORY (Lady). *Poets and Dreamers.* Pp. 254. (Hodges, Figgis). 3rd ed. 1903.

An effort to come at and to reproduce without embellishment or "cooking" of any kind the poetry and romance of the mind of the Gaelic-speaking Irish peasant. Thus there is a long and pleasant rambling chat about the poet Raftery, gleaned from peasant talk. "Workhouse Dreams," rambling, disjointed stories heard from inmates of the poorhouse. "The Wandering Tribe," a talk about the Gipsies. "Herb-Healing" and "Mountain Theology,"

floating and fragmentary folk-fancies. Besides this, there is an essay on Douglas Hyde's poems with translations of them. The same is done for four of his plays. There is an essay on Boer Ballads, another on Jacobite Ballads, another on West Irish Ballads. The translations throughout are painfully literal and bald, but this is doubtless due to the author's purpose.

MACLEOD (Fiona). *The Winged Destiny*. Vol. V. in collected works. Pp. 365. (Heinemann). 5s. net. [1904.] New ed., 1910.

Subt. :—Studies in the spiritual history of the Gael. Contains—I. *The Sunset of Old Tales*—fragments of old stories gleaned in remote places of the Hebrides and wrought into a kind of weird beauty by a poet's mind. The real men and women of the tale live in a misty spirit-world. II. *Children of Water* consists of similar tales. III. *For the Beauty of an Idea*—reflections on the Celtic movement on which the author expresses somewhat curious personal views. In "The Gaelic Heart" he endeavours to portray by tales and allegories the spirit of the Gael. IV. *Anima Celtica*—in this he insists on the treasures of spiritual beauty cherished in the literature and legend of the Gael. Includes articles on Carmichael's *Carmina Gadelica*, E. Carbery's *Four Winds of Erin*, Lady Gregory's *Cuchulainn*, Yeats's *The Shadowy Waters*. V. *The Winged Destiny*—somewhat obscure and pantheistic musings on Nature and Fate. One of the most beautiful books that have appeared in the New Century.

## 2. ANGLO-IRISH LITERATURE.

No general history of Anglo-Irish Literature has as yet been produced. The most valuable work on this subject that has appeared up to the present is undoubtedly Brooke and Rolleston's *Treasury of Irish Poetry*, for an account of which see p. 70. Probably the larger portion of this work is taken up by critical and biographical accounts of Irish poets written by the best authorities.

Individual biographies of Irish writers will be found in the Biographical Section, Vol. II.

McCARTHY (Denis Florence). *The Poets and Dramatists of Ireland*. Vol. I. (all published). Pp. 252. 16mo. (Duffy). [Duffy's Library of Ireland]. 1846.

Does not seem to have reached a 2nd edition. Introduction gives "the religious opinions and forms of worship of our pagan ancestors, as well as their state of literary and general knowledge." To this is added "a rapid sketch of our most eminent early Christian writers, accompanied with translations." Object of book:—To claim, as Irish, authors writing in England and in English but born in Ireland. Gives specimens and short biographical account of following:—Stanhurst, Lodowick, Barry, Denham, Roger Boyle, Rosecommon, Flecknoe, Nahum Tate, Southern, Swift, Thomas Sheridan, P. Delany, Dunkin, Congreve, Farquhar, Steele, Samuel Madden, Sir T. Parnell.

O'DONOGHUE (D. J.). *The Poets of Ireland, Biographical Dictionary*. (O'Donoghue). [1893]. 1911.

Contains in alphabetical order the names of over 2,000 writers of verse or poets of Irish origin (in the widest sense) with titles and dates of their works, and, where any such could be discovered, biographical details. The earliest of these poets wrote about 1740, for Gaelic poets are not included. Of course the book contains the names of many worthless scribblers, but this was inevitable, as the author claims almost absolute completeness. The author has been at great pains to clear up by original research many controverted points as to birth, nationality, dates, authorship, anonymity, etc. A work of enormous research. A new edition (practically re-written) is in course of preparation. Two fascicules have been issued separately, but the whole work is shortly to appear in a single volume. It will comprise about 5,000 writers of verse in English, the volumes whose titles are given numbering not less than 20,000. In the great majority of instances the entries include biographical details. While the bibliography of the well-known poets is very full, special trouble is taken to give details of obscurer writers. Great numbers of anonyms and pseudonyms have been identified and many literary obscurities elucidated. The volume is to be published by Messrs. Hodges and Figgis.

RYAN (W. P.). *The Irish Literary Revival: its History, Pioneers, and Possibilities.* Pp. 184. (Ward and Downey). 1894. Portraits of D. J. O'Donoghue, P. J. McCall, T. W. Rolleston, Gavan Duffy, Stopford Brooke, William O'Brien, M.P.; A. P. Graves, Michael MacDonagh, W. B. Yeats, Douglas Hyde, John O'Leary, and others, with an account of the literary labours of most of these and of a host of other workers and pioneers.

The fullest information is given about the various Irish literary movements from 1884-94. First there is an account of the enthusiastic band of young Irish writers known as the Southwark Club, which developed later into the Irish Literary Society of London. Then comes the Dublin Pan-Celtic Association, which afterwards became the National Literary Society. Finally, there is an account of the work and workers of the Literary Societies in Belfast, in Cork and in various English provincial centres. All this is told in a fascinating way. It chronicles a multitude of generous hopes and aspirations, some that have won fruition, many that are extinguished for ever.

McGEE (Thomas D'Arcy). *The Irish Writers of the Seventeenth Century.* 16mo. Pp. 252. (Duffy). 1s. 1st ed., 1846; many since, but now out of print.

Popular accounts of Florence Conroy, P. O'Sullivan Beare, Geoffrey Keating, James Usher, Ward, Colgan and O'Clery, Sir James Ware, John Lynch, Bishop of Killala; Luke Wadding, Duaid MacFirbis, David Rothe, Peter Walsh, Nicholas French, Dominick O'Daly, Peter Talbot, Oliver Plunket, Roderick O'Flaherty, Hugh O'Reilly, Bernard O'Connor, Wm. Molyneux. Written in very readable style.

O'HAGAN (John). *The Poetry of Sir Samuel Ferguson.* Pp. 88. (Gill). 1887.

An analysis and appreciation, with citations, by a personal friend of the poet. "I have endeavoured to express in these pages my sense, not only of Sir S. Ferguson's genius as a poet, but of his singular success in giving to Irish legends and traditions, to the manners, feelings, and distinctive features of the Irish race, due expression in the English language."

YEATS (W. B.). John M. Synge and the Ireland of his Time. Pp. 43. (The Cuala Press). 350 copies printed. 1911.

Intended as an Introduction to Maunsel's edition of J. M. Synge's collected works, but not published as intended because of disagreement with the publisher. Less an account of Synge's life and writings than a psychology of him. The author thereby takes occasion to set forth his own peculiar literary and other ideals, and to reprobate the prevailing political Nationalism. Appended is a vivid little account by Jack B. Yeats of a walk in Connemara with J. M. Synge.

Dr. R. R. MADDEN'S History of Periodical Literature, from the end of the 17th to the middle of the 19th century, will be found very useful. For a full note on it see Vol. III. under "Periodicals."

KRANS (H. S.). W. B. Yeats and the Irish Literary Revival. Pp. 196. (Heinemann). 1s. 6d. [Contemporary men of letters series, 1905].

"A sketch of the Irish literary revival that may serve as a background to the work of Mr. Yeats." (Pref.) Appreciative and informing rather than critical in tone. Pleasantly written. Contains bibliography of Yeats. The first chapter deals briefly with other prominent figures in the new movement.

It is hoped that an account of the chief LITERARY REVIEWS will be included in the Section "Periodicals" in Vol. III. of the present work.

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### 3. IRISH WRITERS.

Some important books dealing with Irish writers will be found in other sections, notably D. J. O'Donoghue's Dictionary of Irish Poets, and Geographical Distribution of Irish Ability. Many of the General Collections of Irish Literature and many of the Anthologies of Poetry have biographical details of the writers. This section contains merely a number of reference books dealing explicitly with the subject, and not classifiable elsewhere.

TANNER (Thomas). *Bibliotheca Brittanico-Hibernica*. (London). 1748.

“Sive de scriptoribus qui in Anglia, Scotia, et Hibernia ad sæculi 17 initium floruerunt, literarum ordine juxta familiarum nomina dispositis commentarius.”

WARE (Sir James). *History of the Writers of Ireland*.

Was first published in Latin in 1639. Walter Harris, in 1764, translated and revised it, supplied omissions, and continued it down to 1700. The quantity of new matter added by Harris amounts to over 250 folio pages out of 363, but Harris drew largely on MS. notes left by Ware, who died in 1666. The work consists of a catalogue, in chronological order, of Irish writers, with a list of the works of each. In many cases biographical particulars are added. “Irish writers” are divided into two classes—I. “Such writers who were born in that kingdom” (306 pp.). II. “Such who, though foreigners, enjoyed preferments or offices there, or had their education in it.” N.B.—Harris’s preface shows an anti-Catholic bias alien to the mind of Ware.

O’REILLY (Edward). *Irish Writers*. Pp. 233. 4to.

A chronological account of nearly four hundred Irish writers, commencing with the earliest account of Irish history, and carried down to the year of our Lord 1750, with a descriptive catalogue of such of their works as are still extant, in Verse or Prose, consisting of upwards of one thousand separate tracts. Was published in the *Transactions of the Ibero-Celtic Society* in 1820. *Includes only writers of Irish*. Occasionally very brief biographical notes are given. Chronological order. Most of the works catalogued are unpublished. A work of immense labour and erudition, and the only one on the subject.

N.B.—O’Conor’s *Rerum Hibernicarum Scriptores Veteres* is not a bibliography nor an account of Irish writers, but an edition of some of the early Irish Annals, *e.g.*, Ulster, Tighernach, Innisfallen, etc.

*Biographical Dictionary of the Living Authors of Great Britain and Ireland. Literary Memoirs, Anecdotes, List of their Publications. No. of Editions. &c.* 8vo. bds., 5s. 1816.



DUVAU (Louis). *Les Poètes de Cour Irlandais et Scandinaves.* 1896. A "thèse de doctorat" of less than 50 pp.

Mr. D. J. O'Donoghue, Librarian of University College, N.U.I., Dublin, has in preparation a volume on IRISH PSEUDONYMS. It will consist of a list of all the pseudonyms of Irish writers, with the real names revealed, followed by a list of authors, with their pseudonyms, and a few biographical details, as far as such are discoverable. Some thousands of pseudonyms are dealt with.

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#### 4. SOME BOOKS ABOUT THE THEATRE IN IRELAND.

By JOSEPH HOLLOWAY.

(a) *History of the Theatre in Ireland (including Dramatic Criticism).*

CHETWOOD (W. R.). "A General History of the Stage, more particularly the Irish Theatre, from its origin in Greece down to the present time. With the Memoirs of the principal performers that have appeared on the Dublin Stage for the last fifty years. With notes, ancient, modern, foreign, domestic, serious, comic, moral, merry, historical, geographical. Containing many Theatrical Anecdotes. Also several pieces of Poetry never before published." Printed by E. Ryder, of George's Lane, Dublin, in 1749.

This is a useful book of reference on the stage of that period, and contains many biographical notes of contemporary players.

SHEA (P.). *A Full Vindication of Thomas Sheridan, Esq. Being an Answer to a scurrilous Pamphlet, entitled "The Case of the Stage."* (Second Edition). Dublin. Printed in the year 1758.

An essay full of biting, bitter sarcasm.



SHERIDAN (Thomas). Mr. Sheridan's Address to the Town. Printed by Martineau & Kinneir, on the Lower Blind Keys, near Fishamble Street. 1743. Pamphlet.

A Letter to Messieurs Victor and Sowdon, Managers of the Theatre Royal. Dublin. Printed in the year 1755.

An interesting pamphlet, calling attention to some of the abuses of the stage in Dublin in those days.

BAKER (David Erskine). *Biographia Dramatica; or, A Companion to the Playhouse.*

Containing Historical and Critical Memoirs, and original Anecdotes of British and Irish Dramatic Writers from the commencement of our Theatrical Exhibitions: amongst whom are some of the most celebrated actors. Also an Alphabetical Account of their Works, the dates when printed, and occasional Observations on their Merits, together with an Introductory View of the Rise and Progress of the British Stage. A new edition, carefully corrected, greatly enlarged, and continued from 1764 to 1782. Published in Two Volumes. Dublin, 1782. An invaluable book of reference.

HITCHCOCK (Robert). *An Historical View of the Irish Stage from its earliest period down to the season of 1788. Interspersed with Theatrical Anecdotes and an Occasional Review of the Irish Dramatic Authors and Actors.*

This work was published in two volumes, the first in 1788 and the second in 1794. The author held the post of prompter in Smock Alley Theatre.

CROKER (John Wilson) *Familiar Epistles to Frederick E. J(ones), Esq., on the present state of the Irish Stage.* 12mo. Boards, 1s. 6d. (Dublin). 1804.

JONES (Frederick E.). *Thoughts on Familiar Epistles. An answer to above.*

Jones was the manager of Crow Street Theatre at that time.

OWENSON (Robert). Theatrical Tears occasioned by the perusal of Familiar Epistles.

Owenson was an actor, and father of Lady Morgan.

Kilkenny Private Theatricals. With Introductory Observations on other Private Theatres in Ireland before it was opened. 4to. Boards. Rare. Only 80 copies printed for private circulation. £2 2s. 1825.

CALCRAFT (John William). A Defence of the Stage, or an Inquiry into the Real Qualities of Theatrical Entertainments, their Scope and Tendency. Being a Reply to a Sermon, entitled "The Evil of Theatrical Amusements Stated and Illustrated," lately published in Dublin, and preached in the Wesleyan Methodist Chapel in Lower Abbey Street, on Sunday, November 4, 1838, by the Rev. Dr. John B. Bennett, including an Examination of the Authorities on which that Sermon is founded. Published in Dublin. (Milliken & Son). 1839.

Mr. Calcraft was the Lessee and Manager of the Theatre Royal, Dublin, at the time.

LEVEY (R. M.) and O'ROURKE (J.). Theatre Royal. Annals of the Theatre Royal, Dublin, 1821 to 1880. Cr. 8vo. Cloth, 3s. 6d. (Dublin). 1880.

"With occasional notes and observations," says the title page, and that just sums up the book. Mr. Levey was musical director of old Theatre Royal from 1837-1880. He was born in 1811, and died on June 28, 1899.

GENEST (Rev. John). Some Account of the English Stage from the Restoration to 1830.

Some valuable information about Irish players is to be found in this work. The writer was a Bath clergyman. The work was published in 1832.

VICTOR (B.) A History of the Irish Stage from 1730 to 1761.

This writer was manager of Smock Alley Theatre for a time. His book is reliable as far as it goes.

DORAN (Dr. J.). Their Majesties Servants: or, Annals of the English Stage, from Thomas Betterton to Edmund Kean. Actors, Authors, Audiences. Second Edition (revised, corrected and enlarged). (London: Wm. H. Allen & Co.). 1865.

A capital book of reference—full of matter relating to Irish talent.

The History of the Theatre Royal (Hawkins Street, Dublin). Reprinted from *Saunders's News-Letter*, by Ponsonby, in 1870.

A book full of interest.

HUGHES (Rev. S. C.). The Pre-Victorian Drama in Dublin.

This little volume gives an account of the performances on the Dublin Stage from the days of John Ogilby's Theatre in Werburgh Street, 1635.

GILBERT (Sir John T.). The History of Dublin.

This work contains, besides other interesting theatrical matter, an account of the mystery or miracle plays performed in 1528.

FABY (Francis A.) and O'DONOGHUE (David J.). Ireland in London. *Evening Telegraph* Reprints, VII. 1889.

Full of interesting matter about the stage, Irish players, and Irish dramatists.

FLYNN (J. W.). Random Recollections of an Old Cork Playgoer.

An excellent peep into theatrical matters in the South.

WALLACK (Lester). *Memoirs of Fifty Years.*

A book full of interesting notes and portraits of Irish players, etc.

MOLLOY (J. Fitzgerald). *The Romance of the Irish Stage.* 2 vols. (Downey). 2nd ed., 1897.

Subt.:—With pictures of the Irish capital in the 18th century (C. 1730, sq.). Covers, roughly, period 1700-1800. A chatty, anecdotal account of the fortunes of the various theatres in Dublin, with many digressions to pick up a good story or a picturesque incident. Illustrated out of old biographies, news-sheets, play bills, and manuscripts. "A whole library," says the Pref., "may be said to be condensed in this book." But the book is intended for amusement, not for serious purposes, unless as a vivid and lively picture of certain aspects of society at the time.

O'DONNELL (Frank Hugh). *The Stage Irishman of the Pseudo-Celtic Drama.* Pp. 47. (Long). 1s. net. 1904.

An unsparing and even violent denunciation of certain of the plays of W. B. Yeats, with numerous quotations from a pronouncement on the same subject by Stephen Gwynn in 1901.

BORSA (Mario). *The English Stage of To-day.* Translated from Italian and edited with a Prefatory Note by Selwyn Bruton. With Chapters on the Irish National Theatre and George Bernard Shaw. 3s. 6d. 1908.

A most interesting contribution to the modern theatrical movement in Ireland.

O'NEILL (James J.). *Irish Theatrical History.* A Biographical Essay. (Dublin: Browne & Nolan). Privately printed, 1910.

I found this essay most useful in compiling my list of books bearing on the Irish Stage. Mr. O'Neill is Librarian of the Royal Irish Academy.

HOWE (P. P.). *The Repertoire Theatre. A Record and a Criticism.* (Published in London by Martin Secker). 1910. 2s. 6d. net.

There is much about the Abbey Theatre Company in Chapter Two (experiments in Repertoire), and the list of plays produced by the Abbey Theatre Company and its predecessors is included in the work.

MONTAGUE (C. E.). *Dramatic Values. Book of Dramatic Criticisms.* (London: Published by Methuen & Co.). 5s. net.

The opening chapter is on *The Plays of J. M. Synge*, and in the chapter on "Good Acting," the Abbey Company comes in for great eulogy. (February 9, 1911).

MATR (G. H.), M.A. *English Literature. Modern.* (Home University Library). 1s. 1911.

In the chapter on "The Present Age," the Irish dramatic movement is commented upon, and W. B. Yeats, J. M. Synge, G. B. Shaw, etc., referred to.

MOORE (George). *Ave. First Volume of Hail and Farewell.* (Heinemann). 6s. 1911.

In this strange book the beginnings of the Irish Literary Theatre are traced, and vivid pen pictures of those connected with same given. The work to be completed in three volumes.

(b) *Actors and Playwrights.*

WILSON (Mrs. C. Baron). *Our Actresses; or, Glances at Stage Favourites, Past and Present.* In 2 vols. (London: Published by Smith, Elder & Co.). 1844.

Full of interesting matter about Irish players, such as Miss O'Neill (Lady Wrixon Beecher), Miss Smithson (Madame Berlioz), Mrs. Glover, etc.

FINLAY (John), LL.D. *Miscellanies.* (Published, Dublin). 1835.

Containing *Dramatic Criticism of Kean (1814-15), Kemble (1815), Macready, Johnson, Warde, etc., on the Dublin Stage.*

PASCOE (Charles E.), edited by. *Our Actors and Actresses. The Dramatic List. A Record of the Performances of Living Actors and Actresses on the British Stage.* Second Edition revised and enlarged. (London: David Boyne). 1880.

Most interesting particulars of Dion Boucieault, Edmund Falconer, Shiel Barry, J. D. Beveridge, and several other Irish players may be found therein.

BICKLEY (Francis). *J. M. Synge and the Irish Dramatic Movement.* (Constable). 1911.

The following books contain interesting reference to the Irish Stage, etc. :—

Boaden's *Life of Mrs. Siddons.*

Davies' *Life of Garrick.*

Augustin Daly's *Life of Peg Woffington.*

W. J. Lawrence's *Life of Barry Sullivan.*

„ *Life of G. V. Brooke.*

Stayley's *Life and Opinions of an Actor.*

William Macready's *Reminiscences.*

Robins' *Twelve Great Actresses.*

Galt's *Lives of the Players.*

Tate Wilkinson's *Memoirs.*

COOKE (William). *Memoirs of Charles Macklin, Comedian.* (London). 2nd ed. 1806.

With the dramatic characters, manners, anecdotes, etc., of the age in which he lived.

KIRKMAN (C. J.). *Charles Macklin. Memoirs of his Life.* 2 vols. (London). 1799.

PARRY (E. A.) *Charles Macklin.* Pp. 208. (Kegan, Paul). 1891.

SILLARD (Robert M.). *Barry Sullivan and His Contemporaries. A Histrionic Record, with Portraits.* In 2 volumes. (London. T. Fisher Unwin). 1901.

Full of interesting matter on the actor's visits to Ireland.

WINTER (William). *Life, Stories, and Poems of John Brougham.* Pp. x. + 451. (Boston: Osgood). 3 parts. 1881.

*(c) Pamphlets, Periodicals and Articles.*

## Pamphlets.—

“A Full Vindication of the Manager of the Theatre Royal, written by himself (Thomas Sheridan), Dublin, March 4th, 1746-7.”

“Dublin in an Uproar, or the Ladies Robbed of their Pleasure”—same period.

“An Appeal to the Publick, containing an Account of the Rise, Progress, and Establishment of the First Regular Theatre in Dublin, with the Causes of its Decline and Ruin,” by Thomas Sheridan.

“A Familiar Dialogue between Mr. Crowe and Mr. Alley, two Theatrical Taylors,” 1762.

“Zanga’s Triumph, or Harlequin and Othello at War,” 1762.

“Edwin’s Pills to Purge Melancholy, with a Humorous Account of Mr. Siddon’s First Reception in Dublin,” 1783.

“An Answer to the Memoirs of Mrs. Billington, with the Life and Adventures of Richard Daly . . . written by a Gentleman Well Acquainted with Curious Anecdotes of all Parties,” 1792.

## Periodicals.—

Theatrical Magazine (The), 1806.

Stage (The), 1821.

Theatrical Observer (The), 1821-2.

Theatre (The), 1822-3.

Nolan’s Theatrical Observer, 1822-3.

Irish Playgoer (The), 1899-1900.

Dublin is sadly in need of an independent theatrical Journal like the latter to keep the stage sweet and wholesome. Why is not such a one started?

The Weekly Theatrical Reporter, Nos. 1 to 8, from Saturday, April 25th, 1829, to Saturday, June 13th, 1829. Published in Dublin.

“Commenting on the state of the Dublin Theatre under the management of Mr. Bunn for two months in the year 1829.



A faithful account of the disgraceful manner in which it was conducted, and the extraordinary puffs made use of to mislead the opinions of the public by G. J. B."

Some Articles on Irish Dramatic Movement, etc.—

Irish Plays and Playwrights, by Charles Tennyson—*The Quarterly Review*, July, 1911.

The Rise of the Irish Theatre, by Charles Tennyson—*The Contemporary Review*, August, 1911.

W. B. Yeats and Ireland, by John McGrath—*The Westminster Review*, July, 1911.

J. M. Synge and the Ireland of his Day, by W. B. Yeats—*The Forum*, August, 1911.

The Synge Boom—Foreign Influence, by D. J. O'Donoghue—*The Independent*, August 21, 1911.

Lecture on the Irish Peasant, by Dr. George Sigerson—*United Irishman*, February 17, 1906.

Recent Irish Drama and its Critics, by Rev. George O'Neill, S.J.—*The New Ireland Review*, March, 1906, and also an article in June, 1899.

Neo-Paganism and the Stage, by Michael J. Gill, B.A.—*The New Ireland Review*, May, 1907.

— Mr. W. B. Yeats, the True Interpreter of Irish Mind, by Alastair Maguire—*The National Student*, July, 1911.

Interview with J. M. Synge *re* The Playboy, by (A. F.)—*Dublin Evening Mail*, January 29, 1907.

William Butler Yeats, by F. Sidgwick—*The Illustrated English Magazine*, June, 1903.

— John Synge, by Mary C. Maguire.—*The Irish Review*, March, 1911.

The Abbey Theatre, by "Jacob Tonson" (Arnold Bennett)—*The New Age*, August 17, 1911.

An Uncommercial Theatre, by Stephen Gwynn—*The Fortnightly Review*, December, 1902.

Three Centuries of the Stage Literature of Ireland, by W. A. Henderson—*The New Ireland Review*, May, 1897.

The Writings of Mr. W. B. Yeats, by E. M. Duncan—*The Fortnightly Review*, February, 1909.

Poetry and the Stage, by Stephen Gwvym—*The Fortnightly Review*, February, 1909.

The Irish Peasant and the Abbey Theatre, by Fred Ryan and Padraic Colum.—*The Evening Telegraph*, May 13, 20, and June 3, 1911.

An Autobiographical Sketch, by Miss Sara Allgood.—The St. Patrick's Day No. of *The Weekly Freeman*, 1909 (March 20).

Dublin as a Play Producing Centre, by W. J. Lawrence.—The Christmas No. of *The Weekly Freeman*, 1907 (December 14).

Some Aspects of Our Anglo-Irish Poets. Lecture by the Rev. George O'Neill, S.J.—*The Irish Catholic*, December 23, 1911.

The Early Work of Mr. W. B. Yeats, by Forrest Reid.—*The Irish Review*, January, 1912.

Two Plays (Eleanor's Enterprise and The Countess Cathleen): A Criticism by Captain Bryan Cooper.—*The Irish Review*, January, 1912.

Lady Gregory and the Abbey Theatre, by John Quinn.—*The Outlook* (New York), December 16, 1911.

Some Articles on the Complete Edition of J. M. Synge's Works.—

*Pall Mall Gazette*, January 16, 1911.

*Irish Times*, January 23, 1911.

*Evening Standard*, January 24, 1911.

*Morning Post*, January 26, 1911. (By Edmund Gosse.)

*Daily News*, February 1, 1911. (By R. A. Scott James.)

*Daily Chronicle*, February 4th, 1911. (By W. P. Ryan).

A Few Articles in *The Gael* (New York).

The Irish Literary Theatre in New York (The Heather Field)—June, 1900.

The Irish Stage, by Geraldine M. Haverty—September and October, 1900.

Literary Theatre Week in Dublin, by Alice Milligan—December, 1901.

New Irish Plays Produced (Kathleen-ni-Houlihan and Deirdre)—May, 1902.

An *Al Fresco* Irish Play in Dublin (The Tinker and the Fairy), by Mary E. L. Butler—July, 1902.

Irish National Theatre (Riders to the Sea, etc.)—April, 1904.

### **E.—Miscellaneous.**

It may be thought that some of the books included in this sub-section ought scarcely to be classed as literature. On the other hand, when the list of headings is examined, these books seem to fall more naturally under the head of literature than under any other.

O'LEARY (John). What Irishmen Should Read. What Irishmen Should Feel. 1886.

I have not been able to see a copy of this pamphlet, but understand from those who have read it that it contains matter of considerable interest to Irish readers.

MACLEOD (Fiona). Collected Works. Vol. IV. (Heinemann). 5s. net. 1910.

Contains :—1. The Divine Adventure—a kind of Allegory (though the author would not have it called so) of the powers of the human soul, and 2. Iona, a wonderful piece of imaginative, or, as the author calls it, spiritual history, *i.e.*, the history which "reveals inward life, and hidden significance, and palpable destiny." "I shall choose legend and remembrance, and my own and other memories and associations, and knowledge of my own and others, and hidden meanings, and beauty and strangeness surviving in dreams and imaginations, rather than facts and figures." "To tell the story of Iona is to go back to God and to end in God." He calls St. Columba the "epitome of the Gael" and Iona the "Mecca of the Gael."

YEATS (W. B.). A Book of Images. Drawn by W. T. Horton and Introduced by W. B. Yeats. (Elkin Mathews). 2s. 6d.

## WEBB (Alfred). Thoughts in Retirement.

A series of detached, pithy aphorisms on subjects which throughout his life were vital to Mr. Webb. For very many years he had been treasurer to the Nationalist Party—one of the most unselfish and sterling patriots that Ireland has produced. The subjects of the thoughts are such as Democracy, Bigotry, Disunion, Home Rule, Parliamentarianism, Nationality.

## STEVENSON (John). Pat McCarty, Farmer of Antrim. His Rhymes, with a Setting. (Arnold). 1903.

A miscellany of prose and verse, the former is partly reflective and imaginative, partly narrative, the verse (mostly in dialect) is flowing and often musical, but is not ambitious. Some of it is humorous. Divisions:—Home and the Man, Wife and Wean, The Winds and the Sea (perhaps the best portion), The Flowers, The Abbey Tales (foolish stories of old monks), Blethers (*i.e.*, “des bêtises”). Love (The Coortin’ o’ Jecms McIlhagga is good), Life, The Earth Thrill (our relations with inanimate nature), Death. The author shows his love for Ireland (*i.e.*, the land but perhaps not the nation).

## SMITH (John). Irish Diamonds: or, A Theory of Irish Wit and Blunders. Post 8vo. Scarce. 1847. With Illustrations by Phiz.

## SHEEHAN (Canon P. A.). The Intellectuals. 1p. vii. + 386. (Longmans). 6s. 1911.

The proceedings of thirty-seven sessions of a literary Club established in a town in the South of Ireland under the chairmanship of a Catholic priest and composed of members of different nationalities and creeds who meet to discuss over their tea various questions in literature, science, religion, and politics. The members are all of the middle-class, rather superior in tone, and have little or nothing Irish about them. There are not a few touches of satire about Irish middle-class provincial life and Irish politics. Parnell, among other Irish subjects, is discussed. Interspersed with essays and poems after the manner of the “Autoerat of the Breakfast-Table.” Author’s object (see preface) to show that all the racial and religious antagonisms in Ireland may be ended by freer and more intelligent intercourse between the people who make up the Irish Commonwealth.

SHAW (George Bernard). John Bull's Other Island. Preface for Politicians. Pp. lix. (Constable). 1907.

George Bernard Shaw's chief pronouncement on Ireland. It informs the Englishman as to the author's own interpretation of his play. Contrasts English and Irish temperaments. Treats of the characteristics of Irish Protestantism, the moral and social effects of Irish Nationalism, the anomaly of foreign government, the attitude of Irish Catholics towards their Church (suppressed hatred, according to Mr. Shaw), the folly of militarism, England's Denshawai atrocities, etc. All in a slashing if somewhat paradoxical style.

ROISTE (Liam de). A Message to the Man. (Cork: Shandon Publishing Co.). 1s. 1908.

A work of exhortation to Irish people written from an Irish-Ireland standpoint in an exalted strain that is not seldom overdone. Great sincerity is the best characteristic of this lay sermon.

PLUNKETT (Horace). Noblesse Oblige. (Maunsel). Boards, 1s.; paper, 6d. 1908.

A work calling upon the Irish upper classes to take their proper part in the regeneration of Ireland, that is, in those economic movements which Sir Horace Plunkett looks upon as the only ones calculated to bring about such a regeneration.

CAMPBELL (Joseph). Mearing Stones. (Maunsel). 3s. 6d. 1911.

Alias Seosamh MacCathmhaoil, the Poet *q.v.* "Leaves from my note-book on tramp in Donegal" (Preface), in form of detached paragraphs of fragmentary (but often pregnant) thoughts and impression of nature or of life as seen with a poet's eyes. Couched in language of quaint simplicity with a Gaelic flavour. Tells how small things struck him, and what people said to him on the way. In all there is the breath of the open air and the atmosphere of Donegal. The drawings are as quaint as the letter-press.

HARDY (Philip Dixon). Pic-Nics from the *Dublin Penny Journal*. Pp. viii. + 328. 10 wood engravings. 1836.

The *Dublin Penny Journal*, before it was ruined by Hardy, was one of the most valuable periodicals that had appeared in Ireland, and few have rivalled it since. It counted among its contributors Petrie (59 articles), John O'Donovan, Sir Wm. Betham, John Banin, Carleton, Aubrey de Vere, Sir W. Rowan Hamilton, Crofton Croker, Ed. Walsh, Dr. Anster, Samuel Ferguson, Mrs. S. C. Hall, Col. Blacker, David Herbison, Samuel Lover, etc. It ran weekly from June, 1832, to June, 1836, but after No. 57 it is of little value.

HALPINE (Charles Graham). Baked Meats of the Funeral. viii., 3-378 pp. 12mo. (Carleton, New York). 1866.

"A collection of essays, poems, speeches, histories, and banquets. By Private Miles O'Reilly [*i.e.*, Charles G. Halpine"].

KELLY (J. J.) and J. P. O'BYRNE. Irish Varieties. Pp. 111. (Dublin: Harrison). 1s. 1891.

"Dedicated without permission to the Vinegar-cruets and Mustard-pots of Society." Contents:—Life and adventures of Charley Crofts—anecdotes and escapades (Cork in '98)—The haps and mishaps of an Irish landlord—Major Dismal's runaway duel—The friar of Dunraven's musical tribulations, with an exercise for the French horn (Mrs. McGrath)—A lesson to lovers—Home Rule (a Farce).

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### III.—POETRY.

Some general remarks regarding this section will be found on p. xii.

#### **A.—Collections of Irish Poetry.**

This sub-section is based on the list given by Mr. D. J. O'Donoghue in the first edition of his Dictionary of the Poets of Ireland. The arrangement is chronological.

YOUNG (Rev. Dr.), M.R.I.A. Ancient Gaelic Poems, respecting the Race of the Fians. Collected in the Highlands of Scotland in 1784, with English Translations. 4to. 5s. Scarce. (Dublin). 1787.

STOTT (Thomas). Ancient Irish Poetry. The Songs of Deardra, translated from the Irish, with other Poems. (London). 1825.

BROOKE (Charlotte). Reliques of Irish Poetry. 4to. (Dublin). [4to., 1788]. 2 vols. 8vo. 1816.

Translated by herself from the Irish into the eloquent and formal phraseology of the period, and put into the most artificial and elaborate classical and other metres. Yet by no means without merit. The edition of 1816 has a memoir by A. C. Seymour.

HARDIMAN (James), M.R.I.A. Irish Minstrelsy. 2 large vols. Pp. lxxx. + 376 + 435. (London: Robins). Beautifully produced vols. 1831.

Gaelic originals, with verse translations by various hands. Divided thus—(1) Remains of Carolan, (2) Sentimental Song, (3) Jacobite Relics, (4) Odes, Elegies, etc. Introduction (pp. xl.) on Irish Minstrelsy. Memoirs of Carolan and of Thomas Furlong. Copious explanatory notes in very readable form at end of each section. The translations of Carolan are done by Thomas Furlong. Most of the translations read well in English. A collection of great value and interest, probably the most valuable ever published.



CROKER (Thomas Crofton). *Popular Songs of Ireland*. Pp. 320. (Routledge). 1s. [Morley's Universal Library]. [1839]. 1886.

Chiefly facetiæ contributed to various magazines (*Blackwoods, The Sentimental and Masonic, The Cork Southern Reporter*, etc.), or sung on festive occasions. at the end of 18th and beginning of 19th century, by Millikin, Maginn, Rev. John Graham, Lysaght, and by various anonymous writers. Arranged under 5 heads:—(1) St. Patrick (irreverent and absurd), (2) The Potato, (3) Whiskey (pp. 66-105), (4) The Irish Oak, (5) (pp. 119-end) Local Songs. Apart from some (not all) of the local songs, this is a repertory of what has come to be known as the stage Irishman, *i.e.* as described by Horatio Sheafe Krans, "the Donnybrook Fair Irishman, characterised by whiskey, wit, a Celtic screech, and the exhilarating whack of the shillalah." Add to this the caubeen, the dudheen, the pig, the pratie and the brogue. The songs are accompanied by a commentary, facetious and flippant in tone, but full of curious information.

— *The Keen of the South of Ireland*. Pp. lviii. + 108. (London: Printed for the Percy Society). 1844.

Subject:—"As illustrative of Irish political and domestic history, manners, music, and superstitions." A select anthology of laments and elegies translated from the original Irish into English verse by the editor and J. J. Callanan. The latter's versions are good, the former's of slight merit. The editor also contributes an interesting and valuable introduction explaining sources of poems, giving an account of Irish funeral customs, especially the caoine. Also elaborate notes full of curious information about each poem. Contents:—Lament of O'Gnive, Two poems by Keating, on the Miseries of Ireland and The Exile's Farewell, Keens for Maurice Fitzgerald, Felix McCarthy, O'Sullivan Beare and 13 others, some quite modern, some more ancient.

For Croker's other collections see under History.

*The Spirit of the Nation*. 1st ed., 1843; 55th, 1896; still reprinted. (Duffy).

109 poems by the writers of the *Nation*—Davis, Duffy, O'Hagan, M. J. Barry, McCarthy, Williams, etc.

DUFFY (Charles Gavan). Ballad Poetry of Ireland. 1st ed., 1843; 40th, 1869; still reprinted. (Duffy). 1s.

"Consists neither of the old bardic songs, nor of the popular street ballads." Good selection from best writers of first half of nineteenth century. Introductory essay (pp. 38). Includes no ballads from "The Spirit of the Nation" nor from Hardiman. Subjects all Irish.

WALSH (Edward). Reliques of Ancient Jacobite Poetry, etc., Translated by himself. Pp. 120. (Dublin). 1844.

The songs were collected by John O'Daly. The translations are musical and poetic. They include old favourites like *Mo Craoibhin Cno* and *The Dawning of the Day*.

BARRY (M. J.). The Songs of Ireland. Pp. 252. 12mo. (Duffy). 1845. Still reprinted. 1s.

Davis's *Essay on Irish Songs* is printed as an Introduction. This is a companion volume to Duffy's. All the songs are by writers of the first half of the 19th century. They are selected from various published collections. Second edition much improved, freed from objectionable matter.

MCCARTHY (Denis Florence). The Book of Irish Ballads. (Duffy). 1846. 12mo. Pp. 256. Still reprinted in revised form. 1s.

A companion volume to Duffy's "Ballad Poetry" and supplementary to it. Was revised and recast by the editor in 1869. Excludes everything not strictly a *Ballad* in form or sentiment. All the poems are Irish in subject and sentiment. They are not arranged in any special order. There is an interesting introduction on Ballad Poetry in general. Many of the poems are preceded by short introductory notes.

MONTGOMERY (H. R.). Specimens of the Early Native Poetry of Ireland, Translated by Various Writers. (Hodges & Figgis). 1846. 1892. Pp. 311. 3s. 6d. Introduction and commentary by the editor. Still in print.

The writers are, chiefly, Miss Brooke, Ferguson and Mangan, with half a dozen others. The poems are arranged chronologically from B.C. 500 to 1740, or so.

WALSH (Edward). Irish Popular Songs, Translated by himself. Pp. 175. (Dublin). 1847. 2nd ed. (Gill). 1883. Still in print. (Gill). 1s.

Introductory remarks by Walsh on Irish (Gaelic) Popular Poetry and original letters. Irish and English printed on opposite pages. The translations show considerable poetic power, and have been much admired. The author knew Irish well.

ELLIS (Hercules). Songs of Ireland. Pp. 288. 12mo. (Duffy). 1849.

Defines a song as a minor poem which does not exceed in length 4 stanzas or 40 lines. Songlet—a minor poem, containing not more than 100 syllables. Romance—a minor narrative poem longer than the song. Ballad—a minor poem, longer than the song and not narrative. Last two classes excluded from this volume, which contains over 300 songs from 50 Irish poets.

— Romances and Ballads of Ireland. (Dublin). 1850.

See the preceding item for Mr. Ellis's definition of these two classes of poems.

MANGAN (James Clarence). Poets and Poetry of Munster. Pp. 355. (Duffy) 3s. 6d. Four or five editions. [1st, 1850].

Irish songs by poets of the last century, with poetical translations and the original music. Sketch of Mangan by Rev. C. P. Meehan, and Fragment of an Unfinished Autobiography by Mangan. Biographical account of each of the poets. Irish text given in each case. Mangan seems not to have known Irish. He was supplied with literal translations by John O'Daly and others.

DRUMMOND (Rev. W. Hamilton). Ancient Irish Minstrelsy, Translated by himself. Pp. 292. (Dublin: Hodges). 1852.

Preface deals with MacPherson, the Fenian cycle, and preceding collections of translated Gaelic. Gaelic originals not given, nor are their sources and authors indicated. The poems are narratives of the Ossianic or Finn cycle. Each is preceded by a summary of the tale. Full explanatory notes. The verse is a good deal varied.

HAYES (Edward). *The Ballads of Ireland*. 1st ed., 1855. (London). 12mo. 2 vols. Present edition (5th or 6th). 2 vols. 8vo. Over 400 closely printed pages each. Notes, Historical and Biographical. 12 Illustrations. Price, 5s.

70 authors represented; many anonymous poems; by no means all the poems are on Irish subjects. Names like Francis Brown, Col. Blacker, J. L. Forrest, John Frazer (11 poems), W. Kennedy, Hon. G. S. Smythe, B. Simmons (15 poems), John Sterling, G. H. Supple, etc., are represented. Contains few poems written after 1850.

LOVER (Samuel). *Lyrics of Ireland*. Pp. 409. (Ward Lock). Ill. by Phiz, Dalziel, etc. 1st ed., 1858; reprinted 1884, etc.

Poems by Sheridan, Banim, Griffin, Davis, Carleton, Goldsmith, Waller, Lever, Ogle, Lover, Swift, etc., and some translations from the Irish. Divided by Subject:—Convivial and comic (some decidedly stage-Irish), Moral, Sentimental, etc., with a running commentary by Lover throughout.

SIGERSON (George). *Poets and Poetry of Munster*, translated by himself. Second Series (the 1st being Mangan's *q.r.*). (Dublin). 1860.

Beautiful translations, poetic in themselves, and close imitations of the originals.

CORRY (T. C. S.), M.D. *Ireland: its Scenery, Music, and Antiquities*. 40 pp., 30. (Hodges & Smith). 1868.

The first 17 pages are taken up by a very brief account of the chief show-places in Ireland. The rest consists of 95 songs by all sorts of writers, many of them not included in other collections. No music in the book.

VARIAN (Ralph). 1. *Popular Poetry of Ireland*. (Dublin). 2. *The Harp of Erin*. (Dublin). 1869.

(1) Editions 1865, 1873, etc. Pp. 250. 12mo. Poems by Allingham, Brennan, De Vere, Griffin, Irwin, R. D. Joyce (10), Kieckham, Sigerson (13), Varian (10). The other 40 poets are mostly represented by single pieces.

LONGFELLOW (Henry Wadsworth). *Poems of Places* (31 vols.). Ireland (separate vol.). (Boston). 1876-81.

An anthology of poems by various authors celebrating the beauties or historic and legendary associations of places in Ireland.

*Lyra Hibernica Sacra*. Compiled and Edited by the Rev. W. MACIWAINE, D.D. Pp. 370. 1879.

An anthology of religious verse written by Irishmen. In three divisions:—Sacred Poems, Hymns, Sacred Lyrics. Contains English translations (original Latin in Appendix) of two hymns of St. Patrick, three by St. Columba, one by Sedulius, one by O'Carolan. Rest modern. 230 poems given; nearly 80 authors represented. There seems to be only one translation from the Irish.

GRAVES (A. P.). *Irish Songs of Wit and Humour*. Pp. 315. (Chatto & Windus). 2s. 6d. 1st ed., 1884. (Mayfair Library).

Divided—Love Songs, Drink Songs, Songs of Feasting and Fighting, Songs of Sport and Occupation, Songs of Philosophy, Descriptive Songs, Political and Satirical by Lover, Moore, Allingham, Graves, Waller, Lysaght, etc., etc. An excellent selection.

O'SULLIVAN (Denis). *Popular Songs and Ballads of the Emerald Isle*. (N.Y.). 1880.  
Of little value.

WILLIAMS (Alfred M.). *The Poets and Poetry of Ireland, with Historical and Critical Essays and Notes*. Pp. 444. (Boston: Osgood). 1881.

Distinctively national Irish poetry, presented in ordered series from the earliest times to date of publication. Poetry of Swift, Goldsmith, etc., who wrote exclusively for English readers is entirely omitted. Divisions:—The Bards, 81 pp. (all translations from Irish by well-known writers). The Hedge Poets (ditto), Street Ballads (many never before printed in book), Convivial and humorous. Then Moore (8 lyrics), Callanan, Banim, the *Nation* poets, Mangau, Allingham, De Vere, Irwin, Ferguson, D. F. McCarthy, Graves. Only the last of these is now living. Each main division is introduced by an essay, thus—22 pp. on the Bards, 9 on the Hedge Poets, etc. The selection is discriminating and judicious.

The Emerald Wreath. A Collection of Irish National Songs and Ballads. Pp. 23. (London: Printed and published at the Hibernian Press). 2d. paper. C. 1883.

Contains no less than 84 ballads. A good selection of the best known, with a few less familiar (but of good quality) by Balfe, McKowen, Eliza Cook, O'Leary, Falconer, and others.

Gems from the Cork Poets. (Cork: J. Barter). 1883. Pp. 510.

Includes the complete works of Callanan, Condon, Daniel Casey, Fitzgerald, and Cody, with elaborate introductions and notes.

SULLIVAN (T. D.). Emerald Gems. 1885.

COLLINS (Charles McCarthy). Celtic Irish Songs and Song Writers. Pp. 334. (Dublin: Cornish). 1885.

Ranges between 1600 and 1870. Confined to authors of undoubted *Celtic descent*. No living author included. Introductory essay (pp. 1-27) on Irish bards and song-writers. Biographical and critical accounts of poets (pp. 27-109), Keating, MacWard, O'Dugan, Carolan, O'Neachtain, Concanen, O'Hara, Magrath, etc., etc., as well as the usual Anglo-Irish poets. Divided by subjects:—Drinking, Patriotic, Love, Songs of the Affections. Some of the poems are taken from previous collections, some gleaned from publications very difficult of access.

Ballad Poetry of Ireland. (Ford's National Library, N.Y.). 1886.

SPARLING (H. Halliday). Irish Minstrelsy. (Walter Scott). 1887. Enlarged 1888, and since re-issued in various forms at various prices. Pp. 493. (8vo).

“Aims (1) to furnish to all readers a fairly adequate opportunity of judging Irish character, (2) to provide Irish readers with a book that in its scope, completeness and accuracy, may be found worthy to take rank with Duffy's “Ballad Poetry” and “The Spirit of the Nation.” “Every song is on an Irish theme and clearly Celtic in thought and character.” As far as possible the songs chosen are popular. Interesting introduction and bibliography.



CONNOLLY (Daniel). Household Library of Ireland's Poets. (N.Y.) 1887. A huge quarto, handsomely bound. 774 pp.

"Full and choice selections from Irish-American poets," some of whom, the editor admits, are "but remotely Irish." Contains biographical notes amounting to a comprehensive dictionary of authors. "All available means to discover good *fugitive pieces* have been employed. Divided according to *subjects*. The Affections, Home and Childhood, Nature and Places, Patriotism, Labor, Heroism, Moral and Religious, Loss and Sorrow, etc. 12 full-page portraits.

New Universal Irish Songbook. (N.Y.: P. J. Kenedy). 1887.

MADDEN (Dr. R. R.).—Literary Remains of the United Irishmen. Pp. 360. 1st ed., 1888; still reprinted. (Duffy). 1s.

Of slight literary value, but of great historical interest. Collected from old periodicals, *The Press*, *The Northern Star*, *The Anti-Unionist*, etc. Includes poems by Drennan, Russell, Orr, Robert Emmet, James Hope, etc., etc. Contains essay on authorship of "The Exile of Erin."

ROLLESTON (T. W.), ed. Poems and Ballads of Young Ireland. 1888.

Collection of poems, previously re-published, by Yeats, K. Tynan, Todhunter, Rolleston, Hyde, Fagan, Rose Kavanagh, etc. Dedicated in verse by editor to John O'Leary. (M. H. Gill, Dublin). 1888. 1s. and 6d.

STRITCH (A. R.). Lays and Lyrics of the Pan Celtic Society. Pp. 77. (Dublin). 1889.

Youthful verse by writers who have since made their name in literature, *e.g.*, A. P. Graves, Douglas Hyde, Dora Sigerson, P. J. McCall. Also G. C. Pelly, Rose Kavanagh, Ellen O'Leary, Theresa C. Boylan and others. The Society was "non-political and non-sectarian."



O'REILLY (John Boyle). *Poetry and Song of Ireland.* (N.Y.) 2nd ed., 1889.

"A Standard Encyclopædia of Erin's Poetry and a biographical portrait gallery of her poets." Pp. cxxi.+1028. A huge tome nearly 3 inches thick. Rather poor paper and print. Long introduction on Irish poetry with choice bits. 100 engravings. To the original collection of the editor the publishers have added, in the second edition, over 200 pages of poems.

TYNAN (Katharine). *Love Songs of Ireland.* Pp. 118. Unwin, Cameo Series). 12mo., half-bound, paper boards. 3s. 6d. 1892, etc.

The name of the editor assures us that all herein is exquisite in sentiment and in literary quality, and this is the case. Includes Mangan, Ferguson, Walsh, de Vere, Allingham (not Moore), many minor poets and many still living. "My desire was to make a book of Love-songs of a new flavour and literary in a fresh way." Hence she rejects verse that shows too much the English influence.

HINKSON (H. A.) ed —. *Dublin Verses by Living Members of Trinity College, Dublin.* Pp. 141. Sq. 8vo. (Elkin Mathews). 5s. 1894.

The editor has chosen poems "which show an Irish rather than an English influence" (Preface). Hence there is little of the academical *jeu d'esprit* in this volume. It borrows little from the pages of *Kottabos*. Some of the best modern Irish poets are represented. Hyde, Graves, Sir S. de Vere, Standish O'Grady, Lecky, Dowden, Count Plunkett, Rolleston, Todhunter, Tyrrell, A de Vere, etc.

YEATS (W. B.). *A Book of Irish Verse.* Pp. 257. (Methuen). 3s. 6d. 1895, 1900, etc.

A very interesting critical introduction by editor. Includes few translations from Irish, none of editor's poems. Very choice in literary quality, it is avowedly a selection of the editor's special favourites. Includes such names as Goldsmith, Darley, Doherty, Emily Brontë, Oscar Wilde, Rolleston, Charles Weekes, Lionel Johnson. A pleasant book to handle.

SHARP (Eliza and William). *Lyra Celtica: an Anthology of Representative Celtic Poetry*, edited by Eliza Sharp, with Introd. and Notes by William Sharp. Pp. li. + 422. (Edinb.: Geddes). 6s. Celtic cover-design. 1896.

An anthology intended "not for the specialist but for the lover of poetry," of representatives of Celtic poetry from the Ancient-Irish, Alban-Gaelic, Breton and Cymric Poets to the youngest Anglo-Celtic Poets of to-day. Aims to give "not the finest or most unquestionably authentic examples of early Celtic poetry, but the most characteristic." Mr. Sharp regards W. B. Yeats as pre-eminently representative of the Celtic genius of to-day. Geo. Meredith occupies pp. 283-91. Ancient Irish and Scottish, pp. 1-41. Modern Irish poets, 87-184. Introduction deals with modern Celtic renaissance. Notes, pp. 375-422, mainly biographical. N.B.—Unfortunately the work is somewhat marred by misprints.

MACDERMOTT (Martin). *Songs and Ballads of Young Ireland*. Pp. xxxi. + 386. (Downey). 2s. 1896.

Long and interesting historical introduction. At end biographical notes and portraits. Of the 160 poems in this collection, one-third belong to the Spirit of the Nation (supra.), another third belongs to Duffy's, MacCarthy's, and Barry's collections, the remainder are now first published by the editor. All are from the *Nation*.\*

PAUL (W. J.). *Modern Irish Poets*. 2 vols. Pp. 200 + 198. (Belast: Mullan). 2s. 6d. net each. 1894-97.

"It is my opinion that at no period in the history of Ireland have we had so great poets . . . as at the present day" (Preface). Very full, chatty, and well-informed accounts of seventy contemporary or recent writers of verse, together with specimens of their writings. This is the only available source of information in the case of the great majority of the writers. Notices of some notable poets, such as Katharine Tynan and Dora Sigerson, are crowded in at the end, no specimens of their work being given, owing to want of space.

\*This book is intended to supersede "The New Spirit of the Nation."

SIGERSON (George). *Bards of the Gael and Gall*. Pp. 432. (Unwin and Gill). 2nd ed., revised and enlarged. 1907.

“An Anthology of translated Gaelic poetry, giving in historical series specimens of verse, from the earliest known to that of recent times, essaying to present them in the exact spirit, form and structure of the originals.” Very interesting Preface (13 pages), Introduction (pp. 21-107) on the origins, extent, influence and value of Gaelic literature, and with a critical examination of the metre and structure of the poems included in the volume. Appendix (pp. 377-432) containing notes on the poems. The author has at his command a great wealth of erudition. Altogether the work is unique and invaluable.

BROOKE (Stopford A.) and T. W. ROLLESTON. *A Treasury of Irish Poetry in the English Tongue*. Pp. xxxiv. + 578. (Smith Elder). 7s. 6d. 1900 and 1905.

The most critical and scholarly selection yet published. Admirable survey of Irish poetry by Stopford Brooke in Introduction. Introductory critical notices of each poet by the editors and by Lionel Johnson, W. B. Yeats, G. A. Greene, D. J. O'Donoghue, Geo. Sigerson, Douglas Hyde, Prof. G. F. Savage-Armstrong, A. P. Graves, W. McN. Dixon and A.E. The selection is very comprehensive and of the highest literary value. Yet there are some omissions, the poetry of Ethna Carbery, for instance, finding no place.

WELSH (Charles). *A Golden Treasury of Irish Songs and Lyrics*. (New York). 1906.

Two beautiful volumes. Selection comprehensive and discriminating: by a very competent litterateur.

RUSSELL (George, “A. E.”). *New Songs*. (Maunsel). [1st ed., 1908]. 3rd ed.

A selection from poems by some young Irish writers of the new movement, viz., Padraic Colum, Alice Milligan, Eva Gore-Booth, Seumas O'Sullivan, Susan Mitchell, Ella Young, Geo. Roberts, and Thomas Keohler.

KELLY (R. J.). Popular and patriotic Poetry. Issued by the C.T.S. of I. in 6 penny parts, also bound in cloth at 1s.

A little work of the greatest importance for the spreading of national ideas. It has already had a very wide sale.

MEYER (Kuno). Ancient Irish Poetry. Pp. xvi. + 114. (Constable). 3s. 6d. 1911.

A number of literal prose translations of Old Irish poems of the 6th to the 10th centuries. Divisions:—Nature Poetry, Myth and Saga, Religious, Love Poetry, Bardic, etc. Acknowledged by the most competent reviewers to be full of delicate and true poetic spirit, love for nature, and (in many cases) human sympathy. A good selection. Preceded by a short account of old Irish literature.

BROWN (Mary J.). Irish Historical Ballad Poetry. About 240 pp. (The Educational Co. of Ireland). 1912.

The poems which are selected from the writings of Irish poets from Moore to the present day, are arranged in chronological order and divided into five periods. Each poem (except in a few cases where this is unnecessary) is preceded by an introductory note, short but accurate and interesting. Difficult words occurring in the text are explained. A good selection both from the literary and the historical point of view.

HYDE (Douglas). The Love Songs of Connaught. 1st ed. (Unwin and Gill). 1895.

The originals are given with the translation opposite. The latter is, for the most part, in verse. Sometimes literal translations are given as well. Running commentary in Irish and English. At end notes grammatical and other.

HYDE (Douglas). The Religious Songs of Connaught. 2 vols. Pp. xvii. + 404 and 420. (Unwin). 10s. 6d. net. 1908.

Poems, stories (prose), prayers, satires, ranns, charms, blessings, curses, with running commentary. Bilingual throughout. No order or arrangement. "I have put down every single thing I came across . . . just as I myself

got them from the mouths of shanachies and old people " (Preface). The verse is translated into verse, the prose into prose. N.B.—In a work of this kind justice cannot be done to these two remarkable works.

COOKE (John), edited. *The Dublin Book of Irish Verse*. Pp. 804. (Dublin: Hodges, Figgis; and Oxford: Henry Frowde). 1909.

Is modelled on the "Oxford Book of English Verse" and suffers in the comparison. Contains 540 poems, arranged chronologically up to recent times. Then the arrangement is alphabetical. No biographical or critical matter. First poem 1766 (though the title-page says 1728). The most recent writers are included (*e.g.*, Padraic Colum, Charles Weekes, James Stephens). Indeed nearly half the book is by living writers. Editor claims to have made "a careful and independent study of Irish writers," and aims to make this selection fully representative. This aim may fairly be admitted to have been carried out though this involves the inclusion of much indifferent poetry. Notes pp. 759-788. Index of authors and of first lines. There is no partisan bias of any kind visible in the selection.

SULLIVAN (T. D.), edited. *Irish National Poems by Irish Priests*. Pp. 88. (Gill). 1911.

Contains such names as:—Dr. O'Doherty, Kehoe, Cahill, Dean Kelly, J. J. Murphy, Abram J. Ryan, P. S. Dineen, MacHale, P. A. Murray, J. D. Walsh, S.J., M. Russell, S.J., J. B. Dollard, Father Prout, Canon O'Hanlon. Note.—"The Priests of '98," by Revd. Canon Furlong, and "The Celtic Tongue," by Revd. M. Mullin.

*Eyes of Youth: A Book of Verse*. Pp. 94. (Herbert and Daniel). 3s. 6d. 1911.

By Padraic Colum, Shane Leslie, and others.

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#### SOME COLLECTIONS OF ORANGE POETRY.

JOHNSTON (William). *The Boyne Book of Poetry and Song*. Pp. 92. (Downpatrick: "Downshire Protestant" Office). 1859.

Dedicated "To the Orangemen of Ireland, loyal to God and the Protestant cause." Begins by "Twenty reasons

for being an Orangeman, by Revd. Dr. Drew." The XVIth is "Because Jesuits are openly tolerated in Great Britain and Ireland." The songs themselves are full of references to popery, Jesuits, etc. They have but slight literary merit.

YOUNG (Robert). Poetical Works. Pp. 252. (Londonderry). 1863.

Comprising Historical, Agricultural, and Miscellaneous Poems and Songs. This is a selection from three previously published volumes, "The Orange Minstrel or Ulster Melodist" (Derry), 1832: "The Ulster Harmonist," 1840 and "Poems and Songs," 1852. The author (born 1800) was known as "The Fermanagh True Blue." He was a nailer by trade. The songs celebrate The Battles of the Boyne and Aughrim, The Siege of Derry, The Union, and other Orange anniversaries. Is fiercely Orange and anti-Catholic. Contains a few poems by other writers, *e.g.*, The Boyne Water, The Maiden City, etc. Fully annotated, there being 30 closely printed pp. of notes to Rev. John Graham's fine ballad, "The Siege of Londonderry." N.B.—"The *Ulster Harmonist* contains poems by other authors besides Young.

Songs. (Orange). The National Orange and Protestant Minstrel. Being a Collection of Constitutional and Protestant Songs, Hymns, Toasts, Sentiments, and Recitations. 12mo. Boards, 2s. 6d. (Bradford). 1853.

Songs. (Orange). A Collection of Loyal Songs, as Sung in all Loyal Societies. 12mo. Half bound, curious and very scarce. 5s. (Dublin). 1801.

ARCHER (Bro. William). The Marching of the Lodges and Orange Melodies. (Dublin: Printed by James Forrest). 1869.

Title poem, pp. 17-44; notes, 44-74; melodies, pp. 75-246, with notes. Preceded by a dissertation (sic) on lyrical poetry. Contains some spirited pieces.

## SOME POPULAR SONG BOOKS.

## Messrs. M. H. Gill &amp; Sons' Song Books.

These were formerly published by Cameron and Ferguson of Glasgow. They are paper covered and cheaply printed but good value at the price. They contain no music, and no introductions nor notes of any kind. Price 3d. :—"The Harp of Tara S.B.," "The Wearing of the Green S.B.," "Young Ireland S.B." Price 4d. :—"Emerald Isle S.B.," "Exile of Erin S.B." At 6d. :—"Green Flag of Ireland S.B.," "Poems and Ballads of Young Ireland, 1888." At 1s. :—"National and Historical Ballads of Ireland," pp. 370, close print. They formerly published other collections, excellent for the most part, such as "The Cruskeen Lawn S.B.," "The Cushla Macree S.B.," and so on.

Song Books published by P. J. Kenedy & Sons, New York. Universal Irish Songster. Pp. 504. 75 cents. (Current Catalogue).

"A complete collection of the songs and ballads of Ireland and cyclopaedia of Irish poetry by the best authors, including Moore, Griffin, Davis, Lever, Lover, Lady Dufferin, and others." 50 engravings.

— Irish National Songster. Pp. 360. 50 cents. (Current Catalogue).

"Containing a selection of sentimental, patriotic, and comic songs, including all of Moore's Irish Melodies."

— Faugh-a-Ballagh Song Book. Pp. 180. 13 cents. (Current Catalogue).

"Containing a fine selection of Irish national, popular, and comic songs, amusing recitations and side-splitting anecdotes."

— The Erin-go-Bragh Songster. Pp. 180. 13 cents. (Current Catalogue).

"Containing a fine selection of sentimental songs, including all of Moore's Irish Melodies."



## B.—Works of Individual Poets.

The following is not a Guide to the works of Irish *poets*, but a Guide to *Irish poetry*, taking "poetry" in the sense of verse reaching a certain standard of literary merit and "Irish" in the sense that it speaks of Ireland, deals with Irish subjects. With volumes of indifferent verse which happen to have been written by Irishmen we have, with an exception referred to below, no concern here, though from several points of view it would be interesting to have a bibliography including also such writings.<sup>1</sup> Nor do we include Irishmen who wrote poetry—even true poetry on almost exclusively non-Irish themes. Thus one will search in vain for such names as Goldsmith and Sheridan in the past, and, in recent times, Arthur O'Shaughnessy, W. E. H. Lecky, or Dr. Alexander, though a few poems of specially Irish interest are to be found among their works.

Moreover, even from among poets of some merit, I have made a selection on the following lines:—

- (1). I have omitted those writers who in a mass of undistinguished verse have written some few pieces worthy to live. These are sufficiently represented in the anthologies.
- (2). However, I have thought it best to include the published volumes of all *living* writers of verse dealing mainly with Irish subjects.
- (3). But when a volume or volumes containing their collected works has appeared I have not thought it useful in every case to give the name of each separate volume that preceded such a collected edition.

It will be evident from some of the names included that the selection has not been unduly exclusive. For the notes I have freely drawn upon the admirable essays in Brooke and Rolleston's "Treasury of Irish Poetry," which may be regarded as the standard *critical* anthology. Many other notes (signed T.W.R.) were supplied by Mr. T. W. Rolleston, to whom I cannot sufficiently express my obligations. For the arrangement, the editor is alone responsible. Its aim is to group the poets (when-ever possible) according to the main subject of their poetry, while paying as much attention as may be consistent with this first object to the claims of historical sequence. It is but an experiment, and the editor is conscious of its many drawbacks, but he trusts it may be found useful.

<sup>1</sup> This laborious task Mr. D. J. O'Donoghue (now Librarian of the Library of University College, Dublin), carried out in the first edition of his *Poets of Ireland*, and is carrying out in a still more exhaustive way in the second. A notice of these will be found on p. 41.

## POETS OF THE NATIONAL STRUGGLE.

(a) *Thomas Moore.*

Innumerable editions of his poems at all prices and in all styles have appeared. His poems fall chiefly under the following heads:—Juvenile poems (love); Epistles, Odes, etc. (skits, political satires, vers d'occasion, etc.); "Irish Melodies"; "Sacred Songs"; "Lalla Rookh, an Oriental Poem"; "The Twopenny Post Bag" (short humorous political squibs); "Trifles" (jeux d'esprit); "Corruption and Intolerance" (two long and elaborate satires). They occupy some 500 closely printed 8vo. pages. The latest and one of the best editions of his works is referred to below. For editions of the Melodies with music see under "Irish Music."

— Poetical works. Oxford Poets Series. (Frowde, Oxford University Press). 3s. 6d. 1910. Ed. by A. D. Godley. Reproduces text and arrangement of ed. of 1841 printed under Moore's supervision.

Extent and variety of Moore's poetic work—his poems form a volume of 596 closely printed 8vo pages. Their variety of theme may be judged partly from the list of subjects given above, partly from the following from an appreciation of the poet by Mr. Stopford Brooke (in B. & R.). Speaking of the Melodies alone, he says:—"These songs have variety; they touch both tragedy and comedy. They drink, they dance and sing; they march to battle, they mourn over the dead; they follow the patriot to the scaffold and to exile; they sing the scenery, the legends, the sorrows, and the mirth of Ireland." It must be remembered, too, that though his sphere was not the platform or the Parliament House, Moore was all his life a consistent and even a courageous patriot. The Melodies are full of the wrongs of Ireland; the satires were written against the Governments that misgoverned her, and even in his "Lalla Rookh" he was not unmindful of her, for "The Fireworshippers" is a covert allegory in which an Irishman may read the story of his country's sufferings and struggles.

N.B.—An account of various editions of Moore's Melodies will be found in the Music Section, on page 133.

(b) *The Poets of "The Nation."*

"They mingled," says W. B. Yeats, "a little learned from the Gaelic ballad writers with a great deal learned from Scott, Macaulay and Campbell."

DAVIS (Thomas). Poems collected and edited with excellent introduction by T. Wallis. (Duffy). 1846. Frequently reprinted.

Written from 1842-5 (the last three years of his life) for the *Nation*. His poems are for the most part stirring lyrics full of fire and patriotism, many of them inspired by the political ideas and emotions of the time. Among the best are "Lament for Owen Roe," "Fontenoy," "Nationality," "The West's Asleep," "My Land." He is very generally considered as the national poet par excellence. Messrs. Gill in 1907 published a cheap reprint at 6d. and 1s., pp. 96, close print.

WILLIAMS (Richard Dalton). Complete Poetical Works collected and edited by P. A. Sillard, with an excellent Introduction. (Duffy). 1s. Pp. 334. 1894. Several editions since.

Died 1862. With much grace, pathos and energy, he had the "fatal facility" of many Irish verse writers. Of his poems many are inspired by various events in Irish history, others by political events. There are a number of excellent humorous poems. The remainder of the volume is made up of love-songs and miscellaneous poems, some of them religious.

KELLY (Mary: "Eva": Mrs. Kevin Izod O'Doherty). Poems. Pp. 144. (Gill). 2s. [1st ed., c. 1870]. New ed., 1909.

Introduction by Seumas MacManus and biographical notice by Justin McCarthy. Contains 80 selected pieces, some patriotic, most of them about Ireland—"Men in Jail for Ireland," "Tipperary," "Our True Men," "To Erin," a few dealing with France, and a few with Australia, translations from the Irish, and from the French of Victor Hugo and Beranger.

KEEGAN (John). *Legends and Poems.* Pp. 552. (Sealy Bryers). 3s. 6d. 1907.

"His poems are usually more distinguished for the simplicity and pathetic grace of the 'Dark Girl' than for the rough energy which marks his 'Harvest Hymn to the Virgin.'" The poems occupy pp. 493-552 of this volume, for full account of which see "Readers' Guide to Irish Fiction," 1st edition, p. 86.

MCGEE (T. Darcy). *Collected Poems.* Edited with Notes and Biography by Mrs. Sadlier. (New York: Sadleir.) 1870.

Of all the rhetorical qualities of poetry—rhythm and phrase and picturesque diction—McGee possessed a greater measure than any other of the *Nation* poets. But he wrote with a careless energy which, if it always produced something remarkable, yet rarely left it strong and finished in every part. Died, 1868 (B. & R.). Mr. D. J. O'Donoghue, Librarian of the National University, intends to bring out shortly a new edition of McGee's poems including matter not hitherto published and omitting much of the inferior work contained in the above collection

MCCARTHY (Denis Florence). 1st collected ed. of his work, "Ballads, Poems, and Lyrics," 1850. Poems, edited with biographical preface by John McCarthy (the poet's son). (Gill). 1882.

This volume includes most of his poems published in previous volumes, but omits his humorous pieces and many of his national pieces. The poems it contains include Ballads and Lyrics, "Ferdiah," a long episode translated from the Táin, "The Voyage of St. Brendan" (21 pp.), and other narrative poems. National poems, "Underglimpses," two Centenary Odes (O'Connell and Moore), and miscellaneous poems. He also published several volumes of translations from Calderon. "His imagination dwelt on the sweet and gracious aspects of life and nature, and these he rendered in verse marked by sincere feeling, wide culture, and careful, though unpretentious, art." Died, 1882.

WILDE (Lady "Speranza"). *The Poetical Works of.* (Gill). 2s. [1st published 1864]. New ed., 1907.

Nearly a third of this volume is taken up by her national and patriotic poems; the rest is divided between personal

or reflective poems and "Wanderings through European Literature." Her Irish poems are full of passionate rhetoric and patriotism. Some of the best are—"To Ireland," "The Brothers" ('98), "The Famine Year" (and other poems on the Famine), "Signs of the Times," "To a Despondent Nationalist." N.B.—This edition is entirely without annotations, introduction, or preface. It was originally brought out by Cameron and Ferguson.

*Other "Nation" poets were* JOHN O'HAGAN, CHARLES GAVAN DUFFY, ELLEN DOWNING ("Mary" of the Nation), and M. J. BARRY. *These are well represented in the Anthologies.*

(c) *Fenian Poets.*

O'LEARY (Ellen). Lays of Country, Home, and Friends. (Sealy Bryers). 1s. Introductory Notice by T. W. Rolleston. 1891.

A Fenian poetess (1831-1889). "Simple field-flowers which blossomed above the subterranean workings of a grim conspiracy." Her "To God and Ireland True" is very well known. This edition contains portrait and memoir, and an introduction by Sir Charles Gavan Duffy. She died, 1889.

CASEY (John Keegan "Leo"). The Rising of the Moon, and other National Songs and Poems. (Gill). 1s. 1907.

A young Fenian poet (he died, aged 23, in 1870) whose poems are characterised by "fire and sweetness."

SHORSA (May). Love Letters of a Fenian. Pp. 63. (Gill). 1901.

Literary and full of feeling. All, except the last, in the same curious metre:—"Show me my duty, Teach me to be always true," rhyming a b a b b.

C. J. KICKHAM was another Fenian poet, and a good one, but his poems have never been collected.

(d) *The Modern Political Struggle.*

SULLIVAN (T. D.). 1. Dunboy and other Poems. 1868. 2. Green Leaves. 1879. 3. Lays of the Land League. 1887. 4. Songs and Poems: Satirical, Political, Lyric. (Sealy Bryers.) 1s. 1888. 5.

Prison Poems and Lays of Tullamore. 1888. 6.  
 Blanaid, and other Poems. (Eason.) Pp. 190.  
 1892. 7. Evergreen. (Sealy Bryers.) 1s. Pp.  
 194. 1908.

His poems consist of racy political satires written in catching rhythms, more serious patriotic poems, historical poems, such as "Dumboy," and, as in "Blanaid," legendary romances of Ireland (Cuchullin, Ossian, King Conor MacNessa). Some of his ballads are wonderfully popular. No. 4, above, deals with various phases and incidents of the National movement from '48 to present time.

A volume of Selections was published by the author in 1898. New edition, 1907. (Sealy, Bryers.) Pp. 210. 12mo.

DAVIS (Francis, the Belfastman). Poems and Songs. Pp. xxvii. + 638. (Belfast: Greer). 1878.

Introductory essay by the Rev. Columban O'Grady, C.P. The poems consist of "Leaves from among the people: under the smoke and over the dew," Patriotic poems, Sacred poems, Miscellaneous poems, very varied in character.

O'DONNELL (John Francis). Poems published by the Southwark Irish Literary Club. Pp. 256. 1891.

Patriotic, historical and political poems, full of fire and spirit, but hastily written, and in few cases highly finished. Also songs and ballads dealing with non-controversial Irish subjects, such as his exquisite "Spinning Song," also poems on Irish scenery, antiquities, history. Introduction by Richard Dowling. The poet died, 1873.

Reliques of Barney Maglone (*i.e.*, R. A. WILSON), ed. by F. J. Bigger and J. S. Crone, with Introductory Memoir by D. J. O'Donoghue. Pp. xii. + 75. (Belfast: Dargan). 1894.

Wilson (1820-1875) was an Enniskillen journalist, born in Donegal. He was an eccentric and erratic genius, very well known all over Ulster, where his writings exercised great influence. He was a Nationalist, knew Irish, and had true sympathy with the people. Of his prolific writings only these few poems have been preserved in book form. Most of his work was too hasty and topical to last. Some of these are in dialect. All have qualities peculiar to the writer. "To Ireland," "My own ould Irish Home," "The Cottage of Tyrone," "A Song for '69," "Róshín binn na



ndhán," "Donn realt mo chree," "Love of Erin," "On Lough Erne," and so on.

We might mention here "Songs of the Rising Nation" (1869), by ELLEN and ARTHUR FORRESTER, and Derrynane and other poems (1863), by ELLEN FITZSIMON, eldest daughter of Daniel O'Connell.

(e) *Historical.*

JOYCE (Robert Dwyer). Ballads of Irish Chivalry, edited by his brother, Dr. P. W. Joyce. (Gill.) 2s. 1908.

Many of these were written about 1861. They include legends of the Galtees, Tipperary, Limerick, and Cork—stirring ballads of Anglo-Irish wars, carefully annotated by Dr. Joyce. His songs are eminently singable. The reader is referred for the airs to the editor's collections. Four good illustrations, and handsome binding.

LAWLESS (Emily). With the Wild Geese. (Pitman). 4s. 6d. 1902.

Mostly poems of Ireland in 18th century (at home and abroad)—Cremona, Fontenoy, etc., but there are some on other themes, meditative in character. There is the breath of the Atlantic about many of her poems. Like Le Fanu, Miss Lawless may be described as "a rebel when she writes verse," but only then.

O'NEILL (William), "Slieve Margy." Lays of Leix. Pp. 100. 16mo. (Sealy Bryers). 1903.

Dedicated to Carlow Branch of Gaelic League. National poems, historical and patriotic, somewhat in the manner of the *Nation* poets. Versification at times faulty, and tone sometimes near to prose, but written with much spirit and verve.

DE VERE (Aubrey T.). Inisfail, a Lyrical Chronicle of Ireland, and other Poems. (Burns & Oates.) 5s. 1st ed., 1861.

"Its aim is to embody the *essence* of a nation's history" (the author). Each epoch is illustrated by a representative poem or event. At one time a victory is celebrated by a swinging ballad, at another a dirge laments a defeat. The metre is varied to suit the mood or the emotion called forth by the event.



I have not classed the following poets in any group. Some are *sui genesis*, the work of others so varied as not to admit of ready classification.

GRIFFIN (Gerald). Poetical and Dramatic Works. Pp. 393. (Duffy). 2s. [1857]. Several editions since. New ed., 1907.

“In poetry, his longer pieces fail in freshness, vigour and local colour; they are conventional compositions. . . . In his lyrics, however, . . . he is at his best, impassioned at times (though never passionate), tender, delicate, yet strong, with a certain dramatic grasp of his subject.”—Dr. Sigerson.

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MANGAN (James Clarence). The Poems of. Ed. by D. J. O'Donoghue. (Gill and O'Donoghue). 3s. 6d. net. With the famous Introduction by John Mitchel. 1st ed., 1859. 1908.

This may be considered the final edition of Mangan's poems, but “Poets and Poetry of Munster,” a volume of translations edited by John O'Daly (1850) is still popular and is in its 3rd edition. (Duffy). 3s. 6d. 1897. See Lionel Johnson's essay in Brooke and Rolleston's “Treasury, etc.” His poetry falls under four chief heads.—1. Translations from the Gaelic, his best work. 2. Those from the German Anthology, 2 vols. (Duffy), 2s. 3. Poems inspired by Oriental originals. 4. Original. His greatest poems are “Dark Rosaleen,” “O'Hussey's Ode to the Maguire,” “Lament for the Princess,” “Kathleen Ni Houlahan,” and “The Nameless One.”

— Poems, selected and edited by Louise Inogen Guiney. Pp. 361. (Lane). 1897.

Contains a study of Mangan by the editor (112 pp.) and 20 pp. of notes on the poems. Nicely printed and bound.

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LE FANU (Sheridan). Ed. by A. P. Graves. Poems. (London: Downey.) 1896.

“Became a rebel whenever he wrote verse.” “His Legend of the Glaive shows the weird and romantic touch which he had at command.” His “Shemus O'Brien” is very well known. Le Fanu died in 1873.

IRWIN (Thomas Caulfield). 1. Irish Poems and Legends. (Glasgow.) 1s. 1869. 2. Songs and Romances. (Dublin). 1s. 1878. 3. Pictures and Songs. (Dublin). 1s. 1880. 4. Sonnets on the Poetry and Problem of Life. (Dublin). 1881. 5. Poems, Sketches, and Songs. (Dublin). 1889.

No representative selection of his poems has yet been published. Irwin is considered one of the best Irish poets of the century. He was possessed of wide culture, especially in continental literature. He had imagination and music, and was a keen observer of men and nature. But his besetting sin is diffuseness, and much of what he published is a waste of words. His poems are lyrical, reflective and imaginative, not political or rhetorical. He died in 1892. No. 1 above consists of 1st, historical poems, 2nd, poems "reflecting the feelings and scenery of the Race and Land," in all 146 pp. close print, followed by notes.

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FAYHÛ (Francis A.) Irish Songs and Poems. 1887.

His verses are marked by much humour and grace. His songs, of which a large number are well known favourites in concert-rooms, have the merit of being eminently singable, *e.g.*, "The Ould Plaid Shawl," "Irish Molly O.," "The Donovans."

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JOHNSON (Lionel). 1. Poems. (Mathews). 1895. xi. + 116 pp. 2. Ireland, and other Poems. (Mathews). 1897. 132 pp.

The Irish contents of 1. are "Parnell," "To Weep Irish," "Celtic Speech," "Ireland's Dead," "St. Columba," and two others. Born about 1867 of a Sligo family. Educated in Winchester and Oxford. He afterwards became a Catholic, and thenceforward, though he lived in London, his ideas were centred in Ireland, in the Fathers of the Church, and the masters of literature. His learning might without exaggeration be described as colossal. He had a profound knowledge of religious writers, while in Early English and Elizabethan literature, in the classics, in highways and byways of Irish lore, and with the great figures of the Middle Ages, he was equally at home. His Irish enthusiasm grew with the years, and he was among the first to welcome and to work for the Gaelic League. "Mr. Lionel

Johnson," says W. B. Yeats (in B. & R.) "has in his poetry completed the trinity of the spiritual virtues by adding Stoicism to Ecstasy and Asceticism. He has renounced the world and built up a twilight world instead, where all the colours are like the colours of the rainbow that is east by the moon, and all the people as far from modern tumults as the people upon fading and dropping tapestries." The above, including the quotation, is taken from a sympathetic and discerning article in "I.L."<sup>1</sup>

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ROLLESTON (T. W.). *Sea Spray*. (Maunsel). 1s. 1909.

28 little poems of very varied type. Includes, "To John O'Leary," "The Dead at Clonnaenoi" (from the Irish), "Cois na teineadh," "A Cycling Song," with a number of translations from the Greek and German. Each is very perfect of its kind.

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DE VERE (Sir Aubrey). *The Lamentation of Ireland*. 1823. *A Song of Faith, Devout Exercises, and Sonnets*. 1842. *Sonnets*, ed. by his son, Aubrey T. de Vere. 1875.

His sonnets, dealing with events in Irish history and scenes of Irish landscape, were described by Wordsworth as "the most perfect of our age." His "Lamentation" is full of love for Ireland. So are his sonnets such as "Lismore," "The Soldiers of Sarsfield," "The Shannon," "The Rock of Cashel." He was born in Limerick in 1788, and was of the Church of Ireland. His three sons became Catholics. Besides his Irish works he published dramas, notably "Mary Tudor," and miscellaneous poems.

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DE VERE (Aubrey T.). *Poems*. Selected by Lady Margaret Domvile. Pp. xx. + 183. 12mo. (C.T.S.). 2s. net. 1904.

Division: Early poems (4 in all); Religious poems (pp. 15-56); Irish poems (pp. 57-112); Sonnets; Memorial Sonnets; Miscellaneous. Aubrey de Vere has been well called "the most spiritual of our intellectual poets." He

<sup>1</sup>Irish Literature, ed. McCarthy; see p. 1.

was a disciple of Wordsworth. The absence from his poetry of the sensuous and passionate element has taken much from its popularity. It is austere, full of moral grandeur, distinguished and often striking in language. Mr. Macneile Dixon (in B. & R.) speaks of it as "characterised by its singular aloofness from contemporary thought and feeling, by its impersonality, and by its dramatic method and character." The poet, born in 1814, became a Catholic in 1851, and after that date a great part of his poetry is inspired by the history, legends, and ideals of the Church, *e.g.*, his "Legends and Records of the Church and the Empire" (1887), "Medieval Records and Sonnets" (1893), "St. Peter's Chains" (1888), "May Carols" (1857), etc., etc. He died in 1902.

— Legends of St. Patrick and other Poems. Pp. xxviii. + 248. (Burns & Oates). 5s. 1st ed.. 1872.

Very interesting Preface dealing with the relations between St. Patrick, the Irish people, and Christianity, together with some remarks on religious poetry. Legends taken from ancient lives of St. Patrick and worked into poetic form, *e.g.*, "The Baptism of St. Patrick," "The Disbelief of Milcho," "The Striving of St. Patrick on Mount Cruachan"; "St. Patrick at Cashel"; six on St. Patrick and Oisín. Of these some are in lyric, rhymed metres (notably those concerned with Oisín), others in blank verse. These latter resemble in form Tennyson's "Idylls of the King," without their rich colouring, but marked by the quiet and stately beauty of phrase and of incident which is distinctive of his narrative poems.

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TODHUNTER (John). Laurella, and other Poems. (Kegan Paul). 1876. Forest Songs. (Kegan Paul). 1881. (1) Sounds and Sweet Airs. (Elkin Mathews). 1s. 1904. (2) The Banshee and other Poems. (Sealy Bryers). 1s. 2nd ed.. 1888.

(1) is No. 23 of Vigo Cabinet Series. Born 1839. Still living (1912). For many years devoted himself to classic and idyllic themes—legends, forest songs, old tragedies and mysteries. In the eighties he turned to Irish themes, and later joined the Gaelic League of London. Some of his Irish poems are remarkable, *e.g.*, "Aghadoe," "The Shan

Van Vocht " of '87, " Longing," " The Banshee," etc. The poet is notable for the extreme and loving minuteness of his pictures of nature, for his power of expressing in verse the emotions of music (*cf.* poems on Mendelssohn, Beethoven and Rossini), and for his deep thoughtfulness and culture. In some of his principal Irish poems he has discarded rhyme. (B. & R.)

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POETS OF THE GAELIC TRADITION.

(*Legendary and Heroic*).

FERGUSON (Sir Samuel). 1. Poems (Sealy, Bryers).  
7s. 6d. Fcap. 4to. 1880.

Contains "Conary," an epic poem, characterised in the words of de Vere by "simplicity, breadth of effect, and a careless strength of movement," and by Whitley Stokes as "the noblest poem ever written by an Irishman"; "Deirdre," which A. P. Graves considered Ferguson's chief triumph; and the "Naming of Cuchullin."

— 2. "Lays of the Western Gael." 1st ed., 1864.  
(Sealy, Bryers). 2s.

Contains "The Táin Quest," "The Healing of Conall Carnach," "The Welshmen of Tirawley," etc., also miscellaneous Ballads and Poems and a large number of translations from the Irish. "The Welshmen of Tirawley" has been well called a magnificently savage lay, and was greatly admired by Swinburne.

— 3. "Congal." 1st ed., 1872. (Sealy, Bryers).  
2s.

A great epic poem in 5 books, dealing with the conflict between Paganism and Christianity in the 6th century.

— 4. "Lays of the Red Branch." (Sealy, Bryers).  
2s.

A collection from different volumes of all the poems dealing with the Conorian cycle of Irish heroic literature, with historical introduction.

In Ferguson's writings the great work of restoring to Ireland the spiritual treasure it had lost in parting with the Gaelic tongue was decisively begun. "Congal" and his shorter Irish heroic poems combine in a striking manner the vague, undefined, shadowy grandeur, the supernatural

glamour of northern romance, with the self-restraint, distinct symmetrical outline, ordered proportion and organic construction of the Greek classics."—Roden Noël. His defects are a want of finish and verbal felicity, and a frequent roughness of sound and metre. Aubrey de Vere says of Ferguson's poetry :—" Its qualities are those characteristic of the noble, not the ignoble, poetry, viz., passion, imagination, vigor, an epic largeness of conception, wide human sympathies, vivid and truthful description—while with them it unites none of the vulgar stimulants for exhausted or morbid poetic appetite, whether the epicurean seasoning, the sceptical, or the revolutionary." W. B. Yeats has called him "the greatest poet Ireland has produced."

DE VERE (Aubrey T.). *The Foray of Queen Maeve.* (Kegan, Paul.) 1882.

Three long poems. 1. *The Sons of Usnach*, told in the same rhymed verse as Dr. R. D. Joyce used in *Blanid*. 2. *The Foray of Queen Maeve*, being the *Táin Bo Cuailgne* told in the blank verse of Tennyson's *Idylls of the King*, which it somewhat resembles in style. 3. *The Children of Lir*. No. 2 is told in prose in Standish O'Grady's "Gates of the North."

TODHUNTER (John). *Three Irish Bardic Tales.* Pp. 160. (Dent.) 1896.

"Sons of Lir," "Sons of Usna," "Sons of Turann." The first two are related in unrhymed iambic hexameter (Alexandrine) with occasional lyrical passages; the third in unrhymed lyric measures. The first and third are reprinted from a former volume. "I have freely handled my materials—not following precisely any one of the many versions of each legend, but adopting whatever best suited my purpose in each" (Preface). The poems are exquisite in choice of expression and in literary finish.

LARMINIE (William). *Glanlua, and other Poems.* Crown 8vo. 3s. 6d. 1889.

— *Fand, and other Poems.* Crown 8vo. 3s. 6d. (Hodges & Figgis). 1892.

Ancient Gaelic hero-tales for the most part, told in stately verse in which Gaelic assonance is substituted for rhyme. The metres are unusual in poems of the kind, and the myths are treated in a way peculiar to the author.



He is more concerned with the substance of the thought, which is philosophical and mystical (without being vague) than with the expression, which is not always beautiful.

JOYCE (R. D.). *Blaid*. Pp. 247. (Boston: Roberts Bros.). 1879.

A metrical romance of the Cuchullain cycle. For the most part it is in stanzas of eight lines rhyming a, b, a, b, a, b, c, c, but the metro is a good deal varied, and here and there are very beautiful songs.

— Deirdre. Pp. 262. (Gill). 1877.

The fate of the Sons of Usnach, with many side episodes told in heroic rhyming verse (that of Pope's translation of Homer). Language full of colour and variety. His most successful poem.

SHEEHAN (Canon). *Cithara Mea*. Pp. 246. (Boston: Marlin, Callanan & Co.). 1900.

Includes three poems Irish in subject, viz., "Sentam the Culdee" (pp. 111-127), which belongs to the literature of vision; "Gachla—the Druidess" (pp. 131-154), a phase of the conflict between Christianity and Paganism in early Ireland; "A Prophecy" (of the future of Ireland), a short lyric. The two former are in blank verse. They are noble in diction and abound in finely imaginative passages.

GWYNN (Stephen). *A Lay of Ossian and Patrick, with other Irish Verses*. 12mo., sewed. 1s. net. (Hodges & Figgis) 1903.

Translations and adaptations from the Irish, with a few poems on modern themes. The Lay contains passages of much power. Notable for their intense love for Ireland, especially "A Song of Defeat."

SARGANT (Alice). *The Death of Oscar: a Chronicle of the Fianna in xii. Cantos*. 2 Vols. (Hodges & Figgis). 1902.

The whole Fenian cycle with some of the Cuchullain cycle is wrought into a single epic. Thus it includes The Pursuit of Diarmid and Grania, The Coming of St. Patrick, The Campaign of Cuthullin (sic) against Cairbre, The Death of Oscar and of Cuthullin, The Revenge of Finn, His Journey to Tir na-og (sic), Deirdre and the Sons of Usnach.



"The characters represented in this book are essentially ideal and appertain to the Celtic type of mind." Told in melodious and literary verse, in stanzas rhyming thus: a, b, a, b, b, c, b, c, c.

HUTTON (Mary A.). *The Táin: an Irish Epic told in English Verse.* Pp. 495. 4to. (Maunsel). 10s. 6d. Artistically bound. 1907.

Based on the Book of Leinster version of the Táin Bó Cúailgne. But much material from various other Irish epic sources has been worked into the texture. The author was engaged on the work for ten years. Appendices giving topographical notes, an account of authorities used, names of persons, tribes and animals, Irish terms, etc. The verse is sober and stately, with a Gaelic flavour which, however, does not violate English idiom. Here is the opening—

One eve it chanced to Al-yill and to Maev  
—The while the beautiful, full-blazing sun  
Sank 'mid the bright cloud-rafters of the sky—  
That they were standing, etc.

COUSINS (James H.). 1. *Ben Madighan and other Poems.* (Belfast). 1894. 2. *The Legend of the Blemished King, &c.* (Dublin). 1897. 3. *The Voice of One.* (London). 1901. 4. *The Quest* (Maunsel). 1906. 5. *The Awakening, and other Sonnets.* (Maunsel). 1s. net. 1908. 6. *The Bell-Branch.* (Maunsel). 1s. net. 1908.

"Mr. Cousins early work was an echo, now of Byron, now of Moore. When he became interested in Irish legendary matter he began to find himself, and his later work is remarkable for the rich and melodious form into which he has put themes drawn from ancient Irish mythology. He belongs to the mystical side of the Irish poetical movement of to-day, and is one of the most notable writers connected with it."—T.W.R. See below for separate account of 4.

— *The Quest.* Pp. 55. (Maunsel). 1906.

Contains:—"The Going Forth of Dana," "The Sleep of the King," "The Marriage of Lir and Niav," "The Quest," "The Coming of Psyche," "To Eire," and three others. Well described as "Harvest of dreams from fields of ancient lore." They are excellent in language and metre, but impalpable as dreams.

MILLIGAN (Alice). *Hero Lays*. 80 pp. (Maunsel).  
2s. 6d. 1908.

In "Hero-Lays," heroism is glorified from the times of the mythical Lugh, who drove out the Fomorians, down to those of the devoted energy of the modern Gaelic League organizer. Her verse has the notes of sincerity and individuality; all that she writes of has been strongly and genuinely felt.—T.W.R.

TRENCH (Herbert). *Deirdre Wedded, and other Poems*. Crown 8vo. (Methuen). 5s. 1901.

An episode of thirty hours delivered by the Three Voices. It deals with the love of Deirdre for Naoise, and is founded on a Gaelic version of "The Tragical Tale of the Sons of Uisnach."

— New Poems. Large post 8vo. (Methuen). 6s.

This is the first collection of poems made by this author since the publication of "Deirdre Wedded and Other Poems," in 1901. The theme of the chief poem is human immortality. The thirty other pieces include "Stanzas to Tolstoy," "The Questioners," "Daughters of Joy," and the "Inscription on the Sword of Honour," presented to Sir George White, V.C., and "Old Anchor Chanty." The loves of Deirdre and Naoise are treated by Mr. Trench in a series of bursts of imagery and description which have very little in common with any Celtic original, and tell no definite story. His verse in this poem has a twisted and passionate strength of a kind which does not make easy reading, but it is certainly poetry.—T.W.R. Messrs. Hodder and Stoughton have published a volume of this author's collected poems, including 15 new pieces, 1911.

GORE-BOOTH (Eva). 1. *Poems*. (Longmans). 2. *Unseen Kings*. Pp. 87. (Longmans). 1904. 3. *The Three Resurrections and the Triumph of Maeve*. Pp. 288. (Longmans). 1905. 4. *The Egyptian Pillar*. (Maunsel). 1907.

In 3, the Triumph of Maeve is a romance of the heroic age of Ireland. 2. The title piece is a poetic drama on the story of Cuiculain and Niamh, also several other Irish poems. 4. Contains nothing distinctively Irish except "The Waves of Breffny." The style of these poems is beautiful above the average.

Many Irish poets besides those here mentioned have gone for inspiration to Gaelic Heroic Legend. Among others, T. C. IRWIN, T. D. SULLIVAN, KATHARINE TYNAN, and, of course, many of the poets of the Gaelic Revival.

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POETS OF PLACE.

Thus to classify the following poets is not to insinuate that their verse is of merely local interest. But the best of their inspiration is not drawn from historical events, nor from the politics of the hour, nor yet from inward brooding, but is rather sought amid the scenes and the people of that bit of Ireland which was their home.

ALLINGHAM (William). General Note. Born, Ballyshannon, 1824. Died 1889.

Was of the political and religious faith of the minority. Was full all his life of the love and the memory of his native place, though most of his life was spent in England. He was intimate with Tennyson and Carlyle, with Rossetti, Patmore, Millais and other pre-Raphaelites, and by these latter his poetry was influenced. "Though not of peasant stock," says Lionel Johnson (in B. & R.), "he had all the peasant's passion for the old home with its memories and associations, and in him it blossomed into poetry, poignant, simple, and sincere." Again:—"In his *Day and Night Songs* we find all his better qualities: his wistful, smiling Irish humour and sympathy with Irish character, with Irish ways and scenes, with children, and with the fairy world of fancy and myth; his delicate love of Nature and earth's creatures." Tennyson, Rossetti and Ruskin ardently admired his lyrics. In his lifetime he published 14 vols. of verse. His works were published posthumously in 6 vols.: Here are the titles of some of Allingham's volumes:—

1. 1850.—"Poems." His first volume includes a satirical poem, "Justice for Ireland," and three or four others of local Irish interest.
2. 1854.—"Day and Night Songs," 1st series. 31 poems in all.
3. 1855.—"The Music Master," etc., is simply 1 and 2 republished along with the title-poem.
4. 1865.—"Fifty Modern Poems," includes "Winding Banks of Erne," "Abbey Assaroe," "The Abbot of Innisfallen," but little else Irish.

5. 1887.—“Songs, Ballads, and Stories.” Pp. 323. (Geo. Bell.) Includes Day and Night Songs and the best of his early volumes.
- 6-8. 1888-90.—Three beautiful volumes published by Reeves and Turner, viz., “Flower Pieces” (which includes his Ballads and Day and Night Songs), “Life and Phantasy,” “Blackberries” (fragments of verse, mostly of two lines, seldom more than four).

The following two are purposely put separately:—

9. 1887.—“Irish Songs and Poems.” Pp. 164. (London: Reeves and Turner). 5s. Contains nine airs harmonized for voice and piano, including “The Winding Banks of Erne,” “Kitty O’Hea,” “Among the Heather,” etc. Contains also “Abbey Assaroe,” “The Music Master,” “The Fairies,” “The Banshee,” etc., etc. With a little foreword that is pure poetry though in the form of prose.
10. 1864.—“Laurence Bloomfield in Ireland.” (London and Cambridge). New ed., 1869. A novel in verse, full of pictures of Irish scenery and society. Described by the author in a despondent mood as “the Landlord and Tenant Question in flat decasyllables.”

ARMSTRONG (G. F. Savage). Poetic Works. 1st ed., 1865. New and enlarged ed., 1877.

—— Ballads of Down. (Longmans).

—— Poems, Lyrical and Dramatic. 1st ed., 1869. New ed., 1892.

—— Stories of Wicklow. In Verse. (Longmans). 7s. 6d. 1st ed., 1886. New ed., 1892.

—— Victoria Regina et Imperatrix. Jubilee Song. 1886.

Perhaps the most fertile of Irish authors of his time. Besides the above he has done much dramatic work, several volumes of non-Irish poetry, and some prose. Throughout his youth, he tells us, he read omnivorously the great English poets and dramatists, having, before he was twelve, read all Shakespeare. The distinct note of Mr. Armstrong’s poetry appears to be formed by the union of his ornate and stately diction with the peculiar freshness and directness of his pictures of outdoor life. The latter

quality is owing to great love of nature gained from constant personal companionship with it. His poems were almost enthusiastically received by critics in England and America.

GALLWEY (Thomas). Lays of Killarney Lakes. Descriptive Sonnets. 12mo. (Hodges, Figgis). 3s. 6d.

O'HANLON (Canon John, "Lageniensis"). Poetical Works. (Duffy). 5s. [1893].

Consist of 1. "The Land of Leix," a long poem in Spenserian stanza of nearly 2,000 lines, describing Leix with great minuteness of detail. 2. "The Legend Lays of Ireland," various types of stories similar to those told in prose in "Irish Folk-Lore," etc. 3. Lastly, there are a number of sonnets and miscellaneous poems.

NEEDHAM (M. P.). Irish Legends. Post 8vo. (Hodges and Figgis). 3s. 6d. 1904.

Contents:—"St. Patrick at Bray Head," "St. Maxentia," "Dhearvorghil," "A Monk of Moone Abbey," "The Earlie of Kildare," "The Baron's Bride," "Ireland's Eye." Narrative poems interesting in subject but not high in literary value.

"O'NEILL" ("Moirá"). Songs of the Glens of Antrim. Pp. 61. (Blackwood). 3s. 6d.

Little lyrics (25 in all) written in dialect and wonderfully close in every way to peasant speech. They deal with natural scenes and with the joys and sorrows of peasant life. The best known, perhaps, is *Corrymeela*. The scenery of the Antrim glens is described with singular fidelity.

MACMANUS (Seumas). Ballads of a Country Boy. Pp. 100. 16mo. (Gill). 1s. 1905.

Mr. Macmanus is no longer the barefooted little Donegal peasant that he describes himself in the foreword, but a man of much culture and literary power. But his home is still in the Donegal highlands and his verse keeps the freshness of his native mountain and sea-breezes. These ballads speak of home scenes and emotions with two or three stirring patriotic and historical lyrics interspersed, *e.g.*,

"Shane O'Neill," "The Coming of Owen Roe." There is a fine lilt in his verses, with a fondness for Gaelic refrains.

BARLOW (Jane). *Bogland Studies*. (Hodder and Stoughton). 3rd ed., 1894.

Seven sketches or stories in verse and in dialect. They have all the qualities of author's Irish Idylls—sympathy with the point of view of the poor, close observation of their ways, and faithful (on the whole) reproduction of their speech and forms of thought. The language is full of picturesque and quaint metaphor. They tell us of the eviction, the sorrows of the old, the resistance to the souper, etc.

BARLOW (Jane). *Ghost Bereft*. Pp. 165. (Smith, Elder). 1901.

Consists of (a) Stories in verse similar in kind to "Bogland Studies" (*q.v.*) and, for the most part, in the same metre and dialect, but the title-story is in blank verse, and is cast in dramatic form. (b) Studies in verse, shorter and more lyrical. Has all the good qualities of the author's verse. Miss Barlow has also published *The End of Elfinstown*. (Macmillan). 5s. Illustrated by L. Housman, 1894. A kind of fairy allegory in light, tripping verse, and *The Mockers and Other Verses* (Geo. Allen), 3s. 6d., which contains only three or four pieces on Irish themes.

RUTTLEDGE (A. K.). *Dream Mists*. (Gill). 1911.

"A dainty little book of verse wherein the authoress sings sweetly of the sights and scenes around her home in Coumshingaugh. 'The Cold Cottages,' is both musical and pathetic, and would of itself prove the writer a true poet."—(I.B.L.)

LANYON (Helen). *The Hill o' Dreams*. (Sealy, Bryers). 1s. 1911.

"The Ould Caubeen," "The Girl without a Dower," "Shipwreck," "Maire," "The Clamberin' Briar," "The Valley of Tears," "The Ould Shuiler," "Haunted," "The House of Pdraig," "Danny O'Shane," "An April Day," "The Mother," "Glenanan," "Sorrow and Love." These are some of the titles. Some of the poems are written in northern dialect, not too pronounced.

Another writer of this class is MICHAEL HOGAN, "*The Bard of Thomond.*" He published *Lays and Legends of Thomond* in 1861, and there was a new edition of his works in 1880.

### POETS OF THE GAELIC REVIVAL.

Many of the poets of the New Movement have been much influenced by the Gaelic Revival.

CALLANAN (Jeremiah Joseph). *A Precursor. Poems.* 3rd ed., 1847. New Collection, 1861, several times reprinted. Prefatory Memoir by M. F. McCarthy. Died 1829.

He was the first to give adequate versions of Irish Gaelic poems. The inspiration of his original lyrics, such as "*Gougane Barra*," is drawn from Gaelic sources, and some have Gaelic refrains.

O'HIGGINS (Brian), "*Brian na Banban.*" 1. *The Voice of Banba.* Pp. 68. (Gill). 6d. 1907.

— 2. *At the Hill of the Road.* Pp. 55. (Gill). 6d. 1910.

— 3. *A Bunch of Wild Flowers.* (Religious Verse). (Gill). 6d.

(1) Subject: "*Songs and Recitations for Young Ireland.*" Inspired by Gaelic Revival. Mostly satiric verses against Shoneens and anti-Irish people, with a few patriotic ballads. (2) Country sights and folk doings in a Glen in the Midlands belongs more properly to the Section "*Poets of Place.*"

McCALL (P. J.). 1. *Irish Noiníns.* (Sealy, Bryers). 1894.

— 2. *Songs of Erin.* (Gill). 2s. 6d. 1899.

— 3. *Pulse of the Bards: Songs and Ballads.* (Gill). 2s. 6d. 1904.

Eminently singable lyrics, with a wonderful ring and swing about them. Many are translations from the Irish, and many more have Gaelic refrains. Some are almost folk-songs, fresh, and racy of the soil. They include songs inspired by historical events, and gay, half-sportive love songs. They eschew politics.



ROONEY (William). *Poems and Ballads*. Edited by Arthur Griffith. (Gill). 1s. 6d. 1910. Introductory Sketch of his Career by Patrick Bradley. (Pp. xlvi.).

Rooney wrote verse, says the editor, merely to rouse his countrymen. Yet, apart from their purpose, the literary value of these poems is often high. They are full of an intense patriotism that all Rooney's friends knew to be deep and genuine. But, unlike those of the *Nation*, they are, with some exceptions, rather lyrical, and even reflective than rhetorical. *Ceann Dub Dúig* is exquisite. Subjects:—Historical and political, several drawn from early Ireland, some purely reflective and personal.

“CARBERY (Ethna),” i.e., Anna MacManus. *The Four Winds of Erin*. (Gill). 2s. 1st ed., 1901. Many since.

Might be classed under four heads:—Poems of the Gaelic past, poems of love, poems of national longing and patriotism, poems of the Gaelic imagination. They met with wonderful popularity (eight editions were sold the first year), and many are known everywhere in Ireland. They are full of the best thoughts and feelings of an exceptionally beautiful mind and heart. They are characterised by a much imaginative power showing itself in beautiful and often unusual yet not far-fetched imagery, and by a wonderful variety of metre, always full of music. They are steeped in Gaelicism, not of mere diction only, but of thought and inspiration. The expression of the emotion is as direct and simple as the emotion itself is true and sincere. “This little book should be enough,” writes Fiona MacLeod in an article in the *Fortnightly*, 1903, “to light many unseen fires.”

GRAVES (Alfred Perceval). *Irish Poems*. 2 vols. (Maunsel). 2s. net each. 1908.

The first collected edition of this author's work. First volume contains his poems written in English under the influence of Gaelic Revival, including many written in the old Irish measures and rhyme schemes, also some short narrative poems. Foreword by Douglas Hyde. The second volume consists of Irish countryside songs in dialect—“Countryside Characters,” “Countryside Courtships”

and "Songs of Sport and Occupation," also lyrics not written in the rustic manner. "I know no Irish writer who more exactly suits an air with words." "He is essentially best as a pastoral poet. His songs nearly always have to do with open-air occupations and pastimes, together with lullabies and poems of tenderness."—D. J. O'Donoghue, in a lecture. N.B.—Much of A. P. Graves' work will be found in the Music Section.

LESLIE (Shane). *Songs of Oriel*. Pp. 48. (Maunsel). 1s. net. 1908.

28 lyrics steeped in patriotic sentiment. Somewhat formless and fragmentary in thought, but showing forth a mind full of generous enthusiasms and ideals. Dedicated "To the men of Monaghan who have stood shoulder to shoulder with me in the Gaelic Dawn."

MACDONAGH (Thomas). 1. *The Golden Joy*. 2s. 6d.

— 2. *Through the Ivory Gate*. (Sealy, Bryers). 2s.

— 3. *April and May*. (Sealy, Bryers). 6d.

— 4. *Songs of Myself*. (Hodges, Figgis). 1s. 1911.

2. Consists of "At the Dream Tower," a sequence of 42 little poems (dramatic pieces, the author calls them) not Irish in subject. The Miscellaneous poems, mostly Irish and lyrical, include "Knocknacree," "The Losing of Róisín," "The Return of Róisín," "To Cuchulainn," "At the Grave of de Villebois Mareuil," etc. Gaelic influence strong, language beautiful. In 4, the Gaelic influence, if present at all, is not very apparent. It consists of unpretentious and unconventional little lyrics about the common things and emotions of daily life. Simple, but refined and true.

*Other poets of the Gaelic Revival are DR. SIGERSON, DR. DOUGLAS HYDE, and, many years ago, EDWARD WALSH. But the great bulk of their work consists in translations from the Irish, and the collections of translated poems published by them will be found under A. Few poets of the last few years are entirely uninfluenced by the movement.*

## SATIRICAL AND HUMOROUS.

## Thomas MOORE's Satires.

Of these, Mr. Stopford Brooke says (in B. and R.) "The graver satires, such as 'Corruption' and 'Intolerance,' written in imitation of Pope, have neither weight, humour, felicity of phrase, nor savage bitterness. He had no capacity for grave or cruel poetry. . . . But the lighter satirical poetry, the Twopenny Post-bag, the Satirical and Humorous Poems, could not be bettered. They stand alone in their excellence. They have a roguish happiness in their own wit, and their wit is honestly brilliant. They are severe, but there is so much gaiety in the severity that even those most sharply attacked had no desire to revenge themselves. . . . We can scarcely imagine . . . how society was charmed, tickled, and seasoned by *jeux d'esprit* which hit the moment with such sagacity and mirth, and which, continued for nearly 30 years, kept their freshness."

LOVER (Samuel). 1. Poetical Works. (London). 1860. 2. Metrical Tales and Other Poems. (London). 1860. Routledge's edition is, perhaps, the best.

"There are very few indeed who can be placed on the same level as a humorist in verse." His poems include the famous "Widow Maclree," "Barney O'Hea," "Molly Carew," and "Rory O'More." They are full of archness and gaiety, without coarseness. But Lover could also write lyrics instinct with genuine feeling, *e.g.*, "The Angel's Whisper," and "What will you do, love?"

MAHONY (Francis Sylvester, "Father Prout"). 1. "Reliques of Father Prout," Prose and Verse. Edited, with Biographical Introduction and Notes, by Charles Kent. Pp. xxxix. + 502. (Routledge). 2. "Final Reliques of Father Prout." Edited by Blanchard Jarrold. Pp. 531. (Chatto and Windus). 1876

1. A wonderful collection of political skits, satires, burlesques, parodies. The songs of France (pp. 133-210), translations from many French poets, the originals being given. The Songs of Italy (pp. 211-248), a similar series. The Songs of Horace, being translations from the odes,

the Latin text opposite (pp. 377-466). Translations from modern Latin poets (308-360), etc., etc. 2. Consists of prose exclusively.

MITCHELL (Susan). Aids to the Immortality of Certain Persons in Ireland. Pp. 37. (Duffy). 1s. 1908.

A tiny book of very clever satires, by a young authoress. Contemporary names are freely mentioned, *c.g.*, W. B. Yeats, A. E., and Geo. Moore. Sympathies, Nationalist.

*There are some clever pieces in two little volumes of humorous verse by J. MOODY LOWRY, entitled, respectively, "Keys at Home," and "A Lay of Kilcock."*

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#### IRISH-AMERICAN POETS.

SAVAGE (John). Poems: Lyrical, Dramatic, and Romantic. Pp. 322. (New York: Kenedy). 1st ed., 1866; 2nd, 1870, still in print.

Born, 1828, in Dublin, died in New York, 1888. Published several volumes—Lays of the Fatherland, 1850; Sybil, 1850; Faith and Fancy, 1864; Poems, 1870. The powerful ballad, "Shane's Head," is a good example of his work.

O'REILLY (John Boyle). Poems of. They take up pp. 395-710 (demy 8vo) in the Volume containing his Life and Works, edited by his wife. (Fisher Unwin). 1891. Pp. 790.

"The sensitive lyricist, the idealist, the rebel, the eager-hearted lover of humanity, the Christian, Bohemian, socialist, the poet always" (W. P. Ryan, *The Irish Literary Revival*). Among many poems, reflective, patriotic, and narrative, the following are Irish in subject:—"The Exile of the Gael," "My Native Land," "The Priests of Ireland," "John Mitchel," "A Nation's Test" (read at O'Connell Centennial at Boston, 1875), "The Fishermen of Wexford," "The Patriot's Grave" (at Emmet Centennial), "The Feast of the Gael," "Ireland, 1882." These have no special beauty of diction. They are good, swinging, straightforward verse. John Boyle O'Reilly was born in Co. Meath, but lived most of his life in U.S.A.

JOHNSTON (James Nicholl). Donegal Memories and Other Poems. Pp. 117. (New York, Buffalo: Privately printed). 24 photos. of Donegal and of places in U.S.A. 1910.

The "other poems" are not concerned with Ireland. The poems, on the whole, are simple and unpretentious, but they have a quiet charm of their own.

COLLINS (William). Poems, Songs, and Ballads. Pp. 352. (New York: P. J. Kenedy). \$1.20. (Current Catalogue).

Rapparee ballads, historical and legendary poems relating to every county in Ireland.

CLARKE (Joseph I. C.). Maelmorda, a Metrical Romance. 1893.

The "Fore-song" to this is of singular beauty. This author has also written "The Fighting Race" (Kelly and Burke and Shea) and other popular poems.

There are other Irish-American poets well worthy of mention had a notable portion of their work dealt with Ireland. Such, for instance, are *Daniel O'Connell*, of San Francisco; *Father Abram Ryan*, the Poet of the South; *James McCarroll*, *Michael Scanlan*, *P. J. Coleman*, *Eleanor Donnelly*, *Maurice Francis Egan*, and not a few others.

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#### THE NEW MOVEMENT.

Under this heading I have placed those writers whom Mr. Yeats has spoken of as "The little group of Irish poets who seek to express indirectly, through myths and symbols, or directly, in little lyrics full of prayers and lamentations, the desire of the soul for spiritual beauty and happiness"—and also some other poets commonly—whether rightly or wrongly it is hard to say—associated with these. They owe much both to the Gaelic movement and to Gaelic tradition. It is with much diffidence that I make the classification.

YEATS (W. B.). 1. *The Wanderings of Oisín and Other Poems*. Pp. 156. (Kegan, Paul). 5s. [1889.]

— 2. *The Countess Kathleen and Various Legends and Lyrics*. (London). 1892.

— 3. *Poems*. (London). 1895.

— 4. *The Wind Among the Reeds*. (London). 1899.

— 5. *Poems*. (Fisher Unwin). Pp. 298. 2nd ed., 1899.

Contains *The Countess Cathleen*; *The Land of Heart's Desire*; "*The Wanderings of Oisín*"; and two collections of short lyrics entitled "*The Rose*," and "*Crossways*," respectively. In his Pref. he says: "The writer revised, and, to a great extent, re-wrote '*The Wanderings of Oisín*' and certain lyrics and ballads from the same volume." Again, "This book and *The Wind Among the Reeds* contain all of his published poetry that he cares to preserve."

— 6. *In the Seven Woods*. (Macmillan). 1903.  
Being Poems chiefly of the Irish Heroic Age.

— 7. *Poems*. (A. H. Bullen). 1899-1905. 6s. net.  
'ontains the Plays—"The Shadowy Waters," "*The King's Threshold*," "*Ón Baile's Strand*," entirely revised and largely re-written, and the collection of lyrics, "*In the Seven Woods*."

— 8. *Poems*. 2nd Series. Pp. 162. (Bullen). 1909.

Contains:—*The Wind Among the Reeds*; *The Old Age of Queen Maeve*; *Baile and Aillinn*; *In the Seven Woods*; *Songs from Deirdre*; *The Shadowy Waters*.

— 9. *The Green Helmet and Other Poems*. Pp. 42. (The Cuala Press). 10s. 6d. net. 1911.

Mr. Yeats's Poems may, in general, be classed as (a) Simple ballads, (b) Poems based upon Irish Myth, Legend, and Romance, (c) Lyrics, for the most part mystic and symbolistic; but some of his work escapes from this classification. Under (a) come such pieces as "*The Ballad of*

Father Gilligan," "The Ballad of Moll Magee," "The Ballad of the Foxhunter." Under (b) comes "The Wanderings of Oisín," one of the most splendid pieces of imaginative work in modern poetry, and such fine poems as "The Death of Cúchúlin," "Fergus and the Druids," "The Madness of King Goll." But these themes interest the poet, not for themselves, but because of some dim symbol in the background, or some mood of his own mind. The poet's work tends more and more towards the class of poems under (c). Unhappily the poet alone, too often alone, possesses the key to his symbols. As Fiona MacLeod said: "He is so intent upon the expression of poetry that sometimes he prefers his ideas to his material, that sometimes he dematerialises his ideas and suggests mystery instead of realising beauty." What of the spirit of his poetry? It aims to be purely pagan in its inspiration, though not with a gross and material paganism. It etherealises everything, even passion. Its spirit is one of aloofness for the common things of daily life, for action of all kinds, for what savours of the middle or commercial classes, and for religion, except as a purveyor of symbols. Finally, Mr. Yeats has a style all his own, and a greater mastery over language than perhaps any poet of recent times.

RUSSELL (G. W., "A. E."). Homeward: Songs by the Way. (Lane). 2s. 6d. Sq. 16mo. 1904.

— The Earth Breath. (Lane). 3s. 6d. net. Sq. 16mo. 1897.

— The Divine Vision. (Macmillan). 1904.

— Nuts of Knowledge. [Selections]. (Dun Emer Press). 1903.

Born 1867. Belongs to the newest school of Irish poetry, to which W. B. Yeats also belongs. Is deeply versed in the learning of the East, the Vedas and Upanishads, of Plato and of the neo-Platonist mystics. Is an admirer and student of the modern mystic, William Blake, also of Thoreau, Emerson and Whitman. His poetry is visionary, pantheistic, mystic, full of abstruse symbolism. On the other hand, "A. E." is an ardent Nationalist, and his best inspiration is drawn from legendary Celtic antiquity. He is also a practical man, and one of the most successful workers in the I.A.O.S. "Perhaps no Celtic



poet," says Stephen Gwynn, "has ever given to the soul of his race an expression more beautiful or more characteristic."

SIGERSON (Dora [Mrs. Clement Shorter]). Collected Poems, with an Introduction by George Meredith. P. 287. (Hodder & Stoughton). 1907.

A selection from three or four earlier volumes. The poems comprise (1) Ballads, direct, simple and unconventional. (2) Metrical legends and other tales, some with a deeper meaning behind the story. (3) Reflective poems, expressive of intimate personal emotions and feelings, for the most part deeply tinged with melancholy. (4) Poems dealing with superstitions and fairy beliefs of the peasantry. A large proportion of the volume is inspired by Ireland, and by Gaelic Ireland. The titles of some of her other volumes are:—"Ballads and Poems" (Bowden), 1899; "A Fairy Changeling" (Lane), 1897; "Verses" (Stock), 1893.

HOPPER (Nora). Poems Selected. (Alston Rivers) 5s. net. 1906.

— Under Quicken Boughs. (Lane). 1896.

— Songs of the Morning. (Richards). 3s. 6d.

The qualities of Nora Hopper's (died, 1909) poetry have been well described as "facile melodiousness and impalpable imaginativeness." W. B. Yeats says of her poems: "They delight us by their mystery, as ornament full of lines, too deeply interwoven to weary us with a discoverable secret, delights us with its mystery," and again "This book ("Ballads in Prose," which was noted under Fiction, and which contains much verse) is full of old beliefs and stories, mixing and changing in an enchanted dream." Her subjects are almost all drawn from Irish folklore and legend, and with the delicate music of her poems are often mingled Gaelic assonances.

"O'SULLIVAN (Seumas," pseud. of James STARKEY).  
1. The Twilight People. (Dublin: Whaley). 1905.

— 2. Verses, Sacred and Profane. (Maunsell). 1s. 1907.

- 3. *The Earth Lover*. (New Nation Press). 1s. 1909.

A follower of the mystical school of "A. E." 2 Contains several poems about Dublin.

- COLUM (Padraic). *Wild Earth*. (Maunsel). [1907]. 2nd ed., 1908.

*Wild Earth* is dedicated "to A.E., who fostered me." Padraic Colum writes mostly of the simple things of the country:—"The Plougher," "A Drover," "The Trees," "The Suilier," "An old woman of the Roads"—these are the titles of some of his poems. The atmosphere is that of Connaught.

- MACCATHMAOIL (Seosamh). 1. *The Garden of the Bees*. (Gill and Erskine Mayne). 1905.

- 2. *The Rushlight*. A Volume of Folk Poetry. 1906.

- 3. *The Man Child*. (Maunsel). 1907.

- 4. *The Gilly of Christ*. (Maunsel). 1s. 1907.

- 5. *The Mountainy Singer*. (Maunsel). Pp. 70. 1909.

- 6. *Sea Ribbons and Ling*. (Maunsel). 1910.

In No. 5 the author gathers what he likes best from the previously published volumes, and adds new poems. "These verses are the harvest of a quiet and observant eye. The writer tells of things that have interested him during wanderings about Ireland in verse of subtle, rhythmic beauty."—T.W.R. The fire on the hearth, the calleach spinning at her wheel, the plough, scarecrows, the herb-leech—such are his themes. Some of the poems are thin enough, some obscure, some prosy, but many are true poetry. They are steeped in Gaelicism. The author says of No. 4: "This booklet is an attempt at the expression of the theory that Art, being a thing removed from Life, is . . . false." *The Man Child* is a symbol of the new regenerate Ireland. N.B.—This writer has a habit of treating the Christian mysteries as folklore,

BOYD (Thomas). Poems. (O'Donoghue or Gill).  
2s. 6d. net. 1907.

"An Irish poet of much power and promise, a native of Co. Louth, at present residing in London. Born, 1867."—B. and R. His poem "To the Leanán Sidhe" is very beautiful, and not of the misty kind. Others are "Balor," "The Death of Cuchullin," "Ethne in Tor Inis." Divisions—(1) Lyrics, (2) In the Early World, (3) From the Mouth of the People, (4) Personal. 25 poems, all Irish in one way or another. Very highly praised in the English and Scotch as well as Irish Press. "Mr. Boyd," says *The Bookman*, "has not the exquisite artistry of Mr. W. B. Yeats, but he has all of his subtle skill in melody and verbal magic and undeniable gifts of feeling and imagination." Yet, perhaps, his facility prevents him from reaching a very high level of art.

YOUNG (Ella). Poems. (Maunsel). 1s. 1906.

"A small volume of verse, mostly on Irish themes, containing much fine thought, delicately expressed. A sonnet on 'The Star of Knowledge,' shows considerable power in this verse form."—T.W.R.

WEEKES (Charles). About Women. Verses. (Maunsel: Tower Press Booklets). 1s. 1907.

"Comments upon life, sometimes of rather an acid flavour, with an occasional strain of mysticism."—T.W.R.

STEPHENS (James). Insurrections. (Maunsel). 1909.

"26 short poems, which one might be inclined to call morbid but for their evident sincerity and for the fact that they deal with very grim realities. They are, for the most part, pictures of degradation and despair, idylls of the gutter, drawn with a strong and inflexible hand."—T.W.R.

SYNGE (John M.). Poems and Translations. (Maunsel).  
3s. 6d. [1909]. 1911.

Short introduction by W. B. Yeats. Of these poems, 27 in all, Synge wrote: "I do not feel very sure of them, yet enough of myself has gone into them to make me sorry to destroy them." "What went into them was the more grim and cynical side of the author's mind. Heavy with

sombre thought, they are not cheerful reading, nor representative of the author's powers at their best, but they are, unmistakably, the work of a strong and a poetic individuality."—T.W.R.

KEOHLER (Thomas). Songs of a Devotee. Pp. 40.  
(Maunsel). 1s. 1906.

30 short poems, mostly introspective and semi-religious—  
"The Vision," "Night," "Consolation," "Mea Culpa,"  
"Adoration," etc.

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I have ventured, perhaps wrongly, to group together the following poets, but I have not ventured to give the group a name.

TYNAN (Katharine). 1. Louise de la Vallière. (Kegan, Paul). 1885.

The title poem occupies only 6 pp. "The Flight of the Wild Geese" is the only poem Irish in subject.

— 2. Shamrocks. Pp. 197. (Kegan, Paul). 1887.

Contains:—"The Pursuit of Diarmuid and Grainne" (55pp.) in very varied metres, "The Story of Aibhric," "The Fate of King Feargus." The rest are miscellaneous lyrics and sonnets, for the most part not concerned with Ireland.

— 3. Ballads and Lyrics. Pp. 153. (Kegan, Paul). 1891.

Contains:—"Children of Lir," "Connla of the Golden Hair." Few of the rest are Irish.

— 4. The Wind in the Trees. (Grant Richards). 1898.

"A Book of Country Verse." Aspects of nature treated with childlike simplicity and directness. Irish refrains and an Irish note, but nothing expressly Irish.

— 5. Innocencies. Pp. 70. (Maunsel). 3s. 6d. 1905.

Nothing Irish in subject. "Xmas Communion," beautiful and reverent.

— 6. *Collected Poems.* (Gill). 7s. 6d. Pref. by George Wyndham. 1903.

— 7. *New Poems.* Pp. 76. (Sidgwick & Jackson). 3s. 6d. 1911.

Her subjects are for the most part drawn either from Catholic legend, or ancient Irish legend, or from the life of wild nature. She does not attack moral problems. Her colours are as pure and her outlines as definite as is an Italian pre-Raphaelite painting. Her first volume of poems was hailed with justice as one of the earliest symptoms of the revival of imaginative literature in Ireland after the Famine had blighted the movement of the Young Irelanders.—T.W.R. Three notes constantly recur in her poetry—love of country, religious feeling, and an intimate appreciation of the beauty of external nature. As an example of the second of these, take such poems as "The Chapel of the Grail," "The Angel of the Annunciation," "The Rock of Ages." It is not so much of the grand or the terrible aspects of nature that the poet sings or of its mystic symbolism. She sees food for observation, for love, and for song in bird and insect and leaf and flower, the running water and the rain, and weaves into exquisite lyrics what these things tell her. Other sources of her poetry are the pathos of life and the affections of the home. There is a curious artlessness and almost naïve simplicity about her poetry, which is really a high form of art. Her latest volume shows these characteristics. Here are some of the titles—"The Thrush and the Man," "Cowslips," "Lambs," "The Train that goes to Ireland," "The Irish Harp," "Christmas Eve in Ireland" (deeply religious), "Holy Communion."

MULHOLLAND (Rosa). *Vagrant Verses.* Pp. 155. (Kegan Paul). 1886.

In this volume the following only are Irish in subject:—"Emmet's Love," "The Children of Lir," "Kilfenora," "St. Brigid." "The Children of Lir" is a lyrical and dramatic ballad, occupying 8pp. "Emmet's Love" (5pp.). The rest are brief lyrics.

— *Spirit and Dust.* (Elkin, Mathews). 1908.

GENERAL NOTE.—Her poems have many of the characteristics mentioned above as being those of Katharine Tynan—love of Ireland, deep religious feeling, and love of external

nature. They show perhaps a finer sense of the beauty of landscape, their religiousness is less familiar, and they are pervaded at times by a solemn thoughtfulness. Most of her lyrics are pure songs, simple, direct, and true, and all but perfect in literary technique.

FURLONG (Alice). *Roses and Rue.* (Elkin Mathews). 2s. 6d. 1899.

"Irish poems inspired by passion and patriotism."—*Academy*. "Her poetry has a delicacy, pathos and music, and much power of painting a vivid picture in few words."—(B. & R.), B. Co. Dublin. C. 1875.

RUSSELL (Revd. M.), S.J. *Erin: Verses, Irish and Catholic.* Pp. 110. 12mo. (Gill). [1st ed., 1880]. 2nd, 1887.

Mostly youthful verses, but showing the same literary skill, the same kindly, gentle mind, the same simple faith and religious spirit as the later poems. "The Irish Farmer's Sunday Morning" and "The Irish Child's First Communion" are somewhat lengthy narrative poems. Others, such as "Down by the Dodder," "A Picnic at Ros-trevor," "The Allo Unvisited," are literary *jeux d'esprit*. "The Little Flower Strewers" and another are Irish in subject. The remainder are not. Father Russell has also published "Emmanuel," "Madonna," "Idyls of Kill-owen," and "A Soggarth's Last Verses." This last, a slim little volume published by Burns and Oates in 1911. Apart from some personal poems, this contains only one little humorous poem on a subject distinctively Irish.

PROBYN (May). *Pansies: A Book of Poems.* (Elkin Mathews). 2s. 6d.

"This too small book is a mine of the purest poetry, very holy and very refined, and removed as far as possible from the tawdry and the commonplace."—*Irish Monthly*.

KAVANAGH (Rose). *A Selection from her Poems.* Edited by Revd. M. Russell, S.J. (Gill). 1s. 6d. net. 1909.

Simple and delicate lyrics inspired by the love of Ireland.—T.W.R. Mr. O'Donoghue, in his *Poets of Ireland*, 1st ed., speaks of her death, which took place in 1891, as "one of

the greatest losses Irish literature has had to bear for a long time." The book is prefaced by a gracefully-written and sympathetic biography from the pen of the Editor.

BYRNE (W. A. "William Dara"). *A Light on the Broom.* (Gill). 2s. 6d. 2nd thousand. [1st ed., Sealy, Bryers, 1901]. 1904.

Reflective poems, mostly in lyric metres, sounding most often a sweet, but melancholy, note. Treating aspects of life, and the things of the spirit, but also various subjects, national and other. The style is much above the common. Singled out for special praise by the *Times Lit. Suppl.* in a review of Cooke's "Dublin Book of Irish Verse."

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#### OTHER RECENT VOLUMES OF VERSE.

MCDONNELL (Randal). *The Tower of St. Michan's and Other Verses.* Pp. 63. (Gill). 1s. 1902.

Contains:—"Glendalough," "Wolfe Tone to Sarsfield," "Memory of Tone," "Land of Erin." Rest mostly not Irish. He also published another little volume, "The Perfect Rest." (Gill). 1s.

O'DONNELL (Frank Hugh). *The Message of the Masters.* (Long). 2s. 6d. net. 2nd ed. 1904.

A Legend of Aileach. Written in rhythm of Macaulay's ballads. A stately and stirring narrative of the historic clans of Ireland. Melodious treason.—(Press.)

"CUIREADÓIR." *The Music of Freedom.* Pp. 105. (Cork: The Risen Gaedheal Press). 1907.

LANGBRIDGE (Canon). *The Power of Red Michael and Other Poems.* (Maunsel). 2s. 6d. net. 1909.

Echoes of weird visions, quaint legends, or grim tragedy. Fantastic ballads, old-fashioned in manner though modern enough in thought.

STACPOOLE (H. de Vere). *Poems and Ballads.* (Murray). 1910.



GARVEY (Maura). A Handful of Bog Lilies. (Sealy, Bryers). 1910.

FLOWER (Robin). Eire and Other Poems. Pp. 56. (Locke, Ellis). 1s. net. 1910.

Mr. Flower has the gift of melody which gives a charm to all his little poems, singing of love, or joy, or beauty—or of Ireland, “the grey land, the grey sky, and the grey sea swell.” Some of the poems have appeared in *Country Life* and the *Academy*.

FAWCETT (W. J.). Frederick's Child and Other Poems. Pp. 100. 16mo. (Belfast: Davidson & McCormick). 1910.

THOMSON (J. G.). Lays of the Covenant and Other Poems. Pp. 64. (Belfast: Davidson & McCormick). 1s. 1911.

“MOUNTJOY (Desmond).” The Hills of Hell, and Other Verses. Pp. 40. (Nisbet). 2s. 6d. net. 1911.

MCCARTHY (D. A.). Voices from Erin, and Other Poems. (Sampson, Low). 3s. 6d. net. 1911.

Patriotic and miscellaneous—“The Days of the Gael,” “St. Patrick's Day Memories,” “Robert Emmet,” “Fr. O'Growney,” etc.

COX (Eleanor R.). A Hosting of Heroes and Other Poems. (Sealy, Bryers). 1s. 1911.

Gaelic legend—Cuculain, Emer, Mananaan, by an Irish poetess already well known in America.

KELLY (Eleanor F.). Shamrock Sprays. Pp. 72. (Galway: *Connaught Tribune*). 1911.

## IV.—IRISH MUSIC.

“Dear music of my country! I cannot speak of it without enthusiasm. I cannot think of it without feeling my heart glow with tenderness and pride.”—(*Petrie.*)

“Irish music, so sweet and sad, and low and lonely, comes with a pathos, a melancholy, a melody on the pulse of the heart that no other music breathes, and while it grieves it soothes. It seems to flow with long complaint over the course of ages, or to gasp with broken sobs through the ruins and fragments of historic thought.”—(*Henry Giles*, see p. 10.)

“Irish songs are emanations from on high, which, falling drop by drop upon the soul, pass through it like memories of another world.”—(*Ernest Renan.*)

The following list lays no claim to be a complete bibliography of Irish music. It is hoped, indeed, that no important *collection* of Irish music has been omitted, but it has been found possible (and indeed useful) to mention only such sheet-music as is to be found in the current catalogues of the music publishers.<sup>1</sup> Of my indebtedness to Dr. Grattan Flood and Father O’Neill I have already spoken in the Preface. My best thanks are also due to the authorities of the National Library, who gave me access to the Joly Collection of Music, and to the Assistants who aided me in my researches there.

Abbreviations:—arr. = arrangement or arranged: accomp. = accompaniment: \*before an item indicates that it is to be found in the current catalogues of the music publishers. W.G.F. are the initials of Dr. Grattan Flood, G. O’N. are those of Father Geo. O’Neill, S.J.

### I.—Collections of Irish Music.

#### EARLY COLLECTIONS.

BY DR. GRATTAN-FLOOD, Mus.D.

“Early collections of Irish music are extremely scarce. We find a few Irish airs in the Fitzwilliam Virginal Book as far back as the end of the 16th century. In 1613 an Irish dance was printed in an English Collection called *Parthenia Inviolata*.

<sup>1</sup> The principal Dublin music publishers are Messrs. Pigott, Cramer Wood, Pohlmann, and, to a lesser extent, Messrs. Duffy, Gill, and Browne and Nolan.

Some Irish airs were included in a Dutch music book printed at Amsterdam in 1615, and in at least six other subsequent Dutch collections—between 1618 and 1647. Playford's *Dancing Master* (1650)—with the subsequent editions as late as 1728—contains numerous Irish airs, and there are a few Irish dances in a French collection dated 1706. Irish melodies are to be found in D'Urfey's 'Pills to Purge Melancholy' (1698-1720)—we hoped they served his purpose—and in Walshe's *Compleat Country Dancing Master* (1719), and in many other old dance collections of those days. We may mention, too, *The Universal Musician* (1738) which, as might be expected from its title, gathered some things out of Ireland.

Then there are the ballad operas—some thirty in number—of the mid-eighteenth century. Some of these teem with Irish airs. We may note especially *The Beggar's Opera* (1728), *Coffey's Beggar's Wedding* (1729), and *Kane O'Hara's Midas* (1760). O'Keefe's musical plays abound in Irish airs, set to his own verses, and so do those of Leonard MacNally, the informer, who betrayed Robert Emmet.—(W.G.F.)

#### 18th CENTURY COLLECTIONS

NEALE'S Collections of Irish Tunes. Published by John and W. Neale (also Neale, Neill, and O'Neill). (Dublin: Christchurch Yard). 1726-27.

Viz.:—1. A Book of Irish Tunes. 2. A Book of Irish and Scotch Tunes. 3. A Collection of Country Dances.

WRIGHT (Daniel). A Choice Collection of Scotch, Irish, and Welsh Airs. (London: D. Wright). 1727.

"For the violin and German flute." Irish airs selected by Dermot O'Connor of Limerick (who in 1723 translated into English Keating's *History of Ireland*). "A unique collection: only one copy known."—(W.G.F.) This collection is generally known as *Aria di Camera*.

BURKE. *Thumoth*. Collections, viz.: (1) Twelve Scotch and twelve Irish Airs. (2) Twelve English and twelve Irish Airs. (London: J. Simpson). C. 1742-3.

No. 2 contains a few by Carolan. Most interesting collections. Reprinted by Thoroughgood (1760) and Thompson (1783).

O'CAROLAN (Turlough). Collection of Irish Airs.  
Pp. 28. (Dublin: Neale). 1747.

72 airs, melody given without words. The collection was reprinted in 1779 as "Carolán's Old Irish Tunes," 4th edition, by John Lee. Hime, of College Green, issued another edition in 1783. There were four editions between 1780 and 1800; and in 1804 Broderick and Wilkinson, of London, published an edition, but omitted names of tunes.

Lee's Masque. 3 books. (Dublin: Samuel Lee)  
1753-4.

A collection of songs, 4 in each number.

Jackson's Celebrated Irish Tunes. (Dublin: Samuel  
Lee). C. 1765.

Mountain's Hibernian Catch Book. (Dublin: Henry  
Mountain). 1778.

Dedicated to the Hibernian Catch Club.

Lee's Gentleman's Catch Book. (Dublin: Anne Lee).  
1781.

Aird's Selection of Airs. 6 vols. (Glasgow: Aird).  
1778-1799.

Melody only.

McLean's Selection of 22 Original Airs. (Dublin).  
1780.

"For the pianoforte, violin or flute." The originality is not obvious, most of the airs having been published before. Airs mostly Irish.

The Vocal Magazine. Pp. 348. (Dublin: Anne Lee).  
1780.

1286 songs—no music.

O'BRIEN'S Lusorium. 12mo. (London: Denham).  
1782.

A collection of convivial songs with music.

The Musical Miscellany. (Perth: J. Brown). 8vo. 1786.

A select collection of Scots, English, and Irish songs set to music. A valuable but very scarce book.

THOMPSON'S Hibernian Muse. Obl. 4to. (London: Thompson). 1787-8.

A valuable collection, containing 37 airs by Carolan and 67 other airs.

Fifty Favourite Irish Airs. Obl. folio. (Edinburgh: John Brysson). 1791.

Melody only. Reprinted by A. Mackintosh, Edinburgh, 1807.

M'FADYEN. 1. Repository of Scots and Irish Airs. Obl. 4to. (Glasgow). 1793. For the Harpsichord or Pianoforte. 2. Collection of Airs (English and Irish). 5 Vols. (Glasgow). 1795.

COOKE (B.). Selection of 21 Favourite Original Irish Airs. (Dublin: Cooke). 1794.

"Never before printed." Arranged for piano, violin, or flute.

Forty-Eight Original Irish Dances. Folio. (Dublin: Hime). Several editions. 1796-1804.

"Never before printed." "With basses for the pianoforte, and proper figures for dancing."

BUNTING (Edward).\* First collection appeared in 1796. "Ancient Irish Music." Bunting claimed this as "the first and only genuine collection of genuine Irish harp music up to 1796." (London: Preston). Second Collection. (London: Clementi). 1809. Contained 77 airs. 2nd ed., 1811. Dissertation on Irish harp. Third Collection. Ancient Music of Ireland. (Dublin: Hodges and Smith). 1840.

140 airs, 100 published for the first time, with a dissertation on the antiquity and characteristics of Irish music

\*For an account of his life-work see Mrs. Milligan Fox's "Annals of the Irish Harpers," noted on p. 154.

and musical instruments, with some account of various eminent harpers of later times, and notices of the more remarkable pieces of the collection. "Arranged in true harp style for the pianoforte." With many he gives no words. Bunting spent 50 years at his collection. He journeyed up and down the country, into the remotest places, chiefly Ulster and Connaught. His object was "to guard the primitive air with religious veneration" . . . "the pure, racy old style of every bar and note." Yet Bunting has treated the tunes much more freely than these professions would lead one to expect.

By Same. *The Ancient Music of Ireland.* Royal 4to. (Hodges Figgis). 30s. 1887.

Arranged for the pianoforte. A re-issue, Bunting's third and last collection, having appeared in 1840.

*Vocal Magazine.* 4 Vols. (Edinburgh: C. Steward). 1797-8-9, 1800.

Music and words of about 100 songs.

O'FARRELL. 1. *Irish Music for the Union Pipes.* Pp. 27 + 53. Obl. 8vo. (London). C. 1797-1800.  
2. *Pocket Companion for the Irish Pipes.* 4 Vols. Obl. 8vo. Pp. 168 + 148. A melody to a page; sometimes two. 1804-1810.

Very scarce. 2 is described as "a grand selection of favourite tunes, both Scotch and Irish, adapted for the pipes, flute, flageolet and violin, some of which was never before published, with some favourite duets for the above instruments." Only the tune is given, no notes or accompaniment. 1—"Comprising a variety of the most favourite slow and sprightly tunes, set in proper stile (sic) and taste, with variations, and adapted likewise for the German flute, violin, flageolet (sic), piano and harp. Also a treatise with the most perfect instructions ever yet published for the pipes." The *Pocket Companion* contains many rare Irish tunes. The treatise on the pipes is probably the most valuable work on the subject.

ADAMS (A.): *Musical Repository.* (Glasgow). 12mo. pp. 278. 1799.

Favourite Scotch, English, and Irish Songs, set to music.

- McGoun. 1. Repository of Scots and Irish Airs. Obl. 4to. (Glasgow). 1799. For the German Flute or Fife. 2. Repository of Scots and Irish Airs. 2 Vols. (Glasgow). 1803. For the Harpsichord or Piano.

## 19TH CENTURY COLLECTIONS.

- CROTCH (William), Mus.D. Specimens of Various Styles of Music. 3 Vols. Folio. (London: R. Birchall). 1800, 1804, 1820.

Lectures delivered by Professor Crotch at Oxford in the years named. The Irish airs are Nos. 18 to 76. The three volumes were reprinted by Welsh and Hawes in 1822.

- MULHOLLAND (John Macpherson). A Selection of Irish and Scots Tunes. (Edinburgh). 1804.

Not to be confounded with John Mulholland of Belfast.

- HOLDEN (Smollet), Music Publisher, Dublin. 1. Collection of Old-Established Irish Slow and Quick Tunes. C. 1804-6. 2. Collection of the Most Esteemed Old Irish Melodies. (Dublin). C. 1808. 3. Favourite Irish Airs. Arranged for Harp or Piano. 2 Vols. (London). 1810. 4. Old Irish Melodies, with New Words arranged as Songs, Duets, or Glees, with Accompaniment for Piano, Harp, Flute, or Violin. (Dublin). 1806-12.

The words of No. 4 are by I. S., Esq. 60 melodies in all. Many of the words and melodies are altered from 2 above. 1 is arranged for harp, piano, violin, flute, or bagpipes. 2, With new words, arranged as songs, duets, or glees. Accompaniment for piano, flute, or violin. Two books. 30 airs in each. In 2 and 4 the words are un-national, and somewhat old-fashioned and sentimental, *e.g.*, Quit not yet the shady bower, The moon throws her shadowy light on the hill, O, will you sit in the bower with me? Oh, pleasant was the moon, etc. The name of the old Irish melody is given, nothing more. Moore drew a good deal on these collections. 3 has 90 airs in each volume. Some are well known, *e.g.*, Cruiskeen Lawn, Savournah (sic) Deelish, Rakes of Mallow. In some cases the air is given with variations. No words.



OWENSON (Miss Sydney). Twelve Original Hibernian Melodies. Folio. (London: Preston). 1805.

With English words. Arranged for voice, with piano accompaniment. Miss OwenSON was afterwards the famous Lady Morgan.

FITZMAURICE'S New Collection of Irish Airs. 6 nos. (Edinburgh). 1805.

For piano or Union Pipes 26 airs.

HIME. Selection of Original Irish Airs, never before printed. (Dublin). 1805-8.

Hime was a Dublin publisher. Arranged for the piano and violin or flute. An interesting collection, but the announcement of "never before printed" is opposed to facts. W.G.F.

MOORE'S Irish Melodies. The date of their first issue was April 5th, 1808; the publisher was William Power, of Westmoreland Street, Dublin; the 1st number contained 12 airs. Nos. 1 to 7 appeared at intervals between 1808 and 1818, all published by William Power, the symphonies by Sir John Stevenson. Nos. 8 and 9 were published in London by James Power in 1821, symphonies and accompaniments by Sir Henry Bishop. But in June of the same year a pirated edition was published in Dublin by W. Power, accompaniments by Sir J. Stevenson. Lastly No. 10, with a Supplement, appeared in 1834. An account of the modern editions will be found on pp. 133-4.

CROSBY (B.) Irish Musical Repository. Pp. 288. 8vo. 1808. (London).

"A choice selection of esteemed Irish songs [91 in all] adapted for the voice, violin and German flute." The bare melody is given, but some of the songs are arranged for three voices. Valuable as a collection of the original "stage-Irish" type. "St. Paddy with whiskey he

suckled me, among the sweet boys of Ki-la-lah," "With my smalhilow, bulberoo, ditheroo, whack," " 'Tis whiskey I adore." Contains vulgar songs like Mr. Mullins and Mrs. Whack, Corporal Casey, Paddy O'Blarney, Dennis Delany, Captain Megan. Yet contains songs like "There's a dear little plant," and some sentimental songs. No author of words or airs indicated. Name of original air given in only a few cases. Of antiquarian interest. It is now rather scarce.

MURPHY (John). Irish Airs and Jigs, with Variations. Folio. 1809. No imprint. (Glasgow or Paisley).

Arranged for the piano, violin and 'cello. J. M. was a performer on the Union Pipes at Eglinton Castle. 40 pp., very closely crowded. A scarce volume, by a wandering Irish piper.

POWER (W.). Musical Cabinet. Pp. 54. Obl. 8vo. (Dublin). 1810.

For the German flute, flageolet or violin. Contains songs, marches and dances. No accompaniment, merely the air. Origin of airs not stated. Many non-Irish melodies. "Of no particular interest." W.G.F.

MULHOLLAND (John). A Collection of Irish Airs. 2 Vols. (Belfast). 1810.

Adapted for the harp, violin, flute and pipes. Dedicated to Charles Earl O'Neill, K.P. These two volumes are of considerable interest, but are now very scarce.

HARTSTONGE (M. W.). Minstrelsy of Erin. 16mo. (Dublin), 1812. Edinburgh. 1816.

Poems, lyrical and descriptive. No music.

THOMSON (Geo.). A Select Collection of Irish Airs. 2 Vols. Folio. (Edinburgh and London: Preston). 1814-16.

"Airs united to characteristic English poetry, with symphonies and accompaniment for the piano, violin and 'cello, composed by Beethoven." See notice under Beethoven.

FITZSIMONS (Edward). A Selection of Original Melodies of Erin. Folio. (Dublin: Goulding). 1814-16

Symphonies, etc., by Dr. J. Smith, with characteristic words by E. Fitzsimons. Scarce. "Fitzsimons was a poor verse maker, and his colleague, Dr. John Smith, was an indifferent musician, although Professor of Music in Dublin University from 1845 till his death, in 1861."—(W.G.F.)

KINLOCH (MONRO). One Hundred Airs. Obl. 8vo. (London: Goulding). 1815-6.

Principally Irish. Selected and composed by Lieut.-Gen. Dickson, arranged for piano, violin, flute, etc., by M. Thomson, Organist of St. Nicholas', Newcastle-on-Tyne.

MACCULLAGH (E.), Music Publisher, Dublin. Collection of Irish Airs. 3 Vols. Dublin. 1821.

For the flute, violin or flageolet. Arranged as duets or solos. Long since out of print.

O'CALLAGHAN (Hon. George). Ancient Irish Airs. 5 Nos. (Dublin). Folio. 1822-31.

Symphonies and accompaniments by Sir J. Stevenson. The 1st No. was issued in 1822, and the 5th in June, 1831. "An interesting collection, now very scarce. The words are by the Hon. George O'Callaghan, and are rather vapid."—(W.G.F.)

M'CREERY (J.). A Selection from the Ancient Music of Ireland. Pp. xx. + 208. (Petersburg, U.S.A.: Yancey & Burton). 1824.

Arranged for flute or violin. Some of the melodies, "adapted to American poetry," chiefly composed by T. M'C. . . . Historical and critical observations on ancient Irish music.

SMITH (R. A.). The Irish Minstrel. Pp. 106. Large 8vo. (Edinburgh). 2 eds. 1825.

A selection from the vocal melodies of Ireland, ancient and modern, arranged for the piano. Suppressed by Power, Moore's publisher, for infringement of copyright.

The words of these songs were mostly written by Scotchmen:—D. Weir of Greenock, Alexander Laing, R. Hogg, James Hogg the Ettrick Shepherd, H. Scott Riddell, Tannahill, Bayne, etc. "The airs (103) are well chosen and many of them are rare. This is a scarce volume."—(W.G.F.)

EGAN (Charles). A Selection of National Lyrics. 43 pp. 4to. (Dublin). 1826.

The poetry by Ed. Dowling. Melodies arranged with accompaniment for the harp, piano, or royal portable Irish harp by Ch. Egan, professor of the harp to H.R.H. the Princess Augusta. "Only of antiquarian interest. Very scarce."—(W.G.F.)

CLINTON (J.). 1. Two Hundred Irish Melodies for the Flute. (London: Robert Cocks). 1840. 2. Gems of Ireland. 1841.

200 airs from Carolan, Counolan, etc., arranged for the flute.

CRAWFORD (Mrs. Julia). Irish Songs, set to Music by F. Nicholls Crouch. 1840.

F. W. N. Crouch was in his time a well-known musical composer. He lectured on Irish music and wrote music for a large number of Irish songs. One of his compositions has achieved lasting popularity, "Kathleen Mavourneen," as also its companion song, "Dermot Asthore."

GUERNSEY (Wellington). Songs of Ireland (London: Metzler). N.d. (1850).

51 songs newly adapted and arranged with symphonies and accompaniments. Words by T. Campbell, Furlong, Davis, Curran, Griffin, Ogle, Lysaght, Banin, Callanau, and others. None by Moore. A fine selection (except, "I'll never get drunk any more"), varied in kind. Original names of airs not given. Moore's songs were copyright, and hence could not be used.

ALEXANDER (I.). Flowers of the Emerald Isle. (London and Dublin). Circa 1840.

"200 favourite Irish melodies, including all the most celebrated airs by S. Lover, and Moore's National Melodies, arranged for the flute or violin." London: James Alexander, 101 Leadenhall Street. "Of no particular value. A scarce volume now rarely met with."—(W.G.F.)

CROUCH (F. W. Nicholls). Songs of Erin. (London). 1841.

A collection of original Irish melodies. Words by Desmond Ryan. Melodies arranged and adapted by F.W.N.C. 12 songs—Eveleen O'Moore, The Sunny Days of Old, The True Shamrock, The Bride of Athlone, The Pulse of my Heart, The Rakes of Mallow, etc. For Crouch, see also under Crawford (Mrs. Julia).

HEFFERNAN (W. J.). 1. Erin's Sacred Harp. Pp. 82. (Novello). N.d. 12 Melodies. The Music, for 1, 2, or 3 voices, by W. J. H. The Poetry on different religious subjects by Rev. J. Fitzgerald, P.P., of Castletown Delvin, Ireland. 2. Sacred Melodies. 1841. A similar collection.

“Of no particular interest.”—(W.G.F.)

HUDSON (W. E.): National Music of Ireland. 1840-1842.

Airs and words and piano accompaniment, with an account of each tune. Printed in *The Citizen* and the *Dublin Monthly Magazine* issued by William Elliot Hudson.

FITZGERALD (Rev. Joseph). The Old Songs of Old Ireland. Pp. 63. 4to. (London). 1843.

Words by Revd. J. F. Symphonies and accompaniments by Wellington Guernsey. 12 songs. The airs are not the most familiar. Words of no great value. Father Fitzgerald was P.P. of Castletown Delvin, and subsequently of Rahan, King's Co., where he died in 1856. See also under Heffernan. “Merely of antiquarian interest.”—(W.G.F.)

LORNCastle (F. W.): Music of Ireland. Folio. 3 parts. Pp. 109 folio. London. 1844.

“As performed in Mr. H.'s Irish entertainments, in which are introduced the Bardic and Connaught Caoines, songs, fairy chant, rural ballads, songs of occupation, marches, jigs, etc. Harmonized and arranged with accompaniments for the harp or piano.” He says he gives these airs “as I received them from the natives of Ireland.” He takes some translations from Hardiman (*q.v.*). Several of the songs are given in Irish (phonetically spelled). Many are

given with full parts for several voices. In other cases the choruses are given in parts. An interesting collection. "A tolerably good collection, having several novelties. Many of the airs were taken down at first hand."—(W.G.F.)

LYNCH (John P.). *Melodies of Ireland.* 6 books. (Dublin: Pigott). 1845.

Arranged for piano. About 120 airs, chiefly dance music. No words with songs. Aims to be "a collection of Irish airs arranged in their true and original form without additions of any kind, in a style that will answer for finished performers, without being beyond the reach of the most ordinary capacity." Claims to be the first collection of this kind. Includes "very many beautiful airs that have never before been published." Originally published in monthly numbers, 23 of which appeared, with 5 airs in each number. Long since out of print. Lynch was a Dublin musician.

*The Spirit of the Nation.* Pp. 347. 4to. (Duffy). 1845, 1858, etc.

Ballads and songs by writers of the "Nation," set to music. "Two-thirds of the verses in this volume have never been reprinted from the newspaper till now [1845], the remaining third are re-edited from the original *Spirit of the Nation* [1843]. Contains 17 airs specially composed for this volume, and 22 old Irish airs arranged for the voice with piano accompaniment. But not all the poems given are set to music. Finely edited, with Indexes (1) to Irish phrases used in work, (2) to names of places, (3) to names of persons, (4) to the airs, (5) to the poems. A subsequent edition contained 10 songs newly set to music by Prof. Glover. A new edition, by Dr. Grattan Flood, with an Introduction, giving the sources of the airs, was published by James Duffy and Co. in 1911. Price, 7s. 6d.

FORDE (William). *300 National Melodies of the British Isles.* 3 vols.

Vol. III. contains 100 Irish airs, arranged for piano. No notes to indicate origin of air, nor any other information. (London: Cocks and Co.). 1850.

By the Same. *Encyclopædia of Melody*. 6 vols. 3,050 airs. (Only the *Melody*). (London: Cocks and Co.). 1846.

“Among the Irish airs are about a dozen that had not previously been recorded. Forde was a friend of Thomas Davis, and, like him, a Corkman. He died in 1850. Both works are scarce, and are long since out of print.”—(W.G.F.)

CONRAN (M.). *National Music of Ireland*. (London: Johnson). 2nd ed., 1850. [1st ed., 1846. Duffy]. Containing the history of the Irish Bards, the National Melodies, the Harp, and other musical instruments of Ireland. “An excellent little compendium for the time in which it was written. Rather scarce, and long since out of print.”—(W.G.F.)

HENDERSON (John), of Belfast. *Flowers of Irish Melody*. 2 vols. 96 pp. 4to. and 192 pp. 8vo. (Belfast and Dublin). 1847. (7th ed., 1853). A selection of popular Irish songs. The music by eminent composers. Arranged for the voice, flute, violin, etc. Names of airs and authors of words not given. Some are comic—Captain Mulligan, Rooney Flinn, Paddy Carey, Paddy Croker (vulgar), Paddy O’Rigge.

O’DALY (John). *Poets and Poetry of Munster*. (Duffy). 1849. 2nd ed., 1850. Irish and English words, Mangan’s translations. Melodies given without piano accompaniment. “They are too frequently in a rambling or over-adorned harp style.”—(G. O’N.) A new edition was issued by Duffy in 1885.

By the Same. *Poets and Poetry of Munster*. 2nd Series. With Translations by Dr. Sigerson. 8vo. (Dublin). 1860. The second series is now extremely scarce, and is out of print.

\*CALLCOTT (W. Hutchins). *Irish Melodies*. (Augener). 2s. 100 celebrated airs arranged by W.H.C. Originally published by Addison and Hollier in 1851. “Of no particular merit. Callcott died in 1882.”—(W.G.F.)



WILSON (Jas.). Musical Encyclopædia. (London).  
New ed. 1852.

“Being a collection of the approved English, Scottish, and Irish songs, with appropriate music, adapted to the voice, piano, etc. To which is prefixed an elaborate essay on the first principles of music, by Wm. Grier.” The work was originally published in 1835.

SURENNE (J. T.). Songs of Ireland. Pp. xxiv. + 156.  
Large 8vo. (Edinburgh, etc.). 1854.

Introduction by G. F. Graham, giving critical survey of the characteristics of Irish minstrelsy. Without words. Arranged for piano. Contains 223 melodies. Carefully indexed. A revised edition was brought out by Bussell of Dublin, edited by Francis Robinson, Mus.D., in 1860. “This is an admirable collection, but out of print.”—(W.G.F.)

PETRIE (Geo.), Ancient Music of Ireland. Pp. xxiv.  
+ 196. Folio. (Dublin: Society for the Preservation of the Melodies of Ireland). 1855.

Chiefly valuable for the learned dissertations on the genesis of the airs. A supplement was issued (1882) containing 34 airs. These two collections are arranged for the piano. Both are now scarce, and have not been reprinted. The complete Petrie collection was not issued until 1902-5 by Sir Charles Villiers Stanford (*q.v.*).

WHITE (P. F.), Mus.D. Legendary Ballads (London). 1857.

Six numbers. Songs with titles such as Dreaming Norah, The Nervous Irish Maid, Maurye Mavourneen, Song of the Mermaid. Set to old airs. “Of no particular value. Out of print. Dr. P. White (1795-1875) was a native of Co. Waterford, and he arranged an Irish opera, “Comala.” He was a well-known lecturer on Irish Music, and got a civil list pension.”—(W.G.F.)

LEVEY (R. M.). The Dance Music of Ireland. 2 vols. (London). 1858-73.

“Consisting of upwards of 100 national jigs, reels, horn-pipes, etc. Arranged, with easy basses, for the piano (the treble line to suit violin or flute).” R.M.L. was director

of music to the Theatre Royal and Leader of the Philharmonic and Ancient Concert Societies of Dublin. He says in the preface to the 1st volume :—" The present collection is but a portion of a mass of music obtained at different intervals during 30 years of my life in various parts of Ireland, and noted down chiefly from fiddlers and pipers." Many, though not all, of these airs are here published for the first time. He knows the date and the author of only two of them, so old are they. " An excellent and popular collection."—(G. O'N.) Reprinted in 1903.

One Hundred Songs of Ireland. Pp. 64. (Boston: O. Ditson). 1859.

Music and words.

OGDEN. Gems from Ould Ireland. London. 1860.

" An ephemeral selection, long since out of print."—(W.G.F.)

Davidson's Musical Miracles. (London: Davidson). 1861.

120 Songs of Ireland. Music and words. " A fairly representative collection of Anglo-Irish songs with music. It is now scarce."—(W.G.F.)

HUGHES (P. H.). Gems of the Emerald Isle. 1861. (London: Blockley). 2s. 6d. nett.

Including a collection of ancient Irish jigs, country dances, etc. 100 airs without words. One, two, or three bars only of each air given, with accompaniment for piano. Gives old name of air. Compiled " from the most authentic sources." The 20th edition was published in 1880. Reprinted in 1907.

O'BRIEN (Arthur). Old Songs of Ireland. Pp. 94. 4to. (London: Boosey). 1865.

Collection of 50 songs and ballads with the original words and music. Arranged and adapted by A. O'B. Author of words not always mentioned, but they are mostly well-known songs by Moore, Griffin, Ogle, etc., such as Bells of Shandon, Kitty of Coleraine, Groves of Blarney, Róisín Dubh, Garryowen, Girl I left behind me,

- \*MOLLOY (J. L.). Songs of Ireland. (Boosey.) [1873].  
 Enlarged edition by Hatton (J. L.) and Molloy. 1882.  
 (Boosey. 2s. 6d., paper cover; 4s. cloth. (The Royal  
 Ed.). "Comprising the most favourite of Moore's Irish  
 melodies and a large collection of old songs and ballads.  
 No comic. 78 of Moore's; 30 others. Popular in style."
- \*JOYCE (P. W.) Ancient Irish Music. Pp. ix. + 104.  
 4to. (Gill). 3s. Fourth ed., 1890. New ed.,  
 1901.  
 100 airs never printed before. Harmonics by Prof. Glover.  
 An account of each tune is given. "A capital book for  
 the study of Irish folk music. Originally issued in 1873."  
 —(W.G.F.)
- \*JOYCE (P. W.). Irish Peasant Songs in the English  
 Language. Crown 8vo. (Gill). 6d., paper.  
 The words set to the proper old Irish airs.
- \*HOFFMANN (Francis). Ancient Music of Ireland from  
 the Petrie Collection. Arranged for the Piano.  
 Pp. 138. (Dublin: Pigott). 1877.  
 Messrs. Pigott have recently published a new edition of  
 the above. "It is a musicianly and sympathetic piece of  
 work."—(G. O'N.)
- COUNSEL (Edward). Melodies of Erin. (Melbourne).  
 1889-91.  
 With piano accompaniment. Words by Moore and others.
- \*LENG (John & Co.), Dundee. The People's Irish  
 Songs. 2 parts. 1d. each.  
 Words, tonic sol-fa and staff notation and simple accom-  
 paniment. Each part contains about 40 songs, well chosen  
 on the whole. Moore and Lover are best represented. No  
 stage-Irish comics except perhaps "Barney Brallaghan's  
 Courtship." Very good value.
- MILES (Alfred H.). The A1 Book of Irish and Welsh  
 Songs. (Simpkin). 8d.  
 50 songs (34 of them Irish) with new symphonies and  
 accompaniments by J. T. Field. Words by Moore (chiefly),  
 Colman, Lee, Lysaght, Lover, Waller and others. All very  
 well known.

\*GOODMAN (P.). *The Irish Minstrel.* (Gill.) 3 parts.  
Each 1d.

A collection of songs for use in Irish schools. Approved by National Board. Tonic sol-fa. "Arrangements fairly good."—(W.G.F.)

*The School and Home Song Book.* (Falconer). 1888.

*Irish Choruses for Men's Voices.* (Gill). 1s. 6d. net.  
1906.

\*GRAVES (Alfred Percival) and STANFORD (Sir Ch. Villiers). *Songs of Old Ireland.* (Boosey). 5s., paper cover; 7s. 6d., cloth. [1882].

Selections from the Petrie Collection of 1857. 50 melodies. Words by Graves, but founded on Celtic or Anglo-Irish originals. A few of the songs are from Bunting and a few from Joyce.

\*GRAVES (Alfred Percival) and STANFORD (Sir Charles Villiers). *Irish Songs and Ballads.* (Novello). 4s. [1893].

Selections from the Petrie Collection of 1857. Words by Graves. Mostly country subjects, but contains *Chieftain of Tyrconnell*, *The Hero of Limerick*, *Sweet Isle*, *Arranmore Boat-Song*. "This takes rank among the very best efforts to collect and arrange Irish airs in song form. There is, however, some lack of simplicity and naturalness in the accompaniments, and it cannot be said that the collection has achieved a great popular success."—(G. O'N.)

\*GRAVES (Alfred Percival). *The Irish Song Book. With Original Irish Airs.* Eighth Impression. (New Irish Library). (Unwin). Cloth, 2s. 1908.

120 melodies. "Some of these are excellent, but the collection seems meant for English rather than for Irish audiences."—(G. O'N.) Originally published in 1894.

\*GRAVES and WOOD (Charles). *Irish Folk Songs.* (Boosey). 3s. 6d., paper cover. [1897].

"25 old Irish melodies hitherto comparatively unknown." Words by Graves. Eight of the songs can also be had separately, price 2s. each. These songs are taken from

Bunting, Petrie, Surenne, Joyce, and from a collection of North of Ireland airs made by Miss Honoria Gallwey. 15 out of the 25 are derived from MS. sources or from volumes long out of print. "Some charming items; but Mr. Graves' words do not always ring quite true, and the accompaniments do not always seem to grow naturally from the tune."—(G. O'N.)

GLOVER (Professor J. W.). Ten Irish Songs. Music 4to. (Duffy). 1s. Current Catalogue.

Viz. :—Come to Glengarriff, Bells of Shandon, Hy Brasail, Kate of Araglen, Emigrant's Song, Woods of Kylinoc, The Exile, Banks of the Lee, Kate of Garnaville, The Peasant's Bride.

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#### RECENT COLLECTIONS.

\*MOFFAT (Alfred). The Minstrelsy of Ireland. (Augener). 6s., cloth; 4s., paper. [1897]. 3rd ed.

206 Irish songs adapted to their traditional airs, arranged for voice with piano accompaniment. "The best modern collection of Anglo-Irish songs."—(W.G.F.) Supplemented by historical notes on the airs. Words by Moore (chiefly), Lover and many others. Songs of a national and patriotic character are almost excluded. The historical notes are scholarly, but need revision.—(W.G.F.)

\*MOFFAT (Alfred). 202 Gems of Irish Melody (without Words). Pp. 80. Full Music size. (Bayley and Ferguson). 2s.

Arranged for piano, harmonium, or American organ. A Collection of Irish Folk-music, consisting of songs—traditional and popular; reels; jigs; pipe airs, and other measures. Includes a few of the airs used by Moore among many others of various kinds, as also many tunes from scarce 18th-century printed books.

\*MOFFAT (Alfred). Gems of Irish Song. (Bayley and Ferguson). Paper, 2s.; cloth, 3s. 6d. net.

Edited and arranged with piano accompaniment, by A.M. Voice part in staff and tonic sol-fa. Formerly known under the name of "Fifty Gems of Irish Song." But the

book has been much enlarged. The whole volume has been revised, the accompaniments re-written, and the plates freshly engraved. A good selection, including songs sentimental, humorous, and a few patriotic. No stage-Irishism.

\***MOFFAT** (Alfréd). Six Irish Folk-Songs. (Augener). Staff, 1s. Tonic Sol-fa, 4d.

Arranged for three female voices—Viz.: The Angel's Whisper; The Last Rose of Summer; Go where Glory waits thee; In a Cradle Bright; Kitty of Coleraine; The Minstrel Boy.

\***MOFFAT** (Alfred), J. J. **JOHNSON**, etc. Irish National Songs. (Bayley & Ferguson). 1s.

Nationalist songs with piano accompaniment. Tonic Sol-fa and Staff.

A Nation once again (T. Davis).  
 Avenging and bright (Moore).  
 Battle eve of the Brigade, The (T. Davis).  
 Dear harp of my country (Moore).  
 Exile of Erin, The (Campbell).  
 Felons of our land, The (—).  
 God save Ireland (T. D. Sullivan).  
 Green Flag, The (M. J. Barry).  
 Harp that once, The (Moore).  
 Irish Rapparees, The (C. Gavan Duffy).  
 Let Erin remember (Moore).  
 O'Donnell Aboo (—).  
 Paddies Evermore (O'Hagan).  
 St. Patrick's Day (—).  
 Shan Van Voght (—).  
 The Wearin' o' the Green (Boucicault).  
 The West's asleep (T. Davis).

\***STANFORD** (Sir C. Villiers). Songs of Erin. (Boosey). 5s., paper cover.

50 Irish folk-songs. Words by Alfred Perceval Graves. Not all the words are Irish in subject, *e.g.*, Marching to Candahar, The Death of Gen. Wolfe, but the great majority are Irish, for the most part sylvan and rural, but also patriotic, *e.g.*, Clare's Dragoons, O'Donnel's March, The Songs Erin sings. See also under Graves.

- \*STANFORD (Sir Charles Villiers). *The Complete Petrie Collection of Ancient Irish Music* (1,582 Melodies). Pp. 426. (London: Boosey). 3 parts. 5s. each. 1902-1905.

Lacks Petrie's notes. No words, no piano arrangement. Includes not only song-tunes, but jigs, reels, plauxties, etc. Petrie was collecting airs from his 17th to his 70th year [died 1866]. Some he got from various friends, but the bulk direct from the people in conjunction with O'Curry. "The collection is one of the first importance to all students of folk melody, the airs being given just as they were noted by Petrie." "One must deeply regret that the editor's work has been done in a perfunctory fashion, no helps or information given, and the mass of matter collected by Petrie being left in a condition little better than chaos."—(G. O'N.)

- \*LAOIDE (Eoghán). *An Cmuicire* Pp. 21. (Gaelic League). 2s. 6d. 1903.

Old Irish airs arranged for the harp or piano. 29 airs with the original Irish titles. An interesting collection by a good harpist—anglice, Owen Lloyd.

- BEETHOVEN. Op. 223. 25 Irish Songs for 1 and 2 Voices, with piano, flute, violin, 'cello. Op. 224. 20 Irish Songs. Op. 225. 12 Irish Songs.<sup>1</sup>

These are contained in "A Select Collection of original Irish airs for the voice, united to characteristic English poetry written for this work, with symphonies and accompaniments written by Beethoven, by Geo. Thomson, Edin. Vol. I., 1814; Vol. II., 1816.

- \*ROONEY (Hubert E.). *The Well-known Songs of Ireland*. 4to. (Duffy). 2s. 1904.

40 songs, with piano accompaniments, of various character—patriotic, love, etc., mostly popular favourites. Words by Lover, who is best represented, Walsh, etc. None of Moore's. "A fairly good collection."—(W.G.F.) New edition published in 1911.

<sup>1</sup>Breitkopf und Härtel, Leipzig, publish an edition of these settings.



\*O'NEILL (Capt. Francis). *The Music of Ireland*. Pp. 365. Demy 4to. (Chicago: Lyon & Healy). 21. 1903.

1,850 melodies, airs, jigs, reels, hornpipes, etc., "many of which are now published for the first time." Arranged by James O'Neill. The melody alone is given.

N.B.—"The writer spent the first years of his life in West Cork. Here he learned many of the tunes he has included in this volume" (Preface). The rest were got partly from various MS. collections given by friends, and partly from the emigrant Irish in Chicago. "A most valuable collection, although many of the settings are not very pure."—(W. G. F.)

GOODMAN (P.). *Irish Choruses*. Pp. 115. Gill. 1s. and 1s. 6d. 1906.

*For men's voices* (T.T.B.B.) 50 songs (10 in Irish). All words under notes. No piano accompaniment. An admirable selection. All the airs are Irish (old name of air and source indicated wherever possible). The songs are very varied in style and all thoroughly Irish in sentiment.

— The Irish Minstrel. 3 parts. 1d. each.

O'NEILL (Capt. Francis). *The Dance Music of Ireland*. 1,001 Airs. (Chicago: Lyon & Healy). 1907.

"Captain Francis O'Neill has deserved well of Irish music by his industry in collecting immense quantities of its remains from itinerants and others in America. At the same time, his work disregards scientific considerations, his arrangements are amateurish, and his versions are of all types, often far from the best."—(G. O'N.)

\*O'NEILL (Capt. Francis). *Irish Music for the Piano or Violin*. (Chicago: Lyon and Healy). 1908.

250 airs, jigs, reels, hornpipes, collected by Capt. F. O'Neill, arranged by James O'Neill. No words. Carefully classified (a special feature of this collection). "Only such as are rare, or known only to a limited extent and not included in Moore's Melodies are printed in this volume" (Pref.). "This is an interesting collection, but the piano arrangement is not musicianly."—(W.G.F.)

VALENTINE & SONS (Publishers). Songs of Ireland. (Gem Selection). 1906. (Valentine & Sons, 44 William Street, Dublin. Head Office and Works: Dundee). With piano accompaniments.

"An admirable selection, with historical notes."—(W.G.F.)

\*TOURS (B.). Old Ireland. (Novello). 8vo. 2s. 6d. Vocal arrangements.

"A Collection of Ancient Irish Melodies." The words by Jane Muloch. The Royal Irish (At Tel-el-Kebir), Old Friends, Kathleen Asthore, My Home Ruler, O Mary, thy laugh was sweet, The high-born Orphan. "Musicianly, but not characteristic."—(W.G.F.)

\*O'NEILL (Padraig MacAodh). Songs of Uladh. Pp. 58. Folio. (Maunsell). 1s. 6d.

Collected and arranged by P. O'N., with ballads and folk-notes by Seosamh Mac Cathmhaoil. Drawings and designs by Seaghan MacC.

\*FOX (Mrs. C. Milligan). Songs of Irish Harpers. Pp. 68. Royal 4to. (Bayley & Ferguson). 4s. net.

Collected and arranged for harp or piano by C.M.F.

My thousand times beloved; Golden locks are my delight; The Parting of Friends; Men of Connaught; Moorlough Mary; Sorrow of Sorrows; The red haired girl; The Gates of Dreamland; The Foggy Dew; The Thresher; Dear Dark Head; Pastheen Fionn; Farewell, my gentle Harp.

The songs printed in this book are collected from various sources, some now appearing in print for the first time. They are choice specimens of the most characteristic Irish melody, and are most sympathetically treated in arrangement. At a Bardic Concert in Londonderry House, Park Lane, London, on June 24, 1910, the songs were effectively introduced. The *Times*, in an appreciative notice, calls attention to several of the songs, saying of them that "*they are quite of the first quality.*"

\*HUGHES (Herbert). Irish Country Songs. (Boosey).  
3s. 6d., paper cover. 1909.

Edited, arranged, and for the most part collected by H.H.  
The verdant Braes of Skreen; Reynardine; The Weaver's  
Daughter; When through Life unblest we rove;  
The next Market Day; My Love, oh she is my Love;  
I know where I'm goin'; Slow by the Shadows;  
The Little Rose of Gartan; A Ballynure Ballad;  
Down by the Sally Gardens; The Bonny wee Mare;  
She moved through the Fair; You couldn't stop a  
Lover (Fragment); An Island Spinning Song; The  
Fanaid Grove; "B" for Barney (Fragment); The  
Lover's Curse; I wish I had the Shepherd's Lamb;  
Must I go bound; I know my Love; The Gartan  
Mother's Lullaby.

"A very interesting selection of folk-songs, but the accompaniments overload the melody, and are frankly modern."  
—(W.G.F.)

\*JOYCE (P. W.). Old Irish Folk-Music and Songs.  
Pp. xxii. + 408. 4to. (Hodges & Figgis). 10s. 6d.  
net. 1909.<sup>1</sup>

842 airs and songs "hitherto unpublished." This latter statement on the title-page is explained and slightly modified in the Preface, *e.g.*, in Part II. he reprints a few airs out of his two previous collections, "Ancient Irish Music" and "Irish Peasant Songs in English." Part I. 371 airs without words. Part II. Irish folk songs in the English language with the words set to the proper old Irish airs. Part III. The Forde Collection. Part IV. The Pigot Collection: III. and IV. were gathered between 1840 and 1850. "I spent all my early life in a part of Co. Limerick [Glenosheen in the heart of the Ballyhoura Mountains] where music, singing, and dancing were favourite amusements" (Preface). In later life he used to go among the people during vacations patiently gathering the old airs. No piano accompaniment. "A really good collection of Irish folk music."—(W.G.F.)

MOORE (Thomas). Irish Melodies. With Symphonies and Accompaniments by Sir John Stephenson, Mus. Doc., and the Harmonised Airs arranged for two, three, and four voices. Edited by Professor

<sup>1</sup>See also under Collections, p. 136.

Glover. In this Edition the words of all the verses are accompanied by the Music, with the Pianoforte part in full. In one Volume. Full Music size. Bound in green cloth, extra gilt. (Duffy). 7s. 6d.

The new Grattan-Flood edition—issued in 1910—has an Introduction giving the genesis of the Melodies, also refuting the statements of Sir Charles Villiers Stanford.

N.B.—It has been thought well to place the modern editions of Moore's Melodies among recent collections as new editions are constantly appearing, and even at the present day no Irish airs are heard so frequently.

— Moore's Melodies. Sir John STEVENSON and Sir Henry BISHOP. (Gill). 3s. 6d., etc. [Original ed., 1859]. New ed., 1905.

Piano accompaniment. A fairly good edition. None of the Melodies are omitted. Sir John Stevenson had the advantage of working under Moore's own superintendence, "but his work is, unhappily, not satisfactory from any point of view, for, apart from question of accuracy and antiquarian knowledge, his settings are sometimes ill-judged, and his accompaniments thin."—(G. O'N.)

\*— Moore's Irish Melodies. (Novello). 2s. 6d., 8vo. paper; 4s., 8vo. cloth; 16s., folio; single folio, 6d.; 8vo, 1d.

52 of the melodies harmonized as vocal quartets, by M. W. Balfe.

\*— Moore's Irish Melodies. (Novello). 1s., 8vo.; or separately, 6d.

13 of the melodies arranged as duets (S. & T.), by M. W. Balfe. 7 of the melodies can be had arranged as duets (S. & C.) for 1s., or separately, 6d.

\*— Moore's Irish Melodies. (Novello). Folio cloth, 21s.

Symphonies and accompaniments by M. W. Balfe. Containing 85 of the most popular; also 20 arranged as duets. Ditto, solos only, 8vo paper, 2s. 6d.; cloth, 4s. "A few of the choral arrangements are really good."—(W.G.F.)

- \*— Moore's Irish Melodies. (Boosey). 5s., paper cover.

The original airs restored and arranged for the voice with piano accompaniments, by Sir Charles Villiers Stanford. "There is scarcely a melody," says Sir C. S. in Preface, "which Moore left unaltered." The editor's aim has been to restore these airs to the original form as noted by Petrie and Bunting. He omits some of the melodies as not being Irish at all, *e.g.*, Eveleen's Bower, Believe me if all, etc., By that lake . . ., Oh, the Shamrock. The accompaniment is frankly modern. Sir Charles' "restorations" and animadversions upon Moore have been vigorously contested<sup>1</sup>.

- \*WALSH (William). Irish Tunes for the Scottish and Irish War Pipes. (Edinburgh: David Glen). 2s. net. 1911.

Airs arranged by David Glen. "A poor collection, with unintelligible titles."—(W.G.F.)

- \*The Irish Tonic Solfaist. Pp. 72. (London: Curwen, Dublin: Gill). 6d.

A course of graded exercises on the tonic sol-fa method of teaching to sing. Edited, on the plan of Mr. Curwen's "Standard Course of Lessons," by a priest of St. Vincent's College, Castleknock (near Dublin), for the use of Catholic Schools. No part-songs.<sup>2</sup> 88 pieces in all. Harmonised and arranged by editor. Many Irish pieces. In many cases editor supplies words which, he says in preface, "are simply temporary expedients to render available for convent and college classes beautiful melodies which could not well be introduced with the words to which they are ordinarily sung." But the editor's words are certainly not without merit. The Great Masters are also drawn upon—Mendelssohn, Beethoven, Weber, Gounod, etc. Appendix I. Application of Tonic S.-F. to Staff. II. Application of same to Gregorian music.

<sup>1</sup>Messrs. Chappell publish an album containing 24 of the melodies.

<sup>2</sup>But the editor promises a supplement consisting of a selection of suitable standard pieces for 3 or more voices. It will be in 3 separate parts to suit (1) mixed voice classes; (2) men's classes; (3) ladies' and children's classes.

- \*Erin Song Book. Pp. 32. Sq. 12mo. (Curwen). 1d.  
4th ed. revised.

On Tonic S.-F. notation. Introductory exercises to suit Irish education regulations, with graded songs in two parts, and staff notation exercises. Many of the songs are Irish in subject and sentiment, though not "patriotic." Words chiefly by Nimmo Christie. Music arranged by various composers. Nicely printed.

#### COLLECTIONS OF SONGS IN IRISH.

- \*JOYCE (P. W.). Irish Music and Song. Pp. vi. + 44.  
(Gill). 2s. 1888.

Published for Society for Preservation of Irish Language. Claims (Pref.) to be the first of its kind ever published, for "in no case [hitherto] have the Gaelic Songs been set to the music, the syllables under the notes." Twenty Gaelic Songs, with translations (Walsh, Mangan, etc.) and notes on the origin, etc., of each air. No accompaniment. "A very useful little collection for Irish singers in the native tongue." (W.G.F.)

- \*CLANDILLON (Maighréad Ní Annagáin and Séamus Clann-dioluin). *An t-Orúib* (Gaelic League). 1s.  
1904.

Traditional Songs, with music in Tonic Sol-fa and Staff. "An interesting collection of twelve Irish songs, but the versions are not very pure, and at least one is incorrectly noted." (W.G.F.)

- \*HARDEBECK (Carl G.). *Ceatha Ceoil*. (Gaelic League).  
7 parts. 2d. each.

Popular Songs in Irish, with piano accompaniment. "The airs are not good versions, and the accompaniments are not in the best taste." (W.G.F.)

- \*O'SUILLEABHAIN (Padraig). *Ceileabhar Ceoil*. (Gaelic League). 5 Songs. 1d. each.

Popular Songs in Irish, harmonised in four parts for choirs. Staff and Tonic Sol-fa. Amateurish.

\*PATTERSON (Annie W.). Six Original Gaelic Songs. (Boosey). 2s. 6d. Paper cover.

“Deserve praise.” (G. O’N.)

\*ROGERS (Brendan). Breamndain Mhag Ruaidhri and Seosamh Laoide. **Clairseac na nEadual** (Gaelic League).

Songs in Irish, with Staff and Tonic Sol-fa notations. Four parts. 3d. each. 10 or 12 songs to each part. “Many of these deserve wide popularity.”—(G. O’N.)

\*WALSH (Revd. P.). **Cnuasac beas Amran** 6 parts. (Browne & Nolan). 1d. each. Dublin. 1904-1908.

About a dozen songs in each part. Tonic Sol-fa only. They are being re-issued under the title, *Fuinn na Smól*. “An excellent traditional collection. A few of the airs not found elsewhere.” (W.G.F.)

**Dois an tSolascóir** by **Fingín na Leamha** (Dublin: The Gaelic League).

A collection of old songs from Co. Kerry.

\*O'DWYER, Robert (Riobard O Duibhir). **Amran an Oimeadair** (Gaelic League). 8 numbers. 3d. each.

Songs in Irish, harmonised in four parts. One song in each number. “These are the work of a cultivated musician, and deserve the widest popularity.”—(G. O’N.)

By the Same. **Eithne**. Irish Opera.

See in the Section “Irish Plays.”

Produced in 1909. “Many of the numbers display uncommon genius, but, as a whole, the work is uneven.” (W.G.F.)

#### SOME SCOTTISH COLLECTIONS.

Let my excuse for inserting these collections be the following words of O’Donovan :—“The present language of the Highlands passed from Ireland into the Highlands about A.D. 504; and a regular intercourse has ever since been kept up between



both countries, the literature *and music* of the one having been ever since those of the other." As to the debt Scotland owed to Irish musicians in various centuries, see Flood's "History of Irish Music."

Oswald's Caledonian Pocket Companion. 12 books.  
1743-64.

MacDonald's Collection of Highland Airs. 1784.

The Musical Miscellany. (Perth). 1786. New and enlarged edition in 1788, under title "Calliope." With English, Scotch, and Irish Songs.

Aird's Selection. (Glasgow). 6 vols. 1782-99.

The Edinburgh Musical Miscellany. 1792-3.

Thomson's Four Sets of Scottish Airs. 1793-9.

The Scot's Musical Museum. 6 vols. (Edinburgh: James Johnson). 1787-1803.

Fraser's Highland Airs. 1815.

Campbell's Albyn's Anthology. 1816-8.

600 melodies, including many Irish airs. To this collection Robert Burns contributed more than 150 songs.

MACDONALD (Keith Norman), M.D. The Gesto Collection of Highland Music. (Stirling: Eneas Mackey). 15s. 1895. Piano, violin, bagpipe, etc.

This is a fine collection of Scotch pipe music, including songs, pibrochs, and laments, marches, dance tunes, etc., in all about 335 tunes. A second edition was published in 1898.

WHITEHEAD (Fr. W.), A.R.C.O. Songs of the Highlands. (Stirling: Eneas Mackey). 15s. net.

Gaelic and English words. Translations by Malcolm MacFarlane and others. Arranged with symphonies and accompaniments for the pianoforte by Fr. W. Whitehead. Fifty songs in all.

MACLEOD (Malcolm C.), ed. Modern [Scottish] Gaelic Bards. Demy 8vo. Pp. 255. Illustrated. (Stirling: Mackey). 5s. 1908.

Contains a large and varied selection of Gaelic poems, songs, and melodies, together with a dozen biographical sketches of well-known modern bards.

MACKENZIE (John). The Beauties of Gaelic Poetry and Lives of the Highland Bards. (Edinburgh: John Grant). 1907. Historical Introduction. Pp. 70. By John Grant.

MACBEAN (Lachlan). Songs and Hymns of the Gael. 4to. (Stirling: Eneas Mackey). 3s. 6d. 1900.

Contents.—Part I., Secular Songs; Part II., Sacred Songs; Part III., Gaelic Psalmody. Introductory chapter and notes. Songs in both English and Gaelic. Music both in Sol-fa and Staff notation. Many of the melodies are not to be found elsewhere.

MACFARLANE (Malcolm). Binneas nam Bard (Bardic Melody). (Stirling: Eneas Mackey). 1907.

Issued in 9 parts of 96 pp. each. 2s. 6d. net each. These form 3 vols, the last of which contains an Appendix with notes on the songs and tunes and an essay on Gaelic music. Music in both Sol-fa and Staff notations. Of special value to students of Scotch Gaelic music.

KERR'S Collection of Reels and Strathspeys, etc. (Stirling: Mackey). 2s.

MORRISON'S Highland Airs and Quicksteps. (Stirling: Mackey). 2s. 6d.

\*KENNEDY-FRASER (Marjory). Songs of the Hebrides. (Boosey). £1 1s. In handsome binding. And other Celtic Songs (44 in all) from the Highlands of Scotland. Some collected and all arranged for Voice and Piano by M. K.-F. Gaelic ed., Kenneth MacLeod.

Miss Kennedy was one of a gifted family who went on tour singing and playing Scotch music.

Inverness Collection of Gaelic Songs. (With English Translations). By Prof. Blackie, Nether Lockaber, Norman MacLeod and others. (Stirling: Eneas Mackey).

Very popular. Over 10,000 copies sold.

FRASER. Captain Fraser's Collection of Highland Airs and Melodies. (Stirling: Eneas Mackey). 12s. 6d.  
Arranged for piano or violin.

Inverness Collection of Highland Pibrochs, Laments, Quicksteps, and Marches. (Stirling: Eneas Mackey). 7s. 6d.

A' Choisir-Chiul: The St. Columba Collection of Gaelic Songs. Pp. 64. 4to. (Paisley: Parlane). n.d.  
Forty songs. No English given. Music arranged for part-singing.

Celtic Lyre. A Collection of Gaelic Songs. With English Translations. Edited by Fionn.

This delightful volume contains the words and music (in Staff and Sol-fa Notation) of sixty-eight of our choicest Highland melodies. Each song has an excellent English translation, which can be sung to the original music. The collection includes love songs, laments, marching songs, boat songs, war songs, etc., cloth, gilt title. 3s. 6d. net.

The Songs, Hymns, and Psalms of the Scottish Highlands. With Translations and Music, and an Introduction by L. MacBean. Limited edition. 4to. Cloth, 5s. 6d.

Killin Collection of Highland Music. Gaelic Songs, with the Music, collected and arranged, with a Translation in English, and Historical and Critical Notes of each Song, by Charles Stewart, of Killin. The Harmonies and Accompaniments in both Notations by James Merryles. Royal 4to.

Cloth gilt, gilt tops, as new. 10s. 6d. (McLachlan & Stewart). 1884.

The collection comprises love songs, dairymaids' songs, Jacobite songs, songs of the Macgregors, Descriptive Songs, ancient Gaelic chants, songs by the late Dr. John Macleod, morven, and hymns.

Songs of the Highlands. With Gaelic and English words arranged with Symphonies and Pianoforte Accompaniments, Staff and Sol-fa Notation. Full music folio size. 50 of the best Gaelic Songs bound in one volume. Cloth, 15s. nett. Bound in Tartan, 21s. net.

Lays of the Heather. A Collection of Songs and Ballads illustrative of the Poetry and Music of the Highlands and Lowlands of Scotland, carefully selected from the various authentic sources and arranged with Symphonies and Accompaniments for Voice and Pianoforte.

The Highland Songs are taken from "The Inverness Collection of Gaelic Songs." There are 34 other Popular Scottish Songs, including M'Crimmon's Lament, with new arrangements of Sir Walter Scott's "Lady of the Lake" and "Lord of the Isles," etc., handsomely bound, cloth, gilt, royal quarto. 12s. 6d. net. Postage 6d.

## II.—Original Compositions.<sup>1</sup>

### (a) INSTRUMENTAL.

BEETHOVEN'S 7th Symphony is sometimes known as the Irish Symphony. The theme of the finale is taken from "Nora Criona."

\*MENDELSSOHN. Fantasia on "The Last Rose." Op. 15. (Litolf Edition: Enoch & Sons, London). In Vol. I. of his Complete Compositions. Price 2s. 6d.

<sup>1</sup>A few of the items included in this section have not very good claims to originality; but they are placed here for convenience, since they would not be easily found under the heading Collections.

WALLACE (W. Vincent). Favorite Irish Melodies. (New York: W. Hall).

Arranged with introduction and variations for piano.

1. Oh leave me to my sorrow.
2. The soldier's greeting.
3. Go where glory waits thee and Love's young dream.
5. The bard's legacy.
6. My lodging is on the cold ground.

BERLIOZ (Hector). Arranged several Irish Airs, to be found in Breitkopf & Härtel's Edition of this great master.

As is well known, Berlioz married an Irish actress, Harriet Smithson, of Ennis, Co. Clare.

FIELD (John). Arranged two Irish Airs.

Field was a Dublin man, and was the inventor of the Noctürne. He was an incomparable pianist.

\*SULLIVAN (Sir Arthur). Symphony in E. (The Irish Symphony). (Novello). (In the Press).

Originally produced at the Crystal Palace, London, in March, 1866. Has an Irish flavour, and is thoroughly musicianly. Well merits a revival. Sullivan's father and mother were Irish of the "old stock."—(W.G.F.)

\*MOFFAT (Alfred). Fantaisie on Irish Melodies for Violin and Piano. (Augener).

Introduces "The Coulin," "Garryowen," "Single Jig," "Last Rose," "Top of Cork Road." "Can be recommended. Sound musicianship."—(W.G.F.)

GLOVER (J. W.). St. Patrick at Tara. Pp. 155. 4to. 1873. (London: D. Davison). n.d.

National oratorio with words from Ossian, Moore, Mangan, etc.

Erin's Matin Song (Cantata), 1873.

One Hundred Years Ago (Ode to Moore), 1879.

The Deserted Village (Opera), 1880.

Music considered decidedly amateurish.

Glover—generally known as Professor Glover—was organist of Marlborough Street Pro-Cathedral, Dublin, from 1848 to 1885. He died in 1899. His grandson, "Jimmy" Glover, is Musical Director of Drury Lane Theatre.

SPOHR (Louis). Potpourri (A min.) on Irish Airs for Violin and Orchestra. Op. 59. (Leipzig: Breitkopf und Härtel).

No need to dilate on the beauty of this glorious composition by one of the great masters of the orchestra.—(W.G.F.)

\*HARDEBECK (Carl). The Red Hand of Ulster. (Bayley and Ferguson). 1s. 6d. net.

"A romantic legend of Ulster. Powerful, impassioned solos and picturesque choruses, occupying about one hour in performance" (adv.).

\*STANFORD (Sir C. Villiers). Irish Symphony in F Minor. (Novello). Full score, 30s.; 1st violin, 2s. 6d.; 2nd violin, 2s. 6d.; viola, 2s. 6d.; 'cello and double bass, 3s. 6d.; wind parts, 22s. 6d.

"This is the work of an accomplished musician, and will command the admiration of competent judges. Its difficulty, however, and some occasional languor of inspiration, will prevent its being frequently heard by popular audiences."—(G. O'N.)

\*STANFORD (C. Villiers). An Irish Idyll in Six Miniatures. (Boosey). 4s. each. 2 eds., for high and low voices. Words by "Moiræ O'Neill" (Songs of Glens of Antrim). Written for and sung by Mr. Plunket Greene.

"Words and music of some of these have much beauty."—(G. O'N.)

HOLMES (Augusta). Irlande. Symphonic Poem.

Originally produced in 1882. Revised for the Irish Feis Ceoil in 1897. Miss Holmes was a creative artist of the first rank, and a worthy pupil of the great Cesar Faruck. She died in 1903.

\*HAAKMAN (J. Jacques). Fantasia on Irish Airs. (Cary). 2s. 6d. net.

\*MCKENZIE (D. C.). Fantaisie Irlandaise. (Cary). 5s.

Brilliant concert solo on Irish airs. (Violin and Piano.)

\*WALLACE (W, Vincent). *Mélodie Irlandaise*. (Augener). Folio. 1s.

“This Irish-born composer composed numerous pianoforte fantasias, of which some are built on Irish melodies.”

\*O'NEILL (Norman). *Variations on an Irish Theme*. (Augener).

For two pianos, 4 hands. “Mr. Norman O'Neill is a musician of exceptional and cultured gifts. It remains to be seen how far he will achieve success in the field of Irish music.”—(G. O'N.)

THALBERG (S.). *Airs Irlandais Variés pour le piano*. Op. 57, No. 10. (Leipzig: Breitkopf und Härtel).

“Difficult, yet, on the whole, commonplace in character; these pieces, once widely known, are no longer felt to repay the trouble of study.”—(G. O'N.)

— Irish Fantasia. 1858.

COLLISON (W. A. Houston). *The Game of Chess*. Cantata. 1900. *Samhain*. Cantata. 1902.

These Cantatas were written respectively for the Feis Ceoil of 1900 and 1902, and are published by Messrs. Weekes and Co., 14 Hanover Street, London.

— Irish Suite in E Minor.

Prize Irish Suite at Feis Ceoil of 1903. Published by Williams and Co., 32 Great Portland Street, London. The Cantatas and Suite are musicianly.

\*ESPOSITO (Michele). *Two Melodies for Violin and Piano*. (Augener). 1895. “Farewell, but whenever” and “The Silver Tip.” *Roseen Dhu*. Irish Vocal Suite. (Dublin: Pigott). 2s. *Deirdre*. Cantata. 1897. *The Postbag*. Operetta. 1902.

“Dr. Esposito's arrangements are thoroughly musicianly, but fairly difficult.” (W.G.F.)

\*SEYMOUR (Joseph). *Irish May Day*. (Curwen). Unison Operetta. Sol-fa. 6d.; Staff, 1s. & 6d. Words, 1d.



PELISSIER (W. Harvey). Connla of the Golden Hair. (Curwen). 2s. 6d. 1903.

An Opera founded on a legend of the Irish heroic period. Prize work at the Feis Ceoil, 1903.

BUTLER (O'Brien). Muirgheis. An Irish Opera Bochsa (R.N.C.). Reliques Irlandaises. 1837.

(b) VOCAL.

\*HANDEL. The Poor Irish Lad. (Novello). 2s.

The words, symphonies, and accompaniment by W. H. Cummings. The melody from an autograph MS. An Irish air taken down by Handel when in Ireland in 1742.

RITTER (Frédéric Louis). 10 Irish Melodies. Folio. New York. 1875.

Ritter died at Antwerp in 1891.

STEWART (Sir Robert), Mus.D.

Numerous choruses and part songs, published by Novello, also by Curwen. His arrangement of "The Wine Cup is Circling" is very popular. Widely esteemed as an organist, composer, and lecturer. He edited the Church of Ireland Hymnal. His memory is still green as an admirable extempore performer, and as having raised the standard of musical degrees in Dublin University. A statue of him has been erected in Leinster Lawn, beside the Gallery of National Art.

STACE (Mrs.). Erin's Harp.

Ten numbers appeared. Airs by herself.

\*GREAVEN (Revd. A.). A Cycle of Irish Songs. (Duffy). Wrapper, 1s. net. Cloth, 2s.

"Of no particular interest." W. H. G.

\*COLLISON (W. A. Houston), Mus.Doc. A Kerry Courting. (Boosey). 3s. Paper cover.

Irish song cycle for four solo voices (S.A.T.B.). Words by Percy French.

- \*HARTY (Hamilton). Six Songs of Ireland. (Boosey).  
4s. Paper cover.

Lookin' Back. Words by Moira O'Neill.

Dreaming. Words by Cahir Healy.

Lullaby. Words by Cahal O'Byrne.

Grace for Light. Words by Moira O'Neill.

Flame in the Skies. Words by Lizzie Twigg.

At Sea. Words by Moira O'Neill.

"This is a really gifted composer. If not invariably attractive, his work is never commonplace."—(G. O'N.)

- \*HARTY (Hamilton). Three Traditional Ulster Airs.  
(Boosey). 2s. 6d. each. Paper cover.

Viz., Blue Hills of Antrim, My Lagan Love, Black Sheela of the Silver Eye. Words by Seosamh MacCathmhaoil.  
Two settings: No. 1, Low Voice. No. 2, High Voice.

- \*LÖHR (Hermann). Four Irish Lyrics. (Pigott). 4s.

- \*FOX (Mrs. C. Milligan). Four Irish Songs. Size,  $10\frac{1}{2}$   
×  $7\frac{1}{2}$ . (Maunsel). 1s. 6d. Irish linen.

Words by Edith Wheeler and Alice Milligan. The Con-  
nacht Caoiné, by Tadhg O'Donnchadha. Illustrated by  
Seaghan MacCathmhaoil.

### ROBINSON (Joseph).

Arranged 59 of most popular Irish melodies, and 12 classical  
songs. Also in three books the Montinino Sight Singing  
Exercises. He was a noted teacher of singing and con-  
ductor. Dublin: Cramer, Wood and Co.

- \*NEEDHAM (A. A.). Four Irish Ballads. (Novello).  
Each, 2s.

1. Maureen (in F and A flat). 2. The Maid of Garryowen.  
3. The Irish Reel. 4. Lonesome.

- \*By Same. Four Lyrics. (Novello). Each, 2s.

1. Irish Lullaby (in D flat, F, E flat). 2. Lorna Doone's  
Song. 3. O Mistress Mine. 4. Pastheen Fionn.

By Same. Your Father's Boreen, Humorous.  
(Novello). 2s.

No. 1, in E flat; 2, in D minor; 3, in C.

"Mrs. Needham is a gifted musician, with a very ready pen. She has done a great deal to popularise Irish music with the educated public."—(G. O'N.)

\*NEEDHAM (A. A.). A Bunch of Shamrocks. (Boosey.  
5s.

Irish Song cycle for 4 solo voices (S.A.T.B.).

God of this Irish Isle. Words by Thomas d'Arcy McGee.

Killiney far away. Words by Francis A. Fahy.

The little red Lark. Words by Katherine Tynan-Hinkson.

Your Father's Boreen. Words by Anon.

My dark Rosaleen. Words by James Clarence Mangan.

Pictures of Ireland. Words by Joseph Clarke.

The Woman of Three Cows. Words by James Clarence  
Mangan.

The Sweet of the Year. Words by Katherine Tynan-  
Hinkson.

Peace be around Thee. Words by Thomas Moore.

The Stile in the Lane. Words by Francis A. Fahy.

Fan Fitzger'l. Words by Alfred Perceval Graves.

Salutation to the Celts. Words by Thomas d'Arcy  
McGee.

Of these "My dark Rosaleen" is probably the best, and will likely outlive the others.

\*STOCKHAUSEN. Six Irish Folk Songs. (Pigott). 2s.

For two medium voices.

Irish Folk Songs for a Medium Voice. 3 Vols. Eng-  
lish and German Words. (Breitkopf und Härtel).  
2s. 2d.

O'NEILL (Rev. G.), S.J. Hymns to St. Patrick and  
St. Brigid. (Dublin: Cramer & Pohlmann).

Set to ancient Irish airs. Irish and English words. Price  
2d. each. These Hymns have already secured wide  
popularity: they will supply a want which had long been  
felt.

FLOOD (Dr. W. H. Grattan). Songs by.

The Dear Homeland,  
 Our fond ones far away.  
 The Land for the People.  
 Connacht.  
 My Bonnie Brown Girl.  
 Mona dhuit a tir ar nduthelais.  
 The Fair-Haired Maid, etc.

Dr. W. H. G. Flood's services to Irish music are (we trust) too well known to need recapitulation here. The acknowledged quality of them by the Royal University of Ireland with an honorary "Mus. Doc." degree was received with great general satisfaction.

### III.—Items from Publishers' Catalogues (Sheet Music).

\*PIGOTT & CO.

Some samples of Irish sheet music to be had at the present day:—

#### 1.—INSTRUMENTAL MUSIC.

##### (a) PIANO SOLOS.

Avenging and Bright (1s. 2d.), arr. Esposito.  
 Come back to Erin (1s. 6d.), Kuhe.  
 The Coulin (1s. 6d.), arr. M. Esposito.  
 Irish Airs (1s. 6d.), Kuhe.  
 Reminiscences of Ireland (1s. 6d.), Godfrey.  
 Wearin' of the Green (6d. and 1s. 2d.), Smallwood.  
     Do. (1s. 6d.), Kuhe.  
 Echoes from the Green Isle (1s. 6d.), Rockstro.  
 Gems from the Emerald Isle (1s. 6d.), Rockstro.  
 Harp that once (1s. 6d.), Wright.  
 The Shamrock (1s. 6d.), Pridham.  
 St. Patrick's Day (1s. 6d.), B. Richards.

##### (b) PIANO DUETS.

Echoes from the Green Isle (1s. 6d.), Rockstro.  
 Irish Diamonds (6 parts, 1s. 11d. each), Pape.  
 Reminiscences of Ireland (1s. 11d.), Godfrey.  
 Whispers from Erin (1s. 11d.), Harvey.  
     Do. (1s. 11d.), Rockstro.  
 Ireland (1s. 2d.), Gantier.  
 St. Patrick's Day (1s. 6d.), Richards.  
 Killarney (1s. 6d.), B. Smith.  
 Irish Airs (1s. 11d.), Kuhe.

## (c) DANCE MUSIC.

Apart from the collections noted above, there are more than a dozen sets of Quadrilles based on Irish airs.

## (d) VIOLIN.

Erin's Wreath. A selection of the most admired Irish airs for the violin, with (*ad lib.*) accomp. for piano, 2nd violin, viola, 'cello, flute, clarinet, and cornet. 25 numbers, 1s. 6d. each, *complete*. 5 airs in each number.

Garryowen (Grand Fantasia), 2s. 8d.

Six Irish "Fantasies Mignonnes." 3 numbers, 1s. 8d. each. 2 airs in each.

## 2.—VOCAL MUSIC.

There are innumerable Anglo-Irish songs with names like Asthore, Acushla, Avourneen, Mavourneen Mine, Sweet Vale of Avoca, The Vales of Arklow, and so on, many of which are excellent in their way. There are national songs, chiefly arranged by J. J. Johnson:—The Banner of Green, Castlebar, The Boys of Wexford, The Croppy Boy, Who Feels to Speak . . . , There's No Land Like Ireland, etc. There are excellent comic songs (sometimes in the covers not, happily, illustrated) by Percy French. The only songs in this list approaching the objectionable "Stage Irish" type are some eight or nine by W. J. Ashcroft. There are songs by Esposito, Val Vousden (old favourites), Harvey, etc.

## \*CRAMER WOOD &amp; CO.

By Sir Francis Brady.—Erin's Isle, 1s. 6d.: Erin's Welcome, 1s. 6d.: Come back to Erin (4-part song). "Ephemeral productions, and rather amateurish" (W.G.F.).

By Aynsley Fox.—When shall the day break in Erin? 1s. 6d.

By Robert Martin.—Ballybough Bridge Brigade, Vagrants of Erin, Ballyhooley, Killaloe, Mullingar. The last three are published in London. Comics of a style that was once popular.

By Hubert Rooney.—A Memory, Dear Land, 1s. 6d. each.

The following music books were formerly published by Messrs. CAMERON & FERGUSON of Glasgow:—

Sixty Irish Songs: Words and Music. Arr. for Concertina. 6d.

The Green Flag of Ireland National Songs: Words and Music. Arranged for Concertina. 6d.

One Hundred Irish Airs (no words). Arr. for Concertina. 6d. (Adams Sixpenny Instrumental Series.)

One Hundred Irish Airs (no words). Arr. for Flute. 6d.

One Hundred Irish Airs (no words). Arr. for Violin. 6d.

Irish Songs, Airs and Dances. Arr. for Melodeon. 6d.  
In Excelsior Series. Fifty-eight Irish Melodies; full Music size,  
pp. 24. 1s.

“These publications were of no particular value.”—W.G.F.

GILL AND SON'S "SONG BOOKS."

Contain no Music.

\*CHAPPELL & CO.'S Catalogue of Vocal Music contains many songs more or less Irish in subject. The composers' names are in brackets. Colleen Rue (Allitsen), My White Rose of Killarney (Aylward), The Irish Emigrant and The Irish Peasant (Barker), A Flower from Erin (Brady), Wearing of the Green, new version (Boulton), Oh, Bay of Dublin (Lady Dufferin), Bridget Brady (Milligan Fox), An Irish Love-song (Harty), An Irish Proposal (Kane), My Molly Asthore (Lavenn), Four Irish Lyrics (Hermann Löhr), and four or five others by the same, Barney O'Hea and Paddy Blake's Echo (Lover), The Lake Isle of Innisfree (Peel), Snowy-breasted Pearl (Robinson), On the Road to Tipperary (Stuart), Irish Eyes and Ould Doctor Mack (Stanford).

\*BAYLEY AND FERGUSON.

- 1.—Among their Humorous Part Songs are several Irish items, *e.g.*, Barney O'Hea, The Widow Malone, Rory O'More, St. Patrick was a Gentleman, The Cruiskeen Lawn, and several others. Price, 2d. or 3d. Staff, 1d. Sol-fa.
- 2.—Glees and Part Songs (S.A.T.B.). This section contains over 30 Irish songs, including many of the best:—Savourneen Deelish, Terence's Farewell, Molly Bawn, Let Erin Remember, Believe me if all . . ., The Coulin, Come back to Erin, The Whistling Thief, and so on. Price, 2d. or 3d. Staff, 1d. Sol-fa.
- 3.—Vocal Fantasias.—Irish Songs arr. by John Bell.—Introducing St. Patrick's Day, Wearing of the Green, The Bould Sojer Boy, A Place in thy Memory, and St. Patrick was a Gentleman.
- 4.—Male Voice Music.—Part Songs.—8 or 10 items, including The Snowy Breasted Pearl, Oft in the Stilly Night, Last Rose, Killarney, Meeting of the Waters.

\*Messrs. BROWNE & NOLAN publish a series of "Choruses for Choral Classes and School Choirs." There are 13 songs in the series, sold at 1d. or 1½d. each. They are mostly arranged for four mixed voices; Tonic Sol-fa or Staff. Three are in Irish, most of the others are Irish in subject.

Also an Irish Song Book, Tonic Sol-fa. In six parts, 1d. each.  
( See WALSH, Rev. Patrick.)

## \*NOVELLO.

Irish Airs and Folk Songs for mixed voices (S.A.T.B.) with or without accomp. *ad lib.* :—

After the Battle (arranged by T. R. Jozé), 2d.

Arramore Boat Song (arranged T. R. Jozé), 4d.; Sol-fa, 1½d.

Battle Song (arranged by T. R. Jozé), 3d.; Sol-fa, 1d.

Capture of Cremona, The (arranged by T. R. Jozé), 3d.; Sol-fa, 1d.

Cruiskeen Lawn, The (arranged by Granville Bantock), 3d.; Sol-fa, 1½d.

Cruiskeen Lawn, The (arranged by R. P. Stewart), 3d.; Sol-fa, 1½d.

Dear Little Shamrock, The (arranged by H. Elliott Button), 2d.

Emer's Lament for Cuchulain (arranged by Granville Bantock), 3d.; Sol-fa, 1½d.

Far Away (arranged by T. R. Jozé), 2d.; Sol-fa, 1d.

Fly Not Yet (arranged by T. R. Jozé), 3d.; Sol-fa, 1d.

Harvest Rose, The (arranged by T. R. Jozé), 3d.

How dear to me (arranged by A. A. Needham), 3d.

Irish Reel, The (arranged by T. R. Jozé), 4d.; Sol-fa, 1½d.

Irish Wedding Song (The Kilkenny Air) (arranged by J. B. Rogers), 3d.; Sol-fa, 1d.

Kitty of Coleraine (arranged by C. H. Lloyd), 2d.; Sol-fa, 1d.

Lament, A (arranged by T. R. Jozé), 2d.; Sol-fa, 1d.

Last Rose of Summer, The (arranged by T. Distin), 2d.

Last Rose of Summer, The (arranged by Turle Lee), 2d.

Mother's Lamentation, The (arranged by T. F. Dunhill), 2d.; Sol-fa, 1d.

O'Sullivan Mór (arranged by T. R. Jozé), 2d.; Sol-fa, 1d.

Silent, O Moyle (arranged by J. Seymour), 2d.; Sol-fa, 1d.

Song of Fionnuala, The (arranged by Granville Bantock), 1d.

Songs of our land (arranged by A. A. Needham), 3d.

'Twas one of those dreams (arranged by T. R. Jozé), 2d.

When Through Life (arranged by T. R. Joze), 2d.; Sol-fa, 1d.

Young May Moon, The (arranged by C. H. Lloyd), 2d.; Sol-fa, 1d.

Dear Little Shamrock is also issued arranged for 4 male voices (T.T.B.B.).

Last Rose, etc., also arranged for 4 male voices (A.T.T.B.).

The Irish Reel, also arranged for 3 female or boys' voices (S.S.A.).

"All may be highly recommended."—(G. O'N.)

## J. CURWEN AND SONS.

1.—National Part Songs. 1½d. each number, each containing eight songs. Can be had in either Staff or Tonic Sol-fa.

No. 7.—Arranged by Sir Robert Stewart, including Kate Kearney, The Minstrel Boy, Last Rose, Believe me if . . ., Patrick's Day, etc.



- No. 8.—Arranged by Sir R. Stewart, including Meeting of Waters, Silent, O Moyle, When through life . . . , Sing, sweet harp, etc.
- No. 16.—Harmonized by J. Spencer Curwen, including Cruiskeen Lawn, Love's Young Dream, Avenging and Bright, What will you do love? etc.
- No. 17.—Harmonized by J. S. Curwen, including Oh, breathe not his name, The low-back'd ear, Oh, Arranmore, Farewell, but whenever, etc.
- 2.—Apollo Club Leaflets, some of which (price 1d.) contain one song (one sheet) both in Tonic Sol-fa and Staff (*e.g.*, Dear Little Shamrock, Oft in the Stilly Night, others contain three sheets (prices, 1d., 2d., 3d.).
- 3.—Part Songs for mixed voices (Separate numbers):—
- Believe me, if all, Staff, 2d.; Sol-fa, 1d.
- Cappeen Gorm (arranged by P. Jackman).
- Come back to Erin (Claribel), Staff, 3d.; Sol-fa, 1½d.
- “Coulin,” The, Staff, 2d.; Sol-fa, 1½d.
- Cruiskeen Lawn, The (arranged by J. Seymour), Staff, 1½d.; Sol-fa, 1d.
- Dear Little Shamrock, The.
- Irish Airs (Choral Fantasia, C. H. Lewis), Staff, 4d.; Sol-fa, 2d.
- How oft has the Banshee cried (S.C.T.B.B.), Staff, 2d.; Sol-fa, 1d.
- 'Tis the last Rose of Summer (arranged by L. C. Venables).
- Legend o' Mullaghmast, A (arranged by P. Jackman), Staff, 1½d.; Sol-fa, 1d.
- No, not more Welcome (arranged by J. Seymour), Staff, 1½d.; Sol-fa, 1d.
- O Native Music (arranged by J. Seymour), Staff, 1½d.; Sol-fa, 1d.
- Savourneen Deelish Eileen Oge, Staff, 2d.; Sol-fa, 1½d.
- Wearing of the Green, The, Staff, 1½d.; Sol-fa, 1d.
4. Irish Choruses:—
- Bells of Shandon (J. Seymour, S.S.C.), Staff, 1½d.; Sol-fa, 1d.
- Come Back to Erin (Claribel, Unis.), Staff, 2d.; Sol-fa, 1d.
- Dear Harp of my Country (arranged by Smith, S.S.C.), Staff, 2d.; Sol-fa, 1d.
- Flow On, Thou Shining River (Stevenson, S.C.), Staff, 2d.; Sol-fa, 1d.
- Galway Piper (arranged by Fletcher, S.S.C.), Staff, 2d.; Sol-fa, 1d.
- Kathleen Mavourneen (Crouch, Unis.), Staff, 2d.; Sol-fa, 1d.

- Killarney (M. W. Balfe, Unis.), Staff, 2d.; Sol-fa, 1d.  
 Last Rose of Summer (arranged by Fletcher, S.S.C.),  
 Staff, 3d.; Sol-fa, 1½d.  
 Minstrel Boy (arranged by J. Smith, S.S.C.), Staff, 2d.;  
 Sol-fa, 1d.  
 No, not more Welcome (arranged by Smith, S.S.C.), Staff,  
 2d.; Sol-fa, 1d.  
 O Native Music (arranged by J. Smith, S.S.C.), Staff,  
 2d.; Sol-fa, 1d.  
 Rakes of Mallow (*See* "Galway Piper").  
 St. Senanus and the Lady (arranged by Smith, S.S.C.),  
 Staff, 2d.; Sol-fa, 1d.  
 Wearing o' the Green (Irish Air, S.C.), Staff, 2d.; Sol-fa,  
 1d.

For account of "Erin Song Book" and of "Tonic Solfaist,"  
 see pp. 135 and 136.

#### IV.—Books about Irish Music.

Apart from the books mentioned below, much information about Irish music can be gleaned from the introductions and prefaces to the various COLLECTIONS included in a preceding sub-section, p. 111.

##### (a) HISTORY.

In O'Curry's "*Lectures on the Manners and Customs of the Ancient Irish*," edited by W. K. Sullivan, is a section dealing with "Music and Musical Instruments in Ancient Erin." It is full of valuable information although a number of its conclusions have been corrected by more modern scholarship.

WALKER (Joseph Cooper). *Historical Memoirs of the Irish Bards*. Pp. 166 + 124. 4to. (Dublin). 1786.

Rest of title "interspersed with anecdotes of, and occasional observations on, the music of Ireland. Also an historical and descriptive account of the musical instruments and an Appendix (124 pp.) containing several biographical and other papers with select Irish melodies." Begins with earliest times and brings history down to death of Carolan, 1738, but there is little about the 17th and 18th centuries. "O'Halloran, O'Connor, and Vallancey were my companions [figuratively, of course]; and with them I was content to stand or fall." . . . "When I happen to speak scientifically of music, it is that gentleman Mr. Beanford who generally dictates." (Pref.). "Walker,"

says O'Curry, "seems to have been the sport of every pretender to antiquarian knowledge, but more especially the dupe of an unscrupulous person of the name of Beauford, who unblushingly pawned his pretended knowledge of facts on the well-intentioned but credulous Walker." Appendix contains, among a good deal of rubbish, lives of Turlough O'Carolan and of Cormac Common. A new edition was published by Christie, of Dublin, in 1818.

MOORE (Thomas). Notes from the Letters of T. Moore to his Music Publisher, John Power. Pp. xxxiii. + vi. + 176. (New York: Redfield). C. 1854.

Introductory letter from T. Crofton Croker. The publication of these letters was suppressed in London.

FOX (Mrs. Milligan). Annals of the Irish Harpers. (Smith, Elder). 7s. 6d. 1911.

A volume based on Bunting's Note Books. Quite interesting as a record of music-collecting in the first quarter of the 19th century, with side-lights on the social life of the period. Bunting's life-work is fully dealt with, and justice done to his memory.

Grove's Dictionary of Music and Musicians. New ed. in 5 vols. Edited by J. A. Fuller Maitland, M.A., F.S.A. (Macmillan). 5 Guineas net. 1904-1910.

Contains a mine of information on all matters relating to music and musicians. There is a special article on Irish music, and there are biographies of a number of Irish musicians. As a reference book this monumental work is indispensable.

See also Brown and Stratton's British Musical Biography.

FLOOD (W. H. Grattan), Mus. Doc. A History of Irish Music. Pp. xv. + 353. (Browne & Nolan). 6s. net. 1st ed., 1904. 2nd ed., 1906.

From earliest times to opening of 19th century, with a short chapter on Irish music from 1800 to present day (chiefly an account of ten leading composers). From the Invasion onwards the author treats Irish and Anglo-Irish music in distinct chapters. The author is greatly helped by his knowledge of the Irish language. Chapters on

Ancient Irish Musical Instruments; Irish Church Music; Shakespeare and Irish Music; Irish Pipers in the 18th Century; Handel and Arne in Ireland; Harp Festivals and Harp Societies, etc. Appendix A.—Collections of Irish M.B. Musical MSS. in Trinity College, Dublin. Index.—There is no discussion of disputed points, no technical dissertations or padding. The book is a vast collection of material bearing on the subject culled from every possible source, literally every page being filled with curious and valuable information. This wealth of detail accounts and more than compensates for some want of style and arrangement.

MASON (Redfern). *The Song Lore of Ireland: Erin's Story in Music and Verse.* Pp. 329. (New York: Wessels & Bissell Co.). 1910.

Plan thus described by author (Preface).—"In the opening chapter it is shown how music and song formed an organic part of the most ancient Irish civilization. It is then explained how this tradition was kept alive through long ages by the bards, minstrels and harpers. Chapter III. dwells on the extraordinary fact of the preservation of Irish music independent of any written record. The nature of Irish music is the theme of Chapter IV., and a description follows of the part played by song in the daily life of the people. Fairy mythology and spirit lore and the tales of the Red Branch lead to a discussion of the more strictly historical aspect of Irish song. The last four chapters are practically the history in verse and melody of the struggle of the Irish with the stranger from Clontarf to the dawning of the day of comparative freedom" (*i.e.*, end of 18th century). Thoroughly Irish in sympathy, the author tries "to place in relief everything that throws light on the character of the Gael." Author understands technicalities of music. Work illustrated by 44 melodies and by many quoted poems. A highly interesting and original work, but disfigured by careless proof-reading.

#### (b) INSTRUMENTS.

ARMSTRONG (Robert Bruce). *Musical Instruments:—Part I. The Irish and the Highland Harps.* Pp. 199. 4to. (Edinburgh: Douglas). £2. 1904.

The Irish harp occupies 137 pp. Book gives its description, measurements, and construction, existing specimens, missing specimens, samples of music, etc.; very beautiful Photogravure, collotype, and block illustrations.

Part II. English and Irish Instruments. Pp. 168. 4to. (Edinburgh: Constable). £2. 1908. Illustrated in a fashion similar to Part I.

Part I. is particularly valuable for the history of the Irish Harp. Only 180 copies of each part. Two superb volumes.

\*STURROCK (J. Percy). Piping for Boys. Foolscap 4to. (Stirling: Encas Mackay). 1s. 6d. net.

A Piper's Primer to enable young men and boys to teach themselves to play the bagpipes. "The author . . . has for several years superintended the teaching of classes of pipe band recruits."

CROWEST (Frederick J.), ed. The Music Story Series.

We quote verbatim the Prospectus of the Series:—

"The aim of the 'Music Story Series' is to make them indispensable volumes upon the subjects of which they treat. They are authoritative, interesting, and educational books—furnished with appendices which give them permanent value as works of reference, data, etc. Each volume tells all that the reader may want to know upon any of the aspects of musical art which the various works of the series cover."

The books are produced in the highest style of typographical excellence, with choice illustrations in photogravure, collotype, line, and half-tone reproductions. The paper for the series is specially made, deckle edge, with wide margins for readers' and students' notes. Each vol. is 3s. 6d. net. Square crown 8vo. Between 200 and 300 pp. Published by The Walter Scott Publishing Co., London. Thirteen vols. have appeared, of which the following are of Irish interest:—

FLOOD (W. H. Grattan), D.Mus. The Story of the Harp. Pp. 210. 1906.

By the Same. The Story of the Bagpipe. Pp. 250. 1911.

In this, the story of the bagpipe from remotest times—it is the oldest of the world's instruments—to the present day, is clearly told. "There are few points which the ordinary reader desires to know which are not treated fully and learnedly in these charming pages."—(Sean-ghall) Index and bibliography.

FRASER (Alexander Duncan). M.D., D.P.H., Edin. Some Reminiscences and the Bagpipe. Pp. 432. Demy 8vo. (Edinburgh: Hay). 10s. 6d. net. 1908. 35 Colotype Illustrations.

Is a gossipy treatise on, and apologia for, the bagpipe—its history from Pan to the Black Watch, its uses, its present status, its music, etc., with a stray personal note. Dr. Fraser shows himself to be a perfervid Scot; and he tells a good story.

MILLIN (S. Shannon). The Irish Harp. Pp. 71. (Bel-fast: Baird). 6 or 7 good Illustrations. 1898.

A lecture to the Ulster Association of London. At end a little dissertation by John Vinycomb on "The Harp in the Arms of Ireland."

(c) IRISH DANCING.

O'KEEFFE (J. G.), and Art O'Brien. Handbook of Irish Dances. Pp. xxvii. + 98. (Dublin: O'Donoghue). 1902.

An excellent handbook. Useful historical notes as well as a *practical* description of the various Dances, and a Bibliography. No music. Dance terms given throughout in Irish and English.

SHEEHAN, J. J. A Guide to Irish Dancing. Pp. 48. (London: John Denvir). 1902.

A capital little handbook.

(d) TECHNICAL AND MISCELLANEOUS.

\*O'NEILL (Francis). Irish Folk Music: A Fascinating Hobby. (Chicago: The Regan Printing House). Pp. 359. 1911.

The miscellany of a collector of Irish music. Treats such subjects as the history of certain tunes, the variations in their titles, their origin. Include O'Farrell's Treatise on the Union Pipes and Toubey's Hints to Amateur Pipers. Profusely illustrated, especially with photos.

This is a charming book by a zealous lover of Irish folk music. Mostly letterpress, with a few music examples.

HENEERY (Rev. Richard). Irish Music. Pp. 37. 1903.  
(Dublin). 1s.

A scientific examination of Irish scales, considered by good authorities to be a misrepresentation of Irish modes. The pamphlet is now scarce.

\*MACDONALD (Donald). Irish Music and Irish Scales.  
Pp. 8. (Breitkopf). 1s. 1910.

Of no particular value.

CULWICK (James C.), Mus.Doc. The Distinctive Characteristics of Ancient Irish Melody; the Scales . . .  
Pp. 31. (Dublin: Ponsonby). 1897.

### Journal of the Irish Folk-Song Society.

The Irish Folk-Song Society was founded in London in 1904, mainly through the enthusiasm of Mrs. Milligan Fox. It has published 11 numbers of a Journal, and has done good work in rescuing many folk melodies from oblivion, as well as in popularising old Irish airs. Another Society was founded in Dublin, as the result of an informal Conference at the Oireachtas in 1911, the objective being to propagate old Irish melodies with Irish words. No results are as yet forthcoming.

### (c) INSTRUCTION IN MUSIC.

See account of "The Irish Tonic Solfaist" and of the "Erin Song Book" on pp. 135 and 136. Also under (b) above, "Instruments."

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# V.—IRISH PLAYS.

BY JOSEPH HOLLOWAY.

[The following is not a bibliography of plays by Irish writers, but a list of plays Irish in subject.

They are arranged chronologically, but the works of each author are kept together, all being entered in the list under the date of the first play by that author.

The periods are chosen arbitrarily and merely for convenience.

Authors still living (October, 1911) are in many cases indicated by an asterisk.

A short bibliography of books about the Irish Theatre will be found on p. 46.

For reasons stated in Preface, plays written in Irish—unless such as have been translated into English—are not included in the following list.—Ed.]

## Before 1700.

The Pride of Life. An Old Irish Morality.

Performed at the Holy Trinity Church, Dublin, about the middle of the Sixteenth Century. The piece, in a mutilated state, is to be found at the back of the "*Records of the Holy Trinity Church*," in the Royal Irish Academy, Dublin. James Starkey (Seumas O'Sullivan), the poet, gave me this piece of information as we rummaged amongst the book barrows in a street off the quays one Saturday afternoon in December, 1911.

The Irish Knight. Play.

Acted by the Earl of Warwick's servants, 1576.

GIRALDI (Giovanni Battiste), otherwise "CINTHIO"—*Arrenopia*. A Play written in Italian and printed in 16th century.

The scene is laid in Limerick. This play is in the Gilbert Library. The entry runs thus:—"Arrenopia tragédie di M. Gio. Batt. Giraldi 'Cinthio' nobile Ferrarese, Con Privilege Venese, 1583." *Arrenopia* is the daughter of a King of Scotland, and marries the King of Ireland.

HUGHES (Thomas), and Others. *The Misfortunes of Arthur*. A Play. Printed in London, by Robert Robinson. 1587.

Played at Greenwich before Queen Elizabeth on February 28th, 1588. To every act of this performance there was an argument, a dumb show, and a chorus. "Contrasted with the character of Pease, in one of the symbolical dumb shows, was another, with black, long, shagged hair down his shoulders, appared with an Irish jacket and short, having an Irish dagger in his hand." This figure, by an association of ideas, was supposed to represent Revenge and Fury.

SHAKESPEARE (William). *King Henry V*. Historical Play in 5 Acts. Written 1598 (?). Published imperfectly 1600.

Macmorris, an Irish officer in King Henry's army, is one of the east.

*The History of Sir John Oldcastle*. A pseudo-Shakesperian Play.

In this piece there is a grim sketch of a despicable Irish lackey, "Mack Shane of Ulster," as he styles himself, who murders his master for his chain and jewellery. He appears in the play garbed as an Englishman, having exchanged attire with another character.

DEKKER (Thomas). *Old Fortunatus*. Comedy. (1600).

There is an Irish character in the east. Acted before the Queen at Christmas, by the Earl of Nottingham's servants, 1600. The plot of it is founded on the ancient story of Fortunatus and his inexhaustible purse and wishing cap. The scene lies partly at Fama Gosta, in the Island of Cyprus, and partly in the Court of England during the reign of Athelstan.

— *The Honest Whore*. (1604). Part 2.

Though the action of this play is laid in Milan, a humble Irishman, in the character of Bryan, a servant, is introduced.

— *The Whore of Babylon*. A History. (1607).

In this piece the author symbolises the dead Queen Elizabeth as Titania, Queen of the fairies. To her come three kings on a mission, and one of them champions the cause of Ferne.

WEBSTER (John). *The White Devil*. A Tragedy. (1612).

Scene, Venice. W. J. Lawrence, the theatrical history expert, writes:—"Local colour is sadly to seek in Seventeenth century dramaturgy. Where the scene is laid in Italy, the action almost invariably takes place in contemporary London. Note, for example, the recurring Irish allusions in Webster's *The White Devil*."

HAYWOOD (Thomas). *The Four Prentices of London, with the Conquest of Jerusalem*. (1615). Historical Play.

In this play a dumb show of Irish kerns mourning a corpse in a dead march is introduced into the middle of the first act, probably with the view of emphasising the fact that the action is transpiring in Ireland. Later in the act Eustace and his trusty Irish servant are shown in Italy.

FIELD (Nathaniel). *Amends for Ladies*. Comedy. (1618).

In this piece Lady Honour disguises herself "like an Irish footboy with a dart." Scene, London. The plot of Subtle's tempting the wife at the request of the husband, seems founded on the novel the "*Curious Impertinent*" in *Dox Quixote*. This play was written by the author by way of making the ladies' amends for a comedy called *Woman's a Weathercock*, which he had written some years before, and whose very title seemed to be a satire on their sex.

JONSON (Ben). *The New Inn; or, The Light Heart*. Comedy. (1629). Printed 1631.

Ben Jonson was born at Westminster in June, 1574, and died in August, 1637, aged 63, and was buried in Westminster Abbey. He introduced Irish characters into this comedy as well as into *The Irish Masque at Court*. The title page of the printed play reads as follows:—"The New Inn; or, The Light Heart. A comedy, never acted, but most negligently played by some of the King's Servants, and more squeamishly beheld and censured by others the King's subjects, 1629. Now at last set at liberty to the Readers, his Majesty's Servants and Subjects, to be judged."

—— The Irish Masque at Court. Printed 1640. Presented by Gentlemen and King's Servants, 1613.

Jonson wrote over fifty dramatic compositions.

The Irish Rebellion. Anon. Acted circa 1623.

Sir H. Herbert licensed a new play by Kirke, under this title, 1642.

FORD (John). The Chronicle History of Perkin Warbeck. A Strange Truth. (1634). Printed 1714.

Acted at the Phoenix, Drury Lane, 1634. The play is founded on the History of that strange pretender to the Crown, who set himself up and caused himself to be proclaimed King of England, declaring himself to be Richard Duke of York, brother of Edward V., who lost his life in the Tower, as may be seen in the English Historians, in the reign of Henry VII. Scene, England. An Irish character is introduced into this play.

SHIRLEY (James). Hyde Park. Comedy.

Acted at the private house, Drury Lane, 1637. "Teague" was the common nickname for Irishmen in the seventeenth century. Note its use in this comedy. "Paddy" supplanted it about the close of the eighteenth century.

—— St. Patrick for Ireland. Historical Play. (1640).

For the plot of the play, Bede's *Life of St. Patrick*, etc., were consulted. Shirley was born in London in 1594, and died of terror, occasioned by the great fire of London in 1666. He wrote 39 plays.

BURKHEAD (Henry). Cola's Fury: or, Lirenda's Misery. Tragedy. (1645).

The subject of this play is the Irish rebellion which broke out in the year 1641. In it the dramatist has characterized all the principal persons concerned in the affairs of that time under feigned names. And even the second title of the piece, viz., *Lirenda's Misery*, is expressive of the subject aimed at Lirenda being no more than an anagram (which was a kind of quibble then much in vogue), formed from the letters which compose the name of Ireland. Printed at Kilkenny, 1645.

HEAD (Richard). *Ilic et Ubique*; or, *The Humours of Dublin*.

"This play is said to have been acted privately with general applause." 1663. Scene, Dublin. A printed copy of this play is in the Bodleian Library, Oxford.

HOWARD (Sir Robert). *The Committee*; or, *The Faithful Irishman*.

A play produced in 1665, in which the character of Teague, a simple-minded, honest fellow, was drawn from life. This play was turned into a farce by Thomas Knight, an actor, in 1797. The farce (in 2 acts) was called *The Honest Thieves*. Cast: 11 males and 3 females. John Lacy was the original Teague. He died in 1681.

SHADWELL (Thomas). *The Lancashire Witches and The Amorous Bigot*.

Two political plays with "malignant portraiture of the Irish priesthood in them." Shadwell was poet laureat to King William III. He was born at Lanton Hall in Norfolk, in 1640. He wrote *The Lancashire Witches* and *Teague O'Divelly, the Irish Priest*, in 1682, and *The Amorous Bigot*, with the second part of *Teague O'Divelly*, in 1690. The former was acted at the Duke's Theatre, 1682, and the latter acted by His Majesty's Servants at a date not given.

CROWNE (John). *City Politics*. Comedy. (1675). Printed 1683.

This play was a very severe satire upon the Whig party then prevailing. The scene is laid in Naples, and a "foolish, mistaken Irish witness" is introduced who proves a shameless, lying rogue, with a love for usquebaugh.

*The Royal Voyage*; or, *The Irish Expedition*,

In which the momentous struggle between England and the last of the Stuarts is treated with vigour flippantly. Produced at Saffry's booth at Bartholomew Fair in the year 1689.

### The Eighteenth Century.

FARQUHAR (George). *The Twin Rivals*.

A comedy presented at Drury Lane in 1703, in which Teague again appears.

- The Beaux' Stratagem. A Comedy in 5 Acts.  
In which Isaac Sparks appeared as Foigard. Cast : 10 males and 4 females. Comedy acted at Haymarket, 1707. This play was begun and ended in six weeks, the author labouring all the time under settled illness, which carried him off during the run of his piece. Farquhar born at Londonderry in 1678. Father a clergyman.

CENTLIVER (Mrs. Susanna). A Wife Well Managed. A Farce. 1715.

"Teague," an Irishman, is included in the cast. Mrs. Centliver, whose maiden name was Freeman, was born in Dublin about 1667, and died in 1729. She married three times; her last husband gave her the name by which she is known to fame. She wrote 19 plays.

#### PLAYS BY CHARLES SHADWELL.

- Rotheric O'Connor, King of Connaught; or, The Distressed Princess. Tragedy. Acted in Dublin, 1720.

The plot is borrowed from Irish historians, and the title points out where the scene is laid.

- The Plotting Lovers; or, The Dismal Squire. Farce.

This piece was acted in Dublin, 1720. It is a "translation with liberty" of Moliere's *Mons. de Pourceaugnac*. The scene is laid in Dublin; time of representation, one hour.

- Irish Hospitality; or, Virtue Rewarded. Comedy. (1720).

The scene is laid at Mount Worthy in Fingall. Shadwell was a relative of Thomas Shadwell, the poet-laureat. He enjoyed a post in Dublin, in which city he died on the 11th of August, 1726.

CONCANEN (Matthew). Wexford Wells. Comedy with songs. (1721).

He was a native of Ireland. This was his only play.

PHILLIPS (William). Saint Stephen's Green; or, The Generous Lovers. Comedy. (1720).

- Hibernia Freed. Tragedy.

Acted at the Theatre in Lincoln's Inn Fields, 1722.

HIPPISLEY (John). A Journey to Bristol; or, The Honest Welshman. Farce. Lincoln's Inn Fields. Printed 1729.

(See *The Connaught Wife*).

MICHELBURNE (John). Ireland Preserved; or, The Siege of Londonderry. Tragi-Comedy. Printed in Dublin. 1738-9.

Baker states in "Biographia Dramatica" :—"This play was written by John Michelborne, one of the Governors of Londonderry during the siege of it" (1688-9). There was an earlier edition printed in 1707. This piece was also published anonymously in 1692 as *Picty and Valour; or, Derry Defended*.

CUTTS (J.). Rebellion Defeated; or, The Fall of Desmond. Printed, 1745.

MENDEZ (Moses). The Double Disappointment. Farce. Acted at Covent Garden, 1747.

The piece is about a young girl who has two strings to her bow: an Irishman and a Frenchman, both of them fortune hunters of humble origin. The Irish rôle was filled by Barrington. Play printed in 1760.

Hibernia's Triumph. Masque in 2 Interludes. Acted at Dublin. Printed, 1748.

SHERIDAN (Thomas). Captain O'Blunder; or, The Brave Irishman. A Farce, based on one of Molière's plays.

It was written by him, when at school, about the year 1740. Isaac Sparks was the original Captain O'Blunder. First acted in Dublin about 1748. Mr. Sheridan was the father of R. B. Sheridan. He was born at Quilca, in the County of Cavan, and was manager of a Dublin theatre for about eight years.

STEVENS (George Alexander). The Humours of an Irish Court of Justice.

Dramatic satire, dated London, 12, 1750. Isaac Sparks appeared as the judge in the burlesque court scene. Stevens was a well-known entertainer in his day, and travelled about with a strange medley performance, called *A Lecture on Heads*.



STEVENS (G. A.). *The True Born Irishman*. Farce. Acted at York, 1771.

Probably a version of Macklin's comedy of the same name.

MURPHY (Arthur). *The Apprentice*. A Farce. (1756).

There is an Irish servant, alleged to be comic, in this play. Murphy was born at Clooniquin, Co. Roscommon, 1727, and died at Knightsbridge, London, on June 18th, 1805. Murphy was a prolific dramatist.

Beaumarchais—*La Mère Coupable* (The Guilty Mother).

This piece has an atrocious Irish villain in it, with an impossible name, who conspires with his equally disreputable Irish friend, O'Connor, to ruin the virtuous French characters. Written in the 18th century.

ASHTON (Robert). *The Battle of Aughrim; or, The Fall of Monsieur St. Ruth*.

A blank-verse play, in 5 Acts, published in Dublin, 1756. Cast: 12 males and 2 females. Scene: The Irish Camp near Athlone (July 12th, 1691). Sarsfield, Lord Lucan, is one of the chief characters in the play. From a rhyming prologue to the piece I extract the following lines:—

“ But should the play fall short upon my truth,  
You may impute it to our author's youth,  
Scarce tender twenty, faith a childish age,  
To bring so great a subject on the stage,  
Then critics judge with temper as you sit  
Nor let no malice over-rule your wit,  
For if you do, by Jove we'll damn your pit.”

And again—“ Now to the ladies we submit the cause,  
And from their eyes expect to gain applause;  
For at the first our author took a care  
To find a little love to please the fair,  
Then ladies, pray do justice every way,  
Pity his youth, and strive to save his play;  
But if it must be damnèd, why damn away.”

COLMAN (George) (the elder). 1732-1794). *The Jealous Wife*. A Comedy in 2 Acts. Founded on Fielding's "Tom Jones."

Containing a not very pleasing type of Irishman in "Captain O'Cutter." Cast: 8 males and 4 females. Produced in 1761.

REED (Joseph). *The Register-Office*. A Farce in 2 Acts. (1761).

This eighteenth century farce contains the character of an "Irishman" originally filled by John Moody. Cast: 10 males and 4 females. It is to be found in Vol. 14 of Bell's *British Theatre* (London).

Plays by CHARLES MACKLIN.

— *The True Born Irishman*. A Comedy in 2 Acts.

First produced at Theatre Royal, Crow Street, Dublin, on May 14th, 1762, and revived by the Theatre of Ireland, at Dublin, on February 18th, 1910. Marrogh O'Dogherty, a true lover of all things Irish, has a wife who, on her return from a visit to London, despises everything Irish and worships all that comes from across the Channel. The play revived surprisingly well—the sentiments being as applicable to the present day as they were in the eighteenth century. Cast: 6 males and 6 females. Maclaughlin was Macklin's right surname. He was born in Westmeath in 1690, and died in 1797, at the great age of 107, and was buried in St. Paul's, Covent Garden.

— *The Irish Fine Lady*. Farce.

Acted at Covent Garden one night only, November 28th, 1767. (See *The True Born Irishman*).

— *Love à la Mode*. A Comedy in 2 Acts. (1760).

J. Moody first played the role of Sir Callagan O'Brallaghan, and was the first to bring the stage Irishman into repute. Cast: 5 males and 1 female. Dublin: 1793. In Jones's *British Theatre*, and many later editions in England and America.

— *Love is the Conqueror; or, The Irish Hero*.

MSS. play in Charles Macklin's Library.

CLIVE (Mrs. Catherine). *The Faithful Irishwoman*. Farce. Acted at Drury Lane, March 18th, 1765, \*for her benefit.

Mrs. Clive, who was a great comic actress, was born in 1711. Her father—William Rafter—was a native of Kilkenny. She made her first appearance on the stage of Drury Lane in 1728, in boy's clothes, in the character of a page, in the tragedy of Mithridates, King of Pontus. In 1732 she married G. Clive.

*The Connaught Wife*. Comedy in 2 Acts. Performed at Smock Alley, Dublin, 1767.

This is Hippisley's *Journey to Bristol* altered).

*Teague's Ramble to London*. Interlude. Haymarket, London, 1770.

CUMBERLAND (Richard). *The West Indian*. Comedy. (1771).

Major O'Flagherty is one of the characters of the comedy, and the author tells us it was written during a visit to his father (Bishop of Kilmore) in 1770, in a little closet at the back of the Bishop's palace, at Clonfert, "having no prospect but a single turf stack." Performed at Drury Lane, 1771. John Moody was the original O'Flagherty, but Robert Owenson, father of Lady Morgan, afterwards played it to perfection.

GRIFFITH (Amyas). *Swaddler*. A Farce. (1771).

Born in Roserea, Tipperary, 1746. W. J. Lawrence told me this piece contains some Irish characters.

MCDERMOTT (John). *The Milesian*. A Comic Opera. (Dublin). 1772.

Performed at Smock Alley Theatre, Dublin, on November 26, 1772. D. J. O'Donoghue, in his book, *The Poets of Ireland*, asks: "Can this be connected in any way with Isaac Jackman's piece?"

GARRICK (David). *The Irish Widow.* A Farce in 2 Acts.

Cast: 6 males and 1 female. First acted at Drury Lane, 1772, with Mrs. Barry in title role. A nephew and guardian fall in love with a widow, and the latter refuses to give his consent to the marriage, or give his nephew any fortune, he wanting the sprightly lady for himself. By a trick being played on the old man, he is glad to get rid of the widow, and willingly hands her over to the nephew with a tidy fortune, only to find out he has been fooled by both. With trifling alterations it would act well. Garrick was born at Hereford, 1716. He was a son of Peter Garrick, a Captain in the Army.

DOBBS (Francis). *The Patriot King; or, The Irish Chief.* Tragedy.

Acted at Smock Alley, Dublin, 1774. Dobbs was a native of Ireland.

KELLY (Hugh). *School for Wives.* A Comedy in 5 Acts,

In which Connolly, a good-hearted, whole-souled Irishman, disported himself "without the author betraying partiality on the one hand, or descending into caricature on the other." Cast: 8 males and 4 females. Produced at Drury Lane in 1774. The plot is one of intrigue, and tells how a loving, trusting wife weans her profligate husband from his vicious ways by kindness; and also how an aged General and his son play amusingly at cross-purposes for the hand of the same young lady.

SHERIDAN (Richard Brinsley). *The Rivals.* Comedy in 5 Acts.

Sir Lucius O'Trigger, a duel-loving Irishman, plays an important part in the piece. The story of Sir Anthony Absolute forcing his son to marry the girl he is actually in love with, though he is not aware of the fact at the time, makes delightful comedy. Cast: 9 males and 5 females. Produced at Covent Garden in 1775, with Lee as "Sir Lucius." His playing nearly wrecked the comedy until Clinch came to the rescue in the part.

— St. Patrick's Day; or, The Scheming Lieutenant. A Farce in 2 Acts. First played at Covent Garden, May 2, 1775.

In order to win his way to his loved one, a lieutenant has to assume many disguises and resort to all sorts of devices to hoodwink her parents, who will have nought to do with him. Success comes his way in the end. Eighteenth century costume. Sheridan was born in Dublin in 1751, and died in 1816.

DIBDIN (C.). 1745-1814. Irish Chairman.

JACKMAN (Isaac). The Milesian. A Comic Opera. (London, 1777).

LE FANU (Peter). Smock Alley Secrets; or, The Manager Worried. Occasional prelude. Dublin. 1778.

COWLEY (Mrs. H.). The Belle's Stratagem. Comedy in 5 Acts.

Cast: 9 males and 6 females. Tyrone Power played Flutter in this comedy at the Royal, Dublin, in 1829. First played at Covent Garden in 1780. This and most of the old plays mentioned herein are published in "Dicks' Standard Plays."

MACAULEY (John). The Genius of Ireland. Masque. (An imitation of *Comus*). Printed 1785.

Acted at Dublin.

Plays by JOHN O'KEEFFE.

— The Shamrock; or, The Anniversary of St. Patrick. Farce. Covent Garden, April, 1783. (Changed to *The Poor Soldier*).

— Patrick in Prussia.

A Comic Opera, in 2 Acts, with all the original songs . . . being a sequel to *The Poor Soldier*. Dublin: J. M. Davis, 1786. (New edition). First played at Covent Garden, February 17, 1786.

— The Poor Soldier.

Comic Opera, in 2 Acts, with music partly selected and partly composed by William Shield. Covent Garden, 1783; Smock Alley, January 16th, 1784. (See *The Shamrock*). The scene is at Carton, Co. Kildare. Norah is loved by Patrick, a soldier, and also by Captain Fitzroy. The Captain, hearing that Patrick was the man who had saved him in battle, gives up his pursuit of Norah. There are airs by Carolan in the opera. Cast: 6 males, 2 females and a boy.

— The Wicklow Mountains; or, Gold in Ireland.

A Drama, in 2 Acts. Seventeenth century costumes. Cast: 7 males and 2 females. First produced at Covent Garden, London, on April 11th, 1795. O'Keeffe was a most prolific and popular dramatic writer. He was born in Dublin on June 24th, 1747, and died in 1843.

— The Irish Mimic.

Musical piece, produced in 1795.

— The Lad of the Hills (see *The Wicklow Mountains*).

Comic Opera. Covent Garden, London, April 9th, 1796. Reduced to an after piece and called *Wicklow Gold Mines*. Felix finds some bits of gold on one of the mountains, which his old nurse sells for him in Dublin, and his neighbours think he must have got the money by robbing the Mail.

— Love in a Camp; or, Patrick in Prussia.

Musical piece (1798). (See *Patrick in Prussia*).

— Wicklow Gold Mines; or, The Boy from the Scalp. Farce.

Tyrone Power appeared for the first time as Billy O'Rourke in this piece in Dublin on July 14th, 1830. Cast: 4 males and 2 females.

— Dramatic Works. 4 vols. London. 1798.

STUART (C.). *The Irishman in Spain.* Farce.

Taken from the Spanish. Haymarket, London, August 3rd, 1791. (Printed 1791.) First called *She Would be a Duchess.*

BYRNE (M.). *Dermot and Kathleen; or, The Irish Wedding.*

Ballet. Covent Garden, London, 1793. (Characters same as those in *The Poor Soldier.*)

—— *Patrick's Return.*

Ballet, Drury Lane, London, February 5th, 1817.

ROBSON (H.). *Money at a Pinch; or, The Irishman's Frolics.*

Musical Entertainment. Covent Garden, London, April 25th, 1793.

*Arrival at Crow Street; or, Thespian from Tanderagee.*

Drama, in one Act. Dublin, 1796.

REYNOLDS (George Nugent). *Bantry Bay.*

Musical Interlude, in one Act, with music by W. Reeve. Covent Garden, London, February 18th, 1797. (Printed 1797). It is loyal in tone, and deals with the French invasion.

KNIGHT (Thomas). *The Honest Thieves.* A Farce.

Theatre Royal, Dublin, July, 1843, with Dennis Leonard as "Teague." (Original production, 1797.)

ARNOLD (S. J.), Libretto by, and ARNOLD (Dr.), Music by. *The Irish Legacy.*

Haymarket, June 26th, 1797.

OULTON (Walley Chamberlain). *The Irish Tar.*

Musical Interlude, produced 1797.

*The Tight Irish Boy.*

Played at Covent Garden, London, May 9, 1797.



## Early Nineteenth Century (1800-1831).

HOLMAN (J. G.). *What a Blunder!* Comic Opera.

First played at the Haymarket in August, 1800. Of Sir Sturdy O'Tremor, the Irish character in the piece, played by Jack Johnstone, W. J. Lawrence writes: "An Irish soldier seeking his fortune in Spain, Sir Sturdy is a vigorous specimen of Celtic manhood, but he suffers from the queerest kind of intermittent hypochondria. When deprived of his lady love, he fancies himself the victim of all sorts of disorders, a state of whimsical morbidity that only the recovery of his mistress finally dispells."

CROSS (J. C.). *The Enchanted Harp; or, Harlequin for Ireland.*

Dramatic spectacle. Royal Circus, London. (Printed 1802).

— *The Round Tower; or, The Chieftains of Ireland.*

Covent Garden, London. (Printed 1809).

MOULTER (—). *The Irishman in Italy (False or True).* Comedy, 1806.

COLMAN (George). *The Younger.* (1763-1836). *John Bull; or, The Englishman's Fireside.* Comedy in 3 Acts.

When Dion Boucicault revised the play he appeared as Dennis Bulgruddery. Cast: 14 males and 3 females. Originally produced at Covent Garden, March 5, 1803. This fine old comedy tells the story of a wronged young girl righted, and of an elder brother claiming his property on seeing his younger misuse his power. Dennis, an inn-keeper, is an important character in the piece. One of his sayings is: "Lodge in my heart, and I'll never ax you for rent." Scene, Cornwall.

O'MEARA (Daniel A.). *Brian Boroihme; or, The Maid of Erin.*

(Performed in Ireland about 1810). James Sheridan Knowles adapted the story and incidents for his play of the same name, acted at Covent Garden Theatre on Thursday, April 20th, 1837.

MILLIKEN (Richard Alfred). *Darby in Arms.* A Dramatic Piece. (About 1810).

Milliken was born at Castlemartyr, Co. Cork, on September 8, 1767, and died on December 16, 1815.

FITZGERALD (Preston). *The Spaniard and Siorlamh.* A Tragedy. 1810.

MOORE (Thomas). *M.P.; or, The Blue Stocking.* A Comic Opera. London. 1811.

D. J. O'Donoghue thinks this piece has an Irish character. Moore was born in Aungier Street, Dublin, on May 28, 1779, and died at Sloperton Cottage, near Devizes, on February 25, 1852. His "Melodies" will be appreciated as long as there is an Irishman left in the world. When this opera was revived at the Royal, Dublin, on July 12, 1828, Mrs. Haydn Corri appeared in it as Susanna.

LYON (Mr.), composed by. *Sheelah's Day; or, Erin Go Braugh.*

Pastoral Ballet, in which a variety of National tunes and dances are introduced. Produced at Royal Hibernian Theatre, Dublin, March 16th, 1811. Mr. Lyon was Ballet Master to the theatre.

WILSON (Charles). *The Irish Valet.* Farce, with Power as Larry Holagan.

Royal, Dublin, June, 1836. Published, London, 1811 (anonymously).

LE FANU (Mrs. Alicia). *The Sons of Erin; or, Modern Sentiment.* Comedy.

Drury Lane, London, April 11th, 1812.

CODE (Henry Brereton). *The Russian Sacrifice; or, The Burning of Moscow.* A Drama with songs. Dublin. 1813.

"As Code was the real author of *The Sprig of Shillelagh and Shamrock so Green* (not Lysaght, and it was sung in this piece," D. J. O'Donoghue, "is quite certain there is an Irish character in it." Code's real name was Cody.

M'LAREN (F.) What News from Bantry Bay?

Not printed. (Before 1814).

The Ninth Statute; or, The Irishman in Bagdad.  
(From the Arabian Nights). Drama, with Gardiner as "Kilrooney."

Theatre Royal, Abbey Street, October, 1843. First played at Drury Lane, November 29, 1814.

BALFOUR (Miss Mary). Kathleen O'Neil. A grand National Melodrama in 3 Acts, as performed at the Belfast Theatre in 1814, and published anonymously in that year.

Miss Balfour was the daughter of a Derry clergyman.

EDGEWORTH (Maria). Love and Law. A Comic Drama in 3 Acts.

Cast: 6 males, 4 females, and supers. Published, London, 1817. Scene laid in Ireland. Nearly all the characters are Irish. The play concludes with the words: "A fig for the bog of Ballynascraw. Now 'tis all love and no law." The author was born in Oxfordshire on January 1st, 1767, and died on May 22nd, 1849.

— The Rose, Thistle, and Shamrock. A Comic Drama in 3 Acts.

Cast: 5 males and 5 females. Scene: The Village of Bannow, in Ireland. Published, London, 1817. Bidly Doyle, a servant at the inn, is a very amusing character. She is so hard worked, she exclaims: "But to live in this here house, girl or boy, one had need have the lives of nine cats and the legs of forty."

CLARKE (Lady Olivia). The Irish Woman.

A Comedy, in 5 Acts (1819).

GLENGALL (Lord). The Irish Tutor; or, New Lights.

A farce, in 1 Act. Tells in most amusing way how Terry O'Rourke plays the role of Dr. O'Toole, the Irish tutor, and what comes of his adventure. A capital farce, which takes about forty minutes in the playing. Cast: 4 males and 2 females. Adapted from the French. Cheltenham Theatre, July 12th, 1822. To be had from S. French. 6d.

Cox (Walter). The Widow Dempsey's Funeral.

A small three-act comedy, or dialogue in prose. (Hayes, Dublin, 1822). The piece is satirical in turn, and gives a humorous picture of lower middle-class life in the last century. The language used by the characters "is as full as a nut." "Watty" Cox was a notable writer of his day. He established *The Union Star* in 1797, and in 1807 *The Irish Magazine and Monthly Asylum of Neglected Biography*. In his writings he was "agin the Government," until he was pensioned off for his silence. He was born in County Meath in 1770, and died in Dublin in 1837. His play was written and published in 1822, but never acted until by the Theatre of Ireland Co. at Hardwicke Street Hall on December 18th, 1911. A copy of the play, with its quaint woodcuts, is in the National Library, Dublin. Cast: 7 males and 6 females. Scene: Dublin.

RODWELL (G. H.). More Blunders than One.

A farce in one act. Early nineteenth century costumes. Cast: 4 males and 3 females; 3 interior scenes. First performed at Adelphi, London, on December 13th, 1824, with Tyrone Power as Larry Hoolagan.

— Teddy the Tiler.

A farce in one act. The fun is created by an Irish tiler dressing up in gentleman's clothes and being mistaken for the gentleman. Cast: 12 males and 6 females. Four scenes—2 interior and 2 exterior. Taken from the French. Covent Garden, London, February 8th, 1830.

MCNEIL (James). The Agent and the Absentee. A Play. Written about 1824.

McNeil was a Dublin man.

Plays by SAMUEL LOVER. (1797-1868).

— II Paddy Whack in Italia.

An operetta in one act. (Duncombe's British Theatre, 1825). A burlesque on Italian operative methods.

— The White Horse of the Peppers.

Comic drama, in 2 acts. Colonel Pepper fools a Dutchman into relinquishing the estate he has come over to claim that always belonged to the Peppers. The way he does so is amusingly set forth in the play. Time, 1690. Place, Ireland. Characters: 11 males and 2 females. Seven scenes. Tyrone Power originally filled the role of Colonel Pepper at Haymarket in 1835.

— Rory O'More.

A drama, in 3 acts, founded on the novel of that name. Old-fashioned costumes. Time of performance, three hours. There are quite a large number of scenes. The drama is both exciting and interesting, with the title role to give birth to laughter. The cast is a long one. First performed at Adelphi Theatre, London, October, 1837, with Power in title role.

— Barney the Baron.

A farce, in 1 act. An itinerant Irish tinker wins a castle in a lottery, and comes to take possession. A capital farce of its kind. Characters: 7 males and 2 females. Barry Williams was Barney O'Toole in original cast.

— The Happy Man.

Extravaganza in one act. A delightfully droll piece, in which a search is being made for the shirt of a happy man, and the seekers come across a jolly Irishman, who seems as happy as the day is long. They make much of him, and try to coax him to part with his shirt. He refuses. So they try to obtain it by force, only to discover that all he possesses is a "Tommy." The late Colonel John Hay and Sir Walter Scott used the same idea in their ballads—*The Enchanted Shirt* and *The Search after Happiness*, respectively. Eastern costume. Cast: 7 males and 2 females. Power was Paddy Murphy in original cast.

— MacCarthy More; or, Possession Nine Points of the Law.

A comic drama, in 2 acts. Period, 1700. Cast: 6 males and 8 females. Six scenes—3 interior and 3 exterior. First played at Lyceum, London, April 1, 1861.

Henri Quatre; or, Paris in the Olden Time. Operatic Drama, with Gardiner as "O'Donnell."

Theatre Royal, Abbey Street, October, 1843. Originally played at Drury Lane, June 21, 1825.

PEAKE (R. Brinsley). One Hundred Pound Note.

Farce, in 2 acts, in which Tyrone Power appeared as O'Shaughnessy, in 1826, at Royal, Dublin.

PLANCHE (J. R.). Returned "Killed."

A farce in 2 acts, in which Tyrone Power played the Irish role of Sergeant Milligan in 1826. Cast: 8 males and 2 females. First played, October 31, 1826.

— The Irish Post. A Comic Drama in 2 Acts.

A good piece of its kind, lasting about an hour and a-half. Cast: 9 males and 3 females. Two interior scenes. First performed at Theatre Royal, Haymarket, February 28th, 1846. An amusing play of complications, arising out of a letter enclosed in a wrong envelope by Terence O'Grady, a blundering, thoughtless Irishman, with result that an innocent lady's name is very nearly compromised over it. Luckily the letter, after all the higger-mugger, is found in O'Grady's pocket—it never having been posted at all. Mr. Hudson played "O'Grady" in original cast.

CROKER (Thomas Crofton). Daniel O'Rourke; or, Rhymes of a Pantomime. London. 1828.

MORTON (Thomas). The Invincibles.

Musical Farce, in 2 Acts, with Tyrone Power as Corporal O'Slash and Madame Vestus as Victoire. Royal, Dublin, June 22nd, 1829. This and *The Irish Tutor* were the pieces chosen by Tyrone Power on the opening night of his first engagement in Dublin. First played at Covent Garden, February 28, 1828.

No. 18, College Green, Dublin.

Interlude. Cast: 2 males and 1 female. Played at the Royal, Dublin, 1829. (Localised version of an English farce).

COOKE (N. T.). Thierna-na-O-ge (Tir-na nOg); or, The Prince of the Lakes.

Melodramatic fairy tale. Founded on traditions of South of Ireland. Drury Lane, London, April 20th, 1829.

Pocock (Isaac). Omnibus; or, "A Convenient Distance."

A farce, in one act. An amusing piece, with a good Irish servant part. Drawingroom scene. Time of performance, 40 minutes. Cast: 5 males and 4 females. First produced at the Theatre Royal, Covent Garden, December 6th, 1830, with Tyrone Power as Pat Rooney, a Handy-Andyish servant. (Published by J. Dicks).

— The Robber's Wife. Romantic Domestic Drama in 2 Acts, in which Barney Williams took the role of "Larry O'Gig" at the Royal, Dublin, November, 1857.

Originally produced January 7th, 1830.

BAYLY (Thomas Haynes). Perfection; or, The Lady from Munster.

A comedietta, in one act. A bright little trifle, in which the heroine confesses to the man of her choice that she possesses a cork leg. Luckily for him she was a native of the Southern Capital! Cast: 3 males and 2 females. Drury Lane, London, March 25th, 1830.

— One Hour; or, The Carnival Ball.

An original burlette. First performed, January 11, 1836, with Brougham as O'Leary.

PEPPER (George). Kathleen O'Neill; Ireland Redeemed; or, The Devoted Princess. A Play.

Produced in New York in 1830.



## MACREADY (William). Irishman in London.

Farce, in 2 acts. An amusing little piece lasting an hour. Besides the principal characters there is a gruff old man, a grinning negress, and a blundering Irish lad. Costumes of 120 years ago. Two scenes—a street and a room—and 6 male and 3 female characters. Tyrone Power filled the role of Murdock Delany in this farce at the Royal, Dublin, in June, 1830. First played at Covent Garden in 1792. W. Macready was the father of the great tragedian, William Charles Macready.

## The Collegians.

Drama, founded on Gerald Griffin's story of the same name. Produced at Chapman's City Theatre, in Milton Street, Cripplegate, in 1831.

WILKS (T. E.). Eily O'Connor, or The Foster Brother.  
A Drama in 2 Acts.

Period, 1810. Founded on Gerald Griffin's novel, *The Collegians*. Cast: 8 males and 3 females. Originally played at City Theatre, London, July 23, 1831.

## GROVES (Rev. Edward). The Warden of Galway.

Tragedy. Period, 1493. First production at Theatre Royal, Dublin, Wednesday, November 22nd, 1831. Mr. Calcraft played Walter Lynch (the Warden of Galway). Cast: 13 males and 3 females.

— The O'Donoghue of the Lakes. A Melodrama.

— The Donagh. A Melodrama.

McNEVIN (Thomas). Gerald. A National Dramatic  
Poem in 3 Acts, founded on the invasion of Ire-  
land by Henry II. Dublin. 1831.

## Plays by J. B. BUCKSTONE (1802-1879).

— Presumptive Evidence; or, Murder Will Out.

A domestic drama, in 2 acts, with Gardiner as Lewy Madigan. Theatre Royal, Abbey Street, March, 1844. Cast: 15 males and 5 females. Originally played at the Adelphi, London, February 11, 1828. Scene: On the Munster Coast.

— The Boyne Water; or, The Relief of Londonderry.

A romantic Irish drama, in 3 acts. Cast: 13 males and 2 females. First produced at Adelphi, November 21st, 1831. The play is written from the Williamite side, and tells how Oonagh Dillon avenges her husband's death by slaying his slayer at the Battle of the Boyne. In the original cast were Tyrone Power as Dermot Dillon, brother-in-law to Oonagh, and Madame Celeste as Oonagh. It is a strong play of its kind.

— The Irish Lion.

A farce, in one act. This is a very laughable farce, in which a travelling tailor, Tom Moore by name, is mistaken for the poet, and is invited to meet a party of the latter's admirers. The scene that ensues can easily be imagined. Cast: 8 males and 3 females. First produced at Theatre Royal, Haymarket, on June 13th, 1838, with Tyrone Power as the tailor. When Tom is asked, "if he would prefer claret, champagne, port or sherry to drink," he replies—"Wid your good will and pleasure I prefer the fluid that contains the soul of all them drinks—which has the dacency of port, with the tone of the sherry, the cooling quality of the claret, combined with the inspiration of the champagne, but divil a morsel of its headache at all, at all—and that's a jolly good jug of whiskey punch!"

— The Green Bushes.

Drama, in 3 acts. A strong, stirring play, full of exciting and dramatic incidents, interspersed with a good deal of homely, honest fun, and many pathetic episodes that never fail to reach the heart of popular audiences. Though written many years ago, it still holds the regular stage. The scene is laid in Ireland and America, during the middle of the eighteenth century. Buckstone was born at Hoxton, near London, September, 1802, and died on October 31st, 1879. First played at Adelphi, London, January 27th, 1845.

### Mid-nineteenth Century (1832-70).

HAINES (J. T.). Eily O'Connor. Play in 2 Acts.

City Theatre, London, October 29th, 1832.

DIBDIN (T.). *Suil Dhuv, the Coiner.* A melodramatic romance, in 2 Acts.

Cast: 12 males and 6 females. First performed at Covent Garden in 1833. It is a story of plot and counter plot, and of a woman's struggle between love and duty. The courting of Riney O'Lone and Kitty O'Brien has many a sweet turn of phrase in it. There are quite a number of songs in the piece, including, "The Jug of Punch." The play ends in the escape of the coiner, Suil Dhuv, but capture of the gang.

HALL (Mrs. S. C.). *The Groves of Blarney.* A Drama in 3 Acts.

Cast: 11 males and 5 females. Scene: The Village of Blarney. Period: 1720. Time of representation: One hour and three-quarters. First performed at Adelphi Theatre, April 16, 1838. An English widow is loved by two Irishmen, and she favours Connor O'Gorman. His unsuccessful rival—Ulick O'Sullivan—is determined that she will be his, and steals her child and pretends that O'Gorman is the thief. All this leads to exciting events until ultimately O'Gorman rescues the child and restores him to his mother. The two men forgive each other, and happiness seems in store for O'Gorman and the widow when last we see them. The final scene is full of thrills. Tyrone Power was the original Connor O'Gorman—a fine part, full of effective dialogue.

*The Irishman's Home.* A domestic drama, with the chicanery of middlemen and laxity of absentee landlords for its theme.

Produced at the Westminster Theatre, in Tothill Street, London, in May, 1833. When the piece was revived at Theatre Royal, Abbey Street, in November, 1843, Gardiner filled the role of Danny Scallion, an Emeraldler.

Plays by WILLIAM BAYLE BERNARD.

— *The Nervous Man and the Man of Nerve.* Comedy.

Royal, Dublin, June, 1836, with Power as Mr. M'Shane. First played at Drury Lane, London, January 26th, 1833.

— His Last Legs. A Farce in 2 Acts. (1839).

A thoroughly amusing piece, describing how an Irishman on his last legs manages to introduce himself into a family where things are at sixes and sevens, and, setting them right, falls on his feet again. There are 5 male and 3 female characters, and one exterior and one interior scene. The farce plays about an hour and a-half. Strange that two actors like G. V. Brooke and Tyrone Power, who were each excellent as "Felix O'Callaghan" in this piece, should have both been drowned, and it was the last play Power appeared in in Dublin (June 20th, 1840). The last that was seen of Brooke was working at the pumps on the ill-fated ship, "London," and on March 12th, 1841, Power left New York on the "President," and was never heard of since.

— The Irish Attorney; or, Galway Practice in 1770. A Farce in 2 Acts.

A solicitor take a countryman into partnership, and during the former's temporary absence the latter takes the dispensing of law into his own hands, with droll results. Costume, 1770. Cast: 8 males and 2 females. First played at Theatre Royal, Haymarket, May 6th, 1840, with Tyrone Power as Pierce O'Hara, the horse-racing, punch-drinking, irrepressible Irishman, whose system as attorney was "that there's no better way to mind our own interest than now and then to remember other people's"—a wildly improbable role. It is a good farce.

EGAN (Pierce). Life in Dublin; or, Tom, Jerry and Logic on their Travels. National drama.

First played in Dublin on Friday, February 21st, 1834, at Royal.

St. Patrick and the Golden Shamrock; or, Harlequin and the Sleeping Beauty.

Pantomime, Royal, Dublin, 1834. Clown—Ussher.

GORE (Mrs. Charles). King O'Niel; or, The Irish Brigade. A Comedy in 2 Acts.

Cast: 9 males and 3 females. First performed at Covent Garden on December 9th, 1835, with Tyrone Power in the title role. A captain of the Irish Brigade in his cups

thinks himself King, and the real King—Louis XV.—humours him in his pretence for a time, with the result that many undesirable events are thwarted, and all comes right in the end. The construction of the piece is good, and the situations capable of effective acting.

KERTLAND (William). *Shawn Long and the Fairies*.  
An operatic legendary romance.

Produced at the Royal, Dublin, January 10th, 1835.

Plays by TYRONE POWER.

— *Etiquette; or, A Wife for a Blunder*.

Comedy in 3 Acts, with the Author as Captain Dennis O'More, R.I.H. Royal, Dublin, June, 1836.

— *How to Pay the Rent. A Farce in 1 Act*.

Cast: 6 males and 3 females. First performed at Haymarket, April 2nd, 1840. Morgan Rattler, a part played originally by the author, cures an old skinflint of a landlord of rent-grabbing, and makes the old fellow bitterly repent letting the place to him, and anxious to get rid of him and his companions at all costs. The undercurrent of the farce is not very sweet, but Rattler is a good part.

— *O'Flannigan and the Fairies. Farce. (Revised version of Shaun Long and the Fairies)*.

Power was born in the Co. Waterford, on November 2, 1797, and was lost at sea in 1841. He was the original O'Flannigan in his own farce. When it was revived at the Adelphi, April 26, 1857, Hudson took the title role.

— *Born to Good Luck; or, The Irishman's Fortune. A Farce in 2 Acts*.

An Irishman's adventure amongst Italians. Eighteenth century costumes. Cast: 8 males and 3 females. First produced at Covent Garden, March 17, 1832.

— *Paddy Carey; or, The Boy of Clogheen. A Farce in 1 Act*.

Cast: 9 males and 3 females. Three scenes. Military and peasant costumes. First played at Covent Garden, May 29, 1833.

— St. Patrick's Eve; or, The Order of the Day. A Drama in 3 Acts.

A strong play, in which the author originally appeared. Big cast and many scenes; plays about two hours. First produced at Theatre Royal, Haymarket, September 18, 1837.

COLLIER (William). Kate Kearney; or, The Maid of Killarney. Operetta in 2 Acts.

Played in the Royal, Dublin, June, 1836. In Lacy's Collection of Acting Plays.

GRATTAN (H. P.). The White Boys. A Romantic Drama in 3 Acts.

First performed under the title of *The Rebel Chief*, at Lyceum, London, in 1836. Cast: 14 males and 2 females. Period, 1798. Edward O'Brien, who joined the King's Troops, deserts and throws in his lot with the "White Boys" for the sake of the girl he loves. O'Brien is captured and condemned to die—a reprieve coming in at the last moment. The episodes leading up to the final scene are very well done. The "comic relief" is childish. The play would revive well at a popular theatre.

— The Fairy Circle; or, Con O'Carrolan's Dream. A legendary Irish Domestic Drama in 2 Acts. Period—The Irish Rebellion of '98.

It tells how the guardian of a young rebel tries to do him out of his property, and how he is foiled in the end by Con, the foster-brother of the rebel, seeing in a dream while he slept in "the fairy circle," the villainy of the said guardian. It is interesting to note that when the play was first performed at the Prince of Wales's Theatre, Liverpool, the late Henry Irving filled the role of "Philip Blake," the black-hearted guardian. Cast: 8 males and 3 females. A rehashed version of this play, prefaced by a new first act, is played under the title of *Rollicking Rory*. The Fairy Circle first produced at the Prince of Wales' Theatre, Liverpool, and afterwards at Adelphi, London, July 3, 1857.

— The White Boys of Kerry. Drama.  
Bradford Theatre Royal, October 14th, 1872.

— The Omadhaun. Drama in 3 Acts.  
Queen's, London, November 24th, 1877.

PILGRIM (James). Paddy Miles—The Limerick Boy.  
A Farce in 1 Act.

A capital farce, with a splendid part for the comedian. Characters: 5 males and 2 females. Time of performance, three-quarters of an hour. Sadler's Wells, London, April 22nd, 1836. Paddy leaves Limerick, where he has always been getting into trouble. He changes his name and gets a situation, but is soon at his tricks again, and is quickly found out.

— Robert Emmet. Play.

Peter Williams. Farce, with Tyrone Power as  
"Phelim O'Scudd."

Royal, Dublin, June, 1836.

The Review; or, The Wags of Windsor. Comic piece,  
with Tyrone Power as "Looney M'Twolter."

Royal, Dublin, June, 1836.

COYNE (Joseph Sterling). The Queer Subjects. A  
Farce in 1 Act.

A doctor wants subjects to experiment on, and asks his maid to procure them for him; offering a reward of £10. She happens to have two strings to her bow—an Irishman and a Yorkshire lad—and she gets them to play the part of "subjects." The episodes which follow on their consenting to fill the roles of "dead men" are very amusing, and suggest to mind the two bedridden paupers in *The Workhouse Ward*. Cast: 6 males and 1 female. Adelphi, London, November, 1836.

— The Tipperary Legacy. Comedy. 1847. Written in conjunction with Henry Hamilton.

Born 1803, died 1868. Three of his farces were printed in Dublin, 1835-36. He wrote nearly 60 dramatic pieces.

MONCRIEFF (William T.). The Mayor of Rochester.  
A Farce in 1 Act.

Cast: 4 males and 2 females. (Published by J. Dieks.) The scene is laid in an inn at Rochester during the time of the Cavaliers and Roundheads, and a proclamation is



out for a certain Countess who is supposed to have made her escape in male attire with her page. The Mayor comes across them, and mistakes the man—Darby O'Driscoll—for the Countess, and amusing complications arise until a body of Cavaliers arrive and protect the "mock" and real Countess. First performed at the Adelphi Theatre, London, December 3rd, 1837, with Tyrone Power as "Darby O'Driscoll."

KNOWLES (James Sheridan). Brian Boroihme. A Drama in 3 Acts.

There is a big cast and a large number of scenes, that make the piece unsuited to any but a large stage. Erina, the daughter of Brian, loves a chief—The O'Donohue—and is loved, nay, lusted for, by the Danish chief. O'Donohue is captured by the Danes, and Erina seeks him disguised as a harper. Ultimately she and her lover are spared to each other by the aid of a veteran Dane—Voltimar. The play is written alternately in blank verse and prose. The drama was first performed by Edmund Kean as Brian, and Knowles as Voltimar, at Covent Garden Theatre, 1837. The drama was originally written by D. A. O'Meara, and played about 1810. Knowles was born in Cork, May 12th, 1784, and died 1862.

HYDE ( ). The Irish Absentee. Farce.

Originally played at the Marylebone in February, 1838. W. J. Lawrence, the well-known historian of the Irish stage, says that "one of the most natural and best drawn types of the lower class Irishman is the Con O'Callaghan in this piece."

WILKS (Thomas Egerton). The Wren Boys; or, The Moment of Peril. A Drama in 2 Acts.

Period—Act 1, Dublin, 1802; Act 2, Munster, 1807. A play full of excitement and adventure, with smugglers and wren boys mixed up with them. First performed at the City of London Theatre on October 8th, 1838. Cast: 9 males and 4 females. The play is old-fashioned, but interesting.

WEBSTER. Confounded Foreigners. Comic Interlude, with Power as "Lieutenant O'Phelan."

Royal, Dublin, July, 1838.

MACARTHY (Eugene). Charles O'Malley. A Drama in 3 Acts.

Cast: 24 males and 4 females. Founded on Lever's novel. First performed at the Adelphi in 1838, with Tyrone Power as "Micky Free"—the part is an amusing one, with plenty of drollery in it. The play is full of good sayings and songs.

RAYMOND (R. J.). The Emigrant's Daughter. Drama in 1 Act.

English Opera House, August 8th, 1838.

Pat in Japan; or, The Abandoned Irishman. Comic piece, with Power as "Mike Milligan."

Royal, Dublin, June, 1840.

HOWARD (Alfred). O'Donoghue of the Lakes, and the Leprechaune or the Good Little People.

National Pantomime. Royal, Dublin, 1840, and Queen's, Dublin, December, 1857. Howard was better known as Paddy Kelly, author and conductor of an amusing paper of weekly gossip—*The Budget*.

LANCASTER (E. R.). The Wager; or, The School Girl, the Young Wife and the Heroine. A Domestic Drama in 3 Acts.

Cast: 10 males and 3 females. First performed at the Theatre Royal, Sadler's Wells, July 27th, 1840. Period—that of the Pretender. Phelim O'Shanaughesy, a gambler of broken fortune, formerly holding a commission in the army, is one of the principal characters. Time of representation, two hours. (Published by J. Dicks.)

KENNY (James). The Irish Ambassador. A Comedy in 2 Acts.

Cast: 8 males and 3 females. First performed at Haymarket, London, August 1st, 1840, with Tyrone Power as "Sir Patriek O'Phenipo, the Ambassador"—a sort of Hyacinth Halvey, who, the more he blunders the more he is thought about, until at last he puts everything right without knowing it, and wins the lady of his choice at the same time. An amusing piece on the whole.

## Plays by JOHN BROUGHAM.

- Life in the Clouds. Extravaganza in 1 Act.  
In which Daniel O'Connell was burlesqued under the name of "The Irish Constellation O'Rion." First played at Lyceum, London, 1840. (His first piece).
- Temptation. A Drama in 2 Acts.  
Cast: 6 males and 3 females. See "The Irish Emigrant."
- The Irish Emigrant. Comic Drama in 2 Acts.  
The story and its moral may be summed up in a few words:—Honesty is the best policy, and that the want of means of being industrious is the cause of much social mischief of misery and poverty. This piece deals principally with a son who has been cheated out of his inheritance. Cast: 6 males and 3 females. Four scenes—3 interior and 1 exterior. John Drew filled the role of "Patrick O'Bryan" in the Royal, Dublin, November, 1860. Brougham was born in Dublin, May 9th, 1814, and died in New York, June 7, 1880. (He is said to have been the original of *Harry Lorrequer* in Charles Lever's novel). First performed at Boston Theatre, New York, 1856. Brougham was the original O'Bryan, an Irish emigrant.
- Home Rule. Drama.  
This was the dramatist's last play—he wrote over seventy-five dramatic pieces.
- Playing with Fire. Comedy in 5 Acts, in which the author impersonated an Irish character.  
First played at Princess's, London, September 28, 1861.
- A Recollection of O'Flanagan and the Fairies.  
Extravaganza in one act. Broadway Theatre, New York. Published. London: T. H. Lacy. 6d.
- The Duke's Motto.  
(Altered from *Le Bossu* of Paul Feval.) In which Charles Albert Fechter appeared as Henri de Lagardère, and John Brougham as Carrickfergus, an Irish soldier of fortune, when the piece was first produced at the Lyceum, London, on January 10th, 1863.

PEAKE (R. B.). *The Bequeathed Heart*. A Play in 2 Acts.

Cast: 11 males and 8 females. (Published by J. Dicks.) The scene of Act 1 is laid in Naples, and of Act 2 in Ireland, at the beginning of the nineteenth century, and the chief character is that of Fitzgerald O'Carroll, a young Irish gentleman on his travels. First performed at the Royal Victoria Theatre, London, November 1st, 1841. Time of performance, one hour and forty minutes.

Darby O'Rourke and the Eagle; or, Harlequin and the Man in the Moon. Pantomime.

Royal, Dublin, 1841. The Boleno Family in the harlequinade.

CARLETON (William). *Irish Manufacture; or, Bob M'Gawley's Project*. Play. (1794-1869).

Produced on Mr. Calcraft's benefit at Theatre Royal, Dublin, on Thursday, March 25th, 1841, and repeated on the two following nights. D. J. O'Donoghue, in his "Life of Carleton," writes:—"The piece was so heartrending a representation of Dublin poverty that some scenes were voted overdone, and the public resenting the harrowing details of the plot, it was speedily withdrawn." Carleton was to have received £100 if the play proved successful, but he got nothing. The play was never printed. Part of the prologue ran as follows:—

"Well satisfied are we to play our parts  
If you but bring home manufactured hearts  
Alive to love and innocent delight—  
The only goods in which we deal to-night—  
They're of right Irish make and dyed in grain  
Fresh from the loom of Carleton's busy brain,  
That wondrous workshop where so oft was wove  
The magic web of Irish life and love."

The cast reads as follows:—Bob M'Gawley (Mr. Rees), Larry Malone (Mr. Barry), Dick Dalton (Mr. Hudson), James M'Gawley (Mr. Barrett), Mr. Langtree (Mr. Calcraft), Ellen Mansfield (Miss Maywood), and Kate Cassidy (Miss Chamber).

O'BRIEN (—). *Lord Edward Fitzgerald*. A Tragedy. Dublin. 1842. (Suppressed by the Government).

Brian Boroihme. Burletta, with Dibdin Pitt in the title role.

Theatre Royal, Abbey Street, October, 1843.

The Devil's in the Room. Farsetta, with Gardiner as Thady O'Shaughnessy.

Theatre Royal, Abbey Street, October, 1843.

The Lost Ship; or, The American Steamer. Drama, with Gardiner as "Brigadier Major Dennis Lymerdo."

Theatre Royal, Abbey Street, October, 1843.

The King's Monkey; or, Pat and the Potatoes. Drama, with Gardiner as "Paddy Shanevan."

Theatre Royal, Abbey Street, December, 1843.

Botheration. Drama.

Theatre Royal, Abbey Street, October, 1843.

The White Quaker; or, The Village Alarmist. Drama, with Gardiner as "Major Murphy M'Mahon, Count of Hohenzelloran Sclochinblop, and Knight Companion of the Black Bears."

Theatre Royal, Abbey Street, October, 1843.

PITT (Dibdin), written and produced by. The Wizard of Wicklow; or, Harlequin and the Magic Larder. Pantomime, with Gardiner as "Paddy M'Gunn."

Theatre Royal, Abbey Street, December 26th, 1843.

Bamfylde Moore Carew; or, The King of Beggars.

Theatre Royal, Abbey Street, October, 1843.

Paddy the Porter. Farce, with Mr. Gardiner as "Paddy O'Shannon."

Theatre Royal, Abbey Street, October, 1843.

The Emerald Ring. Irish Drama.

Played in America by Barney Williams.

Petticoat Paddy; or, The Irishman and his Seven Sweethearts, with Gardiner as "Paddy O'Grat." Burletta.

Theatre Royal, Abbey Street, November, 1843.

Baron Munchausen; or, The Genii of the Emerald Isle.

"Grand Fantastical, Serio-Comic Pastoral, Comic Historical, Tragi-Bombastic, Dramatic Spectalic Local Comic Pantomime." Theatre Royal, Dublin, December 26th, 1843.

The Dumb Wife; or, Irish Promotion. Drama, with Gardiner as "O'Smirk."

Theatre Royal, Abbey Street, November, 1843. This play was performed in the same theatre under the title of *The Queen's Own; or, Irish Promotion*, in December of the same year.

The Dillock Girl. National Drama, with Gardiner as "Paddy MacShane" and Miss M. A. Tyrrell as "Ellen O'Halloran."

Theatre Royal, Abbey Street, December, 1843.

Gramachree Molly; or, The Lily of the Lakes. Drama, with Gardiner as "Paddy Madigan."

Theatre Royal, Abbey Street, February, 1844.

Harlequin Shaun a Lanthero; or, Fin M'Coul and the Fairies of Lough Neagh. Pantomime.

Royal, Dublin, 1844. The Boleno Family in the harlequinade.

Man and Wife. Comedy, with Dennis Leonard as "Cornelius O'Dedimus, Attorney-at-Law."

Theatre Royal, Dublin, January, 1844.

WOOD (George). The Irish Doctor; or, The Dumb Lady Cured. A Farce in 1 Act.

Period, 1760. Cast: 8 males and 3 females. Three scenes—2 exterior and 1 interior. Altered from Fielding's translation of Moliere's *La Médecin Malgré Lui*. First performed at Queen's, London, November 19th, 1844.

BOSHELLE (S. E. M.). *The Irish Serf.* A Drama in Verse. 1844. 8vo.

SELBY (C.). *The Irish Dragoon; or, Wards in Chancery.* A Farce in 1 Act.

Cast: 5 males and 3 females. First performed at Adelphi, London, May 26th, 1845. The title role is one Paddy Murphy O'Brallaghan, a Light Dragoon, turned porter to a wine merchant—a real stage Irishman. The farce is one of intrigue. After many complications and misunderstandings Paddy explains everything to everybody's satisfaction, as only an Irishman could.

MORTON (J. M.). *The Irish Tiger.* A Farce in 1 Act.

A gentleman advertises for an Irish tiger, and hears that a suitor for his daughter's hand is about to enter the house in answer to the advertisement disguised as an Irish servant. A genuine applicant arrives and is mistaken for the suitor, and when the suitor arrives he is mistaken for the servant. Much fun is the result of those mistakes. Cast: 5 males and 2 females. Modern costume. Time, 40 minutes. One interior scene. Haymarket, London, April, 1846. To be had from S. French. 6d.

— *What do they take me for?* A Farce in 1 Act.

An Irishman is continually being mistaken for someone else, and receives numerous bribes from them. A good farce of its kind. Cast: 4 males and 2 females. An exterior scene. Modern costume.

Plays by DION BOUCICAULT. (1822-1890).

— *The Irish Heiress* (also called *West End*.) Comedy in 5 Acts.

Covent Garden Theatre, London, February, 1847.

— *The Knight of Arva.* Comic Drama, with Charles Verner as "Connor the Rash," and (Sir) Squire Bancroft as "Duke de Chabonnes."

Theatre Royal, Dublin, December, 1863. First performance at Haymarket, London, November 28, 1848.



— Andy Blake. A Comedy in 2 Acts.

Modern costume and two interior scenes. Easily staged, and contains a capital Irish boy's part. Cast: 4 males and 3 females. Time of performance, three-quarters of an hour. First produced at the Boston Theatre, November 20th, 1854, with Agnes Robertson (Mrs. Dion Boucicault) as Andy. Andy is a sort of male Nan in *Good for Nothing*. He, like her, proves that hearts of gold are to be found in natures full of impish playfulness. Andy's sister is beloved by one who pretends to be a painter, and is deceived by him. Andy learns that his sister's betrayer is a captain in the army, and leaves no stone unturned till he rights his sister's wrong and brings the captain to his sense of duty towards her. This piece is taken from the French of *Le Gamin de Paris*.

— The Colleen Bawn; or, The Brides of Garryowen. Drama in 3 Acts.

Founded on Gerald Griffin's novel, *The Collegians*. A splendid play, suitable to a big stage. Probably the most popular of all Boucicault's Irish dramas. First performed at Miss Laura Keane's Theatre, New York, March 27th, 1860, with the author as "Myles" and Mrs. Boucicault as "Eily O'Connor." Charles Wheatleigh was the "Danny Man," and Laura Keane the "Anne Chute." Boucicault was born in Dublin on December 20th, 1822. (Some give the date as December 26th, 1820.) He died in America on September 18th, 1890.

— The Relief of Lucknow. Spectacular Drama.

Produced in the autumn of 1862 at Drury Lane, London, when the author appeared as "Corporal Cassidy." Also known as *Jessie Brown*. First performed, 1858.

— Rescued. Play.

In which John Brougham, actor and dramatist, made his last appearance on the stage, as "Felix O'Reilly, the Detective," at Booth's Theatre, New York, on October 25th, 1869.

— Peg Woffington. A Play in 2 Acts.

Cast: 7 males and 3 females.

- Rapparee; or, The Treaty of Limerick. Romantic Drama in 3 Acts.

It is a simple, though real, picture of country life at that troublous time, full of "go" and humour. Dutch and Irish costumes of the reign of James II., 1691. Nine male and two female parts. Plays an hour and a-half. Several scenes. It is interesting to note that Shiel Barry made his first London appearance at the Princess's Theatre as the Doctor in this drama, on September 9th, 1870.

- The Omadhaun. A Drama (?).

- Kerry; or, Night and Morning. A Play in 1 Act. Adapted from the French "La Joie fait Peur."

A pathetic little piece, with a genial old Irish servant, "Kerry," to lighten its burden of sorrow by the hopefulness of homely counsel. Interior scene. Revived at Terry's London, January 9, 1893.

- The Long Strike. Drama in 4 Acts.

Partly founded on the story of May Barton and partly on that of Lizzie Leigh. Produced at the Lyceum, London, in September, 1866, with Boucicault as "Johnny Reilly."

- John Bull. Boucicault's version of Colman's comedy of the same name.

Gaiety, London, July, 1872.

- The Shaughraun. A Drama in 3 Acts.

The hero of this capital play is an escaped Fenian, and Conn, a strolling fiddler, poacher and vagabond entirely, is his "guardian angel" to guide him to liberty after many adventures. Big cast, and many scenes. First performed at Wallack's, New York, 1875. When it was first played in Dublin, at the Gaiety, December 27, 1876, it ran for seven weeks. Hubert O'Grady was the Conn and Eveleen Rayne, Moya.

- Norah's Vows. Irish Drama in 4 Acts.

Produced at Theatre Royal, Brighton, July 6th, 1878.

— Arrah-na-Pogue; or, The Wicklow Wedding. A Drama in 3 Acts.

This is a play full of sadness, tempered by mirthful moments. It tells of a young countrywoman being accused of robbery on the day of her wedding, and of her husband owning up to the theft to free her, with the result he is condemned to death. How he escapes from the scaffold is graphically and dramatically told in the play. First produced at the Theatre Royal, Dublin, in November, 1864, with great success, and afterwards revised by the dramatist. The revised version still holds the boards. Long cast, and many scenes. John Brougham was "The O'Grady" in the original cast.

— Daddy O'Dowd. A Comedy Drama in 3 Acts, illustrating Irish life, manners, and character.

Michael O'Dowd, an old Irish ex-fisherman and farmer, was impersonated by Shiel Barry when the play was produced for the second time in Europe and first time in Dublin, at Theatre Royal, August 16th, 1875. This piece was afterwards called *The O'Dowd*.

— Robert Emmet. Play in 4 Acts.

Produced New Prince of Wales, Greenwich, November 4, 1884.

— The Jilt. A Comedy with a strong flavour of the racing element in it.

This was the last piece in which its author appeared as an actor in London in 1886.

— Fin Maccoul. Comic Drama in 3 Acts.

Elephant and Castle, London, February 2nd, 1887. (Copyright performance.)

Harlequin and O'Donoghue; or, The White Horse of Killarney. Pantomime.

By the author of "Bluff King Hal." Astley's, London, December 26th, 1850.

BARRETT (M.). *The Serious Family*. A Comedy in 3 Acts.

(Sir F. C. Burnand founded his comedy, *The Colonel*, on this piece.) Played in Dublin in December, 1860, at the Royal, with John Drew as "Captain Murphy Maguire." Cast: 5 males and 5 females. Adapted from the French, "La Mari a la Campagne." Originally played at Haymarket, October 30, 1849.

*My Friend in the Strips*. Comedietta in 1 Act.

(First time in Dublin), November 9th, 1860, with Mr. John Drew as "O'Blarney." Cast: 3 males and 2 females. Originally performed at Haymarket, October 24, 1850.

*Irish Diamond*.

Haymarket, London, October 29th, 1850.

STERLING (Edward). *The Bould Soger Boy*. Farce in 1 Act.

Strand, London, November, 1851.

WALLER (John Francis, LL.D.). *Harlequin Fulminoso, or the Gardens of Glen-Fearna*. A Pantomime Opening.

Waller was born in Limerick in 1809.

READE (Charles) and TAYLOR (Tom). *Masks and Faces*. A Play in 2 Acts, with the madcap Irish actress, Peg Woffington, as the heroine.

A fine play that will hold the boards for many years to come. Lady Baneroft was a famous "Peg" in her day. Cast: 13 males and 4 females. Haymarket, London, November 20th, 1852.

CALDERON. *St. Patrick's Purgatory*. A Play founded on the strange weird stories that cling round the holy island in Lough Derg.

Translated from the Spanish by Denis Florence McCarthy, 1853. In the same year Edward M. Fitzgerald translated six of Calderon's plays,

GROVES (J. Holmes). *Don Paddy de Bazan*. A Farçical Interlude in 1 Act, but 5 scenes.

Modern costume. Cast: 6 males and 1 female. Time of performance, 40 minutes. (Published by S. French. 6d.) Patrick Maguire, alias Don Paddy de Bazan, attempts to save Claretta from arrest, and strikes an officer, for which he is condemned to death. He is allowed to marry her an hour before his execution, and then manages to escape.

— *The Postheen Phenri*. Drama in 3 Acts.

Cardiff Theatre Royal, February 19th, 1872.

— *That Rascal, Pat*. A Farce in 1 Act.

A good farce of the old pattern, describing the amusing antics of an Irish servant. Cast: 3 males and 2 females. An interior scene. Easily staged.

TAYLOR (Tom). *A Blighted Being*. A Farce in 1 Act.

Modern costume. A first-rate farce. Job Wort, the blighted being, is an excellent part. One of the characters is an Irish apothecary. Cast: 4 males and 1 female. Produced at Olympic, London, October 16th, 1854. Adapted from the French vaudeville, *Une Existence Décolorée*.

— *Lady Clancarthy; or, Wedded and Wooed*. A Play in 4 Acts, with King William III. as a central figure in the plot.

Cast: 17 males and 5 females. Originally produced at the Olympic, London, March 9th, 1874.

O'BRIEN (Fitzjames). *A Gentleman from Ireland*. A Comedy in 2 Acts.

It is an amusing little piece of light comedy, easily staged—a drawingroom scene suffices. There is a capital part in Gerald Fitzmaurice, who comes to the Clovers' house in London and wins his way into Miss Clover's heart, and finds himself in clover. The comedy was first played at Wallack's Theatre, New York, on December 11th, 1854. Cast: 6 males and 2 females.

No Irish Need Apply.

Played at the Strand, London, February 19th, 1854.

IRWIN (Edward). King O'Toole's Goose; or, The Legends of Glendalough. Extravaganza in verse. (Lacy's Collection of Plays, 1850, etc.).

Queen's Theatre, Dublin, March 24th, 1856.

GUSTAV (F.). The Conspiracy of Dublin. A German 5-Act Play.

(Leipzig Mayer, London. Reviewed in *The Athenæum*, September 13th, 1856.) A dramatised version of the '98 period, with Lord Edward Fitzgerald, Pamela, and Lord Castlereagh as the chief actors in the stormy melodramatic story; it tells of how Castlereagh "gets round" Pamela to betray the leaders of the "United Irishmen," viz.—Arthur O'Connor, Wolfe Tone, Oliver Bond, Napper Tandy, and M'Nevin, in order to protect her husband. Ultimately she reveals their names without gaining Lord Edward's safety. The final scene of all is the storming of Dublin Castle, in which Lord Edward is wounded unto death by an explosion, and is brought in on a bier to die; he forgives everyone, and his last wish is "that the Irish and the English may be one people with one parliament." The sentiment, like the play, is made in Germany. To quote from review—"Lord Edward symbolises frank, enthusiastic Ireland; Castlereagh, cold, calculating England; and Pamela, the personification of female devotion, loving Erin much, but her husband more, and inspired with a horror of popular insurrection by the fate of her father." Scene, Dublin.

Kate Kearney. A Legendary Drama, with Mr. and Mrs. Barney Williams as "Ned Ryan" and "Kate Kearney."

Royal, Dublin, December 7th, 1857.

COYNE (Sterling). Latest from New York. Interlude, with Barney Williams as "Phil Mulligan."

Royal, Dublin, October, 1857.

Mephistophelés; or, The Yankee. Comic Interlude, with Barney Williams as "Phelim O'Rafferty."

Royal, Dublin, December, 1857.

Irish Assurance and Yankee Modesty. Comic Drama.

Played at the Theatre Royal, Dublin, in October, 1857, with Mr. and Mrs. Barney Williams as "Pat" and "Nancy."

Paddy the Piper. Comic Drama, with Barney Williams as "Paddy Donovan."

Royal, Dublin, November, 1857.

Shandy Maguire; or, The Bould Boy of the Mountains. Drama, with Power as "Shandy Maguire."

Royal, Dublin, November, 1857.

In and Out of Place. Comedietta. (Specially written for Mrs. Barney Williams, in which she appeared in five characters, including "Paddy O'Rourke," a harvestman.)

Royal, Dublin, October, 1857.

The Bashful Irishman. Farce, with Barney Williams as "O'Galligan."

Royal, Dublin, December, 1857.

AMHERST (J. H.). Ireland as it Was; or, The Middleman. A Drama in 2 Acts.

An interesting drama, describing the trials of an agéd Irishman imprisoned on a false charge of robbery, and his being set free on proof of his innocence forthcoming. Cast: 8 males and 3 females. Time of performance, 1 hour and 30 minutes. First played in 1857 at the Adelphi, London, with Barney Williams as "Ragged Pat" and Mrs. B. Williams as "Judy O'Trot." The drama is full of noble sentiment—the character of old Dan O'Carolan is that of a very upright old man. If there were some more like him in modern Irish plays they would be sweeter and less sordid.

PHILLIPS (Watts). The Poor Strollers. A Melodrama in 3 Acts.

Each act represents a different country—the first passes in France, the second in England, and the third in Ireland. The play is sensational in character, and concerns the doing



to death of a crusty old Irish gentleman, Michael Cassidy, by his supposed friend and attorney, William Lawson, in order to get and destroy a will the old man had in his possession. A strolling player purloins the will and by so doing complicates matters. In the end the murderer is brought to justice and right prevails. The drama was a big success on its first production, due chiefly to the acting of Webster and Celeste, as the Stroller, and his daughter. First played at Adelphi, London, January 13, 1858. A critic of the time writes:—"It owes nothing to the mere scenic getting up, the management having wisely trusted all to the histrionic talent engaged in the representation." The piece was revived at Sadler's Wells, London, in 1866.

BIBBY (Thomas). Gerald of Kildare. A Dramatic Poem. 1844.

— Silken Thomas: or. St. Mary's Abbey. A Sequel. (Dublin). 1859.

Born in Kilkenny in 1799, and died January 7, 1863.

Alien, The Rose of Killarney. National Drama in 3 Acts.

"It is the history of passionate love, tried and trusted faith, temporary misunderstanding, consequent suffering, eventual explanation of all errors, and final happiness of two fond hearts." Played at Royal and Queen's on the same night, November 12th, 1860, with John Drew as "David O'Leary," a shepherd, at the former, and Charles Cooke in that role at the latter. Cast: 6 males and 3 females.

FITZGERALD (John David). The Inspector's Visit: or. Paddy Byrnes, the Irish Schoolmaster. A Farce. (1860).

— The Irish Election. A Farce

These two farces were published in a work, entitled *Glimpses of Irish Life* (Dublin, 1860). Fitzgerald was a Limerick man.

DUTNELL (Martin) and JOHNSTON (J. R.). Cooleen Dawn. Drama.

Surrey, London, October 14th. 1861,

Willy Reilly. An Irish Drama in 3 Acts.

Founded on the old ballad, and on William Carleton's novel. Not too successfully dramatised on the whole, but containing many good comedy scenes and a dramatically effective trial scene. Big cast and many scenes. Produced at Marylebone, London, May 5th, 1861.

BYRON (Henry J.). Old Soldiers. Comedy in 3 Acts.

Modern costume. Cassidy, an Irish servant—a part originally filled by Edward Terry at the Strand, London—is a good one. Cast : 6 males and 3 females. Time of performance, 2 hours. First played in January, 1873. Byron was born in 1834.

— Miss Eily O'Connor. Burlesque in 1 Act.

(This is a skit on the well-known play of *The Colleen Bawn*). Originally played at Drury Lane, November 25, 1861.

BROUGH (William) and HALLIDAY (A.). Colleen Bawn Settled at Last. A Farce in 1 Act.

Supposed to be a continuation of Boucicault's *The Colleen Bawn*. Cast : 7 males and 3 females. One interior scene. Time of performance, 35 minutes.

Plays by EDMUND FALCONER (1814-1879.)

— Peep o' Day; or, Savourneen Deelish. An Irish Drama in 4 Acts.

A most exciting play, with a big sensational scene in Act 3, in which the discarded wife of Stephen Purcell is saved by her brother, Captain Peep o' Day, from being buried alive. The play is founded on one of the *Tales of the O'Hara Family*. First played at Lyceum, London, on November 9th, 1861. Cast : 19 males and 7 females. The dramatist played the part of "Barney O'Toole" in the original production. Falconer was born in Dublin about the year 1813, and died in London in 1879. His real name was O'Rourke.

— Galway-Go-Bragh; or, Love, Fun, and Fighting. Drama.

(Adapted from Lever's novel, *Charles O'Malley*.) Produced at Drury Lane on November 25th, 1865. The author filled the role of "Mickey Free."

- The O'Flaherty. A Farce.  
 Played at Drury Lane, London, in 1864.
- Oonagh; or, The Lovers of Lisnamona. Drama,  
 with Falconer as "Fardorougha O'Donovan."  
 Produced at Her Majesty's Theatre, London, November  
 19th, 1866.
- Eileen Oge; or, Dark's the Hour Before Dawn.  
 A Drama in 4 Acts.  
 Full of strong, exciting scenes and telling incidents. It  
 takes about two hours and three-quarters in performance.  
 The cast consists of 12 males and 4 females; and 3 interior  
 and 4 exterior scenes. Originally played at Princess's  
 Theatre, London, January 29, 1871.
- Innisfallen; or, The Man in the Gap.  
 First played at Lyceum, London, July 17th, 1870. This  
 play was performed in Dublin, at the Gaiety, in May, 1874,  
 under the title of *Killarney*.
- Agra-ma-Chree. Drama in 5 Acts.  
 Manchester Theatre Royal, March 8th, 1875.
- The O'Donoghue's Warning. Irish Drama.  
 Produced at Theatre Royal, Dublin, October 28th, 1878.
- FLOYD (W. R.). Handy Andy. A Comic Drama in  
 2 Acts.  
 Founded on Samuel Lover's novel of that name. Cast: 10  
 males and 3 females. First played at Wallack's Theatre,  
 New York, in 1862, with W. J. Florence as "Handy  
 Andy." The play is weak as a drama, but strong in the  
 role of the blundering servant boy, who turns out to be a  
 duke in the end. His blundering brings about his  
 "making" in a way unknown outside the realms of drama.
- MONTGOMERY (H. W.). Handy Andy. A Comic Drama  
 in 1 Act.  
 Founded on the same novel. Cast: 11 males and 7 females.  
 Some people despise "Handy Andy," and say Lover  
 grossly exaggerated the type, but we cannot get away from  
 the fact that we always have our Andies with us all the  
 same!

SMYTH (William), "William Scribble." Old Carlisle Bridge. Dramatic Sketch. (Dublin). 1862.

Produced at Queen's Theatre, Dublin. Smyth was born in Dublin on November 12, 1813, and died in London on March 5, 1878.

OXENFORD (John) and BENEDICT (Sir Jules). The Lily of Killarney. A Romantic Irish Opera in 3 Acts.

Music by Sir Jules Benedict. Founded on Boucicault's drama, *The Colleen Bawn*. Full of sweet melody that never grows stale to an Irish audience. Libretto by John Oxenford. First sung at Royal London English Opera, Covent Garden, London, February 2nd, 1862.

O'SULLIVAN (Gerald). Robert Emmet, the Irish Martyr. Play, with J. Connelly in the chief character.

Prince of Wales's Theatre, Fishamble Street, Dublin, December 15th, 1862.

BARRY (Rev. Michael). The Siege of Limerick. An Academic Drama. 62 pp. 1863. (Of All Hallows).

Died about 1860.

The Betting Man's Career; or, The Shade of Dan Donnelly, and What Happened to Him. Historical and half-tragedy and comedy.

Prince of Wales's Theatre, Fishamble Street, December, 1863.

The Last of the O'Rourkes; or, It's only my Cousin!!!

Prince of Wales's Theatre, Fishamble Street, December, 1863. Such titles as the above frequently appeared in the advertising columns of the papers when Mr. Frederick Freebyrne was the lessee of this theatre.

King Brian Boroilme; or, Harlequin Prince Roderick, and the Fair Eveleen, or the Banshee of Kincora. Pantomime.

Prince of Wales's Theatre, Fishamble Street, Dublin, December 26th, 1863.

WAGNER (Richard), libretto and music by. *Tristan and Isolda*, legendary Opera.

It tells of the tragic love-story of Tristan, a young knight, for the Irish princess, Isolda, whom he comes to Ireland to conduct to King Mark of Cornwall to be married to him. Tristan falls deeply in love with her on his journey across the sea, and tragedy is their lot in the end. Originally produced at Munich, June 10, 1865. Printed 1860. Wagner was born May 22, 1813, and died February 13, 1883. A superb rendering of this opera was given by the Quinlan Opera Co. at the Royal, Dublin, January 1, 1912, with Agnes Nicholls and John Coates as the ill-fated lovers.

Plays by C. H. HAZLEWOOD.

— *The Fairy Man*. Original Hibernian Drama in 3 Acts.

Britannia, October, 1865. (See Poul-a-Dhiol.)

— *The Ballinasloe Boy*. Drama in 2 Acts.

Britannia, London, June 24th, 1867.

— *Erin-Go-Bragh; or, The Wren Boys of Kerry*. Drama.

Britannia, London, April 18th, 1870.

— *Aileen Asthore; or, Irish Fidelity*. Drama in 4 Acts.

Portsmouth, Royal Albert, February 20th, 1871.

— *The Four Kings; or, Paddy in the Moon*. Burlesque.

Britannia, London, April 14th, 1873.

*Arrah-na-Brogue*. Drama.

Sadler's Wells, London, October 25th, 1865.

*The Soldier of Fortune; or, The Irish Settler*. Comedy.

Played at Royal, Dublin, in April, 1865, with John Collins as "Captain O'Rourke."

The Grin Bushes; or, Mrs. Brown of the Mississippi.  
Burlesque on Drama, The Green Bushes.

Cast : 6 characters. Played at Queen's, Dublin, June, 1865.

Arrah-Ma-Beg. Drama.

City of London, October 25th, 1866.

COUNT (—.) The Irish Minstrel. Drama.

Cheltenham Theatre Royal, June 31st, 1867.

HOWE (J. B.) · The Shamrock of Ireland. Drama  
in 3 Acts.

Britannia, London, May 20th, 1867.

LYNAM (Colonel W. F.). Darby the Dodger. A  
Comic Drama, Dublin, 1867.

(A presentation copy to Richard Pigott is included in Patrick Trayner's Catalogue of Books, No. 18, 1890). Lynam was the author of the series of stories, with Mick McQuaid as their hero, that runs in *The Shamrock* still.

REEVE (Wybert). Pike O'Callaghan; or, The Irish  
Patriot. A Drama in 3 Acts.

A good Irish drama of the old pattern, in which a rebel, Neill O'Connor, and his faithful follower, O'Callaghan, figure prominently—the latter gets the former out of all tight corners. The love interest is prominent. Characters : 7 males, 2 females, and 2 children. There are seven scenes—5 interior and 2 exterior. Scarborough Theatre Royal, September 29th, 1868. To be had from S. French. 6d.

TRAVERS (William). Kathleen Mavourneen; or, A  
Dream of St. Patrick's Eve. A Drama in 4 Acts.

A popular drama on conventional lines. Redcoats, spies, distressed heroine, persecuted hero, "broth of a boy," friend of the hero, villain who swears heroine must be his, etc., etc. Suitable to a large stage only. Old Bowery Theatre, New York, 1868.

— The Emerald Queen. Drama.

Britannia, London, July 18th, 1870.

— The Four Leaved Shamrock. Play.

ROBERTSON (T. W.). Dublin Bay. Comedy.

Manchester Theatre Royal, May 18th, 1869. This dramatist wrote Caste and several other celebrated comedies that won for themselves the name of "Cup and Saucer Comedies." He was a brother of Mrs. Kendal, the great English actress.

PITT (W. H.). Biddy O'Neil; or, The Daughter of Erin. Drama in 2 Acts.

Britannia, London, March 29th, 1869.

ROBINSON (Nugent). Janet O'Brien. A Drama.

The story is simple but effective, and the incidents modern. (The scene is laid in Dublin and Austria, 1861-1866.) Produced, Royal, Dublin, February 27th, 1869.

HOWE (J. B.). The Poor Parisheen; or, The Fugitives of Derrinane. Drama in 3 Acts.

Britannia, London, September 27th, 1869.

FAHY (Francis Arthur). The Last of the O'Learys. A Play. 1870.

This piece was played in his native town, Kinvara, Co. Galway, where he was born on September 29, 1854.

### The Seventies.

MANSFIELD (J. S.). Sally Kavanagh; or, A Tale of Tipperary. Drama.

Dewsbury Theatre Royal, November 18th, 1871.

Anchora Macree. Drama.

Sunderland Lyceum, March 13th, 1871.

STERLING (Edward). The Dark Glen of Bally Foehl. Drama.

Ipswich Theatre Royal, October 28th, 1871.

— The Shingawn; or, Old Ireland's Shamrock Has Not Withered Yet. Drama in 4 Acts.

Portsmouth Royal Albert, February 5th, 1872.



COLLINS (J. P.). Aileen; or, Foiled at Last. Drama in 2 Acts.

Grecian, London, April 15th, 1872.

Arrah Niel; or, The Vale of Knockfierna. Drama.

Liverpool, Adelphi, April 1st, 1872.

CLEMENTS (A.). Two to One; or, The Irish Footman. A Farce in 1 Act.

Modern costume. A kitchen scene. A cook and a housemaid are in love with the footman, and a quarrel ensues over which shall have him. He soon stops them by declaring that he is already married. Cast: 1 male and 3 females. Time of performance, 25 minutes. Sadler's Wells, London, October 17th, 1872.

The Lady of Kildare; or, Married in Mistake. Drama.

Salisbury Queen's, March 4th, 1872.

FRECE (Maurice de). Pat's Thanksgiving. Farce.

Liverpool Theatre Royal, March 18th, 1872.

GEORGE (G. H.). Killarney; or, The Maiden's Wish and the Fairy of the Lake. Drama in 2 Acts.

Oriental, London, August 29th, 1872.

TRAVIS (W. J.). Erin-Go-Bragh; or, The Milesian Trust in Luck. Drama.

Victoria, London, May 3rd, 1873.

O'CONNOR (Bartholomew). The Irish Land-Agent. A Comedy in 5 Acts, with Songs. (Dublin). 1873.

FRASER (Julia Agnes). Patrick's Vow. Drama in 5 Acts.

Strathavon Victoria Theatre, May 23rd, 1873.

— — Dermot O'Donoghue, the Stranger from Belfast.

Theatre Royal, Belfast, November 25th, 1878.

— Pat of Mullingar; or, An Irish Lothario. Irish Comedy Drama in 3 Acts.

(Published at "Greenock Advertiser" Office, Greenock.)

Robert Emmet, the Irish Patriot of 1803. Drama.

Blyth Octogan, February 14th, 1873.

CAHILL (W. B.). Inchavogue. Drama in 4 Acts.

East London, April 21st, 1873.

GARRICK (David). The Irish Belle. Farce.

Revised version of *The Irish Widow*. Charing Cross, London, 1873.

The Connie Soogah; or, The Wearing of the Green. Prize Drama, with Barney Williams as "Corney M'Grath"—assuming the disguise of the Connie Soogah; and Mrs. Williams as "Nelly Nolan."

Royal, Dublin, May, 1873.

Plays by FREDERICK COOKE.

— Maureen-na-Laveen. Drama in 3 Acts.

Greenock Theatre Royal, February 7th, 1873.

— '98; or, Faugh-a-Ballagh. Irish Drama.

Produced at the Prince of Wales's, Rochdale, July 13th, 1874.

— The Diver's Luck. A Realistic Drama in 4 Acts.

The principal character in this exciting play is a good-hearted Irishman, Big Barney Bawn. First time in Dublin at Queen's, September 17th, 1888. Cast: 13 males and 4 females.

— and WALDRON (W. R.). Icebound; or, The Exiles of Fortune. Drama in 5 Acts, with Fred. Cooke as "Larry O'Moore," head man from Ballyshannon stables.

Queen's Theatre, Dublin, August 15th, 1892. Cast: 11 males and 4 females.

- On Shannon's Shore; or, The Blackthorn. An Irish Drama, illustrative of modern life in Ireland, in 4 Acts.

A melodrama set in Irish soil, full of sensational episodes, with the dramatist as "Barney," "with the Spirit of an Eagle, Heart of a Dove, and Head of a Fox," to quote programme description. Played for first time in Dublin at Queen's, on August 12th, 1895. Cast: 12 males and 5 females. First performance at Reading Princess Theatre, February 14, 1895. Cooke died November 15, 1905.

- DOYLE (Thomas F.). An Irish Intrigue. Farce.

Sunderland Theatre of Varieties, September 29th, 1873.

- All Hallow's Eve; or, Snap Apple Night. Irish Legendary Drama, with Mr. and Mrs. Barney Williams as "Rory O'Connor" and "Kitty Killeen."

Royal, Dublin, May, 1873.

Plays by JOHN LEVEY.

- Cushla-Ma-Cree. Drama in 3 Acts.

Liverpool Adelphi, September 1st, 1873.

- The Banshee; or, The Spirit of the Boreen. Irish Drama in 5 Acts.

Elephant and Castle, London, February 28th, 1876.

- Moyna-a-Roon; or, The Rapparee's Bride. Drama.

Chester Theatre Royal, October 25th, 1876.

- Leprachaun; or, The Lovers of Tara's Vale. Drama.

Liverpool Theatre Royal, February 19th, 1877.

- Irishman's Heart; or, A Kiss of the Blarney. Comedietta.

Britannia, London, September 29th, 1879.

— Daniel O'Connell; or, Kerry's Pride and Munster's Glory. Irish Drama in 3 Acts.

Produced at Theatre Royal, Worcester, June 21st, 1880.

BRANSON (W. S.). Dead o' Night Boys. Irish Drama.  
Greenwich, September 19th, 1874.

SIDNEY (W.) Neale O'Neil. Comedy.

Produced at Prince of Wales's, Liverpool, July 20th, 1874.

AKHURST (W. A. V.). To the Green Isles Direct.  
Musical Eccentricity.

Britannia, London, May 25th, 1874.

ARCHER (J.). Granua-Waile; or, The Bridal Eve. Irish  
Drama.

East London, December 26th, 1874.

LOGUE (J. D.). Blarney. Farce.

Norwich Theatre Royal, March 12th, 1875.

BRADY (F.). Willy Reilly. Drama.

Glasgow New Adelphi, March 29th, 1875.

The Irishman's Home. Drama.

Scarborough Theatre Royal, April 12th, 1875.

O'SHEA (John Augustus). Blonde and Brunette.  
An original Comedietta. Acting edition published London, 1875.

Cast: 3 males and 2 females. Pat Cumming, an Irish waiter, is one of the characters. Scene, An English hotel. Period, 40 years ago. Time of acting, about forty-five minutes. An amusing little piece, in which the "Brunette" masquerades as a "Captain" in order to bring the fickle young man who wooed her "Blonde" friend up to the scratch, winning a husband for herself at the same time. "Pat, the waiter, is quite a character." The copy which I read was a presentation copy to "D. J.

O'Donoghue, with the author's blunt invitations to laughter." It was Mr. O'Shea who translated from the French and put into Irish dialect the legend upon which W. B. Yeats founded his play "The Countess Cathleen." O'Shea was born at Nenagh (Co. Tipperary) about 1840, and died at London, March 13, 1905.

\*Plays by AUGUSTE CREAMER.

— Blarney. Drama.

Newcastle-under-Lyme Theatre Royal, March 1st, 1875.

— Informers. Play.

Produced at Royal, Leeds, August 31st, 1883.

— Irish Life. Drama.

Produced November 7th, 1890, at Sadler's Wells, London.

— Irish Diamonds.

Auguste Creamer toured in this and other dramas for several years. *Punch* once called this actor "The Creme-de-la-Creamer of Irish actors."

LOGUE (J. D.). The Colleen Glas. Drama.

Norwich Theatre Royal, December 1st, 1875.

STANHOPE (B.). O'Donnell Aboo. Drama.

St. Helen's Theatre Royal, February 13th, 1875.

RICHARDSON (H.). An Irishman's Policy. Farce.

Barnsley Mechanics' Hall, September 9th, 1875.

GILBERT (W. S.). Tom Cobb; or, Fortune's Toy. A Farcical Comedy in 3 Acts, in which "Colonel O'Flip," an Irish adventurer, and his daughter appear.

The comedy is full of genuine fun. Tom Cobb, a young medical student, in order to rid himself of his debts, "puts it out" that he is dead, and assumes another name at random. His new "name" leads to complications with a romantic family of the æsthetic type, and when he wants

to resume his own name again and come back to life, he finds great difficulties in his way. First produced at St. James's, London, April 24th, 1875. Cast: 6 males and 4 females. Sir William was born in London, November 18th, 1836, and was accidentally drowned on May 29th, 1911. His comic opera librettos will live for ever.

— O'Connell Tableaux, in honour of O'Connell Centenary. (August, 1875).

Queen's Theatre, Dublin, Arthur Lloyd was Lessee and Manager at the time, Monday, August 2nd, and during the week. 1st Tableau—O'Connell interrupted at one of his great Repeal Meetings by Major Sirr. 2nd Tableau—The Duel between O'Connell and D'Esterre. 3rd Tableau—O'Connell refusing the Oath in the House of Commons. 4th Tableau—The release from Richmond Bridewell, O'Connell in Triumphal Car. 5th Tableau—O'Connell seated in his Chair and crowned by Fame.

GLOVER (Professor). Tara. Oratorio.

Principal characters—St. Patrick (Richard Smith), King of Tara (Barton M'Guckin), King's Daughters—Ethnea (Madame Gedge) and Fethelema (Mrs. Scott Fennell). Exhibition Palace, August 7, 1875. Conductor (Professor Glover), Leader (R. M. Levey), Principal 1st Violin (N. Healy), Principal 'Cello (Herr Elsner), Organist (Mr. Horan), and Solo Harp (Mrs. Mackey). Published in Dublin, 1875. Glover also wrote music to "*The Deserted Village*."

BRAHAIN, (H.). The Spalpeen. Drama.

Paignton Bijou Theatre, October 11th, 1875.

COGLAN (Charles F.). A Quiet Rubber. 1-Act Play. Adapted from the French, *La Partie de Piquet*, in which John Hare made one of his biggest successes as old "Lord Kilclare."

Court, London, January 8th, 1876.

LORD (T. W.). Pish o' Pogue. Irish Drama.

South Shields Royal Amphitheatre, May 22nd, 1876.

## Plays by BARRY CONNOR.

— Gra Gal Machree. Irish Drama.

Britannia, London, July 31st, 1876.

— The Sumachaun. Irish Drama in 3 Acts.

Produced at Britannia, London, August 5th, 1878.

— Corney Rhue. Drama.

Britannia, London, August 4th, 1879.

— Ony-na-Pocha; or, Ony of the Fairies. Irish Drama in 3 Acts.

Queen's, Dublin, July, 1880. First played at Limerick Theatre Royal, September 27th, 1879.

— Emigration. Irish Drama.

It depicts the effects of an unjust eviction. Period, June, 1880. The author appeared as "Cormac O'Reilly," Queen's, Dublin, 13th July, 1880. (First performance.)

O'CONNOR (William). "Barry O'Connor." Jerry Coyne's Double; or, The Dream in The Fairy Ring. An Irish National Drama in 5 Acts.

First played by the Emerald Dramatic Society at Victoria Hall, Huddersfield, on September 5th, 1906. Time, the present day. Founded upon one of the author's Irish sketches. "The play is original, with the exception of a portion of Jerry's fairy dialogue, which is slightly altered from an Irish folk-lore tale." So writes the author in his "Introduction." Cast: 11 male and 4 female characters. (Geo. Harper's Exors., Lord Street, Huddersfield.)

NUGENT (James Fitzgerald). The Dhrame; or, Barney's Mistake. Farce.

Birkenhead Theatre Royal, July 10th, 1876.

TOWERS (Edward). Shemus-na-Lena; or, The Speidor. An Irish Drama in 4 Acts.

Played at the Queen's, Dublin, in the Eighties. First played at Liverpool Theatre Royal, March 6th, 1876.



—— The Boatman of the Shannon. Irish Drama in 3 Acts.

Pavilion, London, February 24th, 1877.

—— Balla-go-Faugh. Irish Drama in 3 Acts.

Played at Pavilion, London, November 13th, 1880.

DOWNNEY (L.). Wearing of the Green; or, The Lover's Leap. Drama in 3 Acts.

Victoria, London, October 1st, 1877.

MURDOCH (Mortimer). Cead Mille Failthe. Irish Drama in Prologue and 3 Acts.

Produced, East London, December 20th, 1877.

LONGHAYE, S.J. (Rev. Fr.). Connor O'Nial; or, L'Irlande sous Edouard VI. Published at Amiens. 2 ed. 1877.

A tragedy in 6 Acts, and in verse written in the classic manner of the French 17th century dramatists. The scene is laid in Ulster (near Antrim, and at Castle of Lungar), in 1549. Connor O'Nial has gone over to the English. In 1549 he comes to Ulster along with his anglicised son, Richard, and Sir William Gray. But here he falls under the influence of his eldest son, Shane, whom he was about to disinherit, and is won again to Ireland. The cast consists of 13 males, including, besides those mentioned, Kildare, O'Donnell, Maguire, Hugh O'Neill, and Bishop O'Kervalan. The author is an eminent litterateur, several of whose works have been crowned by the French Academy.

MACHERNE (S. J.) and AYLMER (Barry). Derry Driscoll; or, The Sportsman Pearl. Irish Drama in 3 Acts.

Liverpool Alexandra, April 16th, 1877.

LAVERY (J.). Garryowen; or, The Bells of Shandon. Irish Drama in 4 Acts.

Victoria, London, May 21st, 1877.

The Lucky Stone. Irish Drama.

Britannia, London, July 16th, 1877.

DACRE (H.). The Man in the Moon: or, Dan O'Rourke and the Eagle: Harlequin O'Donoghue of the Lakes and the Leprachauns of the Fairy Valley.

A National Christmas Pantomime, re-written and modernised with local hits and topical songs. Produced at Queen's, Dublin, on December 26th, 1877. Charles Sullivan was the "Daniel O'Rourke." Why have we no Irish pantomimes nowadays?

The Queen of Connaught. Comedy-Drama in 4 Acts.

Olympic, London, January 15th, 1877.

WILLIAMS (W.). Shadrach, the Hunchback. Irish Drama in 4 Acts.

First played at Theatre Royal, South Shields, April 18th, 1878.

ADDERSLEY (Fred.). Regan-na-Glenia. Drama.

Produced, Theatre Royal, Cambridge, September 16th, 1878.

TRAVERS (W.). Norah O'Neal. Irish Drama.

East London, December 22nd, 1878.

GREEN (F. W.). Conn; or, Out of Sight, Out of Erin. Drama.

Liverpool Alexandra, April 28th, 1879.

\*DAWSON (Charles). Finola; or, The Marriage of Tara. A dramatic piece, interspersed with Moore's Melodies.

(Dublin, 1879.)

WERNER (C. J.). Phadrig, the Bocaun. Irish Comedy.

Kilkenny Athenæum Hall, May 9th, 1879.

HAYWARD (A.). Shandy, the Spalpeen. Irish Drama.

Barnsley Gaiety, June 24th, 1879.

GODFREY (G. W.). *The Queen's Shilling*. A Comedy in 3 Acts. A new version of *Le Fils de Famille*, of Mm. Bayard and Bieville.

First performance in London on April 19th, 1879, with Mr. and Mrs. W. H. Kendal in the cast. This piece was already known on the English stage under the title of "The Lanecers" (1853). There is an Irish soldier character in the comedy. Cast : 8 males and 3 females.

\*BURNAND (Sir Francis Cowley). *Betsy*. Comedy in 3 Acts.

Contains an important Irish character—Captain Redmond McManus. Cast : 6 males and 6 females. This amusing piece was immensely popular "twenty golden years ago." Sir Francis was born November 29th, 1836. First played at Criterion, London, August 6, 1879.

### The Eighties.

CHUTE (J. C.). *Connemara*. Irish Drama.

Produced at Prince of Wales's Theatre, Warrington, May 24th, 1880.

*The Absentee*. Drama.

Queen's, Dublin, April, 1880.

McSWINEY (Paul). *Amergin*. An Irish Opera.

Performed in Cork in 1880 by amateurs. Words and music by W. McSwiney.

— *The Fairies' Dell*. An Irish Drama.

Played in New York.

— *An Bard agus an Fò (The Bard and the Knight)*. A Gaelic Idyll.

Produced by the New York Gaelic Society, 1884.

— *Brian*. A Tragedy in 4 Acts.

New York, 1890.

## An Irish Engagement. Comedietta.

Queen's, Dublin, April, 1880.

## Dublin by Night. Sensational Drama.

Queen's, Dublin, April, 1880, with Gardiner Coyne in the east.

## Poul-a-Dhiol. Irish Drama.

Queen's, Dublin, March, 1880.

## MACKEY (Joseph William). Peggy. A Drama.

Produced at Royalty Theatre, London, February 14, 1881. Mackey was born in Belfast in 1850, and died on December 18, 1889.

## MANNING (Michael A.). Rent. Irish Drama.

First played at New Theatre and Opera House, Waterford, on September 19th, 1881, the author filling the role of hero—a true-hearted Irish boy!

## — Shamrocks. Drama.

Edmund Downey wrote me that "he has some portion (about half) of the MS. of this piece in a rough state (dated 1882)."

## — Betrayal. Drama.

The dramatist produced and acted in both these plays.

## A Ride for Life. Irish Drama.

Queen's, Dublin, September, 1881, with Mr. E. F. Brady in the cast.

## DIGGES (West). Robert Emmet. A Drama.

Produced at Theatre Royal, Leicester, on May 2nd, 1881.

## MARSHALL (Frank A.). Robert Emmet. A Drama.

This play was written for Sir Henry Irving in 1881, but never played by him, as it was prohibited—by request—by the Lord Chamberlain's department. Irving showed the play to Dion Boucicault, who touched it up and played in it himself in America, without much success.

The Suspect's Daughter; or, The Rose of Ballymahon. Irish Drama, with Miss Douglas Gordon in the cast.

Queen's, Dublin, November, 1881.

Norah Creena. Irish Drama.

Queen's, Dublin, September, 1881. Miss Ivy Loraine in the title role.

BRADY (E. F.). Home Rule. Irish Drama in 3 Acts.

The scene is laid in the Western Highlands of the County Galway, and is simply a résumé of the scenes and incidents depicting the condition of the Irish farmer in the early eighties. Played at the Queen's, Dublin, in September, 1881, by Mr. E. F. Brady and Company.

BUCHANAN (Robert). The Exiles of Erin: or, St. Abe and his Seven Wives. A Mormon Drama in 4 Acts and 7 Tableaux.

Produced at Olympic Theatre, London, May 7th, 1881.

— and JAY (Harriet). Alone in London. Drama in Prologue and 4 Acts.

Olympic, London, November 2nd, 1885. A fine exciting play, with a good-hearted, lovable, old Irish apple-woman in the cast.

— Dick Sheridan. Play in 4 Acts.

The piece tells the romantic love-story of Richard Brinsley Sheridan and Miss Elizabeth Linley. It was played at the Gaiety, Dublin, in March, 1894. Cast: 13 males and 8 females.

Plays by HUBERT O'GRADY.

— A Shindy in a Shanty. Irish Farce.

Queen's, Dublin, July, 1881.

— Eviction. An Irish Drama.

Its name implies its nature.

— The Fairy Finder; or, Larry and the Leprechaun.  
Irish Drama in 4 Acts.

Queen's, Dublin, November, 1882, with the author as "Larry." (Sometimes played as *The Gommoch*.) A play built on popular lines, with each scene punctuated by an exciting episode. Cast: 12 males and 2 females. When the piece was revived at the Queen's, in November, 1885, the author again appeared as *The Gommoch*, "Larry," and Frank Breen as "Mickey Hickey," a cadger.

— Emigration. An Irish Comedy Drama in 3 Acts.

A popular play, full of incident and drollery. The second Act takes place on an emigrant ship. Played at Queen's, Dublin, in November, 1885, with the dramatist as "Hughey" and Frank Breen as "Jerry Naylor." Cast: 14 males and 3 females.

— The Famine. An Irish Drama in Prologue and 4 Acts.

A play full of melodramatic situations, redeemed by Sadler, a comic character, with a humorous turn of phase that never deserts him. A favourite part of its author's, and one on which his fame as an Irish comedian chiefly rests. Played for the first time on any stage at the Queen's, Dublin, on April 26th, 1886.

— The Fenian. A Romantic Irish Drama in 4 Acts.

A popular drama of the Fenian times, in which the dramatist played the role of "Jack Lynch," and Shiel Barry that of "Barney the Barracker," when the piece was performed at the Queen's, Dublin, in April, 1889. Cast: 15 males and 4 females.

— The Priest Hunter. Irish Drama in 4 Acts.

Manchester Queen's, April 3rd, 1893.

— The Outlaws. A story of Ireland in the days of Charles II. An Historical Drama in 4 Acts.

A stirring story of priest-hunting and outlawry. Played at Queen's, Dublin, in December, 1901. Cast: 12 males and 3 females.

— The Wild Irish Boy. A Drama.

Played at Queen's, Dublin, in July, 1902.

WATSON (Dr. J. S. W.). *The Banshee's Spell.* A Romantic Comedy-Drama.

Played at Theatre Royal and Opera House, Torquay, May 22nd, 1882.

CLEARY (Thomas Stanislaus). *Shin-Fain: or. Ourselves Alone.* A Drama of the Exhibition. By "Tom Telephone." (Dublin). 1882.

Born in Dublin, 1851.

O'CONNELL (Daniel). *The Red Fox.* An Irish Play. San Francisco (about 1882).

O'Connell was born at Lisconnor, Co. Clare, in 1848.

MURPHY (Michael John). *Shawn O'Dheer.* A Play.

— *The Rose of Connaught.* A Play.

Murphy was born in the city of Waterford on February 18th, 1863, and was taken to America in 1865.

WALLWORTH (T. A.), music by. *The Maid of Glendalough.* Original Opera in 2 Acts.

Based on the composer's *Kevin's Choice*: libretto by Miss Hazlewood. Produced at the Adelphi, London, March 25th, 1882. Prince of Wales's, London, June 13th, 1899.

ROBINSON (J.). *Daniel O'Connell.* Drama.

First played at Queen's, Dublin, on August 14th, 1882.

MCCLELLAND (Harry). *Brian the Bold! And the Cork-Seeking Brothers!* or, *A Pair of Braces containing Two Irish Miles.* An Irish Burlesque, with Charles Sullivan as "Miles of Corsica," and Thomas Nerney as "Miles of Dublin."

Played at Queen's, Dublin, in January, 1882.

*Fun on the Bristol: or. A Night at Sea.* A Musical Comedy in 3 Acts, of the knockabout order, in which the principal character is an Irish-American widow—Mrs. O'Brien.

Manchester Theatre Royal, May 15th, 1882.



REECE (R.), libretto by, and ALLEN (G. B.), music by.  
The Wicklow Rose. Irish Comic Opera.

Produced at Princes' Theatre, Manchester, May 3rd, 1882.

O'CONNOR (T.). The Rent Warner. Drama in 5 Acts.

Produced at Theatre Royal, Limerick, December 1st, 1882.

GORDON (W.)—arranged by. Eileen Dhu. Irish  
Drama.

Played at Sefton Theatre, Liverpool, June 26th, 1882.

The Wearing of the Green. Drama.

Queen's, Dublin, June, 1882. Played by Auguste Creamer's  
Celtic Comedy-Drama Company.

Donagh's Romance. Drama in 3 Acts.

Theatre Royal, Lincoln, October 8th, 1883.

WILTON (Kate). Pearl Darrell. Irish Drama.

Produced at Sefton Theatre, Liverpool, September 17th,  
1883.

The Dhiuv Gow. A Racing Drama.

Played at the Queen's, Dublin, in November, 1883, with  
Charles Sullivan in the cast.

King O'Toole's Goose, His Six Sons; or, Harelquin Fin  
M'Coull and the Fairies of Glendalough.

Queen's, Dublin, December 26th, 1883. Produced under  
the direction of Charles Sullivan, who played "Brian  
O'Lynn." (Pantomime.)

Dr. Paddy. Comic Drama.

Lincoln Theatre Royal, April 14th, 1884.

Irish Aristocracy. American Comedy.

Theatre Royal, St. Helen's, June 2nd, 1884.

GOMERSALL (W.). The Boccagh. Drama in 3 Acts.

Produced at Theatre Royal, Worcester, August 4th, 1884.

BISHOP (—). Banks of the Boyne Water. Drama.

Auckland Theatre Royal, March 3rd, 1884.

ROWE (G. F.). The Donagh; or, The Rose of Killarney.  
An Irish Drama in 3 Acts.

A drama full of incident, with an exciting plot and plenty of love and murder in it. James O'Brien played "Lanty Killaby." Performed at Queen's, Dublin, in September, 1885. Cast: 14 males and 5 females.

CAPEL (George). Link o' Gold. A Romantic Drama in 3 Acts, in which Henry D. Burton doubled the parts of "Felix O'Brien," an Irish gentleman, and "Steve Gowrie," a cripple, at the Queen's, Dublin, September 28th, 1885.

Cast: 5 males and 6 females.

Turtle Doves. Farce in 1 Act, with H. D. Burton as "Terry O'Flanagan."

Queen's, Dublin, October 2nd, 1885.

\*HAMILTON (Henry). Harvest. Play in Prologue and 3 Acts.

The plot of the play recalls the Yelverton case of 1859 and 1861. In the prologue, a youth—an heir to a baronetcy—forms an attachment to a Scotch lassie, and marries her according to the Scotch law; and, tiring of her, repudiates the marriage. In the play—which takes place twenty years after—the youth (now a baronet) tries to repair the wrong done his discarded Scotch wife, and is not very successful in his attempt. The scene of the play is located in and about a Castle in Connemara, and some Irish characters are included in the cast. Miss Fanny Brough enacted the role of a lovely young Irish girl. Produced at Princess's, London, September 18th, 1886.

PLEON (Harry). Muldoon's Picnic; or, Irish Life in America. A musical hotch-potch in 3 Acts.

A sort of knockabout revel for "stage Irishmen." Cast: 10 males and 3 females. Marylebone (first time in London), November 8th, 1886.

## \*Plays by J. W. WHITBREAD.

- *Shoulder to Shoulder.* A Sensational Irish Drama in 4 Acts, with the scene laid in Dublin. First production, Queen's, Dublin, on November 15th, 1886. Cast: 11 males and 3 females. The first of Whitbread's popular Irish plays written for the Queen's, with James O'Brien as "Mike Lynch," to relieve thrilling episodes with laughter.
- *The Nationalist.* An Irish Drama in 4 Acts. A popular play, full of thrilling incidents relieved by moments of comedy. First produced at Queen's, Dublin, on December 26th, 1891. Cast: 16 males and 4 females. Afterwards played under the title of *A True Son of Erin*.
- *The Irishman.* An Irish Drama. Played at Queen's, Dublin, August, 1892.
- *The Spectres of the Past; or, Homeless in the Streets of Dublin.* A Drama and Burlesque in a Prologue and 3 Acts. An Irish drama, with a pantomime of *Cinderella* in the centre of it. The latter is introduced in the shape of a dream of a homeless girl who falls asleep in the streets. First produced at Queen's, Dublin, on January 30th, 1893. Cast: 10 males and 4 females.
- *The Victoria Cross.* Military Drama in 5 Acts; dealing with the thrilling scenes leading up to and attending the massacre of Cawnpore, India. First time on any stage, September 7th, 1896. Queen's, Dublin. Frank Bren filled the role of "Andy Cregan," a bit of true grit.
- *Lord Edward; or, '98.* A Romantic Irish Drama in 5 Acts. This drama is very uneven—sometimes quite poetic, and at others melodramatic or farcical. The capture of Lord Edward in Act 4 is the most dramatic episode in the piece. A popular patriotic play for popular audiences. The first of a series of romantic dramas founded on Irish History, written for the Queen's Theatre, Dublin, by this dramatist. Only suited to a large stage. First played in Dublin, on March 22nd, 1894.

— Theobald Wolfe Tone. A Romantic Irish Drama in 4 Acts.

A clever, well-constructed, patriotic drama, with cleverly introduced comic love-scenes, that added to, rather than detracted from, the many well-conceived situations of this stirring play. First produced at Queen's, Dublin, on December 26th, 1898.

— Rory O'More. A Drama in 4 Acts.

Founded on Lover's novel. Full of broad, rollicking humour. A big cast, and much scenery. First played at Queen's, Dublin, April 15th, 1900.

— The Ulster Hero. An Irish Historical Drama in 5 Acts, with Henry Joy McCracken as its hero and '98 as its background.

First played on January 12th, 1902, at Queen's, Dublin.

— The Insurgent Chief. A romantic story of the County Wicklow in '98, in 5 Acts.

An interesting and exciting play, founded on the incidents that cluster around the name of Michael Dwyer. First performed on March 31st, 1902, at Queen's, Dublin. Cast: 16 males and 4 females.

— The Sham Squire. A dramatic story of '98. An Irish Drama in 4 Acts.

Francis Higgins, the Sham Squire of unsavoury memory, has his precious deeds recorded in highly-coloured relief in this play. First played at Queen's Theatre, Dublin, on St. Stephen's Day, 1903.

— Sarsfield (A story of the Siege of Limerick.) An Historical Irish Drama in 4 Acts. Period, 1690.

A play full of the excitement of battle. First played at Queen's, Dublin, on January 2nd, 1905. Cast: 7 males and 4 females.

— The Irish Dragoon. A Romantic Irish Drama in 4 Acts. Adapted from Charles Lever's novel, "Charles O'Malley."

A real jolly and exciting setting of the story. First played at Queen's, Dublin, St. Stephen's Day, 1905. Cast: 17 males and 5 females.

— The French Huzzar. A Romantic Irish Drama in 5 Acts. Founded on Charles Lever's novel, "Tom Bourke of Ours."

A rollicking piece, quite after the manner of the novelist's work. First played at Queen's, Dublin, on December 24th, 1906. Cast: 15 males and 5 females.

LLOYD (Arthur). Ballyvogan! An Irish Drama in 4 Acts.

Played at Queen's, Dublin, on March 15th, 1897, by Arthur Lloyd and Company, and first produced at Newcastle-on-Tyne Theatre, July 25th, 1887.

An Irish Elopement. Farcical Comedy in 3 Acts.

Manchester Queen's, April 11th, 1887.

LYSTER (Fred.) and SHERIDAN (John F.). Bridget O'Brien, Esquire. Farcical Comedy in 2 Acts.

Opera Comie, London, October 29th, 1887.

MOORE (Augustus M.). Charles O'Malley. A Play founded on Lever's Novel of the same name.

I don't think it was ever acted or published. Edmund Downey, in a note to me, writes:—"Augustus M. Moore wrote some plays. I assisted him with one short Irish play which I don't think ever saw the light. He also read to me a version of his of *Charles O'Malley*." Moore was born in Co. Mayo in the Fifties, and died a few years ago. George Moore, the novelist, is a brother of his.

MAGRATH (Anna Jane). Fardorougha, the Miser. A Play founded on Carleton's Novel.

\***DOWNNEY** (Edmund), "F. M. Allen." Fardorougha. Drama founded on William Carleton's Novel of that title.

The play had an eventful history. Charles Sullivan had it in rehearsal when he died. Subsequently Shiel Barry carried it about with him for years, and eventually told the author he was too tired to study a new and difficult part. So the drama has remained in manuscript ever since. It was written in the Eighties. Downey was born in Waterford in 1856, and is accountable for 25 works of fiction.

**UPTON** (William C.). Cuchulain. A Dramatic Poem. (Dublin). 1887.

**McFadden's Flats.** An absurdity concocted in America for consumption in the States.

Irish-Americans say they don't like it, but Americans generally seem to—the piece is always "on the road" out there. To quote one of their papers on the piece—"It doesn't matter whether life ever was really as funny on the East Side of New York as it is depicted in *McFadden's Flats*: but many of the characters are taken from life with exaggerations, it is said." The chief characters are Tim McFadden and Jacob Baumgardner, the rival politicians, who fight for the power of the ward they represent and for the love of Mrs. Murphy, the ward's youngest widow.

**Pat, the Irish Lancer.** Irish Drama in 3 Acts.

Sadler's Wells, March 12th, 1888.

**Moss** (Hugh). *Bootle's Baby.* A Story of the Scarlet Lancers, in 4 Acts.

"Lieutenant Paddy Miles" is one of the characters. Cast: 9 males and 5 females. Founded on John Strange Winter's novel. Moss was born at Agra, N.W. Provinces, India, November 30th, 1855. Originally produced at Globe, London, May 8, 1888.

\***PINERO** (Arthur Wing). *Sweet Lavender.* A Play in 3 Acts.

A sweet little love story, with a genial old Irish doctor (Dr. Delaney), who "thanks goodness it's no business of mine,"

each time something unexpected turns up, in the cast. Edward Terry made poor Dick Phenyl, a broken-down, good-hearted, old barrister, in this play, famous. Originally produced at Terry's Theatre, London, in 1888. Cast: 7 males and 4 females. Pincero is a native of London, where he was born on May 24th, 1855. He is considered the leading English dramatist of his day.

£ s. d. A Realistic Drama in 3 Acts.

The play is about a gang of coiners, and contains an Irish character—"Sergeant O'Toole." Queen's, Dublin, April 23rd, 1888. Cast: 15 males and 4 females.

MURPHY (Mrs. Louisiana). Dunmore; or, the Days of the Land League. An Irish dramatic episode of our own times in verse. (Dublin). 1888.

Mrs. Murphy was born in Dublin. She is the daughter of Mr. Hugh Keegan, an Ulster man, who acted as the United States Consul for Dublin and Cork for a time.

The Soggarth! A Romantic Irish Drama, in a Prologue and 4 Acts.

Founded on the ballad of *Father Roche*, by Samuel Lover, in which a priest's lips are sealed by confession, though he sees an innocent man about to suffer death for the crime. However, the seal is lifted from him just in the nick of time, and the guilty one meets with his just reward. An interesting play, full of dramatic incident. Played at Queen's, Dublin, in June, 1888. Cast: 12 males and 8 females.

Irish Eyes. Comedietta.

Produced at Kalso Corn Exchange Hall, January 4th, 1889.

ROACH (James C.) and KNOX (J. Armoy). Shane-na-Lawn. An Irish Comedy-Drama in 3 Acts.

Played for the first time in Dublin, at the Gaiety, on May 6th, 1889, with W. J. Scanlan in the title role (with songs galore, including "Peek-a-Boo.") The scene is laid in Ireland in 1790. Cast: 10 males and 4 females.

CONYERS (F. N.). Wexford. Irish Melodrama in 4 Acts.

Wolverhampton Star Theatre, June 17th, 1889.



## The Nineties.

MACKEY (Fenlon) and DENBIGH (Louis). *The Life we Live*. Drama in 5 Acts.

A play full of exciting incidents, such as "Burning Mills." (Note—The audience are requested to keep their seats. In spite of the intense realism of this scene, there is absolutely no danger.) Terry O'Dowd is the Irish character in this piece. Queen's, Dublin, January 22nd, 1890. Cast: 15 males and 5 females.

*The Gombeen's Gold; or, Creeping Shadows*. A Drama in 5 Acts.

A popular piece, in which one of the characters—Teddy Delany—is called upon to assume five distinct disguises. Played at Queen's, Dublin, April, 1890. Cast: 10 males and 3 females.

SEGAR (R. F.). *Modern Ireland*. Drama.

Bacup Theatre Royal, September 13th, 1890.

REYNOLDS (Walter). *Sweet Innisfail*. An Irish Drama in 4 Acts.

A typical Irish play, built on Boucicault's lines—a story of true love that did not run smooth. The chief part is that of "Denny Doon," a slip of a boy with more heart than head, more humour than spite, and more love than all. The dramatist impersonated this role when the piece was performed at the Queen's in December, 1890. Cast: 13 males and 5 females.

— *The Sprissaun*. Irish Drama.

— *The Shamrock and the Rose*. An Irish Drama in 4 Acts.

Many of the incidents are grotesque, and if modified would improve it immensely, and make it an acceptable drama of its kind—the popular highly-coloured kind. Suitable for a large stage.

*On the Frontier*. Melodrama in 5 Acts (American).

A stirring drama, full of existing incident, with some "comic" Irish characters in cast. Liverpool Shakespeare Theatre, March 20th, 1891.

## O'Dowd's Neighbours.

A variety farce, in which two elderly Irishmen make love to a pretty widow. One of them gives a masquerade ball in her honour, and at the time of unmasking it is discovered that the widow has become the affianced wife of a son of one of the older suitors. The piece is of the knockabout order of stage Irishman type. Produced at the Windsor Theatre, New York, April 20th, 1891. Cast : 7 males and 4 females.

## FRENCH (W. Percy) and COLLISSON (W. Houston). The Knight of the Road. A Comedy-Opera in 3 Acts.

Time, 1798. Music by W. Houston Collisson, libretto by W. Percy French. A romantic story of "Freency," a knight of the road, and his love for the fair "Kathleen O'Hara." Cast : 6 males and 6 females. First played at Queen's, Dublin, on April 27th, 1891. French, like Samuel Lover, is an entertainer, song writer and artist, and Collisson is a Doctor of Music as well as a clergyman of the Church of England.

## — and COLLISSON (W. Houston). Strongbow; or, The Bride of the Battlefield. An Irish Comedy-Opera in 3 Acts.

Music by W. Houston Collisson, libretto by W. Percy French. Cast : 8 males and 9 females. First played at Queen's, Dublin, on May 2nd, 1892.

## SULLIVAN (J. P.). Leaves of Shamrock. A Romantic Irish Comedy-Drama in 5 Acts.

A story of love and villainy, sweetened by the merry singing and taking ways of "Carroll Daly," a part filled by the dramatist. Played at Queen's, Dublin, in October, 1891. Cast : 7 males and 2 females.

## GURNEY (Edmund). Glendalough. An Irish Romantic Drama in 4 Acts.

Sandy Nagle, a rascally bailiff in the service of Lord Montgomery, hates Terence O'Toole, a young farmer, like poison; and tries to direct his master's attention to Kitty O'Connor, the colleen whom Terence hopes to call his own one day. Nagle murders his wife and hides away his daughter, and during the wedding festivities of Terence

and Kitty he accuses the former of murdering his child. Terence is arrested, but escaping from gaol finds the missing girl and confounds Nagle, who makes himself scarce, and happiness looms ahead for Terence and his colleen. Produced at Queen's Theatre, Manchester, December 14th, 1891. Cast: 10 males and 5 females. Thomas Nerney was "Sandy Nagle" in the original cast.

MANNING (W.). *My Native Land.* An Irish Drama.

A young farmer wins from a wealthier rival the girl they both desire. Bad seasons have impoverished him, and his rent becomes in arrears. His rival in love gets the landlord to evict him, and the farmer is gaoled for offering resistance. In his absence the landlord makes love to his wife, and on his release he and the landlord meet, and in the scuffle the pistols accidentally go off and the landlord falls. The farmer thinks he has slain him and goes into hiding. While there he learns that a large fortune has been left to him, but his rival contrives to get possession of the papers, and impersonates him for a time, till the other's identity is proven, and he leaving Ireland goes to America. Produced at the Theatre Royal, Coatbridge, October 29th, 1891. Cast: 15 males and 4 females.

\*BURNAND REEVE, AUDRAN. *Miss Decima.* English libretto by Sir F. C. Burnand; lyrics by Percy Reeve; music by E. Audran. Operatic Comedy in 3 Acts (from the French).

Scene—Switzerland. When the piece was first produced in English at the Criterion, London, on July 23rd, 1891, Chauncey Olcott appeared as "Chevalier Patrick Julius O'Flanigan." (Adapted from *Miss Helyett* of Boucheron).

Gran-u-Aille. Patriotic Sketch.

Novelty, London, March 25th, 1891.

ROBERTSON (Miss Le Fanu). *A Daughter of Erin.* An Irish 4-Act Comedy.

A merry comedy, in which two ladies masquerade as two village maidens, and meet with many adventures, and their "fates" at the same time. First production, Theatre Royal, Dublin, August 19th, 1891. Cast: 10 males and 5 females.

McCARTHY (Daniel). Cruiskeen Lawn A Comedy-Drama in 5 Acts.

Valuable papers hidden in a cruiskeen play an important part in the development of the plot. Evictions, hard landlords, and all the usual ingredients of old-fashioned Irish drama is to be found herein. "Dublin Dan," a faithful servant, is ever the right man in the right place, and saves his master and family from the clutches of Silas Stone, the bold, bad man of the play. Produced, Jacob's Theatre, New York, August 22nd, 1891. Cast: 6 males and 4 females.

ROBERTS (George) and MONKHOUSE (Harry). Pat. An Irish Musical Comedy-Drama in 3 Acts.

An impecunious Squire hopes to win the love of an heiress to set himself financially on his feet again, but finds she is already loved and loves a young fellow, who is generally supposed to be a peasant, but is not. The Squire tries to put them asunder, but in the end all promises well for the future happiness of the young couple. One of the scenes is laid in England. First played at the Artillery Theatre, Woolwich, November 16th, 1891. Cast: 4 males and 5 females. (Lyrics by Mark Ambient and Frederick Wood).

VANE (Sutton). Terry; or, True to his Trust. A Play in 1 Act.

The plot centres round a racehorse owned by Farmer Doyle, who is in monetary difficulties, and hopes to recoup himself by his horse winning a coming race. The horse is under the charge of Terry Burke, who loves the farmer's daughter; but a Major who has a strong interest in the horse's failure tries to bribe Terry and get at the horse. Terry pretends to consent, and gets from the Major an acquittance of the money owed to him by his master. On being outwitted the Major tries other means of getting into the stable; and he and Terry ultimately have a struggle, in which Terry is shot, and ere he dies gives the Major's acquittance, that relieves her father of all his troubles, to the girl of his heart. First performed at the Parkhurst Theatre, London, on April 27th, 1891. Cast: 2 males and 1 female.

CLARK (C. A.). Trust to Luck. A Drama in Prologue and 3 Acts.

The prologue tells how a rebel, under sentence of death, escapes gaol and is informed on, but evades his pursuers.

In after years his daughter is sought by two suitors—a true-hearted fellow, and the villain of the piece. The latter is forcing his attentions on her when her father again comes on the scene, foils the villain's designs, but, alas, is re-arrested. Fortunately, ere his life is forfeit, a reprieve arrives, and the villain is accidentally shot. Produced at the New Theatre, Newport, Monmouthshire. April 27th, 1891. Cast : 9 males and 4 females.

FORBES (Hon. Mrs.) and WHITBREAD (J. W.). All  
Hallow's Eve. An Irish Comedy-Drama.

First production, Queen's, Dublin, April 20th, 1891. An interesting play, full of romance and excitement.

MILL (John), libretto by, and BRUSKE (Jacques), composed by. Hearts of Erin. Romantic Operatic Play in 4 Acts.

Produced, Palace Theatre, Newcastle-on-Tyne, February 10th, 1892.

SMITH (S. Theyne). Mrs. Hilary Regrets. Comedietta.

Criterion, London, June 21st, 1892. Sir Charles Wyndham has frequently filled the role of the Irish Doctor—"Dr. Power"—in this bright little trifle.

OVERTON (Charles) and MOSS (Hugh). Strathlogan.  
Modern Irish Drama.

Produced, Princess's, London, June 9th, 1892.

WOODS (Dr. Robert H.) and WILSON (C. W.). Botany Bay.

The College 1-Act Play (specially written for the Tercentenary Celebrations). Time, the present. Scene, Messrs. Key's rooms, Trinity College. Cast : 6 males and 1 female. Performed at Gaiety, Dublin, July, 1892.

MOORE (Frankfort). Oliver Goldsmith. Play in 1 Act.

Produced, Theatre Royal, Limerick, June 24th, 1892. Mr. Moore is a Limerick man. He was born in May, 1855.

SELDEN (Edgar). M'Kenna's Flirtation. Hilarious Farce in 3 Acts.

Produced, Opera House, Coventry, August 1st, 1892.

SMITH (Lita). Bridget's Blunders. Farce.

Produced, Devonshire Park Theatre, Eastbourne, August 5th, 1892.

GOULD (Fred). The Father's Oath. An Irish Drama in 4 Acts.

Another play founded on Samuel Lover's ballad, *Father Roche*. An effective version of the story, with a good Irish comedy part, "Larry Doolahan." Played by Chalmers Mackey at Queen's, Dublin, in December, 1899. Cast: 10 males and 5 females. The same plot is woven into George R. Sims and Robert Buchanan's effective drama, *The English Rose*, with excellent results. First played at Glasgow Princess's, October 24th, 1892.

The Indian Mutiny. A Drama in 5 Acts. (New Version).

An exciting play. The part of "Terry O'Brien," the Captain's body-servant, was filled by John McElroy. Queen's, Dublin, September 21st, 1896. Cast: 13 males and 5 females. Originally played at Burnley, December 24th, 1892.

\*PELISSIER (W. Harvey), B.A., T.C.D., written and composed by. Connla of the Golden Hair. Cantata.

Produced at the Feis Ceoil, 1903.

The Irish Land Agent. Irish Drama in 3 Acts (produced by amateurs).

St. Ann's Hall, Aston-under-Lyne, May 5th, 1893.

Mavourneen. A Play, with musical selections.

Chauncey Olcott toured the United States in this piece in 1893.

DANCE (George), written by; CROOK (John) and JONES (Guy), music by. *The Lady Slavey*. A Musical Farce in 2 Acts,

in which the eldest daughter of an impecunious Irish major plays the humble role of "slavey" in her father's household during a visit of a wealthy young American, and the torch of love is kindled in his heart for her, and all ends happily. Cast: 5 males and 6 females. Northampton Opera House, September 4th, 1893.

MAHONEY (Richard). *Eileen Alannah; or, The Outlaws of the Glen*. Irish Drama in 4 Acts.

Produced at Myddleton Hall, Islington, London, September 5th, 1893.

PATMORE (W. J.). *Sons of Erin*. Drama in 4 Acts.

Surrey, London, September 11th, 1893.

WARD (Montague A.) and ADYE-CURRAN (Georgina). *The Fisherman's Daughter*. A Modern Irish Comedy-Opera in 3 Acts.

Music by Georgina Adye-Curran, libretto by Dr. Montague A. Ward. Scene is laid in Galway. Cast: 9 males and 6 females. First played at Queen's, Dublin, on November 13th, 1893.

BOGUE (J. R.). *O'Holligan's Holiday*. Farcical Comedy in 4 Acts.

West Stanley, Victoria, February 12th, 1894.

Plays by AUGUSTUS PITOU.

— and JESSOP (George H.). *The Irish Artist*. A Play in 4 Acts.

Produced at the Fourteenth Street Theatre, New York, in 1894, with Chauncey Olcott as "Maurice Cronin."

— *Sweet Inniscarra*. A Play in 4 Acts.

Produced at the Fourteenth Street Theatre, New York, in 1897, with Olcott as "Gerald O'Carroll."



— A Romance of Athlone. A Play in 4 Acts.

Produced at the Fourteenth Street Theatre, New York, 1899, with Olcott as "Dick Ronnyane."

— Garret O'Magh. A Play in 4 Acts, with songs interspersed.

Produced at the Fourteenth Street Theatre, New York, 1901, with Olcott in the title role.

\*GUINAN (John). Rustic Rivals. A 1-Act Comedy. (1905).

Published in a special number of the *Weekly Freeman* St. Patrick's Day, 1906, but never yet acted.

\*POTTER (Paul M.) Trilby. A Play in 4 Acts—dramatised from George du Maurier's novel.

The scene of the play is laid in Paris—mostly in the Latin Quarter—and the heroine—"Trilby O'Ferrall"—is of Irish descent. H. Beerbohm Tree made one of the acting successes of his life as "Svengali," and Dorothea Baird rose to fame as "Trilby." Played at the Gaiety, Dublin, October, 1895. Cast: 11 males and 7 females. Originally played at Manchester Theatre Royal, September 7th, 1895. Mr. Potter was born at Brighton, England, June 3rd, 1852.

HARVEY (F.). The Shebeen. Play in 1 Act.

Produced, Harvey Institute, Folkestone, May 5th, 1896.

\*STANFORD (Sir Charles Villiers), music by; and JESSOP (George H.), libretto by. Shemas O'Brien. An Irish Opera in 3 Acts.

Founded on Sheridan Le Fanu's famous ballad. A spirited operatic setting to a stirring '98 story. The roles of hero and informer were made famous by Denis O'Sullivan and Joseph O'Mara respectively. First played at Opera Comique, London, on March 2nd, 1896.

MARSDEN (Fred.). The Minstrel of Clare. A Comedy-Drama.

Produced at the Fourteenth Street Theatre, New York, in 1896, with Chauncey Olcott as the "Minstrel."

STRANGE (Stanislaus), libretto by; and EDWARDS (Julian), music by. Brian Boru. Romantic Opera in 3 Acts.

Produced, Broadway, New York, October 19th, 1896.

PATMORE (W. J.). The Brine Oge. Drama in 4 Acts.

Dewsbury Theatre Royal, May 6th, 1896. (Copyright performance).

SHERIDAN, etc. A Trip to Chicago. Libretto by John F. Sheridan; additions and lyrics by John S. Haydon; music composed and arranged by W. Carlile Vernon and Felix Lennon. Musical Comedy in 2 Acts.

The chief character in the piece is "Mrs. Johanna Murphy," a wealthy Irish lady, sent for by her daughter to make peace in the family. Played at the Queen's, Dublin, September 20th, 1897. Cast: 6 males and 8 females. Produced in American Vaudeville, August 5, 1896.

COSTELLO (Mary). A Bad Quarter of an Hour. A Comedietta in 1 Act.

Scene: An Irish Railway Station. A crisply and brightly-written little episode, with Frank Breen as a cheerful porter and big Mrs. Glenville as "Mrs. Murphy." Played at Queen's, Dublin, on August 31st, 1896. Miss Costello is a native of Kilkenny.

— The Coming of Aideen. A Play in 1 Act.

The theme is two maids and a man. The man is a young poet and idealist who has loved from his boyhood. Aideen, who left him to go to America, where she weds and loses her husband. The poet ever dreams of his early love, though his secretary, Mary Martin—an artless little miss—has set her cap at him. Aideen returns to Ireland, but her manner has changed in the meantime, and the poet is completely disillusioned, and weds Mary in the end. It is a pretty little piece, containing five characters (2 male and 3 female). The scene is laid at Drumcondra, Dublin. First played at the Irish Theatrical Club, Dublin, on May 18th, 1910.

MATTHEWS (Edward C.). *Rogue Riley; or, The Four Leaved Shamrock.* An Irish Drama in 3 Acts.

The title role was filled by the dramatist in genial way, so as to lighten the gloom of its more dramatic moments. Played at Queen's, Dublin, in June, 1896. Cast: 14 males, 5 females, and 1 child. Originally played at Aberdeen, His Majesty's Theatre, February 26th, 1894.

— *The Wearin' o' the Green.* A Domestic Irish Drama in 3 Acts.

A story laden with love and murder. First played at Queen's, Dublin, June 22nd, 1896. Cast: 10 males and 5 females.

BATEMAN (Frank) and DOUGLAS (John). *A Bunch of Shamrocks.* Drama.

Produced, Royalty, Edinburgh, June 2nd, 1896.

HOWARD (Walter). *Wearing of the Green.* Irish Opera Comedy-Drama in 4 Acts.

Workington Theatre Royal, August 1st, 1896.

— and MACKAY (Chalmers). *The Wearin' o' the Green.* An Irish Drama in 4 Acts.

A well-constructed, consistent, and very interesting drama of the Boucicaultian type, with the scene of action laid in Killarney in the troublous times, when agents murdered their masters and laid the crimes on innocent peasant lads. A stirring drama, full of humour. Played at the Queen's, Dublin, in July, 1898. First produced at Workington Theatre Royal, August 7th, 1896.

\*CASSIDY (James Rice). *Hearts o' the West!* (A tale of the Cornish Coast). Drama in 4 Acts, in which the author doubled the parts of "Brian O'Hagan," a steward, and "Ikey Levenstein," a Jew peddler.

Played at the Queen's, Dublin, June 14th, 1897. Cast: 13 males and 4 females. First played at Darwin Theatre Royal, December 3rd, 1896.

GILBERT (Lewis). *The Penalty of Crime*. A Sensational Drama in 4 Acts, in which Johnny Chippendale appeared as "Mickey O'Reilly," a man-o-war's man.

Queen's, Dublin, June 13th, 1898. Cast: 11 males and 3 females. First performed at Devenport Metropole, November 2nd, 1896.

LEONARD (Herbert). *The Girl of My Heart; or, Jack Ashore*. A Naval and Military Drama in 4 Acts. Scene laid at Portsmouth. The part of "Private Tim Hooley," of the Marine Light Infantry, was played by Robert Symes. First visit to Dublin, Queen's, December 12th, 1898. Cast: 17 males and 7 females. First played at Surrey, December 21st, 1896.

\*RITA (Mrs. Desmond Humphreys) and GREY (Alan). *Peg the Rake*. Founded on the novel of the same name).

Produced, Bayswater Bijou, October 25th, 1897.

MAEDER (F.) and VERNON (C.). *Shamus O'Brien, the Bould Boy of Glengall*. Melodrama.

Produced, West London, April 26th, 1897.

\*Plays by THEODORE BURT SAYRE.

— Charles O'Malley. Play.

Produced in America in 1897. Sayre was born in New York City, 1874.

— Tom Moore. A Play in 4 Acts.

First produced on August 31st, 1901, at Herald Square Theatre, New York. It tells the story of the love of Tom Moore, the poet, for pretty Bessie Dyke; and is full of comedy interest. There are quite a number of characters in the cast, so that it could be played only in a large theatre.

— The Bold Soger-Boy. Play.

Produced in America in 1903.

— Edmund Burke. Play.

Produced at the Majestic, New York, with Chauncey Olcott in the title role, October 2nd, 1905.

— Eileen Asthore. A Musical Play in 4 Acts.

Produced at Saratoga, U.S.A., on August 17th, 1906, with Chauncey Olcott as "Richard Temple."

Shaft No. 2. American Drama in 4 Acts, with new electrical effects, including the electrocution chair.

"Teddy O'Rourke" and his wife, "Judy," were played by Charles P. Cooke and Eleanor Reardon. Queen's, Dublin, November 8th, 1897. Cast: 15 males and 3 females. Originally played at Gateshead Metropole, April 19th, 1897.

The Black Hawks! An American Drama in 4 Acts, with scene laid in America.

A thrilling series of adventures with a lawless gang of men. "Mike M'Bride," the Irish character in the piece, is a foe to the Hawks. Queen's, Dublin, May 10th, 1897. Cast: 11 males and 3 females.

MURRAY (David Christie) and SHINE (John L.). An Irish Gentleman. An Irish Drama in 3 Acts.

The plot breaks away from the conventional type. A young Squire, addicted to drink, loves a pretty young heiress, and is loved by her in return, but she declines to marry him until he gives up the drink, which he promises to do, and keeps his word. A rival for her hand drags him, and his loved one thinks he has broken his vow. In the end she discovers he hasn't, and all is well. The drama was played at the Theatre Royal, Dublin, in July, 1898. First played at Globe, London, June 9th, 1897.

ART (H.). Finnigan's Fortune. Musical Comedy in 3 Acts.

Produced, Harte's Theatre, Openshaw, June 12th, 1897.

REDGROVE (Roy), libretto and lyrics by; TURNER (Montague), additional lyrics by; and WALKER (G. Oastlere), music by. Lord Dunnahoo. Comic Opera.

Produced, Theatre Royal, Aldershot, July 5th, 1897.

CARLYLE (Rita). *Falsely Accused. A Domestic Sensational Drama in 4 Acts.*

The first and second Acts are laid in Ireland; the others, out West. C. Guilfoyle Seymour enacted the role of "Brian O'Donohue." The piece contains several other Irish characters. Queen's, Dublin, November 15th, 1897. Cast: 13 males and 8 females. First played at Pavilion, London, July 5th, 1897.

\*LORNE (Marquis of). libretto by). and M'CURR (Hamish), music by. Diarmid. Opera in 4 Acts (founded on the Celtic legend of Dermot and Grania).

Covent Garden, London, October 23rd, 1897.

\*— libretto by, and DRYSDALE (F. Learmont), music by. Fionn and Tara. An Opera in 2 Acts.

Period, The Second Century. Scenes laid in Erin and Carthage. The problem is that of two women and a man. The *dramatis personæ* are:—Fionn, Celtic Chief of the Fienne; Grania, daughter of King Cormac; Tera, a Greek maiden; and a Soldier of the Fienne. The composer died before he orchestrated the work. Oscar Hammerstein intends producing the Opera in the spring of 1912 at London Opera House. The author is now Duke of Argyll. David Stephens, of Edinburgh, orchestrated the Opera.

COLEMAN (John). *Soggarth Aroon. Drama in 4 Acts.*

Produced, Grand Theatre, Birmingham, November 29th, 1897.

BOND (Stephen). *Bantry Bay. Play in 1 Act.*

Surrey, London, December 17th, 1897.

\*SIMS (George R.) and CORRI (Clarence C.). *The Dandy Fifth (5th Royal Irish). A Military Comic Opera in 3 Acts.* Founded on the same play as *The Queen's Shilling.*

The antics of "Sergeant-Major Milligan" created a "big row" at the Royal, Dublin, on the first night of its production there on Monday, April 14th, 1902. Cast: 8 males and 4 females. First played at Birmingham Prince of Wales, April 11th, 1898.

WHITLOCK (Charles). *The God of War*. A Romantic Cuban Military Drama in 4 Acts, in which James Rice Cassidy played as "Dandy Donovan," an Irish-American servant.

Queen's, Dublin, February 13th, 1899. Cast: 10 males and 6 females. First played at Wigan Theatre Royal, April 18th, 1898.

STANLEY (Herbert J.). *Fardorougha and the Black Prophet*. Drama in 4 Acts.

Produced, Adelphi, Liverpool, July 4th, 1898.

MALTY (Alfred) and LINDO (Frank). *My Soldier Boy*. A Comedy-Farce in 3 Acts.

Contains an Irish soldier character—"Michael O'Doherthy." This farce was played at the Gaiety, Dublin, in April, 1899. Cast: 6 males and 4 females. First played at Fulham Grand, July 11th, 1898.

WELDRON (M.). *The Wearin' of the Green*. Irish Drama.

This drama was performed, with success, in various parts of Ireland in connection with the '98 celebrations.

— Killarney. Irish Drama.

Produced by the Ballyhaunis Amateurs in May, 1900. Mr. Waldron is a local playwright.

*In Fear of the Law*. A Romantic Irish Play.

A rather crude piece, with a good comic villain part in it. Full of strong situations. Played at the Queen's, Dublin, in June, 1899.

PELZER (Josep). *Donnybrook*. Irish Musical Drama in 3 Acts.

Produced, Theatre Royal, Coatbridge, August 5th, 1899.

CONYNGHAM (F. J.). *What Happened to Hooley*. Farce.

Wolverhampton Star Theatre, March 11th, 1899. (Copyright performance).



Our Irish Visitors. An American Farce in 3 Acts.

Mr. Thomas E. Murray filled the rôle of "Colonel McMahon," an abandoned husband, when the piece was played at the Gaiety, Dublin, in April, 1899. Cast: 7 males and 9 females.

MALTBY (C. A.). I'm not Myself at All. A Farce in 1 Act.

An Irishman enters a gentleman's house, and seeing by a letter he finds that a certain major is likely to come and stop six months, he adopts the major's name, and many farce incidents of a mirth-moving kind result. Cast: 3 males and 2 females. Time, 28 minutes.

FITZGERALD (Dan.) The Rose of Rathboy. A Modern Irish Play in 4 Acts.

An ordinary sensational melodrama placed amid Irish scenery, with a few of the characters speaking in the Irish dialect. Played at the Queen's in October, 1899.

BOTTLE (Joshua T.). Brian Brou. A Tragedy in 5 Acts and in Verse. London 1899. By J. T. B.

Generally believed to be by Lord Chancellor J. T. Ball, but this is a mistake. Author was an Englishman of the unpoetical name of Bottle, and for that reason gave only his initials. The piece is above the average as far as the literary merit goes.

\*GILLETTE (William) and \*DOYLE (Sir A. Conan). Sherlock Holmes. A Play in 4 Acts.

Being a hitherto unpublished episode in the career of the great detective, and showing his connection with the strange case of Miss Faulkner, in which he bests his arch-enemy, Professor Moriarty (a part filled by W. L. Abington with great skill). The place is London, and the time, 1889. Cast: 15 males and 5 females. Gillette, actor and playwright, was born at Hartford, Conn., U.S.A., July 24th, 1856; Sir Arthur at Edinburgh, May 22nd, 1859. First played at Garrick Theatre, New York, November 6th, 1899.

## The Twentieth Century.

### NOTE ON SOME RECENT PLAYS.

A certain class of plays that has appeared on the Irish stage within the last few years has been the subject of much controversy. I refer especially to the plays of the late J. M. Synge and to certain plays of Mr. W. B. Yeats, but these remarks will apply in part to some other plays of the same school. It may be well to place on record here the view taken of these in the first place by, I think, the majority of Catholics on religious and moral grounds, and, in the next, by a large section of Irishmen on patriotic grounds as well.

An indication of this view is afforded by the angry hostility of Irish-Americans towards the Irish Players now (October, 1911) touring the States, a hostility displayed both, as we shall see, in the Press and in the striking form of a protest issued by the United Irish-American Societies of New York in the name of the seventy-five organisations which it represents.

The opinions on this subject of many leading Irishmen and the comments of the Irish and Catholic Press both at home and in the States were embodied in a series of articles which appeared (Sept.-Oct., 1911) in *America*, one of the leading Catholic weeklies. It is from these articles that the following items are taken.\*

The *New York Sun* of July 25th, 1909, in the course of some very unfavourable strictures on Mr. Yeats's plays, speaks of their "Maeterlinckian atmosphere" (no doubt the "atmosphere" of the earlier Maeterlinck), and of the author's work as savouring rather of Nietzsche, Flaubert, Ibsen, and William Blake than of anything truly Celtic.

As far back as 1904 the *New York Herald* said of the same writer's plays: "Mr. Yeats's parodies of Ireland are as insolently un-Irish as they are insolently incompatible with the foundation and essentials of the Christian religion."†

And the language of the Irish-American press—notably of the *Irish World* and the *Gaelic American*—during the past few months has been no less emphatic.

At home, likewise, several periodicals of national views—notably the *Leader*—have severely condemned these plays. *The*

\* The editor, though he agrees with some of these judgments, is not to be understood as endorsing all of them. They are adduced as examples of a view, at present pretty widespread, that is taken with regard to these plays.

† This is a quotation from Mr. O'Donnell's pamphlet (p. 30) referred to below.

*United Irishman* said some years ago of "The Shadow of the Glen": "Mr. Synge borrows the decadent note of Scandinavia or France, and tries to inject it into a picture of Irish life." Countless citations of expressions of opinion similar to this last might without difficulty be adduced.

Even in England, amid the general chorus of praise, severe criticism has not been wanting. The *Pall Mall Gazette*, in a recent article, speaks of the "enervating, almost luxurious effeminaey" of Mr. Yeats's plays, and characterises some of Mr. Synge's as "photographs of bestial stupidity and depravity."

I shall record the views of but three leading Irish Men of Letters. Canon Sheehan thus epitomises the programme of the new school: "Perish the Church, perish everything, so long as you leave us art, and especially the old pagan art of Ireland." Dr. Hogan, of Maynooth, editor of the *Irish Ecclesiastical Record*, thinks the work of Synge, etc., "part and parcel of a Pagan Renaissance," and says elsewhere: "The coarseness of their insults to the Catholic peasantry is as inartistic as it is offensive." While Mr. Stephen Gwynn, M.P., is reported as saying of these plays that they are "too often a desecration of national legend and an outrage to national sentiment."

I next quote the writer in *America*, expressing, as he does in the most emphatic terms, the view I am endeavouring to set forth. He contends that the claim of this particular school of Irish writers "to have initiated the Gaelic literary revival and to be its chiefest flower is supported neither by the history of the movement nor by the intrinsic worth of their productions." After bringing forward proofs of this point he proceeds to deal severally with the plays of the writers in question. Neither "Countess Cathleen"—a French legend whose heroine, transplanted to Ireland, proved her altruism by selling her soul to the devil—nor "Where There is Nothing"—an attempt, after the manner of Ibsen's "Ghosts," to extinguish law, order, Church, and morality—enhanced Mr. Yeats's authority as an interpreter of Irish sentiment. The "Pot of Broth" is an unobjectionable trifle, and "The Hour Glass" and "Kathleen Ni Houlahan" are elevated in style and thought, and worthy of better antecedents. . . . Mr. J. M. Synge he describes, and of course correctly,\* as "a Trinity College student of literary tastes who went to the Paris Latin Quarter to develop them. There he made a study of the decadent French writers, particularly Baudelaire." But in Paris he accomplished nothing, and, some years afterwards, Mr. Yeats, coming across him there, advised him to go to the Islands of Aran, and in this unexplored field seek new materials for his art. This Mr. Synge did, and

\* See Mr. Yeats's book, "J. M. Synge and the Ireland of his Day," noticed on p. 441.

the result we see in his book on Aran and in his plays. Of the latter the writer I am quoting says: "The design and substance of his plays are of the Gallic decadence. 'Riders to the Sea,' perhaps the least objectionable, is Loti's 'Pêcheurs d'Islande' set down on the Irish coast. The root idea of 'The Well of the Saints' is in a play of Clémenceau's. 'The Shadow of the Glen' fable may be found in Voltaire's 'Zadig,' and the notorious 'Playboy of the Western World' is a dramatization of a freak of Baudelaire.\* Nor is the form and tone less foreign than the substance. . . . In all his plays ugly sneers at the people's morals and religious practices are frequent; but in the 'Playboy' his anti-Catholic animosity is openly revealed. . . . There is frequent and blasphemous reference to God and the Blessed Virgin and the saints; not one of the characters reveals a single good quality, and their only moral motive is 'fear of Father Reilly.' The language and details are too disgusting for citation." Finally, after a reference to Lady Gregory's "Ibsenistic comedies," he says: "The trio are much Maeterlincked, Baudelaired, and Ibsenized, but Gaelicized not at all."

I do not think that these views regarding the tone and language of J. M. Synge's plays—especially the "Playboy of the Western World"—are unduly harsh. Indeed, I cannot but consider the production of this last play, *as it stands*, to be unjustifiable on any grounds. But (it is hardly necessary to add) this does not imply that all the plays of the same school are of the stamp of those particularly referred to above. Several even of Mr. Yeats's are of a wholly different stamp. Several, we believe, have gone far towards the ideal—not the highest, perhaps, but still an ideal—thus expressed by Fiona Mac Leod: "A drama that would not set itself to please through a facile laughter and an easy pathos, but through the magic of legendary associations and the spell of a timeless imagination, working within a passionate nationalism of mind and spirit."

Moreover, as regards the dramatic and literary value of the late Mr. Synge's plays, not all of those who hold the views above expressed are at one. Whatever may be said about their dramatic merits, I think it would be hard to deny a certain beauty to their literary style. The talk of the Irish peasant is at times shot through with a strange poetic imaginativeness. It abounds in quaint turns, idioms, and images unknown to English. These peculiarities the dramatist has reproduced and accentuated. And it is little wonder that to audiences strangers to the Gaedhaltacht his work should appeal with a sense of

\*The credit for these identifications is entirely due to Mr. D. J. O'Donoghue, who first made them in his article of August, 1911, referred to below.

delightful freshness and originality. But his peasants are seen through a distorted medium. He himself has been known to admit in private life that the Connacht peasant whom he put upon the stage was not the peasant as he existed in real life, but the writer's own literary fancies set amidst Connacht surroundings.—ED.]

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Since the above was put in type much additional matter bearing on the subject has come under the writer's notice, some of which have already been referred to in footnotes. The earliest in point of date is Mr. F. H. O'Donnell's pamphlet, "The Stage Irishman of the Pseudo Celtic Drama, 1904." Nothing said by the American papers above quoted exceeds in severity the strictures which this author passes on Mr. Yeats's plays—J. M. Synge was then barely on the horizon. He speaks of them as "a sort of Maeterlinckian-Ibsenitish-Baudelairean drama," and finds (see p. 25) sneers and blasphemies against religion "scattered with full hands in Mr. Yeats's principal plays."

In the *Irish Daily Independent* of August 21st, 1911, a temperate but damaging piece of criticism was published by Mr. D. J. O'Donoghue, Librarian of the National University, and a well-known literary man. The article points out specifically the foreign origin of Mr. Synge's plots, and the deficiencies of some of them from the dramatic standpoint. It created a considerable stir at the time of its appearance.

About the middle of December, 1911, the Rev. George O'Neill, S.J., M.A., delivered before the Students' National Literary Society a remarkable lecture, afterwards published in the *Irish Catholic* for December 23rd, and soon, we understand, to be issued in pamphlet form. It is a moderate and thoughtful discussion of the claims of these plays to be Irish in theme and spirit. The conclusion is decisively against these claims.

Meanwhile articles in which the highest and often the most extravagant praise is given to J. M. Synge's plays continue to appear in English periodicals. Meanwhile the hostile attitude of the Irish people in America has become more and more accentuated.

Plays by W. B. YEATS (1865).

For Mr. Yeats's views on the drama see (1) The introductions to some of his plays. (2) Some of the essays in "Ideas of Good and Evil," a note on which will be found on p. 19. (3) Criticisms scattered through the pages of *Beltaine* (1899-1900), the organ of the Irish Literary

Theatre, and of *Samhain* (1901—), the organ of the Irish National Theatre Society. (4) ch. iv. of W. B. Yeats and the Irish Literary Revival, by H. S. Krams. See p. 44.

N.B.—It has been thought well to place Mr. Yeats's plays in this position, as though his first play was acted as far back as 1894, the bulk of his dramatic work belongs to a much later date.

— The Land of Heart's Desire.<sup>1</sup> A Verse Play in 1 Act.

A wife willingly leaves all her earthly happiness to follow the call of the "good people" to the land of heart's desire. The poet has put much beautiful poetry into his conceit. First played at the Globe, London, on March 29th, 1894. Cast: 3 males, 2 females, and a little girl. Revived at the Abbey on February 16th, 1911.

— The Countess Cathleen.<sup>2</sup> A Miracle Play in Verse in 3 Acts.

The play's action takes place during a terrible time of famine in Ireland in the "once upon a time" period of the country's existence. A noble young Countess, the beloved of all around her, seeing her people die and she incapable of relieving them, sells her soul to demons in order that the starving peasantry may have food for their relief. For this heroic deed of self-sacrifice the lovely lady is ultimately saved, and the demons cheated out of their prey. This piece was first produced at the Antient Concert Rooms, Dublin, on May 8th, 1899, by the Irish Literary Theatre, when a number of young college students thought well to create a hostile demonstration, as they did not think "the means justified the end" in the case of the fair Countess's bargain. It is really a beautiful work, and would well repay revival. The cast is made up of 9 male and 6 female characters. It was published in book form, along with "Various Legends and Lyrics," in 1892. Revived (a new version with mediæval setting) at Abbey, on December 14th, 1911, with Marie O'Neill in the title rôle. A French writer originated the story.

<sup>1</sup> Turns on another revolting burlesque of Catholic religion.

. . . Instinct with dechristianisation."—F. H. O'Donnell.

<sup>2</sup> "A ridiculous and offensive absurdity."—F. H. O'Donnell.



— and MOORE (George). *Diarmid and Grania*. A Romantic Irish Play in 3 Acts.

First produced by the Benson Company at the Gaiety Theatre, Dublin, under the auspices of the Irish Literary Theatre, on October 21st, 1901. The legend of the flight of Grania with Diarmid from Fionn, and the latter's search through Ireland for the wanderers, ending in the death of Diarmid from the savage onslaught of a wild boar, is graphically and picturesquely set forth in this piece. The cast is a lengthy one. Incidental music by Sir Edward Elgar.<sup>1</sup>

— *Kathleen ni Houlihan*. A Prose Play in 1 Act.

The poet dreamed a dream and wove it into this beautiful patriotic little play. The old woman—Kathleen ni Houlihan—stands for Ireland, and fires the heart of the young peasant on the eve of his wedding, so that he forgets even his bride-elect to serve her—his country. It is an inspiring play, with a cast of 6 (3 males and 3 females). It was first played by the Irish National Theatre Society in Dublin on April 2nd, 1902, and has remained very popular ever since.

— *A Pot of Broth*. A Farce in 1 Act.

In this merry trifle a beggarman fools a tight-fisted countrywoman into giving him a meal by the aid of a stone, he said, that could make broth. The part of "The Beggarman" is a capital part for an actor with a natural turn for broad comedy. W. G. Fay created the part in the Antient Concert Rooms on October 30th, 1902.

— *The Hour Glass*. A 1-Act Morality Play.

This is a gem in its way, and tells of a Wise Man who has sown the seed of unbelief all around him, until an angel appears to him and tells him he will die within the hour and be lost if he finds not one who believes within that time. Just as the sands of the hour glass are run down, and he is in despair, he finds in a "Fool" a believer, and he is saved. There is a beauty and a pathos about the play that invariably grips an audience; and the role of

<sup>1</sup> "People said [of this play] and not without reason, that Mr. Moore and Mr. Yeats had gone to Irish legend to find in epic tradition the plot of an average French novel."—Mr. Stephen Gwynn in 1901.



"The Wise Man" is splendidly dramatic. Four principal and some minor parts make up the cast. It was first played in the Molesworth Hall on March 14th, 1903.

— On the King's Threshold. A Verse Play in 1 Act.

A poet who has been refused his place at the King's table resolves to die on the King's threshold, to assert the ancient rights of the poets. All fruits fail to shake him from his resolve, and sooner than suffer such a disgrace the King restores him to his rightful place again. It was first played by the Irish National Theatre Society, at the Molesworth Hall, on October 8th, 1903, and was afterwards revised and played at the Abbey. The role "Seanchan," the poet, is a fine one for an actor with a musical voice and elocutionary skill to use it properly. The cast contains 17 characters. Frank J. Fay made a memorable Seanchan in original cast.

— The Shadowy Waters. A Play in 1 Act in Verse. (1st ed., 1901).

This is more a poem set in dramatic form than a drama cast in poetic mould. It is a strange, weird, evasive thing when seen on the stage. For gall sets sail on mysterious "shadowy waters," and there comes across a strange ship, which he captures, and kills all on board, save one, a beautiful Queen, whom he instantly falls in love with. His strong will compels her to love him in return, and cutting himself adrift from the captured vessel and his crew who now man it, he sails into the unknown seas with his captured Queen by his side. There is something uncanny, yet beautiful, about this poem-play, which requires very delicate treatment from the players. The scene is laid on board of the drifting galley. There are four characters and some sailors in the cast. The play was first produced at the Molesworth Hall, Dublin, on January 14th, 1904, by the Irish National Theatre Society.

— On Baile's Strand. A Verse Play in 1 Act.

It tells of how Cuchulain slays his own son without his knowing whom he has slain, and when it comes to his knowledge what he has done, grief overtakes him, and, un-hinging his mind, he rushes towards the sea on Baile's Strand, and is drowned fighting the waves. There are six principal parts in the play, and a group of minor ones. It was first played at the opening night of the Abbey, Decem-

ber 27th, 1905. Yeats's first attempt at drama in poetic form appeared in *The Dublin University Review*, June, 1880—*Mosada*, a story of the Inquisition in Arabia. This little piece was shortly afterwards published in pamphlet form, at 6d. Now it brings £5 a copy. There was a strange portrait of the poet, with beard, by his father, J. B. Yeats, as a frontispiece.

- Deirdre. A Legendary Verse Play in 1 Act. (Plays for an Irish Theatre, vol 5), pp. 56. (A H. Bullen). 3/6.

It treats in poetic and dramatic way the tragic result of the return of Deirdre and Naisi to Emain Mecha. It is considered one of its authors most successful essays in drama; and such well-known actresses as Miss Darragh, Miss Mona Limerick, Mrs. Patrick Campbell, Miss Marie O'Neill, and Miss Sara Allgood, have already interpreted the title role, which is a really fine tragic part. It was first played at the Abbey on November 24th, 1906, and its cast contains 9 parts (4 male and 5 female).

- Where There is Nothing. Drama in 5 Acts.

In this strange play, a gentleman, Paul Rutledge, is against society and all things as they are, and, in the end is killed for his pains. It was first performed by the Stage Society, in London, on 26th June, 1904. It contains 26 characters and 6 scenes. The dramatist, assisted by Lady Gregory, remoulded this play into 3 Acts, and re-named it *The Unicorn from the Stars*. The latter version first saw light at the Abbey on November 21st, 1907.

- The Green Helmet. A Play in Ballad Metre in 1 Act.

The scene of this play is set in Ulster, in the Heroic Age when Cuchulain and the other legendary heroes held sway. It has for its kernel—the eternal differences of opinion and quarrels of our people, and is full of weirdness and beauty. It was first staged at the Abbey on February 10th, 1910. A version of the same piece in prose, entitled, *The Golden Helmet*, first saw light on March 20th, 1908. It was then styled "an heroic farce." The cast comprises 5 male and 3 female parts, and several scullions, horse boys, and blackmen. It is a rarity to get a play in ballad metre!

## \*Plays by EDWARD MARTYN.

## — The Heather Field. A Play in 3 Acts.

This fine play, modelled on the lines of Ibsen drama, is a most impressive work when well played. The central figure—a man who stakes all his wealth and energy on the reclamation of a heather field, only to find that, after all, the heather breaks out afresh and all his work comes to nought—is a great acting one. The drama when first played by the Irish Literary Theatre on May 9th, 1899, at Antient Concert Rooms, made a big hit, chiefly owing to the superb playing of Thomas Kingston in the principal role. The play is easily staged, only one interior scene being required. The cast contains 7 male and 2 female parts. Thomas Kingston died August 2nd, 1911. Martyn was born at Masonbrook, near Loughrea, County Galway, on January 31st, 1859.

## — Mæve. A Psychological Drama in 3 Acts.

The chief character is a girl who sighs for the Land of the Ever Young, and goes out of her father's home on the morning of her marriage to seek the glorious region of her heart's desire over the hills and far away. There is much that is beautiful in this play, but it scarcely convinces when realised on the stage. The Irish Literary Theatre first played it at the Gaiety Theatre, Dublin, on February 19th, 1900.

## — The Enchanted Sea. A Play in 4 Acts.

An ambitious woman stops at nothing to gain a lord for her daughter, and draws a blank in the end and commits suicide. The play is gloomy and mystic, and does not take kindly to the stage. It was first produced by The Players' Club at the Antient Concert Rooms, Dublin, on April 18th, 1904.

## — The Tale of a Town. A Play in 5 Acts.

Is founded on the same theme as *The Bending of the Bough*. The National Players introduced Martyn's version at the Molesworth Hall, Dublin, on October 31st, 1905, when it met with much success. The cast is a large one—15, with "supers."

## — The Placehunters. 1-Act Play.

A satirical squib more than a dramatic work. Published in *The Leader* for July 26th, 1902. Not yet acted.

\*Plays by ALICE MILLIGAN.

— The Last Feast of the Fianna. A Legendary Play in Verse and in 1 Act. Published by Nutt. 6d.

It tells how Oisín, charmed by the fairy princess, Niamh, follows her into the Land of the Ever Young, leaving his parents, Grainne and Fionn, to mourn his loss. The scene is laid "In Fionn's Dún," and two female and four male characters, with a number of bondswomen and warriors, make up the cast. This little piece was produced the same night as *Mare* (February 19th, 1900). It is full of the music of sweet speech.

— The Harp that Once. A '98 Play in 2 Acts.

Played at the dawn of the Twentieth Century, at the Antient Concert Rooms, with Frank Fay and Sara Allgood in the cast. First played at Antient Concert Rooms, Dublin, 26th August, 1901.

— The Escape of Red Hugh. An Historical Drama in 2 Acts.

Contains many stirring and dramatic episodes. Played in Dublin, by the National Players, in October, 1904.

— The Last of the Desmonds. A Bi-lingual Irish Historical Play.

The story of Red Hugh O'Donnell's wooing. First played by the Cork National Theatre Society, on March 6th, 1905.

— Oisín in Tir-na-nOg, and Oisín and Padraic. Legendary Plays in Verse in 1 Act, forming parts two and three in a dramatic trilogy, with *The Last Feast of the Fianna* as the opening part.

The latter has been often played, but not so either of the other two parts. Miss Milligan is a native of Omagh, Co. Tyrone.

— The Daughter of Oonagh. A Melodrama on some Acts of the Cromwellian Period.

Published in the *United Irishman*.

— The Green upon the Cape. A short Historical Play.

An incident of the visit of Wolfe Tone to the Hague.

— Brian of Banba. Short Historical Play in poetic form.

— The French are on the Sea. A '98 Drama in 5 Acts. (Unpublished.)

\*FAGAN (James B.). The Rebels. A Romantic Irish Play in 4 Acts.

Full of exciting and unexpected developments. The scene is laid in Wicklow, in the year '98. The story woven round the Rebellion is one of the love of two men for a maid—a rebel and a soldier—the former the chosen one and the latter his deadly enemy in consequence. Of course, the rebel is uppermost in the end. Played at the Gaiety, Dublin, in October, 1899. Originally played at Camberwell Metropole, September 4th, 1899.

— The Earth. Play in 4 Acts.

The plot of this clever play is centred round the power of modern journalism, and one of the characters is an Irish journalist. London is the scene of action. Produced for the first time at Torquay Opera House, April 8th, 1909.

\*JARMAN (Fred.). The Patriot's Wife. A Historical, Realistic Drama in 4 Acts.

A tale of the Irish Rebellion of 1798. Exciting, interesting, and stirring melodrama. Well written and well constructed, with more romance than humour in it, and an unnecessary third act. The story of Kathleen McGrath's undying love for Myles Byrne, the rebel, and scorn for his black-hearted persecutor and rival, Captain Hunter-Gowan, of the Wexford Yeomanry, is most dramatically and picturesquely told. Played at the Queen's, Dublin, in February, 1900.

— Trooper Hunt's Widow. A Farcical Comedy in 3 Acts, in which Joseph Hunt impersonates "an Irish Widow," after the manner of "Charley's Aunt" in the famous comedy of that name.

Cast : 6 males and 3 females.

\*MOORE (George). *The Bending of the Bough.* A Comedy in 5 Acts.

A play, chock-full of topical satire as to the relations of the "old country" to those of the "sister isle." Though propagandist in spirit, the comedy dramatically is very fine, and contains many good acting parts. The Irish Literary Theatre was accountable for its stage birth at the Gaiety Theatre, Dublin, February 20th, 1900. Mr. Moore is the son of the late George Henry Moore, of Moore Hall, Co. Mayo.

*Dear Hearts of Ireland.* Drama in 3 Acts.

Peckham, Crown, December 3rd, 1900.

WALLESTON (Miles) and GILBERT (Francis). *A London Arab.* Drama in 4 Acts, in which "Micky Stiles, Z. 97," disported himself with song, in the person of Dan Fitzgerald.

Queen's, Dublin, November 5th, 1900. Cast: 13 males and 6 females. First production Folkstown Pleasure Gardens, March 20th, 1899.

THOMAS (Augustus). *Oliver Goldsmith.* Play.

Produced in America in 1900. Thomas is an American playwright. Born at St. Louis, Mon., January 8th, 1850.

SULLIVAN (Arthur) and GERMAN (Edward). music by; HOOD (Basil), written by. *The Emerald Isle; or, The Caves of Carrig-Gleena.* A Comic Opera in 2 Acts.

Period, about 100 years ago. Cast: 9 males and 7 females. Vocal score published by Chappell. Produced, Savoy, London, April 27th, 1901.

GRANGE (A. Demain). *At the Rising of the Moon.* Irish Romance in 1 Act.

Produced, Notting Hill, Coronet Theatre, London, April 1st, 1901.

\*JESSOP (G. H.), books and lyrics by; \*JONES (Sidney), music by; GREENBANK (Percy) and TAYLOR (Charles H.), additional lyrics by. *My Lady Molly*. Comedy Opera in 2 Acts, with "Mickey O'Dowd," a servant to "My Lady," in the cast.

Lady Molly stoops to conquer, somewhat after the manner of Miss Hardeastle in Goldsmith's famous comedy, *She Stoops to Conquer*. Cast: 10 males and 7 females. First produced at Brighton Theatre Royal, August, 1902.

\*Plays by STANDISH O'GRADY.

— Hugh Roe O'Donnell. A Sixteen Century Irish Historical Play (Nelson and Knox, Belfast).

Performed in the Woods of Sheestown, in the County of Kilkenny, on August 15th, 1902. Twelve scenes, and over twenty characters. The play is full of stately diction and effective tableaux.

— The Transformation of Fionn. A Legendary Play in 1 Act.

In it a Fairy entices Fionn to plunge into the magic lake to find for her a ring she says she has lost therein. Old age comes upon him instantly, and his companions know him not, save one, who has been sprinkled with the magic waters himself. He calls on the fair enchantress to release Fionn from the spell, which she ultimately does. The scene is laid by the Lake of Slieve Gullion. Cast: 3 males, 1 female, and a number of warriors.

— Fionn—a Masque.

Performed in the open air, at Kilkenny, in 1907.

— The Coming of Fionn. In 1 Scene.

Performed by the boys at St. Enda's School on April 9th, 1900. A noble, heroic fragment, being really only an episode in his *Masque of Fionn*.

\*DUNCAN (James). A Gallant of Galway. A Romantic Play in 2 Acts.

The scene is laid in Galway in 1750. It is full of love and adventure, and contains nine characters—6 males and 3 females. First played at National Literary Society, Dublin, on March 24th, 1902.



\*Plays by SEUMAS O'CUISIN (James H. Cousins).

— The Sleep of the King. An Allegory in 1 Act.

A slight poetic trifle, with not much dramatic backbone in it. First produced at Antient Concert Rooms by the Irish National Theatre Society on October 29th, 1902. It concerns the King of Ireland's son of ancient story, and the action takes place among trees in twilight, near the Hill of Usna. There are only four characters in the piece.

— The Racing Lug. A 1-Act Play of real life.

This tragic little episode is laid in a North of Ireland fishing village, and makes instant appeal to the emotions of the spectators. It depicts the sorrows in the lives of those who go down to the sea in boats, and of how the foolhardy hoisting of a "racing lug" in the teeth of the gale brings desolation to a fisherman's home. On October 31st, 1902, the little tearful tale of the sea was first played at Antient Concert Rooms, Dublin. Five characters make up the cast—3 male and 2 female. It is a little play that "grips" when sincerely played.

— The Sword of Dermot. A Romantic Irish Play in Verse and 3 Acts.

Time, the Fifteenth Century. Place, the Fortress of The McDermot, on Dermot Rock, an island on Loch Ce, near Boyle, Co. Roscommon. Tells of the tragic consequences resulting from the possession of the sword of Dermot. It was first played at National Literary Society, April 20th, 1903.

— A Man's Foe. A 1-Act Play.

Depicting the horrible grip that drink possesses when once it gets hold on its victim. It is a propagandist play of dramatic merit. Presented by the National Players at the Molesworth Hall on November 3rd, 1903. The scene is laid in Dublin. Time, the present. There are five characters in the cast. O'Cuisin is the pen name of James H. Cousins.

— Sold. A Comedy in 2 Acts.

A farmer is about to be turned out for non-payment of rent, when his wife hits upon a plan to get him out of his trouble. It is that he becomes legally dead, and signs over

his property to another until things would right themselves. Amusing complications arise when the farmer wants to realise the property for his own use, and finds it easier said than done. A cottage interior and an office. First performed by the Cork National Theatre Society on December 27th, 1905, in Cork. Cast: 8 males and 1 female.

— The Turn of the Tide. Play. (1906).

Not yet acted. The plot is worked out amid the fisher-folk in a fishing village in the North of Ireland.

\*RYAN (Fred.). The Laying of the Foundations. A Play in 2 Acts.

A topical piece of clever satire of municipal life in Dublin. This stinging comedy of everyday life has always been a success when performed. It contains 3 female and 5 male characters. On October 31st, 1902, it was first performed at the Antient Concert Rooms, Dublin.

The Absentee. A Two-Act Musical Comedy. Music by W. Wallé. Libretto by Alfred Percival Graves.

First played at Court, London, by the Irish Stage Society on July 2nd, 1908.

\*ESPOSITO (Signor Michéle), music by, and \*ROLLESTON (T. W.). Deirdre. Cantata.

Performed at Feis Ceoil Festival in Dublin, May, 1897.

— and \*GRAVES (Alfred Percival). The Postbag. A 1-Act Operetta. Music by Michéle Esposito, and libretto by Alfred Percival Graves.

Played at Gaiety, Dublin, on March 14th, 1902, with Denis O'Sullivan and Joseph O'Mara in the cast. Played at the Court Theatre, London, July 3rd, 1908.

Shemus! (The Spy of the Glen). An Irish Drama in 3 Acts.

Time, the Rebellion of 1798. A typical '98 play, with plenty of excitement, soldiers, and true-hearted Irishmen in it. Played at Queen's, Dublin, October, 1902. Cast: 9 males and 3 females.

TYNAN (Brandan). Robert Emmet; or, The Days of 1803. Play.

Produced at Fourteenth Street Theatre, New York, on August 18th, 1902.

\*Plays by DR. DOUGLAS HYDE, President of the Gaelic League.

All Dr. Hyde's dramatic work has been done in Irish, and only such of his plays as have been translated are mentioned here. Notes on several of his plays will be found on p. 264, among the plays of Lady Gregory, who wrote the English versions.

— The Bursting of the Bubble. A Bi-lingual Play in 1 Act.

A skit, in which the identity of certain Trinity College professors is very thinly disguised. It describes how an old apple woman puts the curse of Gaelic on the professors for some unkindness done her, so that when his Excellency the Lord Lieutenant visits the College he finds all who welcome him speaking in a tongue he does not understand. The situation is a very droll one. First played by the National Players at Molesworth Hall on November 2nd, 1903. Dr. Hyde is the son of the rector of Frenchpark, Co. Roscommon. He was born near Castlereagh.

— The Tinker and the Fairy. An incident in 1 Act. (Gaelic and English translation.)

A fairy is placed under a spell, and assumes the shape of an old woman. If not kissed by a mortal within a certain period she can never return to her fairy home again. The time is on the verge of expiration, when a merry tinker comes along and obliges the old woman with a kiss, when, lo and behold! a lovely young fairy stands before him, and his heart goes out to her at once, and she takes kindly to his loving overtures. When the poor tinker sees paradise from his sight, leaving him, a poor broken man, to go the roads alone. First played at a garden party given by George Moore, at Ely Place, Dublin. *The Tinker and the Fairy* was sung as an opera in one act, with libretto by Dr. Hyde, and music by Michael Esposito, at the Gaiety, Dublin, for the first time, on March 29th, 1910. Cast: 2 males and 1 female.

\*BUTLER (Mary E. L.). *Kittie*. A Pastoral Play in 1 Act.

Scene, a hayfield near Bunratty, Co. Clare. Cast: 5 males and 4 females and haymakers. Published in Special Number of the *Weekly Independent*, May, 1902. It has been acted by local people in Co. Sligo and Co. Cork. It was translated into Irish by Mary Sheehy, of Clonakilty, Co. Cork. The Irish version appeared in the *Independent*, June and July, 1902. This refreshingly sweet little play is founded on the old song "Kitty of Coleraine," and is full of lovemaking, and ends with a dance. The Kittie in the play accidentally breaks a pitcher, and Murtagh soothes her by proposing to her and being accepted. All the other pretty girls, when they hear of it, take to breaking pitchers, without arriving at the same happy result. It is a splendid little piece for open-air performance.

\*Plays by LADY GREGORY.

— *Twenty-Five*. A Play in 1 Act.

A young man returns with his savings to marry the girl he left behind him, only to find that she is wed already to another, and that the world has gone wrong with them since. Hearing this he proposes to play a game of twenty-five with the man of the house, and loses all his savings to him, and then goes out a disappointed man to make his way back to the States. This was Lady Gregory's first essay in the domain of drama. She has since become famous, by her rare gift of humour, in the Irish theatrical movement. This, her first effort, was crude, but effective, and showed that she had the stuff out of which dramatists are made in her composition. This little drama was first played by the Irish National Theatre Society at Molesworth Hall on March 14th, 1903. The scene is a cottage interior, and the cast is made up of 3 female and 3 male parts, with a group of peasantry. The play was first published in *The Gael* before being acted.

— *Spreading the News*. A Comedy in 1 Act.

A really humorous peasant play, in which a most innocent incident is shortly turned into a tale of savage murder by the tattling of village gossips. "Bartley Fallon," upon whom every misfortune is likely to pitch, is a very droll character. First played at the opening night of the Abbey on December 27th, 1904. Ten characters (3 female and 7 male).

— Kincora. A Play in Prologue and 3 Acts. Crown Svo., 1s. net each. (Maunsel).

The scene is chiefly laid in the principal Hall of King Brian's House at Kincora, and the action begins before Glenmama and ends with the Battle of Clontarf. The character that stands out like a red flame in the play is that of "Queen Gormleith," a part splendidly acted by Mary Walker when the piece was first performed at the Abbey on March 25th, 1905. Lady Gregory has since revised the play, lopping off the prologue and two scenes in Act 3, and altering some and omitting other of the characters in original cast. The piece is published as first played, and is the better acting version of the two. Marie Nic Shiubhlaigh filled the role of "Queen" in original version, and Sara Allgood in the play as revised.

— The White Cockade. A Comedy in 3 Acts. (Maunsel).

The action of the piece takes place between mid-day and sunrise at Duncannon, after the Battle of the Boyne, and ends in King James the Second's cowardly flight inside a barrel, and Patrick Sarsfield's disgust at the sight of the craven King for whom he so valiantly fought. First played at the Abbey on December 9th, 1905. Cast: 10 males and 2 females.

— Hyacinth Halvey. A Comedy in 1 Act.

This is one of the brightest pieces in all the Abbey repertoire. A splendid "character" has been put upon Halvey, and he, poor fellow, tries by every means in his power to lose it, without avail. The comedy is full of amusing little character-sketches, and is easily staged. First played at the Abbey on February 19th, 1906. Cast: 4 males and 2 females.

— The Gaol Gate. A Tragedy in 1 Act.

A profoundly impressive dramatic episode of a mother, and wife, hearing at the gate of Galway gaol of the execution of their son and husband for a murder he had no hand in; and the exaltation of the mother when she hears that her boy has not informed on those who committed the crime. There is a lyric beauty in the language used by both women that translates their grief into the realms of pure tragic grandeur. The tragedy was first played at the Abbey on October 20th, 1906. The gaol doorkeeper is the only other character in the piece.

— The Canavans. An Extravaganza in 3 Acts.

A wildly extravagant piece of fooling of the burlesque order, descriptive of the troubles of the miller, Canavan, to be considered a loyal subject of the Queen, and of the supposed coming of Queen Elizabeth to Ireland. First played at the Abbey on December 8th, 1906. Five characters—3 male and 2 female.

— The Jackdaw. A Comedy in 1 Act.

This is an amusing short farcical piece, in which the whole town of Cloon goes jackdaw-catching, owing to the wise man of the place making up a plan to give relief to one of the villagers in sore need of it, without her knowing that it came from her brother. He hits upon buying her jackdaw from her for the amount, and it gets about the town that someone is buying birds for large sums, and they all go bird-catching. It was first played at the Abbey on February 23rd, 1907. There are six characters in the cast—4 male and 2 female.

— The Rising of the Moon. A Play in 1 Act.

Scene, a moonlight quay, near a flight of steps leading down to the water. A sergeant is watching for an escaped prisoner when a tattered ballad singer joins him, and they get talking about old times as they sit watching on an up-turned barrel, back to back. The ballad singer turns out to be the prisoner the sergeant is on the look-out for, but being touched by recollections of his youth, the sergeant shuts his eyes to his escape. This is one of the gems of the Abbey repertoire. There are four characters in the cast. On March 19th, 1907, it was first played at the Abbey.

— Dervorgilla. A Play in 1 Act.

Time, 1193. In which the old Queen, who wrought so much havoc in her "young youth" in bringing the English into Ireland, passes quietly out of life, her misdeeds coming home to her mind shortly before her death by a stray word from a singer of the roads. Sara Allgood made a big hit as "Dervorgilla." First played at the Abbey on October 31st, 1907. Cast: 3 males, 3 females, and a group of boys and girls.

— and HYDE (Dr. Douglas). The Poorhouse. A Comedy in 1 Act.

One of two old men, who are ever abusing each other, gets the chance to depart from the poorhouse, but he refuses to



go at the last moment unless they take his old companion along with him. This request is refused, and soon the two old fellows fall to abusing each other afresh as if nothing had happened. This piece was played at the Abbey on April 3rd, 1907. Lady Gregory re-wrote and re-named it "The Workhouse Ward," and the new version was produced at the Abbey on April 20th, 1908. In its latter shape it is considered one of the most laughable of Lady Gregory's one-act plays. There are three parts—two old men and one elderly woman—in the cast.

— The Image. A Comedy in 3 Acts.

The scene is a village on a headland in Galway, and seven characters are introduced—5 male and 2 female. The piece is made up of squabbles from start to finish, and goes to show that most of us talk too much and do too little. First played at the Abbey on November 11th, 1909.

— The Travelling Man. A Miracle Play in 1 Act.

This piece is almost too delicate to get over the foot-lights. In the person of a "travelling man" our Lord does a kindly turn to a friendless girl, and in after years he comes to her house and plays with her child in her absence. On her return she does not recognise him, and orders him away, and it is only when he is gone she knows what she has done. First played at the Abbey on March 3rd, 1910. Cast: 1 man, 1 woman, and a child. Scene, a cottage interior.

— The Full Moon. A Farce in 1 Act.

This is the least successful of all Lady Gregory's short comic sketches. The fun arises out of a number of supposed to be sane country folk thinking themselves mad for the time being owing to the moon being at its full. Lunacy is too painful a subject to build laughter upon, hence the comparative failure of the piece. Cast: 5 males and 3 females. First played at the Abbey Theatre on November 10th, 1910. In this and some of her later pieces Lady Gregory quite lost her gift of writing agreeably for the stage.

— Coats. A Farce in 1 Act.

Scene, a coffee room in a country hotel. Time, the present. Characters, three men. A trifling sketch, in which the editors of two local papers, by the mischance of



an exchange of overcoats, are made to read their own obituary notices, each reading what the other had written of him. The fun is of the "Box and Cox" order of farce. First played at the Abbey Theatre on December 1st, 1910.

— MacDaragh's Wife. Play.

Started on board the White Star Liner, "Cymric," on her way out to join the Abbey Company in Boston, September, 1911. The play is founded on fact. When his wife died MacDaragh was unable to get anyone to carry her body to the grave, and it was necessary for him to go through the countryside playing his pipes to attract body bearers. Copyright performance at Abbey, Friday afternoon, December 15th, 1911. First public performance at Abbey, by pupils of the School of Acting, on January 11, 1912. The piece does not take kindly to the stage. It is too talky. Published in *The Outlook*, December 16th, 1911. Cast: 1 male, 2 females and a group of country folk.

N.B.—The following are translations from the Gaelic of Dr. Douglas Hyde:—

— The Marriage. A Play in 1 Act. Translated from the Gaelic of Dr. Douglas Hyde.

Rafferty, the Connacht poet and blind fiddler, comes to the house of a poor couple who have just been married, and he is invited in to share their humble meal with them. He then tells them to go call the neighbours and say Rafferty was inside, and there was going to be a wedding dance. They come in, bringing presents with them, and when the party breaks up the couple embrace in glee, and as they do the poet slips away, leaving the plate of money collected for him behind. It is a most effective little play. Cast: 2 males, 1 female, and a number of neighbours.

— The Twisting of the Rope. A Play in 1 Act. Translated from the Gaelic of Dr. Douglas Hyde.

It tells how the Connacht poet, Hanrahan, was banished from a farmer's house in Munster a hundred years ago through the twisting of a rope of hay. When the play was performed in Gaelic at the Gaiety, Dublin, on October 21st, 1901, Dr. Hyde filled the role of "Hanrahan" to the life. Cast: 1 man 4 women, and a number of peasants.

- The Lost Saint. A Play in 1 Act. Translated from the Gaelic of Dr. Douglas Hyde.

Tells how an old man prays God to help a backward little boy to learn his lessons as he slept, and on awaking he can repeat his task. By this means the old man is discovered to be the "lost saint," whom all have been seeking for many a long day. Cast: 2 men and a number of little children. Hyde is said to have written this piece one afternoon at Coole.

- The Nativity. A Miracle Play in 1 Scene. Translated from the Gaelic of Dr. Douglas Hyde.

The scene is laid in a stable. This little work was performed in Eccles Street Convent a few years ago. This and three other translations, from the Gaelic of Dr. Hyde, are published in *Poets and Dreamers*. (Hodges, Figgis and Co.)

\*Plays by PADRAIC COLUM.

- The Saxon Shilling. A Play in 1 Act.

It vividly depicts the dramatic incident of a country lad who has taken "the shilling," being called upon to assist at the eviction of his own people and of his refusal to do so, and of his being shot in defending them from the despoilers. It is very dramatically worked out by the youthful playwright, and is ever and always sure to strike home when capably enacted. It was first played at the Banba Hall, Dublin, on May 15th, 1903.

- The Land. A Play in 3 Acts. (Maunsel).

It is one of the sweetest, yet saddest, of peasant plays, and tells of the longing the healthy Irish youth of both sexes have to quit their country for America, leaving only the old and infirm to work the land at home. The dialogue is touched with true poetry that ever and always finds an echo in the hearts of all Irish folk. The scene is set in a cottage. Time, the present day. Six characters—3 men and 3 women—and a group of peasants make up the cast. The play first saw light at the Abbey on June 9th, 1905.

- The Fiddler's House. A Peasant Play in 3 Acts. Paper cover. Cr. 8vo. 1s. net. (Maunsel).

This play is an elaborating of the ideas contained in its author's earlier piece—*Broken Soil*—produced at the Moles-

worth Hall on December 3rd, 1903. It tells of the longing of an old fiddler, who has settled down for some years, to go to the roads again. The longing ultimately overmasters him, and he wanders out of his home, never to return. *The Fiddler's House* was first played at the Rotunda on March 21st, 1907, by the Theatre of Ireland. It is full of sweetness and beauty, and contains a splendid character-study of the old fiddler.

— The Miracle of the Corn. A Mystery Play in 1 Act.

It is the time of famine, and a hard man has much corn stored, but refuses to give any to the starving poor. His wife is more tender-hearted, and is touched by the piteous cries of the hungry peasantry, so she gives freely of her husband's store, and lo! the more she gives the more she has. The little play is almost too fanciful and fragile for the glare of the footlights. It was first played at the Abbey on May 22nd, 1908, by the Theatre of Ireland.

— The Destruction of the Hostel. A Play.

This is a dramatic arrangement of the old Saga, *The Destruction of Bruidhen Da Derga*; the language, which closely follows Dr. Whitley Stokes' translation, has high tragic beauty and dignity, and is admirably suited for declamation. The words are full of the music of sweet speech. First played by the boys at St. Enda's School on February 5th, 1910.

— Thomas Muskerry. A Play in 3 Acts. 1s. (Maunsel).

This rather sombre play of middle-class life in an Irish country town was produced at the Abbey on May 5th, 1910. The central figure in the piece is a sort of "King Lear of the Workhouse," as a critic aptly styles him, whose family for their own selfish ends ultimately do the poor old fellow to death. It aims at being realistic, and much of it is. Many of the characters are admirably drawn, and give excellent scope for clever character-acting. There are twelve (10 male and 2 female) in the cast, and three scenes.

## Plays by J. M. SYNGE.

## — In the Shadow of the Glen. A Peasant Play in 1 Act.

First produced by Irish National Theatre Society in the Molesworth Hall on October 8th, 1903. A grimly realistic little comedy, full of the author's strangely rich-flavoured lyrical prose. An old man who is married to a young wife pretends to be dead in order to test his wife's fidelity. The scene is laid in a cottage among the Wicklow hills, and four characters are introduced, three men and one woman. This play, with *Riders to the Sea*, is published in No. 24 of Vigo Cabinet Series, by Elkin Mathews. 1s.

## — Riders to the Sea. A Tragedy in 1 Act, depicting an incident in the lives of the fisher folk on the Aran Islands.

It is probably the most perfect little serious drama that has as yet seen the light of the stage during the modern dramatic movement in Ireland. The episode the dramatist has chosen to mirror forth for us is heart-rending in its appeal. Three women and one man, with a group of villagers, complete the cast. The part of the sorrowing old mother is one that any emotional actress might be proud to interpret. The first performance of this piece was given in the Molesworth Hall, Dublin, on February 25th, 1904. It is generally considered Synge's masterpiece, and has won unstinted praise from many of the world's ablest dramatic critics. The scene is a cottage interior.

## — The Well of the Saints. A Play in 3 Acts. Uniform with "The Playboy." Crown 8vo., 2s. net. (Maunsel).

A legendary play, set amongst the mist-clad hills of Wicklow. It tells the story of how a pair of blind old beggars regain their sight by the aid of the water from a holy well, and losing it again, wish to remain dim for the rest of their natural lives, all their hopes being shattered when they beheld the world around them. The play is powerful, but depressing, and contains much of the author's most beautiful word-pictures of nature. The play contains five-principal characters (3 male and 2 female) and a group of peasants. Two outdoor scenes are required. It was first produced at the Abbey on February 4th, 1905.

- The Playboy of the Western World. A Comedy in 3 Acts. pp. 96. 2s. (Maunsel).

This is a fantastic study of Irish life. On its first production at the Abbey on Saturday, January 26th, 1907, and the week following, a series of rows took place that have since become theatrical history. Originally the piece was played in realistic fashion, now it is treated more as a fantasy. It tells of a youth who is supposed to have killed his father, and is worshipped by all the peasantry because of the fact—especially by the womankind. On the discovery that the father still lives they all turn against him, and will have nought to do with him. This much-discussed comedy is full of "poetry talk," mixed up with regrettably strong expressions. The same scene—an interior—does for the three acts. It may be mentioned that this play was greeted with hisses when produced in Boston on October 23rd, 1911, and caused a riot in the theatre at New York on November 27th, 1911. It has come to be known as the "police-protected" drama.

The entire company were arrested at Philadelphia on the plea that this play was *immoral*, on Wednesday, January 17th, 1912.

- The Tinkers' Wedding. Uniform with "The Playboy." 2s. net. (Maunsel).

This comedy, in three short acts, has never yet been played in Ireland. It was produced on November 11th, 1909, at His Majesty's Theatre, London. The cast comprises three tinkers (one man and two women) and a priest; and the incidents depicted arise out of the priest's refusing to marry a pair of tinkers. The tone and treatment of this piece makes its performance before an Irish audience impossible. J. M. Synge died on the 24th of March, 1909, aged 37 years.

- Deirdre of the Sorrows. 10s. 6d. (Cuala Press, Dundrum, Co. Dublin.)

A legendary play in three acts, founded on the tragic story of Deirdre's love for Naisi, and the coveting of her person by old King Conchubar. Many of our dramatists have tried their hand on the legend, but none have humanised the story so completely as Synge. He draws the character of Deirdre as an unsophisticated child of nature, and brings her out of the world of dreams into the land of flesh and blood for the first time. The play was produced at the Abbey on the 13th January, 1910. It contains some ten

characters and three scenes. Incidental music composed by John F. Larchet.

N.B.—The complete works of J. M. Synge have been published by Maunsel and Co., in 4 vols., 24s. the set; and also the plays in separate ones at 2s. each.

\***JOHNSTONE** (Robert). *The Old Land*. A Romantic Irish Drama in 5 Acts.

A '98 play, full of stirring incidents. J. W. Whitbread offered a prize of £100 for the best '98 play, and this piece was awarded the prize. First played at Queen's, Dublin, on April 13th, 1903. Cast: 10 males and 4 females.

\***DAVIES** (Hubert Henry). *Cousin Kate*. Comedy in 3 Acts.

A charming love story, in which an Irishman figures. First played at the Haymarket, London, June 18th, 1903. Ellis Jeffreys appeared in the title role, and Cyril Maude as "Heath Desmond."

\***RUSSELL** (George), better known as "Æ." *Deirdre*. A Play in 3 Acts. 1s. Tower Press Booklets. (Maunsel).

Of all the plays built up on the legend, this is probably the most beautiful and fanciful. It is full of the charm of musical speech, and keeps the story in its proper old-world atmosphere of spells and weird happenings. The figures move as in a dream-world, and visions of loveliness and rare charm unfold themselves as the fateful career of Deirdre unfolds itself. The spirit of love of country also is wafted like a whisper of summer wind through the work, which gives it added charm. It was first played by the Irish National Theatre Society in Dublin on April 2nd, 1902. The cast comprises eight male and two female characters. The play had been successfully produced "under the greenwood tree" at Dun Emer, Dundrum, Co. Dublin, in August, 1903. Mr. Russell was born at Lurgan, Co. Armagh, in 1867.

\***KIRWAN** (Patrick). *The Fotheringay*. An Adaptation in 1 Act from Thackeray's "Pendennis."

The scene is laid at Captain Costigan's quarters at Chatteris: and the Irish adventurer and the provincial

"star"—the Fotheringay—are the principal characters. Cast: 4 males and 1 female. Played for the first time at the Bijou, Bayswater, October 29th, 1903.

\*O'BEIRNE (J.). *The Doctor* (An Doctuir). A Bilingual Play in 1 Act.

Played by the Tamainn Village Company at Oireachtas, Rotunda, Dublin, August 1st, 1904. Michael Coniff, who made such an impression as Raftery, the Blind Fiddler, in *The Marriage*, when revived by the Abbey Theatre School of Acting, on November 15th, 1911, filled the role of "boy" in this piece. "*The Doctor*" shows the absurdity of sending an English-speaking medical man amongst Irish-speaking people.

\*BUTLER (O'Brien) and CHESSEON (Nora Hopper). *The Sea Swan*. An Irish Legendary Grand Opera in 3 Acts. Music by O'Brien Butler, libretto by Nora Hopper-Chesson.

First production, Theatre Royal, Dublin, on December 7th, 1903. Mrs. Hopper-Chesson was born of an Irish father and a Welsh mother, at Exeter, in 1871.

\*\*CONNELL" (Henry)—Henry Mangan. Robert Emmet. Specially written Centenary Play in 3 Acts.

First played, October 31st, 1903, in Molesworth Hall, and after being revised and partly re-written, played at the Abbey by the National Players on November 3rd, 1906. A good stirring drama, winding up with an excellent representation of Emmet's trial, in which the young, ill-fated patriot delivers his great speech from the dock. The play is published by M. H. Gill and Son.

O'HARE (F. J.). *The Renegade*. (A Dramatic Story of '98.) An Irish Play in 4 Acts.

One of the endless plays that cluster around the year '98, "when the boys were all scattered and bate." First played at Queen's, Dublin, on June 4th, 1906. Cast: 14 males and 4 females.

MORGAN (Mrs. Nash). *Terence*. An Irish Opera.

Produced at the New York Theatre, January 5th, 1904, with Olcott as "Terence." The Chief ingredients of the



piece are—a hero in disguise as the driver of a coach, a rascally lawyer and lost estates, a villain in the opposing lover, and a maiden seemingly beyond the reach of the humble suitor in disguise.

\*Plays by GEORGE BERNARD SHAW.

— John Bull's Other Island. etc. pp. 356. (Constable), 6s.

This is more a delightful "discussion" of the Irish question, from every point of view, in four acts, than a play in the ordinary acceptance of the term. It is full of humour and razor-edged satire, and makes a really splendid entertainment. The portrait of the cock-sure Englishman—Broadbent—is conceived and built up with delicious satirical result. There are as many as ten characters in the cast—8 male and 2 female. The play was first produced at the Court Theatre, London, on November. 1, 1904. This play was originally written for the Abbey Company, but not accepted by them. Shaw was born in Dublin on July 26, 1856.

— Press Cuttings. A Topical Skit. in which the character of "Mrs. Farrell," an Irish charwoman, appears.

First produced at the Court, London, on July 9th, 1909.  
Cast: 3 males and 3 females.

— Man and Superman. Play in 3 Acts.

Period, the present. Originally played on May 23rd, 1905, at Court Theatre, London. Cast: 6 males and 5 females. It tells how man is the hunted, woman the hunter always. There is one Irish character in the play, "Mr. Malone," an Irish-American. The fine old Dublin actor, J. D. Beveridge, originally filled the role of "Old Malone."

— The Doctor's Dilemma. A Tragedy in 4 Acts and an Epilogue.

The dilemma is one between love and duty. A doctor finds himself madly in love with the wife of a patient who lies at the point of death—his skill might save him: will he use it? That's the question. An Irish common-sense doctor—Sir Patrick Cullen—is a prominent character in the piece. Cast: 11 males and 3 females. Originally played at the Court, London, on November 20th, 1906.

- Fanny's First Play. An easy play for a little theatre, in 3 acts, an induction, and an epilogue.

It is a play within a play. The induction and epilogue take place in a country house in Cambridge, taken for the occasion by Count O'Dowde, before the curtain. The three acts between are those of Fanny's "first play." Fanny is the daughter of an Irishman who lives at Venice, and merely takes the house at Cambridge in order to produce his daughter's play therein. Some four dramatic critics are introduced into the piece to poke fun at. In the play there are 5 male characters and 4 female. The identity of the author was kept until after the first performance, when the mantle fell, by general consent, on the shoulders of G. B. Shaw. First played at the Little Theatre, London, on Wednesday (afternoon), April 19th, 1911.

\*Plays by LEWIS PURCELL (Parkhill).

- The Reformers. A Satirical Comedy in 3 Acts.

First played by Ulster Literary Theatre, at Belfast, December, 1904.

- The Enthusiast. A Play in 1 Act.

Time, present day. It tells of a youth who wishes to bring the Orange and Green together in the Black North, and the hopelessness of his enthusiastic endeavour. First played by the Ulster Literary Theatre, at Belfast, on May 5th, 1905. "Purell" is the pen name of Mr. Parkhill.

- and MACNAMARA (Gerald). Susannah and the Sovereigns.

A burlesque, in many scenes, in which the love of Kings William and James for a certain maiden, called Susannah, is entertainingly and cleverly set forth. First played by the Ulster Literary Theatre at Belfast.

- The Pagan. A Comedy in 2 Scenes.

Period, the Sixth Century. An old-world comedy, in which a young and beautiful Christian maiden has many suitors, but ultimately gives her heart to a fine, manly young pagan. The wooing of the many suitors makes for much merriment. Cast: 7 males and 1 female. First played by the Ulster Literary Theatre, at Belfast, on December 17th, 1906

RUSSELL (T. O'Neill). *The Last Irish King.* 3 Acts.  
6d.

A drama in blank verse, full of vigorous declamatory writing, and the sentiments expressed are of the popular kind. First played at Cork on December 9th, 1904, at the first performance given by the Cork National Theatre Society.

— Red Hugh. 3 Acts, with music of Song of Victory after the Battle of the Yellow Ford, by Dr. Annie Patterson. 6d.

A play bristling with strong, popular, declamatory speeches in blank verse and many stirring incidents. An interesting treatment of an excitingly dramatic period in Irish history. Played for the first time in Dublin, by the Pioneer Dramatic Society, on April 12th, 1909. Cast: 10 males, 3 females, and a group of warriors, etc.

MAOL (Conan). Hugh O'Neill. Play.

Produced at the distribution of prizes, Ursuline Convent, Blackrock, Cork, by pupils of the Convent, October, 1904. The author's real name is P. J. O'Shea.

FOX (Max). *A Day in Paddy's Market.* Farcical Play, with music, in 3 Acts.

Fleetwood, Queen's, November 14th, 1904.

\*BLUNT (Wilfred Scawen). *Fand of the Fair Cheek.*  
A 3-Act Tragedy in Rhymed Verse.

The second act—in Fairyland—was omitted in representation at the Abbey when first produced on April 20th, 1907. It tells of the wooing and charming away of Cuchulain by Fand, a fairy, to the Land of the Ever Young, and of his return to earth again. As a stage play it was scarcely convincing. Privately printed, December, 1904.

\*HOBSON (Bulmer). *Brian of Banba.* A Play.

First played by Ulster Literary Theatre, at Belfast, December, 1904.

\*RYAN (Joseph). *A Twinkle in Ireland's Eye. An Extravaganza in 2 Acts.*

This skit is full of humorous small shot at the expense of those who most need ridicule in our midst, and their name is legion, be it truthfully said. The scene in act one is a Room in the King's Palace, Dalkey; and in act two—a Room in the Castle, Ireland's Eye. The time, not long ago. At the time of its production—November 3rd, 1903—it was keenly relished by all who witnessed it.

— *An International Exhibition. A sequel to "A Twinkle in Ireland's Eye." A Skit in 2 Acts.*

It was first played by the National Players at the Molesworth Hall, Dublin, on October 29th, 1904, and caused much amusement. There are eight characters in the cast. The pity of it is that the best lines in skits of this sort, unfortunately, are but short-lived; hence when revived the matter has to be skilfully up-to-dated to make it go with renewed relish.

\*BARTHOLEYUS (A. O'D.). *Swift and Vanessa. Drama in 4 Acts (founded on Lady Duff Gordon's translation of a romance by Léon de Wailly).*

Produced, Royalty, London, January 11th, 1904.

\*HOOD (Captain Basil). *Love in a Cottage. Comedy in 4 Acts.*

All the principal people in the piece are Irish, and three out of the four acts take place in Ireland. The plot lays bare the machinations of Lady Margaret, the worldly aunt of Eileen, who wishes to marry her niece to a fool with money, when her heart is given to a penniless captain. Everything comes right in the end, as it should in a pretty love story. First played at Terry's, London, on January 27th, 1904. Captain Hood was born April 5th, 1864.

\*Plays by SEUMAS MACMANUS.

— *The Hard-Hearted Man. A Play in 3 Acts.*

An effective propagandist piece, aimed at the evil effects of emigration—especially on the old who are left at home by

the rambling youngsters. Scene, cottage interior. Characters, 4 male, 1 female, and 3 children. First played in the open air at Rathmines, Co. Dublin, July 10th, 1904.

— The Townland of Tamney. A Folk Play in 1 Act.

Three brothers consult the local wise man as to which of them is entitled to the townland of Tamney. The will bothers him, and he thinks of other means to decide, until at last he awards it to big Teague, who threatens to denounce him "as a worthless old man," if he gets not the townland. That settles it—the land is his. There are five characters. First played by the Irish National Theatre Society, in Molesworth Hall, January 14th, 1904.

— The Resurrection of Dinny O'Dowd. A Farce in 3 Scenes.

Dinny, who is supposed to be dead, comes back and frightens everyone almost out of their wits, and the landlord into giving a lease for ever of farm to Mrs. O'Dowd. A merry little piece. First played by the National Players on October 28th, 1904. Cast: 5 males and 1 female, and peasant boys and girls.

— The Lad from Largymore. A Farce in 1 Act.

A very laughable piece, in which the "lad" sees through a window the servant stowing away things in various places, and also hiding her special "peeler," whom she has been entertaining in the absence of her master, on the false alarm of his return. When the coast is clear the "lad" enters and begs an alms, but is refused, on the plea of nothing being in the house. He asks for a sieve, and says he'll be able to get some food by its aid. The servant brings it him, and he tells where everything is he saw her hide away, even to the constable. First played at the Rotunda, Dublin, on February 27th, 1905. Cast: 3 men and 1 girl.

— The Woman of Seven Sorrows. An Allegory in 1 Act.

Showing how all her grown-up sons and daughters desert her—Erin—the Woman of Seven Sorrows—in her hour of need; but the ringing voices of the young Gael cheer her

sorrowing heart into smiles of hope again, so that all may yet be well with her. There are fifteen speaking parts in this inspiring little play, and also a number of children. First played in Molesworth Hall, November 1st, 1905.

— The Leading Road to Donegal. A Play in 1 Act.

A husband and wife quarrel over a trifle, and they agree that whoever speaks first gives in he or she was in the wrong. Several come in to enquire for the leading road to Donegal, and get no answer from the pair, until at last one breaks the silence, and the quarrel ends. First performed by the National Players on November 1st, 1905.

— Orange and Green. A Play in 4 Scenes (founded on Gerald Griffin's ballad of the same name).

An interesting and exciting little drama. First played by the National Players at the Abbey on November 2nd, 1906. Cast: 10 males.

— Bong Tong Come to Balrudderry. A Farce.

Played by Chapelizod Dramatic Class in December, 1908.

— The Oath. A Play in 1 Act (adapted by F. Keenan).

Produced at Fifth Avenue, New York, October 17th, 1910. Mr. MacManus was born at Mountcharles, Donegal, on December 31st, 1868.

\*ULGAR (Gladys). Mr. Sheridan. Comedy in 4 Acts.

Mr. Arthur Bouchier filled the title role in the cast at the Garrick, London, in March, 1907. First performed at Theatre Royal, Brighton, August 29th, 1904. Cast: 15 males and 4 females.

\*HAMILTON (John). The Magic Sieve. A Play in 2 Scenes. (Prize Play.)

A pleasant little peasant comedy. First played by National Players on October 31st, 1904, at Molesworth Hall, Dublin. Cast: 5 males and 3 females. Scenes, a country road and cottage interior.

— The District Councillor. In 3 Acts.

Not yet played.

STEPHENS (Robert Neilson) and SWETE (E. Lyall). *Miss Elizabeth's Prisoner*. A Romantic Play in 4 Acts.

Scene laid in America during the War of Independence. When the piece was played at the Gaiety, Dublin, in November, 1904, Thomas Kingston filled the role of "Captain Harry Peyton." "Major Murphy, of the King's American Volunteers," is the Irish character in the play. Cast: 10 males and 4 females.

BIDWELL (Patrick), libretto and lyrics by, and ESPOSITO (Michèle), arranged and harmonised by. *Peggie Machree*. Musical Play in 3 Acts.

Produced, Prince of Wales' Theatre, Grimsby, November 7th, 1904.

CAMPBELL (Joseph). *The Little Cowherd of Slainge*. A Dramatic Legend in Verse in 2 Scenes.

A poetic little play, in which the heroine goes mad after the fashion of Ophelia in *Hamlet*. First produced at Belfast, by the Ulster Literary Theatre, on May 4th, 1905.

WHITBREAD (Miss Nellie). *The Blackmailers!* An Irish-American Drama in 4 Acts. With America as background, but many of the characters Irish.

A play of frankly sensational type. First played at Queen's, Dublin, on January 9th, 1905.

O'HEER (P.). *The Conversion of the Cailin*. A Play in 4 Acts.

Played at St. Teresa's Hall, Clarendon Street, on July 17th, 1905, by pupils of Senior Schools, St. Kevin's and Blackpitts.

MARKHAM (Thomas). *The Trail of the Serpent*. A Comedy.

Played at Banba Hall, Dublin, on May 28th, 1905.

\*GWYNN (Stephen). *Robert Emmet*. A Play. (1905).

Never acted nor printed, as far as I know. He had the Abbey Theatre in his mind in writing it, but he didn't find its doors open to receive it. He then wrote and published a romance on the subject instead.



COYNE (Gardiner) and WHITBREAD (J. W.). Willy Reilly! or, The Fair Lady of Boyle. An Irish Drama in 4 Acts (founded on William Carleton's novel of that name).

A popular play on the subject. First time, Queen's, Dublin, April 24th, 1905. Cast: 16 males and 3 females.

PARRY (Edward F.) and MOUILLOT (Frederick). What the Butler Saw. A Comedy-Farce in 3 Acts.

Originally played at Theatre Royal, Dublin, on March 6th, 1905, under title of *While the Cat's Away*. The action of the play takes place at Foden Wells Hydropathetic Establishment. Period, the present. The fun centres round the doings of the guests. A good-natured Irishman, Jack Barrington, takes a leading part in putting things out of order, that leads up to "What the Butler Saw!" Cast: 9 males and 9 females.

The Miser's Matchmaking. Play.

Produced at Court Theatre, Galway, on March 17th, 1905.

O'LOUGHLIN (John). The Nation Builder. A Play.

First produced by the Coik National Theatre Society on March 6th, 1905.

SLAUGHTER (Walter). Barney in Connemara.

The music of scene in The Coliseum, London, 1905, arranged and written by Slaughter.

\*Plays by WILLIAM BOYLE.

— Shane the Proud. An Historical Drama, with the Irish Chieftain's—Shane O'Neill—doings as the kernal of the plót.

A fine, stirring, vigorously-written play, sailing close to historical facts, with many episodes built on impressive spectacular lines that would require a big stage for proper display.

— The Building Fund. (Maunsel).

This is a comedy, in three acts, of the farming class in Louth. It contains two admirably drawn characters of a miserly mother and her equally miserly son. It is full of dramatic surprises, and only requires one scene. It was first produced at the Abbey on April 25th, 1905, and is one of the most popular pieces on the repertoire of that theatre. The cast is small—two women and three men. Boyle knows his countrymen and women through and through, and hits off their follies as well as their good qualities with the sure touch of a born dramatist. This piece would be acceptable to any Irish audience. Mr. Boyle is a native of Dromiskin, Co. Louth. He was born in 1853.

— The Eloquent Dempsey. A Comedy in 3 Acts. 1s. (First published by O'Donoghue and now by Gill).

The chief character in this merry satirical farce of modern political life in an Irish country town is one Jeremiah Dempsey, a publican, who tries to face both ways in politics and please all parties, with the result he just escaped coming to the wall in the end. It was first produced at the Abbey on January 20th, 1906, and of all the plays produced there up to the present, it has proved by far the most popular. As a "laugh-raiser" it has few equals, and as there are "Dempseys" to be met with all over Ireland, it is bound to be popular wherever played. One scene—an interior—is only required, and seven characters (2 females and 5 males) in the cast. W. G. Fay created the title role. Arthur Sinclair has since made it one of his most popular successes.

— The Mineral Workers. A Play in 4 Acts. 1s. (Gill).

The longest of the author's pieces, and some consider it his best. It is chiefly concerned with a returned Irish-American, who discovers the mineral qualities of the soil in a district, and endeavours to gain over the country people to his ideas on mining instead of tilling the soil, as they had always done in the past. The play is full of excellent character-sketches splendidly contrasted. A couple of simple scenes are required, and two women and eight men are to be found in the cast. It met with instant success on its first production at the Abbey on October 20th, 1906.

- The Confederates. A Duologue, with Mr. and Mrs. W. G. Fay in cast.

First played, "original night," Irish Literary Society, London, on April 3rd, 1909.

- The Dawning of the Day. Play in 3 Acts, with a Manganese character as central figure.

- Family Failing. A Comedy in 3 Acts.

It is about an idle family of the better farming class come down in the world, their dodges, twists and turnings. An uncle, who has been abroad in the world, comes home and tries to move them. He ends by falling into their ways under the charm of their idleness. Some fiercely energetic neighbours help to frame the picture. Accepted by the Abbey.

- The Love Charm. A Farcical Sketch in 1 Act.

Cast: 2 males and 2 females.. Two women drink of a love potion, and make a "dead set" on a bachelor, to his botheration, after partaking of the dose. First played at Abbey on Monday, September 4th, 1911, on the occasion of Mr. W. A. Henderson's complimentary performance.

- \*GILBERT (Lady). Boycotting. A Play in 3 Scenes.

Some pretty love-making is agreeably woven around the "boycotting" of a Major O'Flattery. First produced on October 30th, 1905, by the National Players in Molesworth Hall. Cast: 5 males, 7 females, and "supers."

- O'DONOVAN (Michael). The Jokers. A Farce.

First played at Loughrea on January 16th, 1906.

- \*CARR (Joseph W. Comyns). Tristram and Iséult. Play in 4 Acts.

Produced by Otho Stuart, Adelphi, London, 1906. Cast: 15 males and 5 females. Drama written in blank verse. (Published by Duckworth and Co., London, 1906.) Mr. Carr was born in 1849.

“RUTHERFORD” (John). *Boy O’Carroll.* A Romantic Irish Comedy Drama in 4 Acts.

Full of war’s alarms. First played at Newcastle, Theatre Royal, April 22nd, 1906, with Martin Harvey as the hero. “Rutherford” stands for the pen name of two ladies—Misses Beulah Marie Dix and E. G. Sutherland.

LEAMY (Edmund). *Cupid in Kerry.* A Comedy in 3 Acts.

A comedy full of sweetness and charm. First played at Queen’s, Dublin, on April 19th, 1906. Mr. Leamy was born in Waterford on Christmas Day, 1848.

DENVIR (John). *Rosaleen Dhu; or, The Twelve Pins of Bur-a-Bola.* A Drama in 3 Acts.

A popular type of Irish drama, full of adventure, with the scenes laid both in Ireland and with the French Army in Algiers. It tells of true love that did not run smooth for a time, and of the villainy of a false steward who tries to keep the heroine out of her inheritance. Cast: 7 males and 4 females. Played in Large Concert Hall, Rotunda, Dublin, May 3rd, 1906.

\*PARTRIDGE (Felix). *The Gréat Change.* A Bi-lingual Play.

A clever and amusing farce about a cobbler who is forced into speaking Irish by a trick. First played at the Rotunda, Dublin, on August 9th, 1906. Ten in cast.

\*WALSH (R. G.). *Tom Moore.* A Drama.

First produced in Tipperary on November 19th, 1906.

— *Before Clonmel.* Dramatic Sketch in 1 Act.

The action of this exciting little piece occurs during Cromwell’s siege of Clonmel (1650), and is carried on by four of General O’Neill’s soldiers—then defending the town. Though war’s alarms are in the air, a pretty love story forms its main theme. The drama was first played in Dublin, at the Rotunda, by the National Players on November 1st, 1907. The scene is an interior.

\*FORD (Joseph). *The Bailiff of Kilmore*. A Romantic Drama in 3 short scenes.

Tells of the love of two men—a bailiff and a young farmer—for Nuala O'Connor, a farmer's daughter, and of how the rejected bailiff is foiled in the end by the young man whom Nuala loves. Cast: 4 males and two females. Acted at York Street, Dublin, December 15th, 1906.

\*Plays by RUTHERFORD MAYNE.

— *The Turn of the Road*. An Ulster Play in 2 Scenes and an Epilogue. Paper cover, 1s. net. Buckram, 2s. net. Belfast. (Maunsel.)

The scene is laid in County Down, and the characters are of the farming class. One son takes to the fiddle, the other to the farm. The artistic soul of the former tries to soar above its surroundings in vain, and at last has to burst its bounds and take wing out into the world. The play is full of homely humour and pathos, and the character-drawing excellent. First played by the Ulster Literary Theatre, in Ulster Minor Hall, Belfast, on December 17th, 1906. Cast: 7 males and 3 females.

— *The Drone*. A Comedy in 2 Acts. 1s. (Maunsel.)

A study of County Down life in a farmer's home. A really laughable comedy, telling of the subterfuges of a dronish but lovable old man who pretends he was ever and always working at a great invention. First played at the Abbey on April 24th, 1908, by the Ulster Literary Society. When it was revived, the playwright had added a third act to the play, and so it is published.

— *The Blackmouth*. A Drama. (1908).

Never yet produced. Some years ago William Mollison was thinking of appearing in it, but his company dissolved before his doing so. *Blackmouth* is the name by which Presbyterians are known up North. I might here mention that Mollison, that fine Shakespearian actor, who was a native of Dundee, died at his native place, in his 50th year, on December 19th, 1911.

— *The Troth*. A Play of Northern Life in 1 Act.

Time, About 1860. Two farmers come to the conclusion that the landlord would be best out of the way, and toss for who should do the deed. The wrong man is arrested,

but the other keeps silent, because the accused is single and he a married man. First played at the Crown, Peckham, London, on October 31st, 1908. Cast: 3 males and 1 female.

— The Gomeril. A Farical Comedy in 1 Act.

An amusing North of Ireland sketch. It merely tells of a "gomeril" of a son being forestalled by his father in proposing to a somewhat elderly spinster with money, and the son's astonishment at being outdone. Cast: 3 men and 1 woman. First acted by the Theatre of Ireland at Rotunda on April 29th, 1909.

— Captain of the Hosts. A Modern Play.

The dramatist breaks away from his portrayal of County Down life, and tells of a literary youth who has taken to drink to hearten himself in the face of the sentence of death passed on him by the doctor. He comes under the spell of a young girl who helps her father at mission work of some kind, and gives over the drink and helps in the good work. The girl tires of her occupation, and longs for freedom. So she goes away and the youth returns to his bad habits, and death has a grip on him when she comes back to urge him to resist the temptation for her sake. The tragic figure of the doomed youth stands out splendidly; but the play is scarcely as successful as his country comedy work. The atmosphere is too depressing. First played by the Ulster Theatre Society at Grand Opera House, Belfast, on March 7th, 1910.

— Red Turf. A Play in 1 Act.

First produced by the Ulster Literary Theatre at Grand Opera House, Belfast, on Tuesday, December 5th, 1911, and on Thursday, December 7th, 1911, at Abbey, by the pupils of the Abbey Theatre Dramatic Class, with Miss O'Neill in the cast. Cast: 4 males and 1 female. Scene, A cottage kitchen in the West of Ireland. The plot concerns the ownership of a bank of turf, and tragedy is the upshot of the settlement arrived at. The piece is a crude essay in melodrama plus bad language. Alas! that Mayne, whose *The Drone* and *The Turn of the Road* are plays of sheer delight, should have substituted a "string of curses instead of dialogue" to suit the "art" tastes of the Abbeyites.

## The Leprachaun. Play.

Acted at York Street, Dublin, December 15th, 1906.

## \*WHEELER (Mrs.). The Matchmakers. A Comedy in 1 Act.

A pleasing little scene, conceived in lightly humorous way. First played at Dublin Castle in March, 1906.

## BLANEY (Charles C.). Mr. Blarney from Ireland. Play in 4 Acts.

Produced at American Theatre, New York, January 1st, 1906.

## \*LANGBRIDGE (Rosamund). The Spell. A Peasant Play in 2 Scenes.

A strange, weird little piece, chock-full of superstition. Mr. and Mrs. Martin Harvey and Miss Mary Rorke appeared in the original cast. Cast: 1 man and 2 women. First produced at Theatre Royal, Manchester, on November 2nd, 1906. This play was afterwards performed under the title of *The Tragedy of Truth*. Incidental music by Norman O'Neill.

## TARPEY (William Kingsley). Sigrid. A Play in 1 Act.

An Irish tragedy founded on a story, "The Merrow," by Mrs. Tarpey. It was written for the Irish National Theatre, and was intended for production at the Abbey Theatre, when three years passed without production, Mr. Tarpey withdrew the piece from the Abbey management. It remains unpublished. The author was born in Dublin on December 18th, 1857, and died on August 20th, 1911, in Scotland. He wrote several dramatic works. His comedy, *The Amateur Socialist*, was very successful.

## \*MCALISTER (Alester), "Anthony P. Wharton." Nelly Delane (?). A Play in 1 Act. (1907).

The fate of this play is interesting. It was refused at the Abbey and then sent on to Lena Ashwell, and accepted by her, and the MS. lost—the author having kept no copy. The actress then commissioned him to write a longer play—



*Irene Wycherly* was the result. This piece was the success of the London Season, 1907, in which it was produced. Since then the author has only written a short dream play, entitled, *A Nocturne*. His first piece—a little one-act comedy—*The Desperate Lover*—was produced for the first time on any stage at the Gaiety, Dublin, May 12th, 1905. The author was given as "Henry Alexander." The Compton Comedy Company produced it. Plot of lost M.S. A girl comes up to Dublin to become a typist, and is lead astray. She returns home, and a priest who gets to know of her trouble, tries to keep her at home, and she consents to stay. Cast: 2 males and 2 females. It is announced that this dramatist has written a comedy, entitled, *At the Barn*, for Marie Tempest.

FITZMAURICE (George). *The Country Dressmaker*. A Comedy in 3 Acts, with West Kerry as the scene of action.

A clever play, with some effective character-sketching in it. The story it tells is of a dressmaker, who believes in the lover of her youth being true to her, though gone to foreign parts, and remains single for his sake. Ultimately she is awakened from her dream, but on his return the old love for her burns anew, and all comes right in the end. Cast: 7 males and 5 females. First played at the Abbey on October 3rd, 1907.

— The Piedish. A Play in 1 Act.

This is another play where the artistic spirit is misplaced, and the poor old man who possesses it amid humble surroundings dies before what he has lived for is accomplished. The piedish on which his artistic soul expanded falls from his hands and is shattered as he expires. First performed at the Abbey in March, 1908. Cast: 4 males and 2 females.

\*LETTIS (Miss W. M.). *The Eyes of the Blind*. A Play in 1 Act.

A powerful, "creepy" little sketch, in which a blind man, through "second sight," tells of a murder in such a way that the unsuspected murderer, who is present, owns up to his having committed the crime. Cast: 2 males and 1 female. First played at the Abbey on April 1st, 1907.

— The Challenge. A Play in 1 Act.

The dramatist gives us a glimpse into Old Dublin in this play, and places the scene in a room on the north side of the city, about the year 1890. Two old cronies meet, and in chatting of old times they recall the love of each for a certain young lady, and the recollection leads to a challenge. The old fogies face one another with pistols in their hands, and one drops dead from heart failure ere a shot is fired. The piece was first played at the Abbey on October 14th, 1909, and contains three parts.

— The Socialists. Comedy in 4 Acts.

Not yet played.

\*MAUGHAN (William Somerset). Lady Frederick. A Comedy in 3 Acts.

The title part is that of a lady of Irish origin of adventuress type, with the germ of her better nature still clinging to her. A youth becomes enamoured of her, and she nobly cures him of his mad infatuation by letting him into the secrets of her "make-up." Ethel Irving made a big hit as "Lady Frederick." Originally played at Court, London, on October 26th, 1907. Cast: 8 males and 5 females. Mr. Maughan was born 1874.

O'TOOLE (Lorcan). The Exile. A Bi-lingual Play in 2 Scenes. 6d. (*Democrat Office, Monaghan, 1907*).

The play claims to be a faithful portrayal of the craze for emigration that has taken such a hold on the minds of the youth of Ireland, their idea being that they need only leave Ireland to realise a rapid fortune. Cast: 4 males, 3 females, and a group of villagers.

\*Plays by SEUMAS O'KELLY.

— The Matchmakers. A Farce in 1 Act.

Tells in merry fashion how the neighbours bring an ill-assorted pair together, and succeed in making a match of it for them. First played by the Theatre of Ireland at the Abbey on December 13th, 1907. Cottage interior.

— The Flame on the Hearth. A Play in 1 Act.

Michael Dwyer, when "on his keeping," comes to a cottage at night, and begs shelter of the woman of the house. She gives it to him, but when her husband, who is a yeoman, returns, he recognises in the sleeping man the rebel he and his men were seeking. The wife begs that he will let Dwyer stay where he is, and threatens to leave him altogether if he refuse her request. He grants it her, and when some yeomen call, he has no information to give them. Cast: 2 males, 1 female, and some soldiers. First played by the Theatre of Ireland at Abbey Theatre on November 23rd, 1908.

— The Shuiler's Child. A Play in 2 Acts. 1s. (Maunsel.)

The problem this play has to expound is of a tramp, Moll Woods, who deserts her child, and of a childless husband and wife who adopt it, and grow to love it as their own. When the mother sees her child again she longs to have it back with her. This the law will not allow. Ultimately the poor wretch agrees to leave it with the kindly pair, and she is arrested for deserting it in the long ago. A powerful and clever drama, and by far the most ambitious play this playwright has as yet attempted. Mary Walker's acting was notably clever and touching as "Moll Woods." First played by the Theatre of Ireland at the Rotunda, Dublin, on April 29th, 1909.

— The Homecoming. An Incident in 1 Act.

Depicts the homecoming of reinstated tenants, and the death of the aged mother in the joy of her return to the old home. A pathetic little episode skillfully handled. First played by the Theatre of Ireland at Molesworth Hall, on March 28th, 1910. Cast: 2 males and 1 female.

\*McMANUS (Miss L.). O'Donnell's Cross. A Play in 3 Acts.

First produced by National Players at Rotunda on October 31st, 1907. Cast: 11 males and 2 females.

— The Sun God. 1-Act Play.

Scene, The Camp of the Celts before Delphi, 280 B.C. Cast: 6 males and 3 females. Published in *Irish Weekly Independent*, December 13th, 1902.

\*O'LAUGHLIN (Gerald). *The Rapparee*. A Play in 1 Act.

Scene, a country inn, after King James's defeat at Limerick. One of the Williamite officers insults the inn-keeper's daughter, who is engaged to one of the Jacobite soldiers. He is on the spot, and demands satisfaction of the officer. The girl comes between them as they fight, and is killed. A rapparee, whom the officer has wronged, comes on the scene, crosses swords with him, and slays him. The play is written in popular style. Cast: 6 men and 1 woman. First produced at the Queen's, Dublin, on March 18th, 1907.

RANSLEY (H. Gerald). *The Rising o' the Moon*. Four-Act Melodrama.

Produced, College Hall, Liverpool, April 18th, 1907. Cast: 9 males and 3 females.

\*CASEY (W. F.). *The Man Who Missed the Tide*. A Play in 3 Acts.

This is a very sad play, full of tragic touches, and tells with unerring pathos of the downward journey of a "spoiled priest." It is a great favourite with the public, chiefly owing to the wonderfully realistic and pathetic "playing" of the principal rôle by Fred O'Donovan. It was first played at the Abbey on February 13th, 1908, with great success, but the playwright has since revised and partly re-written it. The character-drawing is excellent. Cast: 4 female and 3 male parts.

— *The Suburban Grove*. A Mild Scene in 3 Acts.

In this play the monotonous lives of the average suburban middle-class people are agreeably hit off. Its slender story is of the wooing of two men and a maid—the one ambitious, and the other of the conceited Johnny-type, and the maid a sweet, lovable girl of everyday pattern. The delightful comedy playing of the young fop, "Claude Callan," by Arthur Sinclair, made the piece hit the public taste at once. First played at Abbey on October 1st, 1908. Cast: 2 female and 4 male characters. Scene, an interior.

\*FITZPATRICK (Nora) and \*MARKIEWICZ (Casimir Dunin). *Home, Sweet Home.* A Belfast Farce in 1 Act.

It depicts the home-coming of a daughter with her young man—a sort of silly-ass swell—to her father's, and the adventures of the affected fellow amongst the plain, hard-headed lot of uncouth Northerns. The cast consists of 4 male and 4 female characters. It was first performed by the Independent Dramatic Company at the Abbey on December 3rd, 1908.

\*CAMPBELL (Rev. John). *The Battle of Castleknock.* A Pageant.

Period, second century. Enacted on the very site of the battle in the summer of 1908, by the students of St. Vincent's College, Castleknock. Produced by Fred Morrow, who has made a speciality of Irish pageants.

— *St. Patrick at Castleknock.* An Irish Historical Pageant Play in 2 Acts and 7 Scenes. (Browne and Nolan).

Period, the middle of the fifth century. It graphically relates the disputes of the Kings of Meath and Leinster over the Bron Tribute, and the coming of St. Patrick and conversion of the King of Leinster, his family and followers. First played at St. Vincent's College, Castleknock, on May 24th, 1910, under the shadow of the old castle that stands on the hill-top amid stately trees, with the bird's merry note whistling through the spoken words of the players. A splendid pageant for schoolboys.

\*"HARDING" (Robert). *Leaders of the People.* A Play in 2 Scenes.

The action is laid in the Committee Rooms of a Parliamentary candidate, and the scene is one of excitement and the airing of political views of many shades of opinion. First played by the Ulster Literary Theatre at the Abbey on April 24th, 1908. Cast: 6 males and 1 female. J. W. Good, dramatic critic in the *Northern Whig*, is the author's real name.

\*ESMOND (H. V.). *The O'Grindles.* A Play in 3 Acts.

The plot is laid in the early part of the nineteenth century, and the rollicking Ireland of Lever and Lover is called

into being by the dramatist with fair theatrical effectiveness. Two brothers—one good and one bad—figure prominently in the play; and the good, for a time, is awarded the other's faults, so that his course of true love does not run smooth until his character is cleared, and all made right in the end. The piece was produced at the Playhouse, London, by Cyril Maude and his company early in 1908, where it ran for some time. Cast: 11 males and 4 females. Mr. Esmond was born at Hampton Court, November 30th, 1869.

HILLIER (Mirabel). Peggy Doyle. Play in 3 Acts.

Rehearsal Theatre, June 27th, 1908.

\*Plays by JOHANNA REDMOND.

— Leap Year in the West. A Dialogue in 1 Act.

A dainty little Irish love story, sweetly told. First production in Court Theatre, London, by the Irish Stage Society on July 2nd, 1908. Miss Redmond is a daughter of John Redmond, M.P., the Leader of the Irish Party.

— Falsely True. An Irish Play in 1 Act.

An incident after the Robert Emmet Rising in 1803. There are three characters—mother, father, and son. The scene is laid in a cottage at Wicklow. A peasant and his wife are awaiting some news of their two boys, who had been arrested for taking part in the rising. The eldest boy returns with news that his brother has died of his wounds in prison, and soon it is told how he had turned informer to save his brother, only to find out he was dead all the while. The scene between the parents and their son on learning this makes up the sad episode round which the sketch is dramatically built. First played at the Palace Theatre, London, on March 6th, 1911.

— Honor's Choice. A 1-Act Comedy Sketch.

Queen's, Dublin, July 3rd, 1911. Scene, cottage interior. A pleasing little love episode, in which Honor chooses between a poet and a workman. Cast: 2 males and 2 females.

— Pro Patria. A Drama in 1 Act.

First performance, Queen's, Dublin, September 4th, 1911 (afternoon), by members of the Irish Theatre and National

Stage Company. The scene is laid in a cottage interior on the Wicklow hills during the winter of 1798, and the plot is a stirring one, in which Michael Dwyer and a party of rebels are attacked, and Dwyer being wounded, a youth who is in love with the girl of the house takes his place and is captured, and taken forth to meet his death—leaving the girl of his heart lamenting his loss. Cast: 5 males and 2 females, and "supers."

— The Best of a Bad Bargain. A New Play in 1 Act (two short scenes), founded on an episode of Irish country life.

Scene, the interior of a farm-house. Time, the present. A widow finds she has two strings to her bow—an oldish farmer with some money, and a young blacksmith with none. At first she is undecided which she will have. Finally she "pairs off" with the old fellow, making the best of a bad bargain. First played at Gaiety Theatre, Dublin, on July 26th, 1911. Cast: 2 males and 1 female.

— The Rehearsal. A Play in 1 Act.

The scene is laid in a New York breakfast room. Cast: 2 males and 2 females. The plot runs thus:—Nora Lane, recently married, is discovered by her husband making an appointment with the lover of a friend of hers, and the husband naturally intervenes only to discover that they have been rehearsing in theatricals. The characters are Irish in name. First played at Queen's Gate Hall, London, December 2, 1911.

\*CONNELL (Norreys). The Piper. An Unfinished Argument in 1 Act.

Scene, the Rebellion of '98. Though set far back into other years, the piece has a present-day significance underlying it. "Talk"—the curse of this country—is its keynote. That the Irish are insanely brave, impracticable and hopelessly talkative, is the lesson the dramatist wishes to drive home. First played at the Abbey on February 13th, 1908. Conal O'Riordan is the author's real name.

— An Imaginary Conversation. A Play in 1 Act.

This is a little piece in which Robert Emmet and Tom Moore talk freely over eventful matters yet to ripen. Cast: 2 males and 1 female. First played at the Abbey on May 2nd, 1909.



## Murphy's Affinity. Sketch.

Produced at the Surrey, March 2nd, 1908.

## The Parting of the Ways. Drama, written and produced by the Davis Branch Gaelic League, May 1, 1908.

Horns Assembly Rooms, Kennington.

## Pat and the Genii. Sketch.

Alhambra, London, August 3rd, 1908.

## \*Plays by S. L. ROBINSON.

## — The Clancy Name. A Play in 1 Act.

Mrs. Clancy, who is proud of the name, learns from her only son that he has committed a murder, and intends giving himself up to the police. She entreats him not to do so, as it would blacken the Clancy name for ever; but he heeds her not, and goes out of the house. Hot foot after, in trying to save a child from being run over by a runaway horse, he is knocked down and killed, and so the Clancy name is saved—her boy has died a hero! A powerful little play, and the first written by its author. First played at the Abbey on October 8th, 1908. Cast: 3 males, 2 females, and a group of peasants.

## — The Cross Roads. A Play in Prologue and 2 Acts. 1s. (Maunsel.)

Tells of how a West Cork country girl at the cross-roads of life jilts the man she loves for one in a better worldly position, and how she is made to rue the day in after years. Many are of opinion that this is the most dramatically powerful of all the Abbey plays. Certainly few stronger scenes are to be found in drama than that between husband and wife and rejected lover in Act 2. As acted now, the prologue is omitted. The scene is laid in West Cork. There are five characters in the play—3 male and 2 female. First played at the Abbey on April 1st, 1909.

## — The Lesson of Life. A Comedy in 1 Act.

It deals with a rural youth of wild ways, and of his reformation by ingenious means. A cleverly-written little play. Cast: 4 males and 1 female. First played at the Dun, Cork, on December 2nd, 1909.

— Harvest. A Play in 3 Acts.

A powerful, unpleasant, depressing play, telling of the ill-effects of over-education on a peasant-farmer's family, and the rich harvest of failures it produces. The piece is full of clever characterisation and grips an audience. The scene is laid at Knockmalgloss, Co. Cork, at the present day. There are eight in the cast—4 male and 4 female parts. First played at the Abbey on May 19th, 1910.

MACDONAGH (Thomas). When the Dawn is Come. A Tragedy in 3 Acts.

A sort of peep into the future, with the scene laid twenty years hence. Ireland is being set free from the yoke of the stranger, and we are in the Irish camp all the while. The plot concerns the supposed treachery of an Irish officer, which cannot be maintained by his accusers. It is next to impossible to make a play of this kind come convincingly across the footlights. First played at the Abbey on October 15th, 1908.

Sweet Innisfail. Sketch.

Richmond Hippodrome, October 26th, 1908.

BERINGER (Mrs. Oscar), *nee* AMY DANIELL. Katherine Kavanagh. Play.

Mrs. Beringer was born in Philadelphia, 1856.

GRAVES (Arnold). Stella and Vanessa. A Drama in 4 Acts.

A play, with Dean Swift as hero. First played at the Irish Theatrical Club, Dublin, on December 10th, 1908.

TYNAN (Katharine). The Stepmother. Playlet.

Cast: 1 male and 2 females. Scene: The best parlour in Bridget McCann's farmhouse. A love story, in which a stepmother makes up a match between her stepdaughter and a likely young fellow—the stepdaughter thinking she wanted him for herself at first. This piece appeared in the St. Patrick's Day Number of the *Weekly Freeman*, 1909. (March 20th). This authoress was born in Dublin, February 3rd, 1861.

The Boy-Deeds of Cuchulain. A Pageant in 3 Acts.

Performed by the pupils of St. Enda's School, in the school grounds, on June 22nd, 1909. Act 1—Cuchulain takes the Boy-Corps under his protection. Act 2—He slays Culaun's hound. Act 3—He takes arms. A splendid pageant for boys.

\*FORBES (James). The Chorus Lady. Comedy in 4 Acts.

First time in England at Vaudeville, London, April 19th, 1909. Rose Stahl made a great hit as "Patricia O'Brien," a chorus lady, who sacrifices herself to save her sister's name from disgrace. Cast: 8 males and 11 females.

\*CORKERY (Daniel). The Embers. A Play in 3 Acts.

"The Embers" are the embers of patriotic Fenianism and rebellion which have smouldered for twenty years in the village of Cooladoo. They glow into flame at the home-coming of a Fenian, who has been for years in prison. They strike fire in the heart of Lawrence Kiely, the son of a prominent man of the town. The youth gives vent to his opinions, and is disowned by his father. He tries in vain to plant his views in the breasts of others, and ultimately dies a lonely man in a lonely room, with all his feverish enthusiasm blighted by the scorn of others. A strong but saddening play. First performed by the Cork Dramatic Society on May 6th, 1909, at the Dun, Cork.

— The Hermit and the King. A Play in 1 Act.

This little piece is symbolical in treatment, and is concerned with two brothers—one representing the material, and the other the spiritual side of life. The play ends as a note of triumph for the spiritual. Cast: 5 males and a boy. First played at the Dun, Cork, on December 2nd, 1909.

— The Onus of Ownership. A Piece of Robust Comedy, dealing with the troubles of a man of property.

Originally played at Cork in Easter week, April 19th, 1911. Cast: 4 males and 3 females.

— The Epilogue. An Extravaganza.

Scene: The Room in a Stranded Dramatic Society, not in Cork. The cast comprises of actors and poets, the secretary of the society and an old man—8 males and 2 females. First produced by the Cork Dramatic Society at the Dun Theatre, Queen Street, Cork, Thursday, May 18, 1910. This society is now in existence for a little over two years, and has produced 12 new plays by 6 authors.

The Return of Lugh. An Historical Pageant, founded on Alice Milligan's Poem on the same subject.

First played at Marino, Clontarf, on August 25th, 1909, at the close of day, with limelight effects, amongst the mysterious shadows of the trees. A beautiful spectacle.

\*MURRAY (T. C.). The Wheel o' Fortune. A Play in 1 Act.

The play is concerned with match-making in a rural district. Cast: 6 males and 2 females. First produced by the Cork Dramatic Society at the Dun, Cork, December 2nd, 1909.

— Birthright. A Play in 2 Acts.

A very powerful, realistic little play of peasant life in West Cork in the present day. The four principal parts of father, mother, and two sons are admirably drawn. The eldest boy is a bit of a dreamer, and the youngest a true son of toil. The mother is all for the eldest boy, and the father for the younger lad. The father ultimately disinherits the first-born, with tragic result to the family. The play was first produced in the Abbey Theatre on October 27th, 1910. Cast: 5 male and 1 female character. Scene, cottage interior. In the revised version of the play the character of the "Schoolmaster" was omitted. The Abbey Company opened their first American tour with this piece at the New Plymouth Theatre, Boston, Monday, September 6th, 1911. "In the Shadow of the Glen" and "Hyacinth Halvey" were also on the opening bill.

— The Levite. A Play in 2 Acts.

It is a delicately and pathetically told story of a youth who found he had no vocation for the priesthood, and the effects his failure has on his people. Accepted by the Abbey. Mr. Murray is a National school teacher at Blarney, Co. Cork.

**Eithne.** An Irish Legendary Grand Opera in 3 Acts. Music by Robert O'Dwyer. Libretto, in Gaelic and English translation, by Rev. Thomas O'Kelly.

The plot tells how Ceart, the eldest son of the High King of Erin, wins the love of Eithne, the daughter of the King of Tir-na-n-Og, and frees the Queen, Nuala, his foster-mother, from a spell that banished her from the Fairy Kingdom. First sung in Gaelic at Rotunda on August 2nd, 1909.

\***DOYLE (Arthur Conan).** Fires of Fate. Modern Morality Play in 4 Acts.

An exciting play, telling of an excursion party captured by Dervishes, and their fate. Two members of the party are Mr. and Mrs. Thomas Belmont from Dublin. First produced at the Lyric, London, on June 15th, 1909. Shiel Barry, son of the famous Irish actor of that name, made a big success as "Abdullah," a dragoman, who betrays the party. Cast: 13 males and 3 females.

\***CROKER (Mrs. B. M.).** Terence. A Romantic Irish Comedy in 4 Acts.

The play is an adaptation of Mrs. Croker's from her novel of the same name. The title rôle is that of an Irish gentleman so reduced in fortune as to become driver of the stage coach. He falls in love with a lady, and asserts his right to marry her. The story is interestingly told by the dramatist. First played at Gaiety, Dublin, on March 1st, 1909. Cast: 7 males and 7 females.

\***BENNETT (Arnold).** What the Public Wants. A Play in 4 Acts.

Produced at Aldwych, London, May 3rd, 1909. W. G. Fay, the founder of the Irish dramatic movement, played the rôle of "Holt St. John"—an Irish theatrical manager—in the original cast. Cast: 10 males and 6 females.

\***IRWIN (Father).** The Irish Attorney. Play.

Produced at St. Mary's Hall, E. London. (Produced by amateurs.) June 1st, 1909.

\*MORAN (James). The Fenian's Death. A Play in 3 Acts.

First played at Rathkeale on October 7th, 1909.

\*"RAY" (R. P.). The White Feather. A Play in 3 Acts.

A peasant play, conceived in the direst gloom, ending in a scene depicting the last moments of a condemned man in his cell before he goes out to meet his terrible fate. Played at the Abbey, for the first time, on September 16th, 1909. "Ray" is the pen name of Mr. Brophy, of the *Cork Constitution*.

— The Casting Out of Martin Whelan. A Play in 3 Acts.

The action of the play takes place thirty years ago, and in it the author has tried to depict the attitude of the peasantry of the time towards informers. Martin Whelan, an Australian, born of Irish parents, comes to Ireland, and is made much of by the people until it becomes known that his mother's father was an informer who fled the country years ago by the aid of Government money. Then they turn against him, and blot him out of their lives. Some of the peasant types are well observed, but the two principal characters are scarcely convincing. The cast is a big one—7 males, 3 females, and a number of peasants. First played at the Abbey Theatre, September 30th, 1910.

\*ALFRED (E. F.). The Lost Heir. A Play.

First performance, Theatre Royal, Waterford, on November 24th, 1909.

— Meagher of the Sword. An Irish Historical Play.

Played at Theatre Royal, Waterford, in November, 1909.

— The Croppy Boy. An Irish Historical Drama in 4 Acts.

The scene of this piece is laid in Wexford county during the exciting times of the '98 rising. The drama is full of stirring incidents. Cast: 8 males and 2 females. First played in Theatre Royal, Waterford, on Thursday, January 5th, 1911, by the "Meagher of the Sword" Company.

\*"MACNAMARA" (Gerald). The Mist that Does Be on the Bog. A Skit in 1 Act.

An amusing little piece, in which the Abbey plays come in for some mild and delightful satire. First produced at the Abbey by the Ulster Literary Theatre on November 26th, 1909. "MacNamara" hides the identity of one of the Morrow brothers—George, I think.

STAUNTON (M. J.). The Patriot Priest. Drama.

Played at Father Mathew Hall, Dublin, on March 29th, 1909.

HICKEY (Patrick). Pious Dublin.

(Not yet acted).

MACMANNUS (J. B.). Up for the Green.

(Not yet acted).

ROBINSON (Percy). Rebel and Redcoat. Play.

(Not yet acted).

\*MOYLAN (Thomas King). Paid in His Own Coin. A Comedy in 3 Acts.

A thoroughly amusing piece, telling of a trick a young country girl played, who had two strings to her bow, to clear the one of her choice, who was poor, from debt on his farm at the expense of the other, who was mean and grasping. The way the latter was "paid in his own coin" by the artful girl is most amusingly set forth in the comedy. The "Breach of Promise" case in the last act is a delightful burlesque on the real article. Cast: 6 males, 3 females, and a group of jurymen, etc. First played at the Metropolitan School of Art, Dublin, by the students on March 18th, 1909.

— Nabochish. A Practical Joke in 2 Acts.

An English tourist finds himself in the County Clare in the cabin of a peasant-farmer. He possesses all the absurd notions and ideas of the Irish that his countrymen usually entertain, and thinks the country honeycombed with secret



societies, and says so. This gives a cue to his host to have a great big laugh at his visitor's expense, and he gets some of the neighbours to pretend to hold a meeting of a secret society, at which the Englishman is present. They fairly startle him out of his wits, and send him flying over the country with the fear of death at his heels. *The Naboclish* is the name given to the bogus society. This piece is immensely funny, and the character of "George Herbert Chantilly Smith" worthy to stand beside Shaw's "Broadbent." First played at the Abbey on May 31st, 1910, by the Students' Union of the Metropolitan School of Art. Cast : 6 men and 1 woman.

— Uncle Pat.

First played by students of the Dublin School of Art, July 28th, 1910. One-act play. Cast : 3 females and 4 males.

— The Sponge.

(Not yet acted).

\*BARDEN (Hugh). *The Storm*. A Play in 1 Act.

This is a sad and tragic little tale of the sea. The sudden cowardice of a son of an old lifeboat man (through a dream he had had) to take his place in the lifeboat when a "call" is made, prompts the old man to go in his stead. He gets a knock on the head in launching the boat, and is taken home to die as his son goes off to "man" the boat with the others. The father in dying sees a vision of his son drowning, as the son himself had seen in the dream that had frightened him. Characters : 3 males, 2 females, and a group of neighbours and sailors. First played at the Metropolitan School of Art, Dublin, by the Students' Union, on March 18th, 1909.

\*KELLEHER (D. L.). *Stephen Gray*. A Dream and an Incident in 1 Act.

A strange little play, in which a dream merges into reality in scarcely convincing way. First played at the Abbey on March 11th, 1909.

O'DWYER (Delia). *The Land Hunger*. A Play in 3 Acts.

Not yet played.

O'BRIEN (Mary). The Call of the West. Play.

Not yet played.

O'KELLY (Sean). An Orphan Boy.

Not yet played.

\*ALLEN (Ira). Father Murphy; or, The Hero of Tullow.  
An Irish Drama.

First performed by the Irish Amateur Theatrical Company,  
at Workmen's Club, York Street, Dublin, on November  
17th, 1909.

— The Spy of the Glen; or, The Patriot's Return.  
Romantic Irish Drama in 4 Acts.

Dealing with the '98 period. Played in Dublin, February  
22nd, 1911, at St. Teresa's Hall.

— Major McFee, M.P. A Farce.

Produced for the first time at the Workmen's Club, York  
Street, Dublin.

WYLEY (Thomas F.). Freedom's Cause; or, O'Donnell  
the Outlaw. A Romantic Irish Drama.

First played in Theatre Royal, Waterford, by the Water-  
ford Dramatic Society, on December 6th, 1909.

HUMPHRIES (Alexander), Music by. Happy Hooligan.  
American Extravaganza in 3 Acts.

First time in London at the Lyric, Hammersmith, Septem-  
ber 27th, 1909. Cast: 16 males and 6 females. Three at  
least of the characters bear Irish names.

J. O'E. The Spurious Sovereign; or, Nailed to the  
Counter. A Burlesque in a Prologue and 4 Acts.

A too long drawn out to be funny skit on an obsolete type  
of melodrama, in which the rightful heir to the throne is  
captured by pirates, and the pirate chief reigns in his stead  
for the time being until the rightful one returns. First  
produced by the Theatre of Ireland at Molesworth Hall,  
Dublin, on March 28th, 1910. Twelve characters in the  
cast.

## O'LEARY (Con). Struck. A Play in 1 Act.

A true picture in all its disagreeable and saddening details of a strike in Cork; but unfortunately the piece depends more on its dialogue than on its action to carry it through. Less dialogue and more action would be a gain to the play. The Cork Dramatic Society first introduced it on the stage on May 11th, 1910.

## \*McCARTHY (Justin Huntly). The O'Flynn. (A Tale of Love and War.) In 4 Acts.

The action takes place in Ireland in the year 1690, and the play is full of exciting incidents, with The O'Flynn as the central figure in them all. It was first produced at His Majesty's Theatre, London, on February 1st, 1910, with Beerbohm Tree in the title rôle. The play is of the go-as-you-please melodramatic order, full of intrigue and love-making. As there are twenty-four characters in the cast and six scenes, it is only suitable for a large stage. Mr. McCarthy is a son of Justin McCarthy. He was born on September 30th, 1860.

## — The Fair Irish Maid. Play.

Copyright performance in October, 1911, in London. The play is founded on a novel of the same name. The scene is laid first in Ireland and then in London, in the years 1814-18. It is a love story, and tells how the fair Irish maid—the last of an old and ruined family, suddenly finds herself very rich, and for a season the queen of London society—which brings many experiences into her life.

## \*DOWNEY (—). Rag. A School Play in 3 Acts.

It is a simple little play of convent school life in Ireland, admirably adopted for girls' schools "break up" days. It tells of a little girl, nicknamed "Rag," because of her mischievous ways, and of how another girl, whom she had always been nasty to, befriends her when trouble comes to her. Cast: 9 females. Published (anonymously) by M. H. Gill and Son, 1910. The author is a son of Edmund Downey, of Waterford, whose Irish stories are so well known. This little play has already been performed with much success, and Bishop Sheehan "found it interesting, the plot good, the dialogue flowing and pleasant; the moral tone sound; and the play suitable for young girls' schools."

## CLARK (C. A.). On the Shores of the Shannon. Drama.

Produced for the first time in England at Liverpool, June 13th, 1910. Cast: 8 males and 4 females. "Cecil Ravenswood" (Aery Jacob) played the part of "Father Fogarty." This actor was a well-known professor of elocution in Dublin before he went on the stage.

## Outcasts of Dublin; or, Weeds and Flowers of Erin. A Comedy Melodrama in 5 Acts.

A crude, conventional, sensational melodrama of little or no merit. Played at Queen's, Dublin, June 6th, 1910. Cast: 10 males and 3 females.

## \*PLEYDELL (George) and MASON (A. E. W.). The Princess Clementina. A Romantic Play in 4 Acts and 8 Scenes. Adapted from Mason's Novel, "Clementina."

The period of the play is 1718, and the hero, Charles Wogan, an Irish adventurer, the faithful adherent of James Stuart. The plot tells of how Wogan goes to rescue the Princess, the betrothed of the "Old Pretender," and falls in love with her himself. The play is full of excitement and adventure. Cast: 19 males and 5 females. First production, with H. B. Irving as "Wogan," at the Royal, Cardiff, on December 1st, 1910. A son of Sir Squire Bancroft writes under the name of "Pleydell."

## \*PEARSE (M. B.). The Message. A Play in 1 Act and an Epilogue.

It contains a pretty idea poetically worked out. Some rich folk wish to adopt a little peasant child, and Donal, a musician, who loves the child, rails against the adoption, as he thinks it would estrange her from her people and from Ireland, as the rich and the poor are opposed to each other in this country. Through the power of his sadly sweet music he wins over one of those wealthy folk to his way of thinking, and she, seeing things with his eyes, and confessing her love for him, determines to love both her country and him for ever more. The play is full of kindly sentiment and love of country. Kitchen scene. Cast: 3 males, 4 females, and 2 children. First played at Abbey by the Leinster Stage Society on May 27th, 1910.

— Over the Stile. A Play in 2 Scenes.

This is a bright little piece, with love-making as its chief ingredient. An old man tries to play a practical joke on two loving couples and fails in his attempt, with the result—he gives them his blessing, and all is right as right can be in the end. Exterior scenes. Cast: 3 males and 3 females. A four-handed reel can be introduced with effect in scene one. Revival version played at Abbey by Leinster Stage Society, May 22, 1910.

\*MARKIEVICZ (Casimir Dunin). The Memory of the Dead. A Romantic Drama of '98 in 3 Acts.

This is a stirring story, with the rising of the year '98 as a background. "If patriotic sentiment is wanted, we've patriotic sentiment cut and dry" in plenty in this play; and the story it tells is of two rivals for the hand of a maiden fair to see. The play was first produced at the Abbey by the Independent Dramatic Company on April 14th, 1910. There are nine characters (seven male and two female) and two scenes in the play. It is full of "piping hot" patriotism to suit popular audiences. In a revised version played at the Queen's, Dublin, on April 15th, 1911, an entire new scene was added to the text.

— Rival Stars. A Play in 3 Acts.

A study of Bohemian artistic life in Paris. One of the most real characters in the piece is an old servant, Mary, hailing from Tyrone. Nora Fitzpatrick created this role. Cast: 6 males and 3 females. First produced at the Gaiety, Dublin, by The Independent Theatre Co. on December 12, 1911.

\*TIGHE (Michael J.) The Mayor of Galway. An Historical Tragedy, founded on the incident of young Lynch being hanged by his father.

Produced in Galway in 1910.

\*McSWINEY (T. J.). The Last Warriors of Coole. A Hero Play in Verse in 1 Act, dealing with the coming of Fionn.

The last warriors of Coole find their power passing away into the hands of the Men of Morna. In their extremity

Criminal has kept them alive by his dream of the coming of Fionn, who, having defeated the Men of Morna, rescued them in the end. Successfully produced by the Cork Dramatic Society in the Dun Theatre on November 2nd, 1910. Cast : 6 male characters. Scene, a retreat in a wood.

— The Holocaust. A One-Act Tragedy of shun life, in which the problems of unemployment, underfeeding, joylessness, and unregarded misery are touched upon with dramatic effectiveness.

Cast : 3 males, 1 female, and 1 child. First played at the Dun, Cork, on December 27th, 1910.

— Manners Masketh Man. A little Drawingroom Comedy in a light vein of satire.

Produced for the first time at Cork in Easter week, 1911, by the Cork Dramatic Society, April 19th. Cast : 1 male and 4 females.

— The Wooing of Emer. A Play in 3 Acts.

Act 1 takes place in the shadow of trees by the river beyond the Dun of Forgal, and Acts 2 and 3 within the rampart of the Dun. Cast : 9 males, 2 females, warriors, etc. First performance by the Cork Dramatic Society at the Dun Theatre, Queen Street, Cork, Wednesday, December 6, 1911.

BURNS (Tom). Colonel O'Shea's Wager.

Not yet acted.

HANLY (John). Angela A Play in 4 Acts.

Not yet acted.

REILLY (Miss Anne). Alone. Sketch.

Not yet acted.

\*OXENFORD (Edward), libretto by; and \*BOZZELLI (Signor), music by. The Lord of Corrigogunnel. Cantata, founded on an old Irish legend.

First sung in Dublin on March 1st, 1910, at Ancient Concert Rooms, the composer conducting.

\*HARTY (Hamilton), music by. With the Wild Geese. Tone Poem, written for and produced at the Cardiff Festival in September, 1910.

The music having for its basis two poems on the subject by Emily Lawless. They tell of the Irish exiles who fled to the Continent on the surrender of Limerick in 1691, where they became soldiers of fortune, noted for their bravery, particularly at the Battle of Fontenoy in 1745. At this battle the majority of them perished, and a legend tells that their ghosts sailed back to Ireland. It is this episode that Mr. Harty illustrates, and it has inspired him with several significant themes.

\*BOURKE (P. J.). When Wexford Rose. A Historical Melodrama of the '98 Period.

Produced by the New Ireland Dramatic Society on May 5th, 1910, in Dublin. It has the fault of having a number of short scenes, involving frequent changes of scenery. The sentiment of the piece is all right for popular Irish audiences.

\*LOWRY (A.). The West Briton's Romance.

The writer of this play was the winner of the Oireachtas drama prize, 1910.

— Himself and the Widda. A 1-Act Comedy.

This amusing little piece was first played in St. Martin's Hall, Liverpool, by the dramatic branch of the Gaelic League, "The Irish Amateurs," on November 6th, 1911. Mr. Lowry is a local author.

BOURKE (P. J.). The Northern Insurgent. Play.

The scene is laid in County Antrim in 1798. Played at new National Schools, North Rutland Street, Wednesday, January 3, 1912, with author in cast.

\*HURSON (George J.). A Daughter of Ireland. Irish Drama in 4 Acts and 8 Scenes.

A popular play of the '98 period, full of excitement. A love story of interest is woven into the incidents of the troubled times, with a strong part for the heroine. Cast :



9 males and 6 females. First played in Dublin by the Pioneer Dramatic Club on December 26th, 1910. A very young actress—Kathleen Drago—made a notable hit in the title rôle

\*DUKES (Ashley). Civil War. A Comedy in 4 Acts.

A clever play, with the *Romeo and Juliet* idea of the son and daughter of two deadly enemies falling in love with each other, and in the end getting their parents' blessing. The father of the son is a stiffnecked old squire, representing feudal ideas; and the father of the daughter is an old Irish revolutionary who has played a part in risings all over Europe. First played by the Incorporated Stage Society at Aldwych Theatre, London, on Thursday, June 7th, 1910. Cast: 7 males and 4 females. The scene is laid in England.

\*KEARNEY (Peter). The Call to Arms. A Historical Drama in 4 short Scenes.

It deals with the career of Peter O'Neill Crowley, who died for Ireland in the Fenian rising of 1867. Cast: 7 males and 3 females. Performed in Dublin by the New Ireland Dramatic Society, October, 1910.

\*RYAN (William Patrick). The Wake of the People. 1847. Play in 4 short scenes.

Partly written in blank verse. Cast: 5 males and 1 female. Published by M. H. Gill and Son, Dublin. A young man returns to Ireland during the famine time, to find his mother dead, and the girl he loves dying, and all the country-side around desolate and dreary with famine-stricken people. A ghoulish wild poet, Rory, chants a dirge over the country as he wanders through the deserted villages and plains. The play gave me a "creepy" feeling as I read. The author was born at Bansha, County Tipperary, about 1865.

— The Teacher from Fairyland. (An t-Oide as Tir-na-nOg). A Bi-lingual Play.

Played at the Oirchachtas, 1910, Rotunda, Dublin. The play represents the conflict of the two systems of education, the old and the new. The old sent Ireland into forgetfulness. The new—which in reality is the older because it is the native system—restores to Ireland her senses and her joys.

FERGUSON (Sir Samuel). The Naming of Cuchulain.  
A Dramatic Scene.

Depicts the first great incident in the life of the mighty hero. In it we are told how Selanta, a youth in fosterage with Conor Mac Nessa, in his early youth strangled the "cu," or greyhound, of the King's smith, Culaun, and how the name Cuchulain was given him in remembrance of the deed of prowess. Played by the Ulster Literary Theatre in Belfast on March 9th, 1910. Cast: 10 males.

— Deirdre. A Dramatic Poem.

Sir Samuel was born in Belfast, March 10th, 1810, and died at Howth on August 9th, 1886.

\*WORTHINGTON (E. K.). The Burden. Play in 1 Act.

The scene of this piece is laid in a public-house at the foot of a bleak hill near the sea, and it tells the story of an old fiddler who has heard fairy music and becomes possessed of magical musical ability, which he says enables him to do wonderful things. Three times only can the old fellow play a magical tune, and at the third time of his playing he dies. Some country folk scoff at the old man's ability to do what he says, and goad him on to play three times, with tragic result. Six male characters and one female make up the cast. The play was first produced by the Cork Dramatic Society on May 11th, 1910, and met with success.

\*GREGAN (James). Teig Corcoran's Courtship. A 1-Act Comedy of the present day.

Produced by the New Ireland Dramatic Society in Dublin on May 5th, 1910. The little piece possesses genuine humour. The stratagems that a young man resorts to to avoid marrying the girl he has no desire to forms the kernel of the plot. It is in three scenes, with a cast of five males and four females.

WILLIAMS (C. Morton). A Day in Dublin.

Not yet acted.

SHAKESPEARE (T. P.). The Creamery Clerk.

Not yet acted.

CROXAN (Dinal). The Toy Part.

Not yet acted.

\*MCGLOUGHLIN (Alfred). "Morgan O'Friel." The Fugitive. An Incident of 1690.

Scene in the house of a Williamite in County Cork, whose sister is a Jacobite. A man comes in whom the owner mistakes for a Williamite officer, but he afterwards pretends to the lady, when he is in a tight fix, that he is King James, and she effects his escape by the window, only to learn that the fugitive was none other than a noted highwayman, and that his fellows have made off with the best silver and best horses in her brother's stables. First played at the Abbey on May 31st, 1910, by the Students' Union of the Metropolitan School of Art. Cast: 3 men and 1 woman.

— The Skull. A Farce in 1 Act.

A farmer's wife unearths a skull in her husband's fields, and brings it home. On seeing it the farmer gets into a state for fear he might be suspected of the murder of a missing neighbour. After many situations of comic terror, the skull turns out to be that of a valuable monkey that died in a travelling circus and happened to get buried in the fields, and the farmer gets rewarded instead of gaol for finding it in the end. The scene is laid in a farmer's kitchen in the outskirts of a small village in North Donegal. Time, the present. A trifle not too skilfully worked out. Played at the Abbey Theatre by the Leinster Stage Society, Feb. 23rd, 1911. Cast: 3 males and 1 female.

\*WHITE (Barton). The Remedy. A 3-Act Farce.

A captain loves the seaside, and his wife doesn't, but finds herself there all the same. She welcomes a couple of adventurers to the house, and they soon succeed in breaking up the home. They tell the captain that if he had any serious trouble his wife's affection would come back to him; till ultimately they get him to dispose of his home. He entrusts them with the money to buy it back again, never to see them more. On their departure the husband and wife become reconciled. Court, London, May 5th, 1911. The adventuress is an Irishwoman. Cast: 9 male and 5 female characters.

\*WATERS (C.). Sheila's Dilemma. Comedietta in 1 Act.

The piece is crisp and original. Cast: 1 male and 4 females. Played at a Charity Matinée at Gaiety Theatre, Dublin, January 12th, 1911.

PEARSE (P. H.). A Passion Play. In 3 Acts. (Spoken in Irish).

Act one depicted the Garden of Gethsemane; Act two, the Court of Pilate; and Act three, the side of Calvary. This latter scene, as depicted by the pupils of St. Enda's College and of St. Ita's College, at the Abbey Theatre, on Friday, April 7th, 1911, was the most profoundly impressive and touching I ever beheld. Its very simplicity was its charm.

GARDINER (R.). My Jealous Partner. A 1-Act Sketch.

Not yet acted.

MACLOUGHLIN (J.). The Mills of God. A 3-Act Play.

Not yet acted.

MONTGOMERY (J.). The Alarm Clock.

Not yet acted.

The Plot. A Comedy in 2 Acts.

Time, the present day. The first act takes place in a suburban barber's shop near Dublin; and the second, in the parlour of a dairyman's. Cast: 7 males and 2 females. First played at Carrickmacross, by the Farney Players, on April 18th, 1911. Written by a member of the Society.

\*ERVING (St. John G.). Mixed Marriages. A Play in 4 Acts. (Maunsel & Co., Dublin.)

The action of the play takes place in the living room of a small kitchen-house in a street midway between the Shankill and Falls Road, Belfast, during a strike in which Catholic and Orange workmen are alike concerned. John Rainey, an Orangeman, is trying to keep the strikers from rioting amongst themselves, until he discovers that his son has become engaged to a Catholic girl. Then he loses his

head and incites the men to quarrel, and the girl, the innocent cause of it all, is killed in the riot. The scene is laid in the present day. The play is a clever, topical "discussion," with some moments of real drama in it. Marie O'Neill made a big hit in the splendidly-drawn character of "Mrs. Rainey," a homely, sensible woman, brimful of human nature. First played at the Abbey on Thursday, March 30th, 1911. Cast: 4 males and 2 females.

— The Magnanimous Lover. A realistic Sketch of humble Belfast life in 1 Act.

Accepted at the Abbey. Published by Maunsell and Co., Dublin.

— The Eviction. A short Play.

Not yet acted.

\*VERNON (H. M.), libretto by, and \*TOURS (Frank), music by. Macarthy's Troubles. A Musical Comedy Sketch in 1 Act.

Scene, Dodo-land, an imaginary island in the South Seas. The King of the Island has just died, and the law has it that the first white man who lands within a specified time must be proclaimed king. Failing this, the crown is to pass to the Prime Minister. At the critical moment a shipwrecked Irishman, Macarthy, turns up, much to the annoyance of the Minister, who plots to murder him. The plot fails, and Macarthy settles down as king, with a princess as his bride, and lives happy ever after, as you and I may, "as the story tellers have it." Shaun Glenville played "Macarthy." Cast: 3 males and 2 females. Produced on May 15th, 1911, at the Hippodrome, Portsmouth.

\*GLENVILLE (Mrs.). Kitty's Troubles. Comedy Sketch.

Produced at the Rotunda, Dublin, on Easter Monday, April 17th, 1911, with the authoress—a well-known impersonator of comedy characters in Irish plays—in the title rôle. Cast: 2 males and 1 female.

\*BURNETT (Francis Hodgson) and STANLEY (Frederick A.). Judy O'Hara. Play.

Produced in America, 1911.

\*TEARLE (Godfrey). *The Waiting Game*. A 1-Act Play (which appeared in *Pearson's Magazine*, April, 1911).

It was originally produced for stage-right purposes at the Duke of York's Theatre, London. First public performance, September 4th, 1911, at London Pavilion, with the author in the part of a Canadian mounted policeman, and Miss Mary Malone in that of a young Irish girl new to the rough ways of the West.

\*KEHOE (P.). *When Wexford Rose*, etc., to '98.

Published by the *Echo* Printing and Publishing Company, Enniscorthy, 1911, with foreword by Rev. P. F. Kavanaugh, O.F.M. (the Historian of 1798). Period: Midsummer. Locality: Near Oulart. Scene: A Cottage Interior. After the rising a rebel seeks his mother's home and soon the soldiers come to search the place. The rebel makes his escape into another room, and his mother's answers to the officer's queries not satisfying him, he is about to arrest her. Her cries for help brings her son on the scene and he is captured. The officer will let him off if he informs on his comrades. This he refuses to do. After a touching interview between mother and son, the mother backs up her son's resolve. The officer is so annoyed at this that he orders both mother and son to be hanged, and the soldiers are about carrying out his commands when a party of rebels arrive, and amid a scene of much excitement, rescue the condemned pair. The piece is well written, interesting and dramatic. Cast 3 males and 1 female. Played for the first time in Dublin at Queen's, November 13, 1911.

*Easter Fire on the Hill of Slane*. An Anglo-Irish Play.

Produced by the pupils of St. Munchin's College, Limerick, on May 7th, 1911. The play deals with the introduction of Christianity into Ireland.

\*MACCARTHY (Brian). *Down in Kerry*. An episode in 2 Acts.

The scene is laid in a cottage in Kerry, and the story it has to tell in a simple way is the saving of a young country girl from the great white scourge through being sent to a

sanatorium in the nick of time. The play is frankly a propagandist one, yet it gives a charming picture of rural life at the same time. Produced by amateurs at the Abbey on Tuesday, February 28th, 1911. Cast: 3 males and 4 females.

\*STUART (Gerald Villiers). *The Drums of Doom*. Play in 1 Act.

The action of the play takes place in a Western State of America. The wife of a condemned man is expecting his reprieve at any moment, but, alas! it comes not in the end, and the man dies. Cast: 2 males and 1 female. The part of the condemned man's wife—"Mrs. Jim Fitzgerald"—was played by Lady Tree at the Scala Theatre, London, 1911.

*The Doctor's Boy*. Sketch.

Played at Rotunda, Dublin, on April 17th, 1911. Cast: 3 males and 2 females.

*The Bailiff of Ballyfoyle; or, Ireland in the Penal Days*. Drama.

Played by the Workmen's Club Dramatic Society at 41 York Street, on Wednesday, September 27th, 1911.

*A Brand from the Burning*. A Play in 1 Act.

Scene, the common room in Margaret Cesar's Inn, Carrickmacross, in the year 1682. A rebel and the Cromwellian soldiers play an important part in the plot. Cast: 4 males and 2 females. Played, for the first time on any stage, by the Farney Players at the Catholic Hall, Carrickmacross, April 18th, 1911. Play written by a member of the Society.

\*MURRAY (Tom E.) and BAYNES (Eustace), book and lyrics by, and IVES (Malcolm C.), music by. *The Harem Doctor*. A Musical Comedy in 3 Scenes.

The scenes take place in Market Place, Tunis, and Pasha's Palace. "It concerns the adventures of a shipwrecked Irish mariner—Felix Lucky—who, when disguised as a French physician and appointed medical adviser and Grand Vizier to the hypochondriacal Pasha, prescribes 'Scotch



neat' for his Highness and kisses for the ladies of the harem." First played at the Queen's Park Hippodrome, Manchester, Monday, September 4th, 1911. Cast: 9 males and 9 females.

\*O'SHEA (Patrick). Gliocas. A 1-Act Bi-lingual Play.

Performed, for the first time on any stage, at the Rotunda, Dublin, at the Oireachtas, on Saturday, August 5th, 1911. It deals with the troubles of an Englishman, who has been pitchforked into a position for which he is utterly unsuited—that of Old Age Pension Officer in an Irish-speaking district, where English is unknown. Eight characters in cast. The author hails from Caherdaniel, County Kerry.

\*BARLOW (Jane). At the Hawthorne Bush. A Dialogue.

Read by J. M. Kerrigan, of the Abbey Theatre Company, at the "Original Night." National Literary Society, Dublin, February 27th, 1911. Miss Barlow is the daughter of the Rev. J. W. Barlow, Vice-Provost of Trinity College, Dublin. She was born at Clontarf, County Dublin.

— A Bunch of Lavender. A Comedy of Irish Life in 2 Scenes.

Played at the Theatre of Ireland in their Hall, Hardwicke Street, Dublin, December 18th, 1911. Cast: 3 males and 3 females. The scene is laid in a garden. Time: Early in the Nineteenth Century. Though the play is weighted with words, there is an old world charm about it. A proud woman disowns her son for marrying beneath him, and he dies abroad, and the girl he has wed also dies of a broken heart. The grandfather of the latter comes to the lady's garden to gather a few flowers to strew over the grave of his grand-daughter and is ordered out of the place. He then puts a bitter curse on the place, and years after it falls on the young man who is engaged to the proud woman's daughter, and the play ends on tragic note. Frank Walker made a notable success in the role of old Murtagh Regan.

The Feis at Ancient Tara. A Historical pageant in 2 Acts.

Performed at Rotunda Gardens, Dublin, August, 1911. Oireachtas Week. Produced by Fred Morrow.

DAY (Miss R.). Out of Deep Shadow. Play.

Not yet acted.

McLOREN (John). The Soggarth Aroon.

Not yet acted.

HOGAN (Patrick). The Widow's Curse.

Not yet played.

\*MULDOON (Joseph Malachi). A Hospital Ward. A Tragedy in 1 Act, founded on fact.

Scene, a ward in an American hospital. On the point of death an Irish exile discovers that his nurse is the long lost Eileen of his dreams. The little piece is a trifle harrowing and over long drawn out. Cast: 3 males and 3 females. This piece was tried in the country before being played at the Queen's, Dublin, on Monday, September 4th, 1911 (matinee), by the Irish Theatre and National Stage Company.

— The West's Awake. National Drama in 3 Acts.

Produced by the Sligo Dramatic Company in January, 1911. Revived at Queen's, Dublin, by the Irish Theatre and National Stage Company, Monday, June 26th, 1911. Period of play, 1798. An exciting melodrama of the popular kind, each scene ending in a thrilling situation. Cast: 11 males and 3 females.

\*MULDOON (John and Joseph). For Ireland's Sake; or, Under the Green Flag. A Romantic Irish Drama. (Ponsouby). 1s.

— A Trinity Student. (1911). A Modern Comedy in 5 Acts.

Therein is depicted the life of a Trinity student, whose story, though humorous, is not without its pathos. The scene of most of the comedy is laid in Dublin. To be produced by the Irish Theatre Company.

Around the World. Spectacular Entertainment in 15 Scenes, constituting pictures of various nations.

The final scene of part one represents Blarney Castle, Ireland, and is full of sweet colleens and bhoys "with

shillelaghs"—a stage Ireland of the most approved pattern. First produced at New York Hippodrome, September 2nd, 1911.

\*GUINAN (John). *The Cuckoo's Nest*. A Comedy in Irish Life in 3 Acts, with a well drawn character sketch of a middle-aged man as chief figure in the cast.

Not yet acted. (October, 1911).

— *The Fairy Follower*. A Play in 1 Act.

Published in the St. Patrick's Day No. of *Weekly Freeman*, 1908, but not yet acted.

— *The Buckle Beggar*. A Play in 1 Act. (1909).

Not yet acted nor printed. It is not unlikely that one of Guinan's plays may be produced at the Abbey shortly.

— *Rustic Rivals*. A 1-Act Comedy. (1905).

Published in a special St. Patrick's Day Number of the *Weekly Freeman*, 1906, but never yet acted.

DARLING (S. Grenville). *The Forge*. An Irish Play in 3 Acts.

The scene is laid in some thinly-populated district in the County Limerick, about twenty miles from the town, in the present day. An aged blacksmith disowns his only daughter because he thinks she has gone wrong with a gentleman, and even when they are married he still will have nothing to say to her, and goes to the poorhouse sooner than accept anything at her hands. Cast: 7 males and 2 females. The old man is a very powerfully drawn character. Not yet acted. (October, 1911).

\*BIRMINGHAM (George A.). *Eleanor's Enterprise*. A 3-Act Comedy of Irish life.

The scene is laid in the West of Ireland, and its story tells how Eleanor Maxwell, a Girton girl, tries to better the condition of the country folk, and how the experiment ends in failure. First produced by the Independent Theatre Company at the Gaiety, Dublin, December 11, 1911, with great success. John Connolly and Helena Moloney as Paudeen,

and Mrs. Finnegan, on whom "Eleanor's enterprise" falls, won unstinted praise for their realistic character studies. Cast: 7 males and 6 females. The Rev. J. O. Hanney, Rector of Westport, puts forth his literary efforts under the name of "Birmingham." He has written quite a number of novels on Irish subjects. This is his first play.

VARIAN (Suseen) and VARIAN (John). Cuchulain: Oisín the Hero. A Cycle of Plays. Crown 8vo. Cloth. 1s. Sealy, Bryers & Walker, Publishers.

Neither of those legendary plays have as yet been staged.

\*GORE-BOOTH (Eva). The Triumph of Maeve. A Romance.

Cast in dramatic form. The main theme is the same as that used in Mr. H. Pelissier's cantata, *Connla of the Golden Hair*. (Published by Longmans, Green and Co. 7s. 6d.) 1906. Never acted.

— The Buried Life of Deirdre. A Poetical Play.

Accepted by the Theatre of Ireland. (October, 1911). Not yet acted.

\*MITCHELL (Susan L.), edited by. Leaguers and Peelers: or, The Apple Cart. A Dramatic Saga of the Dark Ages, in 2 Acts.

An amusing skit, written in verse to popular airs on up-to-date Irish topics. Published in *The Irish Review* for October, 1911. If produced at a Gaelic League entertainment it would be likely to go right well.

\*PURCELL (R. J.) and \*DORAN (F. G.). Pat Maher's Temptation. A Play in 3 Scenes. (1911).

Locality: The Townland of Cullamore, a mountainous district in Munster. Cast: 3 males and 2 females. It has not yet been acted. It is naturally and effectively written, and ought to play well. The dialogue rings true and never halts. Two small farmers of the name of Maher live close to each other—Pat and Peter by name. They each have a son in the States. Pat is in low water and Peter in easy circumstances. The latter often hears from his son, who sends money regularly to the old folks at home; the former

never from his. All the incidents in the play centre round a drunken postman's mislaying a registered letter addressed to "Mr. P. Maher" in Pat's house, and his neighbours accusing him of stealing it, and when the letter is finally opened it is found to be from Pat's son enclosing £50—a sum that will tide him over his difficulties. The writers are Civil Servants.

\*STEPHENS (James). *The Marriage of Julia Elizabeth.*  
A Dublin Comedy in 1 Act.

Played for the first time on the opening night of the Theatre of Ireland's new Hall, Hardwieke Street, on November 17th, 1911. Cast: 2 males and 1 female. Scene: The living room in a humble home. The piece is very slight, but full of common-folk Dublin talk. The parents of Julia Elizabeth chat over their supper about their daughter, who has been away from home since morning, and who seems to do very much as she pleases. A young man comes on to propose for her hand and her parents are pleased to accept him, when a letter arrives from the absent one informing her parents that "she has got married to a man who keeps a fried fish shop that morning." Dejection follows this announcement, and the young man departs thanking them "for the very pleasant evening he has had." Stephens, who wrote this piece, is a poet and storyteller of talent.

\*KELLY (Paddy). *The West Wind.* A Playlet in 2 Scenes.

Cast: 3 males and 1 female. Scene: Kitchen in a cottage. This little piece is scarcely more than a chat between an old couple and a wanderer, who drops in and tells about people he met on his wanderings and of the romance of his early life. He recalls "The Tramp" in Synge's *In the Shadow of the Glen*, in that he has a grah for "poetry talk." Published in Christmas Number of *Irish Independent*, December 2, 1911.

\*SCOTT (Miss Molly F.). *Charity.* A Play in 1 Act.

Scene: A farm house. The central idea is that of a peasant family who have slaved to the bone to put a son in the church, and discovers after his death that his money, which might have set them on their feet, has been willed

to "charity." Cast: 5 males and 4 females. First produced at Grand Opera House, Belfast, by the Ulster Literary Theatre, on December 4, 1911. The author is a native of Waterford and well known in musical and dramatic circles.

\*PAUL (William). *The Jerrybuilders*. A 2-Act Play.

It is a realistic picture of a shop girl's fear of poverty and dulness, and her desire of gaiety and leisure driving her into a loveless marriage which ends tragically. The scene opens in "Miss Begg's First Floor Front." Cast: 5 males and 5 females. First played at Grand Opera House, Belfast, by the Ulster Literary Theatre, on Tuesday, Dec. 5, 1911.

\*NEIL (J. Crawford). *On the Telegraph Pole*. A short Sketch.

The writer of this little piece shows us two men working on a pole above the housetops and commenting on what is going on in the street below: A poet in an attic and a servant girl from a top window join in the conversation. The Theatre of Ireland is likely to produce it shortly. Neil revised *The Widow Dempsey's Funeral* for stage representation at the Theatre of Ireland, December, 1911.

\*LA BRANDT (Joseph). *Through Death Valley; or, The Mormon Peril*. A Melodrama in 4 Acts.

An American drama produced in London for the first time at The Shakespeare, Clapham, on December 11, 1911. The scene is laid at Utah, and the chief villain is a Mormon elder, who, among other deeds of dreadful note, performs or procures several murders, a good deal of mine-robbing, a cruel case of heiress abduction, and the attempted annihilation of the hero by having him bound to a big tree with a rattlesnake fastened near his ear. The villain also, and under cover of a flag of truce, seeks to slay all opposers in one batch, but in this, as in other attempts, he is foiled by the hero, and virtue is triumphant in the end. There is a comic Irish character, named Pat Cahill, in the cast, which comprises of 12 males and 4 females. This drama is well known in U.S.A.

PEARSE (M. B.). *The Good People*. A Comedy in 1 Act.

First played by the Leinster Stage Society at the Abbey on Tuesday, December 26, 1911. It deals, as its title sug-

gests, with Irish fairy lore. The author calls it "A plea for an ancient people." Cast: 1 male and 3 females. The scene is laid in a cottage in a fishing village near Dublin. Mary Fitzgerald played well as Honor, an old country woman.

Pat Among the Fairies; or, The Crock of Gold. An Extravaganza.

Played at Rotunda, Dublin, during Christmas week, 1911. Mrs. Glenville in the role of Molly, and Herbert Glenville as Pat. How Pat finds himself among leprecauns, fairies, gnomes, etc., and the dialogue which ensues makes excellent fun.

PATTERSON (W. M.), M.R.I.A. St. Patrick's Life. A Pageant.

The pageant was illustrative of incidents in the life of the saint. It took place at Ulster Hall, Belfast, early in January, 1912. The central scene was that in which the saint appeared at the Court of Tara. Produced under the direction of Messrs. Morrow. This pageant recalls the fact that the earliest attempt at drama in the Irish language dealt with the preaching of Patrick at Tara, as shown in a play by the late Father O'Growney, which was staged at Letterkenny Aonach in November, 1898.

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## ADDENDA.

Chiefly a few plays published in U.S.A., the dates of which have not been ascertained.

CARLETON (John L.). More Sinned Against Than Sinning. Irish Drama in a Prologue and 3 Acts.

An interesting drama, interspersed with much humour. Plays one hour and three-quarters. Scenes—a reception room, a prison cell, and two landscapes. Eleven male characters. (Published in America by the Dramatic Publishing Company, Chicago, U.S.A.).

— Coom-na-Goppel. Drama in 5 Acts.

A strong, patriotic Irish play, full of action and excitement of the conventional kind. Plays about 2 hours and a-half. Four interior scenes and one exterior. Fourteen male characters. (Published in America, 1911.)

Irishman's Manœuvre. Comedy in 2 Acts. (Published by S. French, Ltd.).

DAVIDSON (Anthony). The Fair Hibernian. Tragedy.

In the Days of the Union. Play. (Published anonymously a few years ago).

It deals with the selling of the Irish Parliament.

BURKE, Jun. (James). Shannon Boys. Romantic Irish Drama in 3 Acts.

A strong play, with striking characterisation, and affords opportunity for the introduction of Irish melodies, etc. Ten male and four female characters. Plays two hours. Time, present day. (Published in America.)

SEDGWICK (John L.). Molly Moriarty. Irish Musical Sketch in 1 Act.

A pretty little piece, with pleasing music. Plays ten minutes. Peasant costume. One male and one female. (Published in America.)

HAMILTON (C. J.). Four-Leaved Shamrock. Irish Comedy in 3 Acts.

A bright, entertaining comedy. Characters, three male and four female. Time of performance, one hour and a-half. Three interior scenes. (Published in America.)

RICKEY (Sam) and BARNEY (Master). Rehearsed: or, Barry's Old Man. Irish Farce in 2 Scenes.

An amusing piece, showing the mishaps of a couple of country folk who made an appearance during the rehearsal. Costumes, modern and theatrical; four male and two female characters. Time, twenty minutes. (Published in America.)

WILTON (M. J.). Mickey Free. Original Irish Sketch in 1 Scene.

A lively, taking piece, with five characters, and a plain room for scene. Takes twenty minutes to play. (Published in America.)

NEWTON (Henry I.) and HOFFMAN (A. S.). Timothy Ryan's Return.

Comedy sketch for two male characters. Can be played in any scene. A good piece for two Irish comedians. (Published in America.)

MACARTHY (Harry). Barney's Courtship: or, Mollie Dear. Musical Interlude in 1 Act.

A bright, clever little piece for one male and one female character: peasant costume. Time, thirty minutes. (Published in America.)

CUNNINGHAM (Dr. P. T.). Robert Emmet. Play in 5 Acts.

Produced at the Olympic, St. Louis, U.S.A. The play opens in Paris, where members of the United Irishmen plead with Napoleon and Talleyrand for the succour of Ireland: Act 2 introduces Michael Dwyer, the Wicklow hero, and Malachy Duggan, the informer; the 3rd, the

home of Anne Devlin, the heroine, who refused to betray Emmet; the 4th, Emmet's last interview with Sarah Curran, his betrayal, arrest, and trial, and the speech from the dock; Act 5th, Kilmainham Jail, the execution and apotheosis of Emmet.

O'BOYLAN (B. M.). *The Rebels; or, The Irish Insurgent Chiefs of 1803.* An Historical Drama in 5 Acts, with Robert Emmet, Michael Dwyer, etc., in the "Dramatis Personæ." 12 male and 4 female characters. (The Salesian Publishing Co., Newark, Ohio).

The author, in his preface, writes:—"The drama was written with the view to putting a true and clean picture of Irish life on the stage. I have always held in abhorrence the thing known as the stage Irishman, and I feel confident that this play will be received with applause by those who offer no excuse for, but rejoice in being sprung from, the Irish race."

From the Catalogue of P. J. Kenedy & Co., New York.

— Tim Carthy's Trial; or, Whistling at Landlords. 3 Acts. 20 characters. \$15.

— The Green Shores of Erin. Musical Sketch in 1 Short Act. Cast: 1 male and 1 female. \$25.

— Princess of Meath. A Costume Play. 12 characters.

O'Neal the Great. Drama in 3 Acts. (Published by S. French, Ltd.).

\*CLARKE (Joseph I. C.). *Robert Emmet. A Tragedy of Irish History.*

Clarke was born in Kingstown, Dublin, July 31, 1846. In 1868 he went to America, where he had a distinguished career as a journalist. On March 17, 1898, *The Sun*, New York, published a poem of his, entitled "The Fighting Race," that has won lasting popularity for its author since.

LYSTER (Frederick). *The Irish Christening*. An absurdity in 1 Act in Prose. London, 1875.

*My Irish Molly*. An Irish Musical Play.

Performed at the halls by Mr. and Mrs. Frank Stuart's Co. The scene is laid in a wild country spot in Ireland, and the life of the village and the feast celebrations all tend to make the piece attractive and bright. Fred. L. Sydney as Dennis, "a true born Irish boy," and Winifred Stuart as Molly, were the life of the play. This piece has been before the public for some years.

ROYAL (Edwin Milton). *The Snare*. A Drama of sordid life, with scene laid in America. (1912).

The chief character is that of the daughter of an Irish saloon keeper, whose worthless husband deserts her and his three children, and she in turn picks up with a married man and becomes his mistress. He gets into trouble with his wife and plans to leave the saloon keeper's daughter. When the latter gets her divorce she asks the man to marry her, but he refuses—he intends going off with another woman when he is free. On his refusal she stabs him to death. The crime is fixed up, and there is a reconciliation between the woman and her divorced husband. Margaret Anglin, the American actress, who was cast for the role of the adulterous Irish woman, refused to play the part, and severed her connection with Liebler & Co. over it. What Abbey actress ever refused to drag Irish woman-kind through the mire?

McHUGH (Martin J.). *The Half-Sir*. A Play in 3 Acts.

The author is a well-known writer of short stories for the periodical press. For some years past he has resided in Clare, and has written many stories with that county as background. He hopes to see his play acted soon.

GRATTAN (H. P.). (1808-1889). *The Omadhaun*. An Irish Drama.

Played at the old Queen's Theatre in Long Acre, London, in 1877, with Henrietta Hodson in the part of the half-

witted boy, which gave the name to the play. This actress married Henry Labouchere, the editor of *Truth*, who died on January 16, 1912. He ran the Queen's the time she starred there. The dramatist's real name was Plunkett. He was a native of Dublin.

GORE-BOOTH (Eva). *Unseen Kings*. A Verse Play, with music for the lyrics by Professor Max Meyer.

First played at Abbey by the Independent Theatre Company on January 25, 1912.

MARTYN (Edward). *Grangecolman*. A Domestic Drama in 3 Acts.

Its import is tragic. First played at Abbey by the Independent Theatre Company on January 25, 1912.

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