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**Sean O'Casey: A Bibliography of Criticism** E.H. Mikhail 1972-06-18  
**I Knock at the Door** Sean O'Casey 1986 THE STORY: Six actors bring the sad, pithy boyhood of John Casside (O'Casey) into quick and sensitive focus. His strong, resigned mother, his impetuous, groping sister, the friends and enemies of his Dublin childhood, and Johnny himself are gems of

*Sean O'Casey and His World* David Krause 1976

**The Autobiographies of Sean O'Casey** Sean O'Casey 2009-07-01 Score  
**Juno and the Paycock** Sean O'Casey 1932 The most famous play by this remarkable Irish dramatist. Juno and the Paycock has been produced throughout the world and offers a compelling look at the family conflicts of struggling Irish matriarch Juno Boyle's Herculean attempts to keep her children safe and her husband "Captain" Jack Boyle sober despite his foolish schemes and the ongoing "troubles" in early 20th century Dublin.  
*Five One-act Plays* Sean O'Casey 1958

**Sean O'Casey** Christopher Murray 2004-11-08 Sean O'Casey was the quintessential Dublin playwright. In critical works that include his Dublin Trilogy - *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars* - he portrayed the traumatic birth of a nation and delved into the Irish national character. Christopher Murray's *Sean O'Casey: Writer at Work* takes a fresh look at the last of the great writers of the Irish literary revival.

*Seven Plays By Sean O'Casey* Sean O'Casey 1985-10-14 *The shadow of a gunman - Juno and the paycock - The plough and the stars - The silver Tassie - Red roses for me - Cock-a-doodle dandy - The bishop's bonfire.*

**The Harvest Festival** Sean O'Casey 1980 The Harvest Festival is Sean O'Casey's earliest extant play. Written in about 1918 or 1919, it was the second play that O'Casey offered the Abbey Theatre. It was turned down, but he kept the manuscript and it now forms part of the extensive O'Casey archive in the Berg Collection of the New York Public Library. It has never been performed, and this is its first publication in the U.K. and Ireland, following on its U.S. publication by only a few months.

*The Early Life of Sean O'Casey* Martin B. Margulies 1970

*Three Dublin Plays* Sean O'Casey 1998 This volume contains the three plays commonly recognized as the height of O'Casey's achievement as a playwright. His tragi-comedy has relevance to the violent politics in the North and the post-nationalist bewilderments in the Republic.

**The Sean O'Casey Reader** Sean O'Casey 1968

**Drums Under the Windows** Sean O'Casey 1961-10 THE STORY: Following the technique he utilized so brilliantly in *I Knock at the Door*, Paul Shyre has again adapted the rich and imaginative writings of Sean O'Casey into theatre of great variety and dramatic impact. In the present instance, Mr. Shyre has

**Rose and Crown** Sean O'Casey 1961 Fifth volume of O'Casey's autobiographical series.

**Autobiographies II** Sean O'Casey 2011-10-20 'I thought that no man liveth and dieth to himself, so I put behind what I thought and what I did the panorama of the world I lived in - the things that made me.' Sean O'Casey, 1948 Sean O'Casey's six-part Autobiography, originally published between 1939 and 1955, is an eloquently comprehensive self-portrait of an artist's life and times, unsurpassed in literature. *Drums Under the Windows* (1945) sees O'Casey's young (pre-writing) life taking shape amid the extraordinary tumult of Ireland in the early twentieth century, thus leading him into the fray of the Easter Rising of 1916. *Inishfallen, Fare Thee Well* (1949) charts the steps towards his emigration from Ireland in 1926: a move pressed upon O'Casey by his hard struggle against the restrictions and prohibitions wrought by Irish society, church and state. Faber Finds is devoted to restoring to readers a wealth of lost or neglected classics and authors of distinction. The

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**Sean O'Casey** Ronald Ayling 1978

**The Theatre of Sean O'Casey** James Moran 2013-12-04 This Critical Companion to the work of one of Ireland's most famous and controversial playwrights, Sean O'Casey, is the first major study of the playwright's work to consider his oeuvre and the archival material that has appeared during the last decade. Published ahead of the centenary of the 1916 Easter Rising in Ireland with which O'Casey's most famous plays are associated, it provides a clear and detailed study of the work in context and performance. James Moran shows that O'Casey not only remains the most performed playwright at Ireland's national theatre, but that the playwright was also one of the most controversial and divisive literary figures, whose work caused riots and who alienated many of his supporters. Since the start of the 'Troubles' in the North of Ireland, his work has been associated with Irish historical revisionism, and has become the subject of debate about Irish nationalism and revolutionary history. Moran's admirably clear study considers the writer's plays, autobiographical writings and essays, paying special attention to the Dublin trilogy, *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars*. It considers the work produced in exile, during the war and the late plays. The Companion also features a number of interviews and essays by other leading scholars and practitioners, including Garry Hynes, Victor Merriman and Paul Murphy, which provide further critical perspectives on the work.

**Autobiographies I** Sean O'Casey 2011-09 'I thought that no man liveth and dieth to himself, so I put behind what I thought and what I did the panorama of the world I lived in - the things that made me.' Sean O'Casey, 1948 Sean O'Casey's six-part Autobiographies, originally published between 1939 and 1955, is an eloquently comprehensive self-portrait of an artist's life and times, unsurpassed in literature. This volume contains the first two parts: *I Knock at the Door* (1939) and *Pictures in the Hallway* (1942). The former charts the childhood of young 'John Cassidy' (as O'Casey was christened), powerfully marked by the death of his father and his affliction by the eye infection trachoma. *Pictures in the Hallway* carries the story into John's adolescence, and tentative steps into the adult world of work, the opposite sex and political awakening.

*The Letters of Sean O'Casey* Sean O'Casey 1975 "A treasure for devotees and scholars."-- Publishers Weekly

**The Letters of Sean O'Casey, 1959-1964** Sean O'Casey

**Autobiographies III** Sean O'Casey 2011-10-20 'I thought that no man liveth and dieth to himself, so I put behind what I thought and what I did the panorama of the world I lived in - the things that made me.' Sean O'Casey, 1948 Sean O'Casey's six-part Autobiography, originally published between 1939 and 1955, is an eloquently comprehensive self-portrait of an artist's life and times, unsurpassed in literature. As its title suggests, *Rose and Crown* (1952) reflects O'Casey's experience of making a new home in England where, socialist passion intact, he makes a sharp study of the General Strike of 1926. *Sunset and Evening Star* (1954) offers both valediction and celebration: for though O'Casey views Ireland as 'a decaying ark... afraid of the falling rain of the world's thought', he can still envisage the nation's young 'throwing out some of the musty stuff, bringing the fresh and the new...' Faber Finds is devoted to restoring to readers a wealth of lost or neglected classics and authors of distinction. The range embraces fiction, non-fiction, the arts and children's books. For a full list of available titles visit [www.faberfinds.co.uk](http://www.faberfinds.co.uk). To join the dialogue with fellow book-lovers please see our blog, [www.faberfindsblog.co.uk](http://www.faberfindsblog.co.uk).

*Essays on Sean O'Casey's Autobiographies* Robert G. Lowery 1981-06-18

*Sean O'Casey* Garry O'Connor 1988

*Sean O'Casey* Harold Bloom 1987 A collection of critical essays on the dramas and other writings of Sean O'Casey, arranged in chronological order of original publication.

**Autobiography** Sean O'Casey 1973

*The Plough and the Stars* Sean O'Casey 1926 The play examines the powerful force of political idealism and the lives of those swept up in its tide. It is the final play in Sean O'Casey's Dublin trilogy.

**Sean O'Casey** Bernard Benstock 1971 Despite brevity the analysis of O'Casey's personal and professional career is penetrating and affords a contemporary study of his plays as well as a careful reading of his autobiographical writings. The plots, characters, and action of his major plays are examined as are the playwright's distinctive use of settings and stage directions.

*Sean O'Casey* R. Ayling 1969-02-01

*Red Roses for Me* Sean O'Casey 1943 The New York Times describes the play "... as based on a strike in Dublin in 1913-1914 that led to the 'bloody Easter Week Rising of 1916.' But as in all Mr. O'Casey's latter-day plays, the real theme is the life of man-his valor, his joy, his love, his religious devotion, his loyalty and his belief in the future..." -- www.doollee.com.

*Sean O'Casey* R. Ayling 1978-06-17

*I Knock at the Door* Sean O'Casey 1986 THE STORY: Six actors bring the sad, pithy boyhood of John Casside (O'Casey) into quick and sensitive focus. His strong, resigned mother, his impetuous, groping sister, the friends and enemies of his Dublin childhood, and Johnny himself are gems of

*Portraying the Self* Michael Kenneally 1988 Irish Literary Studies Series No. 26.

*The Rising of Bella Casey* Mary Morrissy 2013-09-16 'a wonderful book from one of our finest writers' Colum McCann Bella is a bright, clever girl who trains as a school teacher, determined to escape the limitations of her genteel impoverishment and become a "mistress of her own life". However, the manager of her school, the Rev Archibald Leeper, a married clergyman, develops a morbid attachment to her, which is to colour the rest of her life. Leeper places Bella in an untenable position; her only escape is to seduce a young army corporal, Nicholas Beaver, to hide the fact that her reputation has been ruined by the clergyman. She marries Nicholas and they have five children. However, when Nicholas dies at the age of 40 from syphilis, Bella realizes belatedly that she is not the only one who has been keeping sexual secrets. Bella Casey was the sister of the playwright, Sean O'Casey. Tellingly, though, her brother chose to kill her off prematurely in his autobiography - at least 10 years before her actual demise.

**The Story of the Irish Citizen Army** Sean O'Casey 1919

*Sean O'Casey* Hugh Hunt 1998 A biography of Sean O'Casey, a self-educated Dublin labourer who became famous for his plays based on the Irish troubles of the early 20th century. O'Casey moved to London in 1926, and continued to experiment in new forms of drama and to produce a constant stream of socialist political comment.

**Selected Plays of Sean O'Casey** Sean O'Casey 1956

*The Star Turns Red* Sean O'Casey 1940

**The Playboy of the Western World and Two Other Irish Plays** J. M.

Synge 1997-05-01 The plays that helped make modern Ireland Riots greeted the first performance of *The Playboy of the Western World* at Dublin's Abbey Theatre on 26 January 1907. Eggs, potatoes and even a slice of fruit cake were hurled at the actors during subsequent performances, and it seems unlikely that much of the actual play could have been heard in the uproar. Synge's *The Playboy of the Western World*, with the two other plays in this volume, Yeats's *The Countess Cathleen* (1892) and O'Casey's *Cock-a-doodle Dandy* (1949), mark vital stages in the rich explosion of Irish drama that first made itself heard at the turn of the century and gathered momentum during the Easter Rising of 1916 and the Civil War. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

**Sean O'Casey** Brooks Atkinson 2019-08-08 Sean O' Casey (1880-1964) was a celebrated but reclusive Irish playwright, writer, and individual. If you crossed him, you went on his enemies' list and suffered his wrath in

writings and mutterings, whether public or private. In 1958 he banned all productions of his plays in Ireland when the Archbishop of Dublin refused to offer a votive mass at a festival in which works of his and James Joyce were being aired. However, he was also enigmatic, a professed Communist and hater of organized religion and dogma but who seemed centered in a faith in God and (most) people, but especially in life. It was life and family he celebrated in his plays, books and personal life, and though some of his works are tragic in nature, they do not celebrate tragedy, but simply point to the gusto in life. Brooks Atkinson's *Sean O'Casey: From Times Past* pulls from Atkinson's numerous reviews of O'Casey with whom he shared a friendship and mutual admiration. With the assist of O'Casey scholar Robert G. Lowery, Atkinson filters these celebrations of life which O'Casey draws with an artist's verve and brush, highlighting in O'Casey's plays, essays and autobiographical works the stings and joys that are part of every one of us.

*Seán O'Casey* Christopher Murray 2006

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