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Restoring the Irish Soul
Ireland as Hero in the Archetypal Journey

by

Carole O'Maolian Mondragon 

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts.

Department of Drama

Edmonton, Alberta

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Abstract

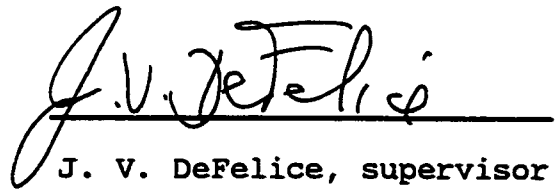
This thesis examines the Famine plays of three Irish playwrights.

The plays I have chosen were written over a period of one hundred years and are of note because they were written respectively within colonial, neo-colonial and post neo-colonial eras. Each playwright appears to view the Great Irish Famine of 1846-47 as a cultural symbol representing the consequences of English rule. The famine has also been seen by playwrights and historians to indicate an historical point of shift when a loss of soul occurred in the social and cultural life of Irish peoples. The Famine plays of these three playwrights appear to support this idea. My study examines the loss and subsequent restoration of the Irish soul through the medium of theatre. In order to facilitate this exploration, I have cast Ireland in the role of Hero in the archetypal journey. These Famine plays illustrate Irish cultural responses to the Famine, within the framework of the archetypal journey.

University of Alberta

Faculty of Graduate Studies and Research

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "*Restoring the Irish Soul*" Ireland as Hero in the Archetypal Journey submitted by Carole O'Maolian Mondragon in partial fulfillment of the requirements for the degree of Master of Arts.



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Not bad for a kid from the Irish ghetto of Liverpool who never finished high school.

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Chapter 1: Introduction

The Famine as Symbol

In the one hundred and fifty years since the Irish Famine of 1846, many of the Irish have viewed the Famine in political terms, believing that it was the fault of English oppression through colonialism. Perhaps in response to this view, the Famine became a cultural symbol representing the consequences of English rule. The plays I have chosen to examine, illustrate Irish cultural responses to the Famine since that time.

Theatre permits us to examine these responses because theatre not only mirrors society, it also challenges the ideas that people have about themselves, their role in society and their national identity. Thus theatre is a form which is both observed and experienced as a medium that offers the researcher a way of investigating both the life assumptions of audiences and playwrights and also the points of shift in the historical fields in which theatre operates. The Famine represents one of these points of shift in the history of Ireland, as it has been seen by some to mark the time period when the cultural richness of Ireland was lost. Christine Kinneally explains

> ... the cultural richness associated with pre-Famine Ireland had disappeared and been replaced with values based on commercialism and respectability ..... The years of the Famine, of the bad life and of the hunger, arrived and broke the spirit and strength of the community. People simply wanted to survive. Their spirit of comradeship was lost. It didn't matter what ties or relations you had, you considered that person to be your friend who gave you food to put in your mouth. Recreation and leisure ceased. Poetry, music and dancing died. These things were lost and completely forgotten. When life improved in other ways, these pursuits never returned as they had been. The Famine killed everything A Death-Dealing Famine (155).

To say that the Famine killed everything is of course an emotional response. What is meant here is that as a result of the Famine, more than a million Irish peasants died. In the struggle to recover politically and economically from the Famine, the cultural spirit of the people had been lost. During the culturally empty years in the wake of the Famine, Ireland appeared to be a dispossessed and traumatised society. Peter Gray describes this trauma:

> It is impossible to measure the psychological legacy of deep emotional scars left by the famine. The cultural vitality of pre-Famine society was dimmed, traditional folk customs declined, and previously boisterous fairs became orderly.
> The Irish Famine (122).

The loss of cultural spirit after the Famine,

affected not only folk customs but also pinpointed a tendency, which had been growing throughout the 19th century, of writers to lean more towards the approval of the colonizer in their work. This will be examined more fully towards the end of this chapter. Declan Kiberd in his critical work, Inventing Ireland, describes the after-effects of the Famine on Ireland and its writers as a sort of nowhere, waiting for its appropriate images and symbols to be inscribed in it. Its authors had no clear idea of whom they were writing for (115). It was not until fifty years after the Great Famine that a cultural revival was initiated by W. B. Yeats, John Millington Synge and Lady Augusta Gregory. The genius of these three outstanding people was in their recognition that Ireland needed to have a cultural revival. All three were Anglo-Irish, born of the Ango-Irish land-owning class. All three had grown up surrounded by servants of Irish peasant stock. They remembered stories told to them in their youth by these servants and felt inspired to bring the old stories to light. Yeats and Lady Gregory spent months touring the Irish countryside, interviewing peasants and gleaning from them the ancient stories of Ireland, handed down orally from generation to generation. They then based much of their cultural revival work on this mythology.

All three instinctively knew that if Ireland was to have a national theatre form of its own, then it must reject the importation of English colonial theatre. Kiberd describes this best when he writes that the literary revival effort of these three amazing people was an effort to "displace the constricting environment (of colonialism) and its accompanying forms: since freedom cannot be won in colonialism, it must be won from the colonist" (115). Stephen Watt's opinion is that the cultural revival came about

> in part because writers like Lady Gregory hoped to revise colonial depictions of the Irish as buffoons, for example that of the stage Irishman The 1890s proved to be a crucial period for cultural reclamation in Ireland. This was in reaction to the nineteenth century, when Dublin in particular operated as a kind of cultural satellite of the London stage.
> Nation and National Identity: One Hundred Years of Irish Theatre. (1)

Declan Kiberd quotes W. B. Yeats after a visit to London in the 1880s: Once there, however, "he (Yeats) grew rapidly depressed at the ease with which London publishers could convert a professional Celt into a mere entertainer". Kiberd goes on to explain that "Yeats decided to return to Dublin and shift the centre of gravity of Irish culture back to the native capital".

Kiberd states that there was a need to re-establish Irish "cultural self-confidence". He explains that "it

was left to writers and playwrights of the Irish renaissance to restore to culture its central importance in the liberation of a people" Inventing Ireland : the Literature of the Modern Nation (intro). Although this can be argued to the contrary, many writers and critics have credited the literary revolution with inspiring the subsequent political uprisings. For example, Kiberd believes that the importance of the Irish Renaissance "is the knowledge that the cultural revival preceded and in many ways enabled the political revolution that followed" Inventing Ireland (4).

Romantic as I am, I tend to sympathise with the view that a people starved for national theatre would be moved to active patriotism by such theatre. There are eye-witness accounts of plays presented at the Abbey Theatre during the literary revolution which had every audience member on their feet, not a dry eye in the theatre.

That there needed to be a cultural renaissance is evident in the lack of Irish novels and theatre since the Famine. Memories of the Famine were so horrific to the Irish that there appeared to be a mutual, collectively unconscious agreement of both literary and verbal silence around the subject of the Famine. Gray supports this when he states:

> Recollections of the Famine were bitter, they were very often also tinged with shame. Survivors were reluctant to recall or pass on to their children personal experiences of suffering and poverty. Indeed, a folklore recorder in the 1940's noted a sort of conspiracy of silence ... about it all The Irish Famine (123).

This is reflected by Irish playwrights on this topic, from Hubert O'Grady's play "The Famine" written in 1886 until Tom Murphy's Famine play which was first published in 1977 and later, Jim Minogue's Famine play written in 1997. These three playwrights are of note because they write respectively within colonial, neo-colonial and post neo-colonial eras. Although Yeats also wrote about the Famine, his play "Countess Cathleen" emphasizes the virtues of a member of the ruling class whereas O'Grady, Murphy and Minogue examine the peasant struggle to survive against a callous and controlling ruling class during the Famine years.

Hubert O'Grady wrote Famine-related plays toward the end of the 19th century. Despite threats from Dublin Castle, seat of English rule in Ireland, his scripts boldly proclaim the evils of the occupation. Stephen Watt, in an article about O'Grady's plays, quotes The Freeman's Journal of that era, which describes O'Grady's plays as "delivering sermons" against the English oppressor in a distinctly precarious political climate

The Plays of Hubert O'Grady (3). As will be examined in Chapter 2, O'Grady's sermonising plays were highly successful because he was responding to the profound nationalism felt by his Dublin audiences.

Tom Murphy wrote his Famine play ninety-one years after O'Grady's. Murphy was writing during a period in which Irish nationalists were vehemently opposing what Peter Beresford-Ellis refers to as 'apologists' or neo-colonialists. On the one hand, Murphy is free to write as he will in an independent Ireland, while on the other hand, reviews of his work illustrate his narrow minded Irish audience. This suggests that they were still affected by neo-colonialism. His words are rapacious in their attack on colonialism and critics are quick to point this out as described in Chapter 3.

In cultures recovering from colonialism, writers and authors need to free themselves from the ideas imposed by the former dominant culture. Theatre is an effective tool in freeing the colonised mind. For example, in post-independent Zimbabwe, university professors together with young drama and law students, formed a theatre company Zambuku/Izibuko. They created a political theatre called the Pungwe[1], designed to free the peasants of colonial and neo-colonial attitudes.

Theatre on the Front Line: The Political Theatre of Zambuku/Izibuko

In contrast, Jim Minogue, writing in 1995, twenty years after Murphy and over a hundred years after O'Grady, is in the enviable position of writing in a country relatively free from both colonialism and neo-colonialism. Irish critics are warm and encouraging, in both local and national newspapers.

Ireland as Archetypal Hero

Kiberd describes the years between the Famine and on through the Irish Literary Revival as the "childhood of the Irish nation" Inventing Ireland (101). He relates this childhood to life under colonialism in which writers had to find their own national form in order to mature. He goes on to explain that like a child, Ireland "had to be reinvented ... gathered around a few simple symbols, a flag, an anthem, a handful of evocative phrases" (101). The literature of the colonist emphasised this idea, often depicting the Irish colony as children of the mother country. Kiberd quotes historian Perry Curtis who confirms that "Irishmen thus shared with virtually all the non-white peoples of the empire the label childish". Inventing Ireland (104)

Drawing on this view of Ireland as child under colonialism and in order to examine the effects of the Famine on Irish culture in terms of cultural dispossession, I have portrayed Ireland as the Hero in its own archetypal journey, using the work of three Irish playwrights over the time span of one hundred years. Carol Pearson writes that Heros take journeys, confront dragons and discover themselves, their reward being a sense of community: with themselves, with other people, and with the earth. Every time we choose life over nonlife and move deeper into the ongoing discovery of who we are, we vanquish the dragon; we bring new life to ourselves and to our culture. In shying away from the quest, we experience nonlife and, accordingly, we call forth less life in the culture. Awakening the Hero's Within (1). There are three stages in the Hero's journey: preparation, the journey itself and return. During these stages we encounter various archetypes or guides. Pearson quotes Carl Jung who explains that:

> Archetypes are deep and abiding patterns in the human psyche that remain powerful and present over time. These may exist, in the collective unconscious, the objective psyche. Awakening the Hero's Within (29).

Pearson connects the archetypal journey with cultural dispossession. She refers to cultures under colonisation as experiencing a "losing of the soul" Awakening the Heros Within (intro). Pearson states that all cultures must take what she calls "the archetypal hero's journey" in order to find their true selves that is, their soul (283). Ireland as the hero must undertake this journey to find and slay the dragon, find themselves and recover the soul. Pearson explains that the dragon is often a shadow figure which looms in the unconscious. Only when unconscious fears have been faced, can the hero return with the soul healed and whole.

Ireland's archetypal Hero's journey encompasses those who emigrated, leaving their culture, with those who stayed behind in Ireland and lost their culture. In losing their culture, the Irish became orphaned from their heritage as a result of the Famine. Since the soul of Irish culture was lost, devastated by Famine, it was necessary for Ireland to take the hero's journey in order to reassert its cultural soul.

Pearson believes that since culture informs mythology it follows that the Hero's journey will be different according to the experience of the culture. According to Pearson, the Orphan is one of the archetypal models which help the Hero prepare for the journey, survive the world as it is and develop strength. As we take the journey, the warrior is one model which helps the Hero face the shadow or dragon. Finally, the Magician is a model which enables the Hero to embrace the dragon, thereby recovering the soul. For the purpose of this study, I will use the archetypal models of Orphan, Warrior and Magician since they lend themselves to a culture undergoing colonialism, neo-colonialism and nationalism.

I am using the work of three playwrights to clarify three stages of the archetypal Hero's journey in Ireland. Hubert O'Grady's "Emigration" and "The Famine" depict a people orphaned from their own culture and traditions under colonialism. Tom Murphy's play "Famine" illustrates the triumph over the Orphan model during the post-colonial era of neo-colonialism. Jim Minogue's play "Flight to Grosse Ile" demonstrates the Magician archetype as he views the past in a more dispassionate and accepting manner, thus embracing the shadow of the Famine and recovering the lost cultural

soul of the Irish.

Due to the loss of tradition under colonialism, the Irish culture existed by using Orphan techniques of survival. This involves a cynical resort to protecting itself, by taking on the persona which the dominant culture pushes upon it; for example that of the foolish stage Irishman. Kiberd echoes this when he describes 19th century Irish workmen looking for work in England. The local populace expected these men to be the comic Irishmen they'd heard tell of. The Irishmen obliged and soon found their place in the community as the well loved fool

> The vast number of Irish immigrants who fetched up in England's cities and towns throughout the nineteenth century found that they were often expected to conform to the stereotype: and some, indeed, did so with alacrity ... Acting the buffoon, they often seemed harmless and even lovable characters to the many English workers who might otherwise have deeply resented their willingness to take jobs at very low rates of pay. Inventing Ireland : The Literature of the Modern Nation (29).

The Orphan model lasted seven hundred years under English colonial rule. If the Irish people were to reconnect themselves with their own culture, they needed to develop the traits of the Warrior model. The Warrior model is the one most identified with the Hero's journey. The Warrior searches for dragons to slay The

Orphan looks to others to help whereas the Warrior feels he does not require help. Indeed the Warrior's trait is to look for dragons to slay, rescue damsels in distress and seek out other worthy causes to champion. The first half of the 20th century was a time in which Ireland developed Warrior traits. This occurred as the Irish people became motivated to eradicate English culture and to re-create their own. An example of this was the resurrection of the Gaeltacht, Irish language, which the English had prohibited the learning or speaking of, for over 150 years. In the new Republic it became mandatory for children to learn the Irish language at school. The English had encouraged a negative attitude toward the speaking of Irish so that old people who continued to speak it were laughed at and ostracised. Inevitably, Irish became a dead language in most parts of Ireland until it was revived as a subject in schools in the mid 20th century. Many Irish people today can remember the aggressive pedagogical approach as teachers forced the learning of what students thought of then and now as a useless language. This is because the language of commerce necessarily remained English as Ireland sought economic ties with other countries. It is only the west of Ireland which has retained the Irish language, or Gaeltacht. Declan Kiberd emphasises the devastation

caused by the loss of language in Ireland: "life conducted through the medium of English became itself a sort of exile" Inventing Ireland (2).

Orphans and Warriors live in a world which they perceive to be hostile and dangerous. The Magician, on the other hand, doesn't feel he has to force life to be what he wants. Magicians take responsibility for the life they lead by simply living their life. Whereas the Warrior uses his strength to struggle against whatever distress life brings, the Magician uses that sense of discipline to live life with calm. Warriors do not always understand that the dragon or shadow can be within, while the Magician not only understands this but clasps hold of the shadow in order to understand it and in this way learns to live with the shadows of the past. Pearson writes:

Until a people attains the archetypal stages which embrace the past such as the Magician, there is a tendency in cultures that "no one wants to admit some truth about their situation" Awakening The Hero's Within (287). Dark issues of the past may become shadows or dragons which require slaying. As if in confirmation of this, for a period of many years, recollections of the

Famine were lost in the crisis of post-colonialism.

As the 20th century unfolded, Ireland moved deeper into the journey to find the self and eventually reached the Magician archetype. In order for Ireland as Hero to slay the dragon, the shadows of the psyche or the past must be faced, of which the Famine is a large part. One of the ways in which the Irish achieved this slaying of the dragon was through theatre. The Abbey Theatre became a venue for change in theatre and became the centre for nationalist plays during the Irish Renaissance at the turn of the 20th century. Playwrights such as Hubert O'Grady and Dion Boucicault were forerunners of the renaissance in theatre. Boucicault wrote "The Fenian", a popular nationalist play. Interestingly, since Hubert O'Grady's famine plays, Irish playwrights have for the most part steered clear of the Famine as a theme until Tom Murphy's famine play. At the present time, Ireland appears to be in the Magician stage of its journey. Jim Minogue's play "Flight to Grosse Ile" illustrates this. Minogue's personal belief is typical of this archetype. For example, he explains that this 'psychological legacy' is "too traumatic to be honestly faced up to in Ireland". This is probably why the Magician trait of embracing the shadow of the Famine can be achieved on stage but is not

necessarily true in real life. Off stage, many Irish people still cannot face that shadow. Minogue believes, in discussing the Famine, that:

> unless we deal with issues of the past we are fated to repeat the same errors and there is a need to acknowledge, cleanse and put to rest local/national issues of our particular race … the past has not been properly healed ... in Ireland there is a residual embarrassment, perhaps unconscious, about surviving in the island while others had to leave or died. (correspondence).

Historical Back ground

In providing this historical setting, I have tried to incorporate the history of Irish theatre with a background in events which led up to the Great Famine of 1846-47.

Aristotelian theatre did not develop in Ireland in the same way that it did in England. According to Peter Kavanagh in his 1946 History of Irish Theatre, there was no recorded theatre event until 1171 when Henry II of England spent Christmas in Dublin and tried to teach his new subjects to eat crane's flesh and to take their part in miracle plays, masques, mummeries and tournaments (2). Before this time the only reference to a Gaelic drama comes from an ancient reference to a banquet at the Hall of Tara where the old kings of Ireland held court. Comedians and Jesters are mentioned

but the description is not elaborate enough to be proof of the existence of Gaelic drama (1). Irish towns and thus communication were spaced over great distances, which could account for the lack of widespread theatre. However, the bravery of individual warriors would surely have been re-enacted for the benefit of gatherings of friends and peers. Kavanagh compares the Irish with the Chinese, Greeks and Romans of the same period, 6th to the 9th century. He states that there are no traces of the art of pure theatre in Ireland during the great Renaissance in learning which took place in greater Europe. Despite this, there is a reference from the Council of Arles in 314 A.D. that all actors were to be ex-communicated (1-2). This could explain why there are no recorded theatrical events until Henry II. In addition, Druids, who were the keepers of history and culture for the ancient Celts, were oral historians. Druids could recite brave deeds of warriors and armies as part of their historical repertoire. There is a early reference in the writings of Pliny, a Roman historian, to Druids being discouraged from learning to write, since this was found to inhibit their amazing memories <u>The Celtic Druids Year</u> (312).

From the 8th to the early 11th century, Ireland experienced invasion by the Danes. Whether there is any

connection between this and the lack of theatre events is not known. An Irish leader named Brian Boru effectively led an army to crush the Danes in the early 11th century, unknowingly clearing the field for colonisation by the English Catholic Encyclopedia Early Christian Period. Despite these early efforts of Henry II to bring theatre as it was known in England to Ireland, there is no record of Mystery and Morality plays being performed in Ireland before the 16th century.

England became a presence in Ireland for seven hundred years. During the English colonisation, the Irish were denied advancement of all description through Penal laws, passed by a Protestant and English Parliament and aimed at depriving Catholics of their faith, schooling and also their wealth and lands.

> The law presumed every Catholic to be faithless, disloyal, and untruthful, assumed him to exist only to be punished, and the ingenuity of the Legislature was exhausted in discovering new methods of repression 3 These Protestant legislators in possession of Catholic lands wished to make all Catholics helpless and poor. Without bishops they must soon be without priests, and without schools they must necessarily go to the Protestant schools Catholic Encyclopedia Penal Laws.

Throughout English colonialism, Irish land was taken from its native landowners and awarded to English

settlers. This had resulted in Irish landowners often becoming tenant farmers on their own land. Some English landlords living in Ireland, became enamoured of Irish culture and soon were indistinguishable from the rest of the populace except for the fact that they were landowners. Other landowners who were given Irish lands by English kings and queens preferred not to live in Ireland, which they thought of as provincial and too far from the seat of English power. These absentee landowners appointed agents to act on their behalf. Very often these agents cheated and mistreated the tenants over whom they were appointed. It was during this extended period of colonialism that Ireland began to accept the cultural traditions of the coloniser and entered the Orphan archetype with its accompanying psychological effects referred to by Declan Kiberd:

> As far as the Irish were concerned, colonialism took various forms: political rule from London through the medium of Dublin Castle; economic expropriation by planters who came in various waves of settlement; and an accompanying psychology of self-doubt and dependence among the Irish, linked to the loss of economic and political power but also the decline of the native language and culture. Inventing Ireland : the Literature of the Modern nation (6)

It was during this time that references to Mystery and Morality plays, which were popular throughout Europe, became more frequent. We know this because Kavanagh

makes reference to the records of a Dublin provincial council held in 1366 which warns

> we distinctly order all parish priests of our diocese and province to announce publicly in their churches that no one is to presume to hold dances, wrestling-matches, or other disgraceful games in our churches and cemeteries, especially on the vigils and feast of the saints. (They must also forbid) such theatrical games and frivolous spectacles, by which the churches are dishonoured; and the aforesaid priests must warn them, under suspension, and order them in future to abstain from such acts and cease from them, under pain of greater excommunication. History of Irish Theatre (3).

This edict was in common with similar rulings given out by the Catholic Church in England from the 8th century on, later by some 400 years in Ireland. Not surprisingly, English greed and a callous disregard for their starving Irish tenants nurtured only enmity in the Irish. English customs and religion were continually forced on Ireland by succeeding monarchs and their agents. This could also have fostered an edict such as that recorded in 1366. English-style theatre continued to take hold however, and Kavanagh records that throughout the 15th and 16th centuries, religious pageants became common in Dublin, the seat of English power.

Mummers appeared in Ireland in the 15th century. Walker's essay on the Irish Stage explains:

> although Mummers are a completely English institution, a history of drama in Ireland should

> begin with an account of the Mummers. The Mummer tradition of acting out humorous historical events continues to this day, accompanied by the traditional buffoon with comedic dress and antics. It is interesting that one such account of Mummers holds the English landlord up to ridicule. The Irish Theatre (7).

John Bale was a Protestant Bishop and Englishman. Bale is thought to be the father of Irish theatre as we might recognise it today. He was known by the Irish as "Bilious Bale" since he insisted on writing plays which were anti-Catholic and very unpopular with that audience. However, these plays were very different from the usual Mystery and Morality plays since they dealt seriously with historical subjects albeit generously splattered with anti-Catholic sermons. In addition, Bale does not follow the Aristotelian style closely followed in England, in Unity of Time, Place and Action. Also, his verse is said to have a similarity to ancient Gaelic verse The Irish Theatre (7).

What is extraordinary is that two of his actual plays are still in existence today. They were first performed at the Market Cross in Kilkenny on August 20th, 1553. The Market Cross is the cross of Christ and is usually set up in the centre of the Market Square or the centre of the town. One of these plays was entitled

> A Brefe Comedy or Enterlude of Johan Baptystes reachynge in the Wylderness; openynge the craftye Assaults of the Hypocrytes with the glorious Baptysme of the Lord Jesus Christ
> Irish Theatre (9).

We are fortunate that an account of the 1st showing of this play has been recorded. I have included it here for the benefit of the reader.

> On the xx daye of August, was the Ladye Marye with us at Kylkennye proclaimed quene of Englande, Fraunce and Irelande, with the greatest solemnyte, that there coulde be devysed of processions, musters and disgysinges; all the noble captaynes and gentlemen there about beinge present ... The younge men in the forenone, played a tragedye of 'God's Promises' in the olde lawe, at the Market Crosse, with organe plainges, and songes very aptely. In the afternone agayne they played a commedie of 'Sanct Johan Baptiste's Preachinges' of Christes baptisynge, and of his temptacion in the wildernesse; to the small contentacion of the prestes and other papistes there. Irish Theatre (9).

Both plays were "violently" anti-catholic. Bale also wrote another play in 1538, "The Three Lawes". He describes this play as a comedy. However, since it was also very anti-Catholic, it is likely that it was not viewed by such audiences as comedy. His instructions on the staging of this play would seem to indicate the Puritan and anti-Catholic, colonial point of view:

> The apparelling of the six vices, or fruits of Infidelity:
> Let Idolatry be decked like an old witch, Sodomy

> like a monk of all sects, Ambition like a bishop, covetousness like a pharisee or spiritual lawyer, False Doctrine like a Popish doctor, and Hypocisy like a grey friar.

Bale's plays are seen today as providing a connection between morality plays and the development of historical plays. This is because his later work centred around describing events of King John, John's conflict with the Pope and John's later death by poisoning at the hands of a Catholic monk.

About this time, the English passed an Act, in 1560, forbidding plays which were not in accordance with the Protestant religion of the coloniser. This Act may have inspired the Irish to write more plays of their own for there is a later Act passed in 1634 which carried more severe penalties. Perhaps this further spurred the development of Irish theatre because wandering troupes of players were now recorded throughout the provinces. Kavanagh states that the real reason of the development of the drama was that while the English Parliament opposed it, the English Court supported it. It was at this time that Anglo-Irish landlords and nobility began active patronage of theatre. For example "the Earl of Orrery states that he has given the princes plaiers" a sum of money and Richard Gough, the Mayor of Youghal,

records that "he paid in the year 1625-26 five shillings to the kings players" (12). It seems likely that landlords began to patronise Irish theatre in order to stem the growing tide of Irish Catholic productions. This suggests that the landlords feared a connection between such productions and open rebellion. Three Acts banning such works, over a period of 75 years from 1560 to 1625, might seem to indicate this.

In 1637 the first theatre was built in Dublin, Ireland for John Ogilby who was appointed Master of the Revels in Ireland and at this theatre, strolling players were invited to perform. The event brought Ireland in line with the London stage and English plays began to be imported. Anglo-Irish dramatists wrote in English and to please an English audience because the London theatre scene at that time was under the patronage of Charles II and as such, the "London theatre was the spotlight in which every aspirant playwright hoped to stand." The Irish Theatre (13).

Since Dublin, the centre of theatre in Ireland, was occupied by the English colonisers, this rendered it very much a satellite city of London. Beyond the walls of theatre, quality of life for the Irish peasant was

rapidly deteriorating. English landlords developed a tradition of exporting Irish grain to England instead of feeding the people. This action has been seen by many critics to have directly contributed to famine in Ireland. As far back as the 1700s, writers such as Jonathan Swift warned of the devastating effects of Penal Laws in reducing the Irish to little more than starving animals. In his ironic Modest Proposal Swift blatantly suggested that since the English have so little thought for their Irish colony, they should simply fatten Irish children for the tables of the English. He begged that landlords be taught to have at least one degree of mercy towards their tenants A Modest Proposal (9).

The same appears to have been true a hundred years later. While it is of course a one-sided and very biased view, many Irish people have seen the Great Famine of 19th century Ireland as partially due to the callous English colonist landlord. Declan Kiberd confirms this belief:

> Arguments raged (and still do) as to the degree of British culpability, but Irish public opinion was inflamed; ... pervading all was a sense that this

> was the final betrayal by England. As so often, the balance of the debate was well registered in the popular peasant saying: "God sent the potato-blight, but the English caused the Famine" Inventing Ireland : The Literature of the Modern Nation (21).

Edwards and Williams also embrace this view. They believe that the Great Famine began with the destruction of the potato crop, because so many peasants were "condemned" by the English system of ordering human affairs "to a life-long dependence on a single crop" The Great Famine, Studies in Irish History 1845-52 (xi). In fact, it was not that the English ordered the peasants to grow only potatoes but that property was reduced because of English insistence that peasants divide their land between their progeny. Over the centuries this resulted in too little land for crop rotation. Peasants were obliged to grow oats for the pig, which would be sold to pay rent to the landlord. The potato was grown as the food staple because it provided the greatest yield in the smallest piece of ground.

It is interesting that the three plays I am using all begin with the destruction of the potato crop and

recognition of English responsibility in not providing subsequent relief for the peasants.

That landlords were in the position of deciding the future of their peasant tenants at all was due to the 19th century English policy of laissez-faire. This policy meant that the British government did not interfere with the great industrialists and landowners of that time. Industrialists and landowners were trusted to be responsible for governing themselves and their own tenants fairly. In addition, the policy of laissez faire assumes a beneficent sense of responsibility on the part of employers and landlords, toward those who are dependent upon them. Kiberd believes that the policy actually enabled a famine to occur while plenty of food was exported from Ireland.

> Through the earlier years of hunger, the British held to their laissez-faire economic theories and ships carried large quantities of grain from the starving island
> Inventing Ireland : The Literature of the Modern Nation (21).

Although the laissez-faire system of letting things develop as they might did not work well in Ireland, it was a time-honoured custom in England, where the landlord/tenant relationship was historically based on a feudalistic inter-reliance. This involved two

suppositions. First that the peasant swore unswerving loyalty to the landlord especially during times of war and also contributed part of the harvest to the landlord. Secondly and in return, the tenant was rewarded with protection, grazing rights and the right to reside on the land. The absentee landlords of Ireland did not have that close historical bond with their tenants and it was "of small matter to them whether the poor lived or died" Christine Kineally A Death-Dealing Famine (131). In 19th century Ireland, both English and Irish landlords, who were at that time faced with an English tax on every tenant living on their land, saw an advantage in the situation to be rid of these unprofitable servants. Many landlords planned to use the land then farmed for potatoes, to provide arable grazing areas for sheep and cattle.

From this historical description of Ireland's suffering under English colonisation, it seems easy to observe the childlike state of the Irish peoples. This childlike state, which the English conferred upon their satellite countries, was brought about systematically by a series of laws which appeared to be dedicated to suppressing Irish culture. In addition, we can see the Orphan-like state into which the Irish were sinking. A

series of Penal Laws served to suppress the Irish even more.

A Penal law passed in May 1700 Catholic Encyclopedia Penal Laws forbade Irish Catholic landlords to use the concept of Primogeniture which provided for the eldest son claiming the property of the father. Although other children would be excluded from inheriting, it meant that land could be left fallow for a season, thus preserving the quality of the soil. Under this Penal law, peasants were required to divide their small parcels of land between their children. Although this law was repealed in 1778 Catholic Encyclopedia Penal Laws, Irish peasant farmers continued to divide up the land, which resulted in over-planting, thus detracting from the quality of the soil, which in turn produced less crops.

As the plots of land became smaller they became less profitable, less able to sustain a family. Poverty increased among the poor and food became scarce until the peasants were reduced to a diet of potatoes, some greens and a little milk and butter. This diet was not debilitating in itself, as Peter Gray advises:

> The potato-fed Irish remained relatively better nourished and more healthy than the masses in other European countries ... the potato provided a well-

balanced diet when combined with some dairy and vegetable produce or fish The Irish Famine (32).

It is possible that this crop was relied upon too heavily, for when a potato blight swept across some parts of Europe and began to reach Ireland, there was nothing else to eat and the situation quickly deteriorated. Where oats were grown to supplement potato growing, the devastation produced by the failure of the potato crop was not as tragic as that experienced in the west and south of Ireland. Where the potato was almost the only staple as in the west of Ireland, fields full of potatoes were found to be diseased. The Irish tried to gather in the crop and store seemingly healthy potatoes, only to find that within a few days, even these had become infected with the blight. As peasants faced the very real possibility of starvation, they were reluctant to pay rent as they would need the money for food. When this occurred, many landlords simply forced their tenants off the land and, with the aid of strong and callous assistants, pulled down their cottages and left the peasants homeless.

All three playwrights focus on the diseased crop

and the inability of the farmer to prevent starvation, albeit Minogue does this a little later in his play. The writers also include the callousness of the landlord in dealing with this catastrophe. Many landlords felt that their tenants were an encumbrance they would rather do without. Landlords could see the benefits of converting farming land to arable grazing ground. This meant they would no longer need the services of so many peasants.

A convenient Tenant Tax was imposed on the landlords by the English. In order to avoid the tax, tenants were required to leave the area completely. The Tax provided the landlords with an opportunity to rid themselves of unwanted and sometimes troublesome peasant stock. Many landlords were not slow to push tenants into the country lanes to become vagabonds and survive as they may. Other landlords encouraged their tenants to emigrate to Canada and America. Many accepted the offer to emigrate in an attempt to flee from the diseases caused by poverty and starvation.

In archetypal terms, emigration provided a way for the Irish to progress on their journey. Progression meant escaping the Orphan model under which they had

lived throughout colonisation. Emigration afforded passage not only to a new land but also to a new archetypal model. The Warrior in particular was a model which emigration opened the door to. This is because the Warrior is free of the victimised Orphan state and looks to himself to provide continued freedom from oppression. The emigrant is no longer under the choking tyranny of colonialism and is free to seek a home and life wherever he wishes. The mere act of choosing to emigrate, albeit at the strong elicitation of the landlord, counts as a brave act in terms of the Warrior. It is interesting that Murphy misses this. In his Famine play, he counts the emigrant as a loser. He fails to see that an effective way of freeing the spirit from the tyranny of colonisation is to emigrate.

Emigration to Canada was more popular for a time among landlords, as passage was cheaper than passage to America. Landlords or their agents offered to pay transport and food with sometimes a small allowance to get started in the new country. Some tenants accepted the offer and others refused, sensing quite correctly that they were somehow being deprived of their birthright.

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Those who left Ireland frequently found accommodations aboard ship to be far less than either comfortable or hygienic. Many died on route to their new land as famine-related diseases such as cholera became rampant among the passengers. Many who survived passage to Canada succumbed to disease and death while waiting for immigration clearance at their destination.

Minogue concentrates much of his play around this theme. He focused on one particular Canadian destination, seeing it as less an opportunity to emigrate and more a rendezvous with death.

Minogue centres on the island of Grosse Ile in Quebec. Grosse Ile was one of these immigration clearance centres where it is recorded that over 5,000 Irish immigrants died from famine related disease in the summer of 1846.

Emigrants who survived the journey across the Atlantic were seen as dead to those left behind in Ireland. The emigrants would never be seen again and very often never heard from either. Wakes were held for them. These were commemorative rituals involving telling stories of the dead with much drinking of

alcohol. Murphy, in addition to writing a Famine play, was also taken with the subject of the wake and wrote a play which he titled "The Wake". However, this play was dated historically closer to our own time. During the Famine, those who stayed behind in Ireland and survived became strangely silent about the devastating years of the Famine. This is possibly because the means of survival were often degrading to the spirit, such as women offering sex in return for money or food, or starving people embracing Protestant views in return for a bowl of soup. It is not surprising that little was written about the Famine until Boucicault and O'Grady forty years later, because in addition to the self-imposed silence, it was probably enough of a struggle to merely survive.

To a large extent, the terrible conditions which Irish peasants were facing in the provinces continued to be ignored in Dublin where food was plentiful as it was the seat of English power in Ireland. Dublin theatres continued to import plays such as "Coriolanus", "The Comedy of Errors" and Italian Operas such as Rossini's "Il Turco in Italia", with the possible exception of the Queen's Royal Theatre. In the 19th century, the plays of this little theatre, although it started off importing

theatre like other Dublin theatres, began to take on a different shape as Irish dramatists observed and responded to historical shifts. Chapter Two will illustrate the work of one particular Irish playwright, Hugh O'Grady, whose nationalist plays became very popular at the Queen's Royal Theatre as Ireland began to move from the Orphan to Warrior archetype.

[1] Pungwe is a Zimbabwean term meaning theatre for the people. In the Pungwe, the actors played black roles and black actors played white roles. Women played men and vice versa. Through comic skits on colonialism and songs with chorus for audience participation, Pungwe actors worked to help break the mental domination of colonialism and neo-colonialism.

Chapter 2

The Orphan Archetype in Hubert O'Grady's Plays "Emigration" and "The Famine"

Colonialism in Ireland began with Henry II in the 12th century. Although the southern Irish provinces achieved Republic status in the first half of the 19th century, the northern provinces are only now negotiating their independence. During their 700 years as a colony, the Irish experienced a loss of cultural tradition due to severe penal laws imposed by the English. In order to examine this loss and subsequent renewal of the Irish culture, I have portrayed Ireland as the Hero of its own archetypal journey using theatre as a mirror.

In the archetypal journey, the Hero must move through three stages: preparing for the journey, the journey itself and the return. The return can only happen when a shadow or dragon has been faced. In describing Ireland's journey, I have chosen an archetypal model from each stage which I think best demonstrates Ireland's journey. During English colonialism, the Irish experienced the Orphan stage of its journey. This chapter will look at the Orphan or first stage in which Ireland prepared for the journey to

find and face the dragon or shadow.

Theatre is an excellent way of looking at a culture to observe the social issues of a period. Hubert O'Grady's two plays "The Famine" and "Emigration" were written shortly after the Great Irish Famine of 1846-47 and explore a number of social issues which demonstrate the forming of Ireland's archetypal shadow. I have defined the Great Irish Famine as the shadow since it has been viewed by some as a political tool of the English, intended to decimate both the population and the culture. O'Grady's work demonstrates the Orphan model which the Irish experienced during English colonialism. The Orphan stage is experienced for example, when a culture finds its own traditions becoming submerged in that of the coloniser. As Carol Pearson describes: "At best, people feel victimised, but at best help each other. At worst, they victimise each other." Awakening the Hero's Within (287). Hubert O'Grady's two plays record the events which created the shadow in Ireland's archetypal journey.

Hubert O'Grady was an Irish playwright whose first play was staged in 1881. O'Grady's plays are notable because they were written during the period in which Ireland experienced the Orphan model and were performed in Ireland under threat of censorship from Dublin

Castle. This censorship is a clear indication of the Orphan stage in which the Irish were not permitted to express nationalist views through theatre. For O'Grady, like many Irish, the Famine was the cause of Ireland's 19th century social troubles. O'Grady also linked the Famine to English colonial policies toward Ireland. Stephen Watt, writing an article about O'Grady's plays, quotes the Freeman's Journal of October 10, 1899 p. 4: "In many an English town his (O'Grady's) play "Eviction" was a sermon preached from behind the footlights" Plays of Hubert O'Grady (3).

O'Grady was born in Limerick and turned from the upholstering trade to the life of an actor/writer. O'Grady and his wife toured the British Isles in the latter part of the 19th century, performing plays mostly written by O'Grady himself. His work has not been ranked with that of Yeats or Synge, but he enjoyed a modicom of fame during his own time. Watt quotes Peter Kavanagh, in The Irish Theatre (401), who heralds O'Grady as "the most popular dramatic author in Ireland during the last decade" of the 19th century. Watt attributes the popularity of O'Grady's plays to the excitement of melodrama and also to the characters created to generate that excitement. These include innocent heroines, wronged parents, brave young tenants

and nationalists, cowardly and at times pro-English villains, and greedy landlords. Often noble Irish and English soldiers, sympathetic priests, compromised Irish landowners and their almost saintly daughters emerge to aid poor Irish peasants in their battle both for justice and survival. Plays of Hubert O'Grady (6)

Beneath this commercial appeal to the melodramatic sensitivities of his audience, O'Grady railed against class discrimination of the poor by the wealthy, and in particular English discrimination against the Irish poor. Even in England, O'Grady was unafraid to preach against English landlordism in Ireland. It is uncertain whether it was his popularity which led to his audacious script writing or vice versa, but according to Watt's quote from the Freeman's Journal on October 10, 1899: "O'Grady's plots and characters seldom fail to elicit a strong response Plays of Hubert O'Grady (5). After his death in Liverpool on December 19, 1899, an obituary in The Evening Herald of December 22, 1899 praised his work:

> Mr. O'Grady wrote many Irish plays, and toured with them for several years. They were not marked by any literary excellence, yet they were rough and ready bits of Irish sentiment, unpolished stones in a way, but of value. Plays of Hubert O'Grady (3).

Many of O'Grady's plays were performed at the Queen's Royal Theatre in Dublin which became known as

the "home of Irish melodrama" Plays of Hubert O'Grady (4) According to Watt, the Queen's attracted plays dealing with Irish topics which appeared to be what Irish audiences were seeking, for the Queen's thrived on this diet. Even after his death, O'Grady's plays continued to be performed. In one year alone (1902), three different companies performed four of his plays. According to Peter Kavanagh when the Queen's Royal Theatre first opened in 1844 on the site of the former Adelphi Theatre, it was used to present imported "serious plays such as "Othello"" History of the Irish Theatre. Seamus de Burca, confirms this in his writings

> early in its history, the Queen's did not compete with other low-brow theatres in the vicinity but presented plays which would appeal to highly respectable audiences. However, by the 1880s, it was best known for fatuous plays chockablock with blarney and blather that, like a child's bad dream, are best forgotten. The plays became low, the actors vile, the audiences rough exceedingly Queen's Royal Theatre (15).

Watt also agrees that by the 1880s, respectable people did not frequent the Queen's as the theatre was also known 'as a market for ladies who lived by selling themselves' Joyce, O'Casey and the Irish Popular Theatre (48-49). However, the Queen's was also known as the home of Irish nationalist drama since it was the only theatre in Dublin that consistently produced Irish and other dramas of 'special interest to popular Irish

audiences' Joyce, O'Casey (50).

O'Grady's plays were among the most popular plays which were shown during this crucial period because his work contained a mixture of the then popular melodrama combined with the struggle of the Irish peasant in the role of colonised victim Joyce, O'Casey (51). Both O'Casey and another Queen's playwright, Boucicault were careful to steer clear of the stage Irishman, preferring instead to 'invert the stupid and unreliable Stage Irishman into the charming and patriotic Stage Irishman, a reversal which Dublin took to its heart' Joyce, O'Casey (53).

Watt explains the Queen's Irish drama at that time to be 'representative of shifts in English representations of Irishness' (53). This means that plays at the Queen's no longer presented the Irish from the point of view of the English. Watt attributes the change to increasingly strained Anglo-Irish relations from the Fenian insurrection in 1858, ten years after the Great Famine, to the Easter uprising in 1916.

Watt believes that melodrama "Taught historical lessons to its audience, lessons that functioned as rubrics through which Irishmen could interpret contemporary events" Joyce, O'Casey (54). If this is so, then the Queen's provided a steady stream of lessons

to the common people during the latter half of the 19th century.

O'Grady's play "Emigration" concerns emigration of the peasant people during the time of the Famine. This play begins by emphasising the victimisation of the Irish. O'Grady reminds his audience in the opening lines of the play, of the reasons for mass emigration.

Mary: Well, Paddy - What news in the paper this morning?

Paddy: Divil a much that I care to read about. It's nothing but distress in Ballymoney, distress in Blince, distress in Castleray, Land meetings, and the like of that. But see that there was a great lot of emigrants left the North Wall, Dublin, on Friday for America. "Emigration" Plays of Hubert O'Grady (15)

O'Grady wastes no time in establishing the subject of his play in the opening lines. He immediately follows this with a debate about emigration.

Kitty: I think them people is wise that's going to Americky - sure, I hear it's a fine place entirely.

Paddy: I don't know but they're better off than

> staying here. Sure I'd rather meet a wild baste or an Injun than stay here to face starvation and death that's coming down quick on us,and if I had the money I'd be off by the next boat. Wouldn't you like to go, Kitty? "Emigration" Plays of Hubert O'Grady (15)

Like many Irish peasants at that time, O'Grady's characters, Paddy and Mary Burk cannot pay their rent and so they plan to emigrate since America might offer a better future than they can find in Ireland. It is an Orphan trait that sees greener pastures over each hill. The diary of Gerald Keegan, a school teacher, written at the time of the Famine, 1847 begins with a poem illustrating a similar dream of emigration:

> I've heard whisper of a country
> That lies beyond the sea,
> Where rich and poor stand equal
> In the light of freedom's day. Famine Diary (1)

The sentiments in this poem undoubtedly embody the aspirations of many peasants seeking relief from colonial oppression. O'Grady's Famine plays awakened the Irish to an awareness of the sense of powerlessness which had disabled the culture for centuries. This emanates from the Orphan model which extends a typical belief that: "it is not realistic to expect much of life ... it's just the way things are" Awakening the Heros Within (28).

O'Grady appears to play on the sympathy of his audience by interweaving a love story, necessitating the parting of the two lovers, Hughey and Mary. Arrangements cannot be made for Hughey to go with the family. Although Hughey has enough money saved so that he could pay his own way if he wished, he heroically offers what he has to fatten the purse of Kitty's family.

> Hughey: Well, I was going to say that if it's for your benefit, yis are going to America and his can't go for being short. You know I have been saving for some time in regard of getting married some day. I have ten pounds in the post office, and if it would be of any use to yis, yis can have it and pay me when you are able.
> "Emigration" Plays of Hubert O'Grady (17).

Hughey, a peasant, is the hero of the play. He is orphaned from his culture because he has to emigrate in order to survive. He represents the brave youth of Ireland, on the brink of being lost forever, orphaned in another land. Further, Hughey represents everything noble and good that a culture could hope for. Representing a peasant as noble hero was unusual at the time. Yeats for example, in writing his "Countess Cathleen" for the Abbey Theatre, equips his Countess with noble attributes. This is in accordance with a theatrical tradition dating back to Aristotle, who believed that only the upper classes could exhibit noble

characteristics.

O'Grady continues this impression of the noble peasant as the play progresses. Hughey's admirable generosity is rewarded when Paddy blesses his proposed marriage with Kitty; he wants this fine young man as a son-in-law. Having secured Hughey as a family member, Paddy is now able to accept money from Hughey as a relative. Hughey's Orphaned status is evident in these next lines as he relates the hope of emigrants for freedom and success in their new country.

> Hughey: ... in the new world new life, new hopes will come to us all. And if we have to work hard, sure, we will have the consolation of knowing that the land is our (own), and our labour will not be wasted as it has been here for years. So cheer up your hearts - by the next ship we all start for America, the Land of Liberty, where the sons of poor Ireland have that freedom that is denied them here at home. "Emigration" Plays of Hubert O'Grady(18)

Through this interchange, O'Grady has effectively instructed his audience in the history of Famine emigration. Added to this, the sheer waste of a young man like Hughey emigrating must have appealed to the sentiments of the audience. Watt, in his examination of this play, states that Hughey's character was so popular that: "characters like Hughey in Emigration remained a part of the Irish theatrical consciousness well into the

history of the Abbey Theatre and the modern Irish drama". Plays of Hubert O'Grady (9). In effect, Hughey became an archetype.

Hughey's popularity owes much to his bravery. For example, Hughey physically tackles Jerry Naylor when he threatens to revenge himself on Kitty. Once Naylor's romantic pursuit of Kitty failed, he planned to rob her. One of the Orphan traits is empathy for others in the victimised state and Hughey effectively represents the Hero archetype of Warrior as he comes to Kitty's rescue. Hughey is "generous and loyal ... the agent of good humor ... O'Grady emphasises only his attractiveness" in order to evoke the heroic character. Plays of Hubert O'Grady (8)

The victimisation by villains typical of the Orphan model continues, as Jerry Naylor and his accomplice enviously attempt to deprive the emigrating family of their meagre savings.

> Jerry: I have a knife in them all, and as the saying is that when the emigrant leaves his home, nothing but trouble and hardship meets him at every stop. And be jabers, divil a many feet the Burks will be from home before their trouble will begin if I can do it.
> "Emigration" Plays of Hubert O'Grady (18-19)

O'Grady is displaying for his audience that emigrants were not only victimised by their English

overlords but also by their own people. This is important in the journey of Ireland through the Orphan model. In order for Ireland to escape the Orphan stage, it was necessary for the Irish to acknowledge all negative aspects of the Orphan; it was not only the English colonisers who treated the Irish abominably but evil also emanated from within their own eroded culture.

Turning to the authorities to solve a problem is typical of the Orphan archetype. This is demonstrated when the plot of "Emigration" culminates in the family looking for a policeman to apprehend the villains and secure the Burks' money back for them. This trait is further exemplified by the fact that the policeman, although Irish, would have been in the service of the English oppressor. It is an Orphan trait to expect even the oppressor to be just. By comparison, toward the end of the Orphan model, when the rebel aspect is invoked, there is a tendency to see through the imposed authority of the oppressor for what it is -- a means not of justice for the masses but rather the wielding of tyranny.

Another play of O'Grady's is entitled "The Famine". This play also outlines the development of the Shadow in Ireland's Orphan stage. "The Famine" was first performed in Leicester, England in 1886 and opened

at the Queen's later the same month. The play seems to have been written in only four days as the first page is dated March 29, 1886 and the last page, April 1st. It is interesting that O'Grady pursues the subject of the famine in only the first five pages of the play. It is a mere vignette, which is soon enveloped by a greater emphasis on the cloak and dagger dealings of the ruling class with the poor and humble. In this way, as the play progresses, the action touches swiftly but effectively on many social issues. Watt has stated, for example: "One of melodrama's functions, it seems to me, has always been to conflate historical and social complexities with the effects of selfish individual motivation." Plays of Hubert O'Grady (12).

This combination is most effective from the moment the action opens on the Village of Swords. The name itself is an indication of the unhappy connection between Ireland and England. The stage directions call for "Horrid music to raise curtain" followed by a crowd shouting in pursuit of Sir Richard, servant of the English Crown and Poor Law Inspector. The scene has been set before a word has been articulated. The unspoken threat of the oppressor hangs over the Irish audience who are also living under oppression by the coloniser. Perhaps to the surprise of the audience, an

appeal for protection is made, not by the oppressed, but by the oppressor.

Sir Richard: Father Barry, I claim your protection.

Father Barry: Might I ask who claims my protection?

Sir Richard: Sir Richard Raymond, Poor Law Inspector.
"The Famine" Plays of Hubert O'Grady (26)

It appears that the people expected the Poor Law Inspector to assist them by providing relief from the Famine. However, Sir Richard divulges that it is not in his power to assist them. Sir Richard goes on to explain that funds are, however, available for those who wish to emigrate.

O'Grady continues with a debate on the issues at the heart of his play which centre around the inability or refusal of the English to halt the Famine.

Father Barry: ... If the money spent on those emigrating had been spent among the people, more good would have been done.

Sir Richard: There are the Relief Works already established.

Father Barry: Relief Works are all very well for the able bodied, but what is to become of the sick and aged but to go to the workhouse or, in other words, the Irish Bastille.
"The Famine" Plays of Hubert O'Grady (26)

In view of possible censorship from Dublin Castle, this is a very brave speech for O'Grady to include. It is

interesting that O'Grady has the priest, the spiritual leader of the Irish peasants, advise the people to return to their homes. By encouraging his people not to rock the boat as it were, the Priest is both representing the Orphan model himself and condemning his parishioners to a continued experience under the Orphan.

Later in the play however, O'Grady has another priest, Father Barry, declare his outright rebellion against the English:

> And I hope we may live to see her (Ireland) with her own Parliament controlling her domestic affairs and "Eviction" "Famine" and "Emigration" banished forever from our native land.
> "The Famine" Plays of Hubert O'Grady (27)

O'Grady seemed to have a knack of urging resistance through small yet effective speeches from authoritative archetypal figures such as the priest. Its effectiveness is evident in that this play and others, which O'Grady wrote on different aspects of the same subject, drew great interest from the Irish theatre-going public. Watt quotes that a local Irish newspaper of the time reported: "O'Grady's modern Irish Drama entitled "Emigration" drew large houses nightly" Plays of Hubert O'Grady (4).

In essence, "The Famine" became a mirror for the Irish who were victims of the gross mismanagement of the English authorities and their laissez-faire policies. Years after the play first opened, it was still attracting a strong response from the Irish public:

> The attendance last night (October 9, 1899) was about the largest that has been seen in the Queen's for a considerable time. The pit and galleries were simply packed ... and were noisy, but that was evidently due to the excitement caused by the incidents of the play, and the characters ... were constantly applauded or hissed according to the merits or demerits. Plays of Hubert O'Grady (5)

O'Grady's audiences were not the only ones who realised that the plays provided some kind of awakening in the Irish. O'Grady's plays drew interest from Dublin Castle where censors had been appointed by the English to ban anything suggestive of rebellion against the coloniser. Watt noted that: "On 2 July 1881, Dublin newspapers reported that "Eviction" 'narrowly escaped a 'Notice' from the Castle during its recent run at the Queen's" Plays of Hubert O'Grady (10). Another of O'Grady's plays which brought the attention of Dublin Castle was "The Fenian". An English law which was still in effect until early 1960 was that all plays must be submitted to the Lord Chamberlain for review. This law served to filter out undesirable political statements made in the name of theatre. Evidently O'Grady expected

some trouble with his play "The Fenian". He went to great lengths to explain in a preface to the play that it was just a love story and had no political intention. He went on to justify the setting of the title, saying that although set at the time of the Fenian uprising, it is merely an incidental coincidence. Watt defines O'Grady's anxiety when he explains: "O'Grady's vigorous defence of the inherent fictitiousness of "The Fenian" betrays his fear of being denied a license because of the plays covert reflection of less material realities" Joyce, O'Casey (58). O'Grady's anxiety demonstrates a necessary survival technique of the Orphan to avoid confrontation with the dominant power. This illustrates that the Warrior model has not yet been initiated.

There is an anger associated with the Orphan model which can be instrumental in affecting change. It is probable that the censors in Dublin Castle recognised the danger of such plays in building such an anger within the Irish. Certainly their interest suggests that they feared the people might rebel against English oppression. This is not surprising when considering Watt's statement that O'Grady's plays "originate both in ongoing contemporary concerns - emigration, for example - and in specific moments of historical unrest such as the famine." Plays of Hubert O'Grady (12)

That these plays were still immensely popular into the first few years of the next century provides an example of the Orphan trait of people considering "banding together against oppression" Awakening The Hero's Within (287). Watt attests that O'Grady's plays continued with undiminished popularity: " ... The Famine or The Fenian, often both in a two-week repertory, attracted huge crowds at the Queen's in the late 1880's, throughout the 1890's and during the first seven years of the new century." Plays of Hubert O'Grady (4)

O'Grady was writing during a period of intense Irish nationalism and was using historical plays to illustrate contemporary themes. Beresford-Ellis states that: "English insistence on treating Ireland as a colonial territory resulted in this short-term policy ensur(ing) the rise of a powerful colonial nationalism." Irish Working Class (54) It cannot be supposed that O'Grady's plays inspired collective action or "banding against the oppressor" but the Notice served by Dublin Castle seems to suggest the very real possibility of rebellion from the point of view of the censors. For all O"Grady"s protestations to the contrary, both O'Grady and his Irish audience appeared to know what his plays were about. Watt, for example, states:

> It is highly likely that the popularity of O'Grady's plays resulted as much from their

> grounding in Irish history than from any other single factor. The Famine operates somewhat differently, aiming finally at what appears to be not just their audiences' theatrical consciousness, but their national consciousness as well." Plays of Hubert O'Grady (9)

O'Grady's play "The Famine", as its title implies, deals with a period which brought sadness and anger to the hearts of Irish people -- sadness that such a terrible tragedy should have befallen their compatriots and anger at the English who, it was felt, did not do enough to save the Irish from starvation.

According to Pearson, in the beginning, the Orphan stays even in the most negative circumstances, convinced that if he works hard enough, "the other" would change. Finally, the Orphan has had enough of being oppressed. The anger of the Orphan begins to surface and provides a way to another model. As the Irish moved through the Orphan archetype, experiencing the hopelessness of their situation, they progressed from exile in their own culture to anger against the oppressor, the anger mentioned earlier which inspires collective action.

This anger suggests the latter stage of the Orphan model in which people band together to help themselves and others against the oppressor. Pearson explains this as a loss of faith, which occurs when faith is lost in the power or desire of those in authority to provide for the needs of the people The Hero Within (29).

Certainly, the fact that there were censors in Dublin Castle at all implies a loss of faith in English justice, on the part of the Irish, and the very real possibility of an Irish uprising. This certainly occurred early in the next century as the Irish fought for and gained a certain independence from England. Despite their poverty, the Irish had long sought a way out of the Orphan model and have never been easy to rule as they are naturally rebellious and quick to question authority.

Along with anger directed against the authorities, comes a further distrust of anyone who could be considered by the Orphan, as "not taking care of them". While this eruption often creates the Warrior, it can also develop into the Orphan traits of victim and victimised. O'Grady permits his Irish peasants to suffer as victims. He effects this under the guise of righteous indignation by the English landowner against the tardiness of the Irish worker during the Famine.

Sackville:	Have all the men presented themselves at work?
Sadler:	All except five.
Sackville:	Who are they?
Sadler:	Kelly, Byrne, Donovan, Haggerty, and Clancey.

Sackville: Did they not make their appearance?

Sadler: Yes, but were five minutes late.

Sackville: You dismissed them of course.

Sadler: Certainly.
"The Famine" Plays of Hubert O'Grady (27)

This is an example of the unfair treatment which eventually brought about a movement from Orphan to Warrior effected by a desire to protect themselves in their victimised state. One example of this is when the Irish formed the Land League in 1882. The Land League came about because landlords and absentee landlords had instructed their agents to evict any tenants who could not pay rent due to the failure of their potato crop. According to Gray:

> The Land League emerged as a national alliance of the farming and labouring classes. They organized the obstruction of evictions and the boycotting of landlords and their allies ... In 1882 Charles Stewart Parnell (their leader) agreed to end the agitation in return for the government wiping out rent arrears (no-rent-manifesto). The Irish Famine (124)

O'Grady uses this example when he has Sackville, a relief overseer, abuse his position to exercise revenge against a villager named O'Connor.

Sackville: When the "No Rent Manifesto" was first issued, it caused quite a sensation among my Father's tenants for most of them belonged to the Land League. Now it

> depended on one man whether the rent would be paid of not. That man was Vincent O'Connor; the result was O'Connor refused. The rest followed his example. The consequence was my Father received no rents at all.
> "The Famine" Plays of Hubert O'Grady(28)

When O'Connor is arrested for stealing a loaf of bread to feed his children he becomes an heroic martyr on the Orphan's quest to seek solutions.

O'Connor: Heaven forgive. I will not deny it, but what was I to do? I tried to get work but to no avail. I begged but got nothing for my pleading. I knew it was no use returning home without food, so passing by the workhouse I saw the bread cart and stole that loaf my children now have eaten and there is some left for my poor wife. So now do with me what you will. "The Famine" Plays of Hubert O'Grady (30-31)

In the sad scene immediately following, O'Connor is permitted to hold his dying wife in his arms before he is led away to prison, leaving his starving children orphaned without mother or father to comfort them. This sequence may be seen in terms of dramatic excitement, to rouse anger and pity, even self-pity in the hearts of observers. In effect, the orphaned children can be seen to represent Ireland, orphaned from its own culture and its archetypal ancient warrior kings, which O'Connor represents. The use of such an historically-revered name could again draw on the emotions of Irish audiences

since Conn represents the archetypal Warrior King who could lead Ireland out from under colonial oppression.

In O'Grady's play, O'Connor's plea for work is rejected due to his having opposed the ruling class for, in effect, he is questioning the right of the landlord to victimize the peasant. O'Connor makes his request humbly, the victimised Orphan. Yet trying to assert his right to life, he is effecting the first steps of the Warrior model.

> O'Connor: I simply come to ask you to put me on at the Works. I have made several applications and (have) always (been)refused. I must have assistance today. My wife and children are dying of hunger at home, and I cannot go home without food for them ... (Exit)
> "The Famine" Plays of Hubert O'Grady (29)

Because of O'Connor's position as village leader, many of the villagers followed his example and also refused to pay rent. O'Connor is seen as a hero by O'Grady's audiences who applauded him or hissed the villains when the play was performed at the Queen's.

In terms of the archetypal journey, the historical mirror image revealed in these two plays was necessary to prompt retaliative action and spur Ireland onward in the Hero's journey. This was necessary if Ireland was to reclaim its culture from those who would eradicate it. Typical of the Warrior model, O'Grady understood

the need to recognize and redress past wrongs by locating this play during a time, forty years previously, of Irish distress during the famine. Watt says:

> regardless of a play's melodramatic exaggeration or reduction, (O'Grady) ultimately placed audiences in a sympathetic union with struggling Irishmen .... And both O'Grady and Dublin Castle seemed well aware of this Plays of Hubert O'Grady (10).

The reduction that Watt speaks of is interesting in that O'Grady dealt with the Famine so briefly in the broader aspect of his play. For example, at first glance, it appears to be an after-thought when O'Grady pulls the different parts together at the end of the play by reminding us of the original title.

O'Connor: If you will only look back to the years gone by, you cannot but be convinced that all our trials and troubles can be traced to the great distress during the famine. "The Famine" Plays of Hubert O'Grady (49)

However, on further examination, it seems clear that it was O'Grady's intention to draw the attention of his audience back to the prologue of his play, wherein the Famine is the topic for only five brief pages. In doing this, he was once again stirring his audience to to an awareness of their Orphaned archetype by urging them to accept the possibility of a new social order in Ireland.

Watt emphasises this point:

> Thus, after the villains are dispatched in these (O'Grady's) plays, the remaining characters form the nucleus of a new social order analogous to that formed at the end of Shakespearean plays.
> Plays of Hubert O'Grady (6)

Clearly, O'Grady represents the Warrior in that through his plays we see him dramatising the wrongs of the colonial era for the orphaned Irish. In doing so he also brought the unwelcome attention of Dublin Castle upon himself and faced the very real possibility of reprisal which could have taken the form of imprisonment on a charge of sedition. Possibly he realised that there needed to be some kind of action or moving forward if the Irish were ever to achieve independence. If this was so, then O'Grady himself represents the Hero in knowingly attracting the attention of the censors to further an ideal.

In the next chapter I will explore the Famine play of a later playwright, Tom Murphy. Murphy named his Famine play and its protagonist similarly to that of O'Grady's. More than this, on finding himself surrounded by neo-colonialists, Murphy follows O'Grady's example as a literary Warrior.

Chapter 3

Triumphing over the Orphan Archetype in Tom Murphy's Play "Famine"

Tom Murphy's play "Famine", which premiered at the Peacock Theatre Dublin in 1968, looks directly at the 19th-Century Irish Famine. As mentioned in Chapter One, the Famine became, for many Irish people, a metaphor for the devastation of colonialism in Irish history. In Ireland's journey, the play permits a view of the Irish under the Orphan archetype imposed by prolonged English domination. Through Murphy's characters we may observe the triumph over this archetype and the awakening of Ireland to new and expanded possibilities.

Murphy's play "Famine" was written in the 1960's. Peter Beresford-Ellis argues that the 1960's began a period of self examination for Ireland in which there was a struggle between the revisionists and the nationalists in the literary field. Revisionists held to the belief that the Famine, for example, was not caused by unfair Penal Laws and callous landlords but was rather a result of bad management on behalf of the peasant farmer. Nationalists, on the other hand, lay

the blame for the Famine squarely on the English coloniser. For example, Garrett Fitzgerald's Towards a New Ireland 1972 and Connor Cruise O'Brien's States of Ireland 1972, are slighted because they seek to "attempt a sort of peace with English imperialism" Revisionism in Irish Historical Writing (12).

Peter Beresford-Ellis is scathing in describing revisionists and writes that they:

> sought to negate the nationalist tradition in Irish history, to attempt a sort of peace with English imperialism by maintaining that the real desire for Irish independence was merely to have a greater say in their domestic affairs within English colonial structures ... Revision in Irish Historical Writing: The New Anti-Nationalist School of Historians (2-2)

He goes on to explain that the work of revisionists such as Fitzgerald and O'Brien was taken seriously by certain influential academics and that what was even more worrying was the role of the 26-county government which was doing all in its power to promote the works of this school (4).

It is not surprising that in such a political climate, Irish playwrights themselves appeared to avoid the Famine as a theme until Murphy's Famine play. Revisionists also had their opinions about the Famine as Peter Gray explains:

> the idea of famine runs deep in the Irish psyche and revisionist historians, anxious to wean the Irish away from myths of the past, tended to play down the importance of the Famine or suggested that it was somehow inevitable.
> Revisionism in Irish Historical Writing (12).

Beresford-Ellis enlarges on this view in a particularly scathing way:

> " ... among future 'revisionist' works we might find the 'Great Hunger' (1845-9) was self-induced by the Irish and that English absentee landlords and the government did not contribute at all to what was, when all is said and done; (it was) an artificially-induced famine ... Well the 'revisionists' are an industrious crew."
> Revisionism in Irish Historical Writing (12)

Despite the controversial political views, Tom Murphy on the other hand, offers a nationalist interpretation of Irish history in his play "Famine". Jim Minogue has pointed out that Murphy was making a fairly singular examination of the past at that time. It would appear that Murphy was making an heroic attack on colonialism and revisionism alike, in his cause-and-effect review of the Famine. In doing this, Murphy adopts the Warrior archetype just as O'Grady did almost a century earlier. For example, Richard Kearney has described Murphy as: "the solitary, wounded, alienated godlike artist guarding the last flame of inspired vision within his breast." Contemporary Literary Criticism, Vol 51 (305).

Despite the controversial times, it is interesting that Murphy enjoyed a greater freedom to express his opinion than O'Grady, even though the Irish theatre-going public did not appear to be entirely ready for his hard-hitting work. Kearney condemned Irish audiences of the 1960's as

> bourgeoisie who resent any deviant (not respectable) flight of imaginative creativity, [and] force many of their artists and intellectuals into exile or ... will try to destroy those who remain." Contemporary Literary Criticism, Vol. 51 (305-6)

Murphy describes his Irish audiences of the 1960s as "unnaturally docile and obedient, very respectable ... no-one wanting trouble with the powers that ruled over us, the Authorities" Methuen World Dramatists (intro). This is probably because the Irish were so used to avoiding trouble with the English under colonialism, an after-effect of those times. In the 1960s it was not respectable to discuss the Great Famine of the previous century. This was because it brought up the question of whether or not 19th century Irish people had been victims of colonialism or instigators of their own distress. They preferred to forget or ignore that the Famine had ever happened. Murphy's choice to present his Famine play during such a political climate illustrates the Warrior trait of inviting his audience

to explore the past despite revisionist pressure, rejecting the neo-colonialist view prevalent during that time. This could explain why Finton O'Toole writes that Murphy's work "never found an easy acceptance in Ireland … no other dramatist of his stature has been marginalised for so much of his career" (7). Audiences abhorred Murphy's choice of subject in "Famine" since they felt it opened wounds better left alone. Conversely, it was actually "Famine" which re-established Murphy among his peers in Ireland, simply because of its recognizable historical setting. It was staged at the Peacock Theatre and was quickly moved upstairs to the Abbey. (12).

In terms of Ireland's archetypal journey, revisionists and neo-colonialists could be said to be orphaned from their own culture. this is illustrated by the Irish Dail's willingness to follow the lead of Westminster as late as 1969 which was just after the premiering of Murphy's play.

> In 1969 the Dail was obliged to consider ways as to how the reality of the relationship between Dublin and Westminster could be protected, for until that time, if a minister in Westminster sneezed, a minister in the Dail would obligingly blow their nose.
> Revisionism in Irish Historical Writing (2).

Murphy, an Irishman born in 1935, prefers to portray characters who are

> frustrated by oppressive and alienating forces in Irish life as they attempt to establish individual identities. Murphy's characters explore the darker frontiers of the Irish experience … Nearly all of his plays are centred around the individual's struggle for self-realization against the oppressive constraints of his environmental and socio-political conditioning
> Contemporary Literary Criticism, Vol. 51

The concept of the Irish as Orphans from their own culture and country is not new to Murphy. He wrote a play "The Orphans" representing exiles from Ireland which makes the circumstance of Irish birth seem like an incurable disease. Murphy's prolific writing career spans almost forty years from his first play in 1962.

Murphy became interested in writing a play about the Famine after reading Cecil Woodham Smith's book The Great Hunger. Smith's book was published in 1962 and Murphy expected a rush of Famine plays to follow. He was very surprised that this did not happen. A few years after reading Smith's book, Murphy read William Carleton's The Black Prophet. Murphy then went on to research other famines which had taken place around the world. It was the unspoken Irish question of whether or

not they had been victims that prompted him to begin writing. His research helped him understand the Irish reluctance to discuss the Famine. He discovered that hungry and demoralised famine victims around the world became silent and cunning. Many people emigrated, leaving a gap filled by no-one. He writes that famine, anywhere in the world, leaves behind a "poverty of thought and expression ... the natural exuberance and extravagance of youth is repressed" Methuen (intro).

Relating Murphy's research to the victims of the Irish Famine, the Orphan model is well defined. This is also evident in the attitudes of the Irish during the 1960's in that the Famine was still a subject to be avoided; it was not a respectable subject for discussion. This Orphan model is further emphasized by the continuing silence on the Famine after Smith's book on that subject. Murphy, however, is displaying Warrior attributes by wishing to uncover a subject which appears to be taboo.

It is interesting that the archetypes do not change over the 80 years between O'Grady's and Murphy's examinations of the Famine. Both were Warriors working in Orphaned and semi-Orphaned cultures respectively, although Murphy's Ireland had clearly progressed. O'Grady was unable to express his opinions as directly

because of the threat of official censorship. Writing within an Orphaned culture, O'Grady's plays were very popular among nationalist-minded audiences who attended the Queen's Royal Theatre, Dublin and later in the 1880s at the Abbey Theatre, Dublin until 1908. Conversely, although Murphy did not fear the censorship of the English coloniser, when he confronted the tragic effects of starvation and famine head-on, he had to contend with his audience's Orphan attitude of maintaining silence on the subject of the Famine.

Murphy opens Act One with a wake for John Connor's daughter, during which the men of the village discuss the effects of the potato blight almost in the same breath as they discuss the death of the girl.

Dan: ... a quare softness in it, Johnny? ... A bad Summer ... It was, a mac. Dry and drought and then the rain ... But we saved the oats?

John: How am I to overcome it?

Dan: Hah? ... Oh now, she's in a better place. May she rest in peace ...What do you think of the paities? (potatoes) "Famine" (12).

By discussing the Famine immediately, Murphy bridges the psychological chasm to the Famine. In terms of the archetypal journey, Murphy is facing the dragon -- the unmentionable shadow -- which has haunted Irish culture. Peter Gray's description of the effects of the Famine reinforces this point:

> It is impossible to measure the psychological legacy of the Famine which left deep emotional scars. Literary sources and oral tradition suggest a changed atmosphere in the countryside. The cultural vitality of pre-Famine society was dimmed and traditional folk customs declined.
> The Irish Famine (122)

Whereas O'Grady limited the events of the Famine to only five pages of his entire play "The Famine", Murphy's play "Famine" deals directly and continuously with the tragic effects of famine and starvation. This could account for the unpopularity of his play with an audience who would rather not face the dragon which this subject represented. As the play continues, the verbal acidity towards those 19th century Anglo-Irish and absentee landlords who behaved callously towards their peasant tenants appears almost therapeutic.

> Mickeleen: And blessed will be the day or the night when instruments will scald the rotten hearts of them responsible. And blessed will be the earth, cause 'twill refuse them graves, but spew up their packages for the fox and the dog, the rat and the bird "Famine" (19).

Murphy is reminding his audience that they were victims under the English coloniser. Victim and Victimizer are typical of the Orphan model.

In terms of archetypes, there are interesting similarities between the work of O'Grady and Murphy.

The names of the heroes in the two plays are similar, O'Connor and Connor. As mentioned in Chapter 2, the names O'Connor and Connor appear to be derived from Conn, an ancient, mythological Irish king. It was prophesied by Lugh, the Celtic god of arts and crafts, that Conn's descendants would reign in Ireland Irish Mythology (67). It seems highly likely that Murphy was influenced by this ancient mythological figure. My own father was an Irish emigrant separated from his homeland by several generations and the Irish Sea. At his local catholic school in Liverpool, he was regaled with stories of Irish mythology throughout his childhood. Perhaps Murphy would have been more influenced by this same mythology, educated as he was in Ireland.

I do not know if Murphy read O'Grady's work but it is an unusual coincidence that there are so many similarities. Murphy's use of Connor as village leader is an important statement in terms of bridging the old world and the new in which the Famine is the bridge. Perhaps O'Grady saw this too in his use of O'Connor as village leader; however, this too is not known. Murphy's villagers display their belief in their village leader as they look to Connor to tell them what to do:

Liam: But if we knew - Hah? If there was something we could - Hah? If there was someone to -

Dan: Someone to ...

Liam: Tell us what to -

Dan: Yis "Famine" (15)

Although the villagers look to him for leadership, Connor is also an Orphan since he displays the Orphan trait of looking to the victimiser for justice.

> Instinctively, they look towards the house. John (Connor) comes out of the house and stands outside the door, head bowed. Connor looks in turn to the English landlord and his agent to advise him. "Famine" (15)

In the archetypal sense, the old ways must be discarded in order to continue the journey to find the Self but Connor cannot do this; yet the men continue to expect Connor to lead them.

Dan: But he'll think of something brave for us yet.

Brian: Oh, sure, he will.

Mark: If - if - if it's needed.

Dan: If it's needed, boys. The Connors would do the brave thing always. "Famine" (16)

There is a connection here to the greatness of Connor's name, for Murphy has Mickeleen, a cripple, refer to Connor's ancestry when he speaks of Connor's dead daughter.

Mickeleen: She was regal. And why wouldn't she? A descendant of the Connors, kings and chieftains here in days of yore. A true Connor, she was. Of this village, Glanconor, called after the Connors.
"Famine" (19)

Getting no reaction from Connor, Mickeleen continues to flatter him, though with veiled sarcasm, goading him, in effect, to quit acting as the Orphan archetype. Mickeleen wants Connor to take his rightful place as leader, in essence to become the Warrior archetype who would find a way for them to escape the misery imposed by foreign landlords.

Mickeleen: You're a king, Sean Connor, and I'm sorry for your trouble,as ye were sorry for mine, when my mother and my father - that put this (hump) on me with his stick - rotted on the hillside. And my brother of the great stature was off roving, having his spate of pleasuring in England. And ye here, kings and all, afeared of the bodack landlord and his bodack agent to give the cripple and his mother and father shelter
"Famine" (19).

It is this village which serves to typify the fate of the rural Irish during the Famine, orphaned from their ancient laws and kings. The villagers feel the anger associated with a later stage of the Orphan archetype. They are incensed that their families starve while the landlords send cartloads of food out of the country to England. Stealing food for basic survival was widespread during the Famine and food destined for

export was generally guarded as it was transported through the countryside. As the men of the village are about to attack a convoy of carts, it becomes obvious that Connor remembers he is the head man of the village. The villagers look to him to enter the Warrior archetype on their behalf, but Connor is constrained by the Orphan trait of respect for the victimiser, even as he and the villagers face starvation. He translates this misguided loyalty into setting an example for the men and striving to do the right thing, according to the standards by which he has lived his life.

The villagers are stirred to the anger which is necessary if there is to be rebellion. Connor, still under the influence of the Orphan, believes that the authorities will not let them starve and tries to dissuade the villagers from rebelling. In effect, Connor has not yet moved on in the archetypal journey but he still has some control over the villagers and, with the help of the parish priest, the men are prevented from seizing the cartloads of food.

Fr. Horan: What's going on here? Our of the way! Ye were going to show yourselves as wild savages, were ye?

Mark: We're hungry ...

Mickeleen: The bodacks of vastards don't want us to live! ...

Mark: We're going to starve
"Famine" (27)

The priest, at this point, is like the villagers, still in the grip of the Orphan archetype; it is not until later that he will become a Warrior. Not only is he a strong voice of authority for Irish Catholics, he is also upholding the laws of the English and Protestant landowners. This scene effectively reminds the audience that men and women were reduced to near-lawlessness in a desperate effort to find food during the Famine years.

As the effects of the Famine worsen, Connor's leadership is weakened and most of the villagers feel there is no recourse but to accept the landlord's offer of emigration. The villagers have entered the next stage of the Orphan archetype which is the realization that the authorities have failed them and they must find a way out. The landlord's offer is the way out.

Murphy also shows that the landlords and the colonial authorities still had power over the villagers. They had the money which could have been used either to relieve starvation or to influence the villagers to emigrate. Captain Shine represents the English landowner class serving its own interests by providing money for the peasants to emigrate. Shine goes on to degrade the villagers in their victimized state and

makes caustic comments about the Irish in general. These comments serve to show the attitude of the English toward the Irish whom they regards as leeches.

> Capt. Shine: I have done as much honest toil in my life as any man. All I expected was fair play B from the Government and from my tenants … aw but the oft-abused tenantry are more resourceful … did you ever try to get an honest day's work out of one of them? … Would you expect it of the black man? Ignorance, deceit, rent evasion, begging. This county alone would furnish all England with beggars "Famine" (50).

It is at this point that Father Horan is finally goaded out of his Orphan-like compliance with the English. He becomes the Warrior leading the villagers. Traditionally, the priest has supported the authorities in maintaining order in his dual role as spiritual and temporal leader -- he reflected the Orphan archetype, by abetting the English landlords in suppressing his own people. Now, he cannot contain his impatience and is quite critical of the Anglo-Irish absentee landlords. Although in many cases landlords had lived in Ireland as far back as the first conquest, seven hundred years previously, the native Irish always regarded them as foreigners. This is evident in Murphy's treatment of this scene.

Fr. Horan: It's just that you don't understand the Irish yet.

Capt. Shine: What? But I am Irish, stupid priest! And don't speak until you are spoken to. You are not a member of this committee, or I wasn't consulted about your co-option if you are. My family goes back several hundred years.

Fr. Horan: To some time of conquest, no doubt, your honour. "Famine" (51)

They continue to argue, providing an opportunity for Murphy to voice the tensions between the victimized Orphaned Irish and the Anglo-Irish victimizer. Finally, Captain Shine and his assistant, the Agent, discuss how the loan money is to be spent, that is on helping the peasants to emigrate: "the country must be saved no matter what the cost" (53). The Agent means that the country must be saved for the English and the cost, of course, will be the lives of the peasants if necessary. Murphy interjects much needed humour into this scene as the Agent continues to tease Father Horan.

Agent: We (the English) are sick and tired of dependant Ireland ... if the people starve patiently the result will be a speedier repeal of the Union between Great Britain and Ireland. "Famine" (54)

As we follow the story, we can see how the different characters remain in or are startled out of their archetypal models. Throughout this scene, Father

Horan's superior, the parish priest, is not to be provoked out of the Orphan trait as easily as Father Horan. It is only when the emigration plan is revealed that the Parish Priest explodes into righteous anger and enters the Warrior model in defence of his parisioners.

Although all landlords were not so callous, in Murphy's play, the landlord chooses the less humane path and eventually convinces the villagers there is no alternative but to emigrate. In the hope of achieving this, the agent of the landlord displays his greed and covetousness as he singles out Connor.

Agent: Alright, Connor, listen carefully. Every man of you on my estate - MY estate! MY estate! - is a half- year's rent in arrears.

John (Connor) Begging your pardon, but isn't that the way it always was?

Agent: By law - by law, there isn't a man among you I can't have out on the roadside in the morning. I'm not going to have some staying and some going ... Now, sign there! (John looks at him) Turn your head the other way. "Famine" (66)

It is reminiscent of slavery that the victimized may not look directly at the victimizer. It is also typical of the Orphan archetype that the peasantry are cowed and subdued to such a point. At this point, John Connor begins to raise himself from the stupor of the Orphan archetype.

Connor: We'll withstand it!

Agent: Turn your head!

Connor: We'll live!

Agent: Look the other way!

Connor: I won't go.

Agent: Why? (shouts) Why? Why? (Connor keeps looking at him. Agent hits him with the pointer) Get back, Connor! Get away, Connor! Get away!

(John walks away, much more alive than dead).
"Famine" (66)

As in O'Grady's play, Connor has been singled out from among the villagers in the hope that the others will follow his example and accept the invitation to emigrate. As Connor finally responds to the Hero's call, he rises temporarily from his Orphan stupor to reject the offer and walk away from the table. His action is similar to O'Grady's, O'Connor in "The Famine": however, unlike in O'Grady's play where the other villagers follow O'Connor's example, not all the villagers in Murphy's play follow Connor. It is also Connor's lack of decisive leadership initially, which may have led to some not following. By rejecting Connor, the villagers have sunk deeper into the Orphan archetype; now they must orphan themselves from their

own culture in order to profit by their decision to go. In an effort to re-establish his superiority after Connor exits, the Agent continues to call out names as if nothing has happened. Dan, Dan's wife, Brian and Mickeleen exit, following Connor. At this point Mark comes forward and goes to the table to accept the offer "Famine" (67).

Some of the villagers, in following Connor's lead, have taken a step towards the Warrior archetype in which they have defied the landlords. Mark thinks he is now free. He is free of the debilitating effects of colonialism but he does not realize he is further orphaning himself from his culture by emigrating. He struts like one who has found freedom and the other villagers deride him for accepting the landlord's emigration offer. Despite the defiance of the villagers and their brief pride in remaining behind after Mark leaves, the remainder of the villagers are eventually evicted and they also are orphaned from their homes.

Connor's inner turmoil throughout the play is his devotion to the duty of being head man in the village against that of providing for his family. His wife sees his mistakes and is constantly upbraiding him throughout the play but he quiets her and continues to ignore his

family's needs in favour of the greater good of the community, his community. He is constantly opening the warmth of his kitchen and the benefit of his pantry to his neighbours, at the cost of his own family facing starvation. This is representative of his desire to be the Warrior on behalf of his people coming up against his victimized Orphan state as a peasant under colonialism. Heady with the rebellious Warrior-like decision he has made, Connor goes off to get drunk and returns to his home shouting defiantly against the landlord. He is shocked to find his house in ruins as his youngest daughter tells him the news that the landlord has lost no time in having them evicted. Not only has he now failed his family as their provider and protector but he has also lost his status as village leader. Connor tries to hold on to the spirit of the Warrior. He comforts his wife and family that they can rebuild their home and stay on the land. A few evenings later however, it is obvious that Connor's spirit is broken. His wife and children are almost dead from starvation. They lie sick and weak in a make-shift shelter they have hastily constructed after they were evicted from their home by the landlord's agent. Connor's daughter Maeve has been scrapping over a piece of stale bread with her mother. The new-found Warrior

archetype is submerged once again into that of the Orphan. Connor is horrified but unable to face the truth that by refusing to enter the Warrior archetype he has failed his family and his village in deference to the English. His wife rouses him out of his stupor. She is ready to leave the Orphan archetype but she doesn't know where to go from here, where freedom is. She knows only one way out of the horror of semi-slavery which she now sees as her life:

> Mother: Are they to have my life so easy? Would that be right? … They gave me nothing but dependence. I've shed that lie. And in this moment of freedom you will look after my right and your children's right, as you promised, lest they choose the time and have the victory. Take up the stick. (She goes into the shelter calmly and lies down) … Connor, with stick raised, moves to the shelter. We hear the stick rising and falling. After a moment Maeve rushes out of the shelter and exits. The sound of the stick, rising and falling, continues for a few moments. "Famine" (86)

I am reminded of black slaves on board ships bound for America. There are stories of mothers throwing their babies overboard. They would rather their children drown than become slaves of callous overlords. Although this may seem to be merely a gritty piece of theatre, Connor, in beating his wife and young son to death, has actually reversed roles with his wife. At this moment, Mother is the courageous one. This is her way of

escaping not only slavery but also the Orphan model. No longer will she submit to it merely by being alive. She is the Warrior and Connor is merely doing her bidding, freeing her in the only way that seems feasible in their weakened condition.

Connor has failed in his quest to be the Warrior the villagers and his family hoped he would be. He cannot face the shadow within himself that both his way of life and now his family are dead and dying and he could not save them. He has failed as a man. He has failed as a father, a husband and as a village leader. He has reacted in the worst possible trait of the Orphan and victimized the very people he loves, albeit at the request of his wife.

Murphy uses this scene to illustrate the devastation wreaked on Ireland through the medium of Connor. Connor represents men of the old ways, before the Famine, lost without their village or their fellow villagers -- their identity lost, Orphaned to their past life. The scene ends with Connor inconsolable, beginning to sense what he has been through, and to understand that his family is gone and that his village will never be the same.

In the last scene of Murphy's play, the lights come up on the huddle of a corpse - Mickeleen. Maeve is

looking down at the corpse. Liam enters, a piece of bread in his hand. Liam has been working for the English and was viewed as a traitor by the villagers. He offers the bread to Maeve in a symbolic gesture. Maeve accepts it, despite his traitorous status. Maeve is young and may be seen to represent the new order, that by this action she acknowledges a future based on a need to compromise in order to survive. Christine Kineally explains that

> hunger broke the spirit and strength of the community. People simply wanted to survive. Their spirit of comradeship was lost. It didn't matter what ties or relations you had, you considered that person to be your friend who gave you food. A Death-Dealing Famine (155).

Liam, in the course of the play, sinks to the lowest level of the Orphan archetype, that of preying on his own people. However, in this closing scene, Liam transcends the Orphan archetype by triumphing over the baser traits. Maeve has also transcended the Orphan archetype by refusing to be victimized by her father. As in many Irish writings, Ireland is often depicted by a woman. Maeve was the name of a legendary Queen in ancient Ireland. Murphy may have used the name to connect Ireland's future with the greatness of her past. Maeve is young Ireland, embracing the future by choosing to live. Together, Liam and Maeve represent the new

Ireland, seeking a new archetype under which to build afresh.

It would be almost 30 years after Murphy's "Famine", before Ireland's archetypal journey had progressed to the point, where Irish audiences were willing to examine the shadow of the Famine. That this has finally occurred is evident in the warm and welcoming reviews given to Jim Minogue's portrayal of Ireland's Famine. Jim Minogue's writes that he was influenced by Murphy's play "Famine". Minogue's "Flight to Grosse Ile" continues Murphy's use at the end of his play, of the emerging female archetype. Minogue uses a female to portray the protagonist of his Famine play. Minogue's story of Catherine is both historically accurate and shown to be an archetypal figure. In chapter 4, I will examine this warm and optimistic play which is written under the Magician archetype of Ireland's journey.

Chapter 4

The Magician Archetype in Jim Minogue's play, "Flight to Gross Ile"

Over the last two decades, there appears to have been great interest, on the part of the Irish throughout the world, in the revival of their cultural heritage. Films and novels abound. For example, Frank McCourt's memoir, Angela's Ashes, relates how he and his brothers were dragged out of bed by their drunken father and made to swear allegiance to the mythical and ancient Irish Cuchulain. In the entertainment industry, films such as "The Commitments" look at Irish culture, while "Far and Away" honours the pioneering contributions of 19th century Irish immigrants to America. Irish festivals have become increasingly popular. Moylan's Breweries in California is advertising a millenium celebration on St. Patrick's Day to which all Irish people by the name of Moylan are invited. Carbondale, a small town in Southern Illinois, is holding its twelth annual festival devoted to the celebration of Irish cultural traditions. The Internet advertises Irish festivals and conferences as far away as Australia, while Michael Flatley's "River

Dance" uses traditional Irish song and dance to great success. There are numerous established and emerging Irish playwrights such as Tom Murphy and Jim Minogue who have achieved success by focusing on Irish history. All these events are successful because they connect the Irish with their past. There is a need for re-connection with the past because many Irish historians believe that the focus on sheer survival during the 19th century famine in Ireland disconnected the Irish from their culture. The Famine period became a psychological milestone in Irish history, creating a cultural void during which the people were orphaned from the traditions which shaped and enriched their lives. This general consensus or unconscious agreement to avoid discussion of the Famine, is explained by Irish playwright Jim Minogue:

> Modern Ireland has shown itself quite incapable of confronting these (Famine) issues of the past, to some extent because of embarrassment at the failure of Irish people to assist their poorer brothers and sisters and this failure back then, continues with modern failures in the behaviour of big business and issues like refugees. (from correspondence with Jim Minogue)

As the 150th anniversary of the Famine drew nearer in 1997, Minogue decided that an examination of the Famine would be appropriate. He felt he could assist

his fellow Irish in understanding their past and wrote:

> ... there is a need to acknowledge, cleanse and put to rest local/national issues of our particular race. (correspondence)

Understanding precedes healing, in this case the healing of the devastating effects of the Famine upon the Irish. In the Irish archetypal journey, the Famine is the dragon which must be faced. As Pearson has already explained, the Magician understands that the Hero's quest is to face and slay the dragon. However, where the Warrior looks for outward or more obvious dragons, the Magician realizes that the dragon often lies within. In confronting the dragons of the past, we will find that such dragons are only our shadows, our unnamed, unloved parts" The Hero Within (125).

Minogue is not alone in his desire to heal the present by encouraging an understanding of the past, as is clear from the appreciation and encouragement shown him by audiences and critics alike. The Irish are ready for this kind of historical examination. A critique by one Irish newspaper read:

> Enormous interest has been expressed in the play by Irish Canadians both in Ireland and Canada. The

> Secretary of the Canadian Embassy, Philip Pennington, has confirmed that he will attend along with other members of the embassy staff. The president of the Irish Canadian Society, Ms. Lynn Loftus, will also travel to Nenagh to see the play as will other prominent Irish Canadians from the many commercial and industrial enterprises based in Ireland.
> Tipperary Guardian Saturday November 1, 1997

This renewed and widespread interest in the heritage of both the Irish in Ireland and those whose ancestors emigrated to other parts of the world, including Canada, suggests a desire to transcend the years of cultural darkness with a renewed interest in the essence of Irishness. Christine Kinneally makes reference to this cultural darkness and attributes it to the Famine. If what she and other historians suggest is true, then "what makes a person Irish may be found in the past." A Death Dealing Famine (156)

Pearson has written another book, Awakening The Hero Within, in which she writes that there is a wholeness which requires the ability to be fully within one's own culture, to appreciate its strengths and values and to take responsibility for its weaknesses (238). Our journeys cannot progress until we have challenged our fears; this enables us to "experience metamorphosis, to die to what we have been and to be

reborn into a new level of experience" (35). By bringing the shadow into the light, cultural mythologies can then be reconstructed.

In his own work, Jim Minogue has attempted to reconstruct Irish cultural mythologies. Minogue has travelled extensively, working as a volunteer in Zambia and in Thailand where he became interested in Buddhist philosophy and in theatre. Minogue had a similar experience to that of Murphy's, being impressed by the devastation of people who had undergone famine conditions around the world. Minogue, during a trip to South America, writes that the poverty of the people made a deep and lasting impression. He was able to relate the loss of Irish identity to similar situations experienced by other cultures. He wrote, for example:

> I find much in common ... between the loss of identity of this Irish culture and peoples like the native American (and Canadian) Indians, the Australian Aborigines etc. We are indeed now beginning to rediscover some of the great wisdom which these so-called 'primitive' peoples had." (correspondence).

Minogue's understands Pearson's statement that it is only when we take our journeys and fully realize our potential as individuals and cultures

> "... that we will be able to solve the great problems of our times .... This begins with holding on to the best of what was generated in the previous age, and allowing cross-fertilization of these many traditions and wisdoms so that their synergy will produce something even greater than what came before." Awakening the Hero Within (283)

Minogue emphasizes his interest in the "spiritual possibilities [of writing], the power of drama to uplift, move, transform ... on the emotional rather than the intellectual level ...." (correspondence)

Declan Kiberd also believes that writers have a unique position in and responsibility to society:

> Because collective national consciousness is often inactive in external life and always in the process of breakdown, literature and theatre find themselves charged with the role of collective enunciation. Especially if a writer is on the margins, this allows him all the more scope to explore the community consciousness. Inventing Ireland (125)

As described in the previous chapter, Murphy noted this silence surrounding the Famine and wondered why no other playwrights had explored this subject. Certainly he was 'on the margins' as his work on this subject drew great disapproval from his audiences. Yet he was unafraid to tackle the subject, which identifies him as a Warrior. Yeats and his Abbey Theatre contemporaries also felt it incumbent upon them to be the voice of collective enunciation. The difference between these two, of course, is that Yeats' play dealt with the Famine in a

very gentle way whereas Murphy's Famine play laid seige upon his audience in a ferocious manner. Later writers such as Jim Minogue are responding to this collective national consciousness and enunciating the desire of the Irish people to heal the past.

Although Minogue writes that he has "a certain reluctance about giving my resume or talking about myself" he goes on to say that he overcame that on this occasion. Certainly I am glad that he did so, for an understanding of the background of a writer's life and worldview adds so much more to the understanding of his or her work. The following resume is taken directly from Minogues correspondence with me.

Minogue was born in 1947 in Ireland. For the most part he has been a High School teacher with some interruptions into special education in Zambia, Australia and Kuwait. These overseas visits were mostly in a volunteer capacity working with refugees using drama as a medium for expression and communication. Minogue has an interest in Buddhism and Zen Philosophy which prompted a study of related theatre such as Japanese Noh Theatre. In 1995 Minogue completed an M.A. at the University of Limerick entitled "Belief in Absurdity" which examines the presence of religious

belief - especially Zen Buddhism/Christian Mysticism/Existentialist Philosophy in the Theatre of the Absurd, more particularly the plays of Pinter and Beckett. Minogue's thesis took a certain meaning from 'religion' in connection with Absurd Theatre, which form he writes, might give the impression of being the most a-religious form possible. Non-verbal forms of religious expression are particularly of interest to Minogue. His earliest interest in drama was with local amateur groups for whom he acted, directed and eventually wrote because of the absence of suitable scripts for the groups. Minogue has been writing plays since 1980, more recently concentrating on scripts for schools and musicals. He has had a number of plays professionally presented on Irish National Radio and twice he has won the All-Ireland amateur competition for plays which he wrote and directed. "Trainees" in 1987, a play about the hanging of two local brothers for the murder of a Land Agent and more recently, "Flight to Grosse Ile". He does not list all the plays he has written but writes that a number of them deal very directly with the past. Minogue wrote two other plays which dealt with very local accounts of the Famine i.e. Nenagh, County Tipperary where he lives.

"Flight to Grosse Ile" was written as a result of a family trip to Canada in 1996. Minogue was also impressed by a book titled Healing the Family Tree by a Canadian author, Dr. McCall (correspondence). Minogue enlarged on McCall's comments about individuals and families to include racial consequences. While writing "Flight to Grosse Ile", Minogue kept in mind that Ireland's loss was Canada's gain in terms of energetic, resilient Irish men and women. He believes that with this loss went the great energy of the ordinary working class and their passionate agitation for better working conditions. Minogue set out to shape the drama loosely around Brecht's epic form incorporating multi narrators, music and dance but instead of the alienating effect, to rather lure the audience into personal response. Note the Magician attribute of this gentle comment about luring his audience in and compare it with Murphy's Warrior-like approach. Minogue included some non-verbal interludes, tableau and Noh-like forms to allow for this luring response to develop. Minogue writes that the sense of pageantry also allows for aspects of Irish culture to be presented as well as moving from this necessarily broader canvas to focus on a limited number of characters. Minogue was further influenced by Brian

Friel's plays which also explore characters who are representative of the old culture etc.

While reflecting on Ireland's history, Minogue realized that little had been written about the Irish Famine. In an interview for a national Irish newspaper he said:

> What interested me in writing about those events was the idea that the famine is not all that far in our background, yet it's unsolved for a lot of us. There are still old people alive who would have known people who remembered it, and in another 10 years all that will be gone .... So when these old people die the last tenuous links with the great trauma of recent Irish history will be gone. Flight to Gross Ile is a belated reaction to this absence. The Examiner Nov 11, 1997 (26)

This demonstrates the special relationship that Minogue feels with his fellow Irishmen. Minogue appears to epitomize the Magician archetype in his gentleness of spirit and the forgiving generosity of his attitude toward 19th century landowners.

In this play, Minogue creates the Magician archetype, personified in the character of Catherine, his heroine. In terms of Ireland's archetypal journey, there is a desire to embrace the distant past in order to enrich the present which is a characteristic of the Magician archetype. Whereas Tom Murphy's play "Famine"

was almost alone in dramatically drawing on events of the Famine, there is now a collective desire to connect with the past, as illustrated on the first page of this chapter. The richness of Irish life appeared to have been severed by the Famine years. This period has been viewed as a shadow in the history of the Irish, which must be examined in order to access that which was lost. The Magician does not confront but rather embraces the shadow of the Famine and attempts to identify its significance for the Irish. Where Murphy as Warrior, almost forces the ugliness of the Famine years on his audience, Minogue as Magician encourages a love of the past, going back beyond the Famine, to the half-remembered glory of Celts and their Druids, gently bringing his audience forward to an understanding of historical events. In naming the unknown, Minogue also becomes the Magician and encourages his audience to follow him. He also realizes the need for a spiritual connection with the past:

> I do believe there is a divinity that shapes our ends and that we are witnessing great changes and to some extent very painful 'cleansing' on an individual and group basis .... I believe that unless we heal issues of the past we are fated to repeat the same errors. (correspondence)

Minogue illustrates the Magician characteristic of spiritual connection through the use of ritual. Ritual heightens our sensual awareness and is about connectedness, about making linkages both with the past and also with the greater community. On ritual, Minogue writes:

> The play, "Flight to Grosse Ile" therefore attempts to ritualistically commemorate what happened and honour the significance of each person by the symbolic naming of the unknown. (correspondence)

The name of the play "Flight to Grosse Ile" suggests the need to escape from some unnamed fear. Even in the title, Minogue is more gentle than both O'Grady and Murphy. This is a very Magician-like quality. He is, nevertheless, gently insistent in the title of the need to connect with the past. Minogue utilizes this need for connectedness by opening his play with a Bodran (small hand drum) player beating a slow march, ritualistically leading a darkly-clad procession of druid-like figures across an empty stage. The druids call on the audience to remember the ghosts of Irish immigrants, lost to the land of their birth and unknown to their adopted country, Canada. Minogue re-connects his Irish audience with their lost ancestors when the

druids sing:

> If you listen, listen, listen you will find
> the footprints of our race ...
> Is there a distant haven where we can find some
> rest ... If you listen, listen, listen you will
> hear the forgotten walking by. "Flight to Grosse
> Ile" (1)

Minogue's character, Eoin is not a descendant of kings, like O'Grady's O'Connor or Murphy's Connor; he is instead linked to the Druidic Bard. The Druid is an important archetype in Irish culture and recalls a time long before English colonisation. Druids appear to have been male or female. Druids received training for 19 years. They had amazing memories and could recite the history of the Celtic peoples in rhyme. Each king had at least one Druid. Although it is believed that Druids go back at least 2000 years, there is a record of Conn, High King of all Ireland, had three druids as late as 535 a.d. The Druid was so important to the well-being of the community that even the king was not permitted to speak before the Druid had spoken. Druids were the judges in the law and bestowed blessings or curses upon the people as required.

It is fitting that the play begins with a sanctification by the Druid-like figures. Also,

Minogue's druid-like character, Eoin, is first seen reading under an oak tree which is his usual resting place. The oak tree was deemed holy by the Druids and was traditionally a place of worship. Since he is seated conveniently by the roadside, Eoin is able to converse with passing refugees who have been evicted from their homes by the English landowners. Eoin is a teacher and appears to represents the old culture with the suggested Druid connection which Minogue gives him. Eoin is reluctant to join the emigrants leaving Ireland. He is the keeper of the past and it seems that his place is to remain behind. He engages in conversation with a passing Spailpin (Irish male) who is planning to Orphan himself from his land and culture by emigrating:

Eoin: Where will you go?

Spailpin: Anywhere I can get work ... I heard there's land and labour in Canada, I'm thinking that would be the place for me.

Eoin: The ticket for a foreign grave.

Spailpin: Better to be free in another man's land than a slave to fortune in your own.

Eoin speaks to the Spailpin in words of comfort, letting him know he will be remembered. It was always the duty of Druids to memorize the history of the people.

Eoin: Go n-eiri leat. You won't be forgotten. "Flight to Grosse Ile" (9)

However, not only were the emigrants forgotten because there were so few left behind to remember them but Eoin himself came to realize that he must leave Ireland and cross the ocean to join his beloved Catherine who has already emigrated to Canada. Minogue then leads his contemporary audience across the ocean far away to the new world of Canada. Many of the audience's ancestors may have made that journey and for their descendants it offers an opportunity to explore the mystery left by those travellers of long ago. A review of "Flight to Grosse Ile" published by The Examiner emphasized this point:

> There couldn't be a more graphic illustration of how close this rural community remains to the land. People from this area, who fled the Famine 150 years ago, travelled the road from here to Limerick to sail away into the unknown" The Examiner (26).

Minogue also focuses his play on a strong heroine, Catherine Kennedy. By using the name of Kennedy, Minogue invokes a powerful archetype in recent Irish history. President John F. Kennedy was the descendant of Irish emigrants to America and was symbolic of the Warrior archetype. It is said that alongside of Eamon de Valera or Michael Collins' picture on the wall of many Irish homes, Kennedy's picture also held pride of

place. Minogue's Catherine herself is symbolic of Ireland. Irish poets and playwrights often refer to Ireland as a young, queenly girl: for example Yeats' play "Cathleen ni Houlihan". Minogue however, is depicting a mature Ireland. Therefore his protagonist, Catherine Kennedy is mature. Minogue's play opens, not directly into the scene of the Famine like O'Grady's or Murphy's play, but again more gently as befits the Magician model. The middle-aged Catherine sits on the bank of the St. Lawrence River. She lives in Quebec with her husband, Edouard Caron, and their five children. Each year, in May, she makes a pilgrimage to this place in order to remember her heritage. This is important in the archetypal sense, for modern Ireland must also re-examine its past. Just as parents of emigrants may have gazed longingly across the ocean, thinking of emigrant children, Catherine gazes back across the Atlantic and reminisces about when she was a young girl in Ireland.

Catherine was just fifteen in 1847 when her family decided to Orphan themselves from their country and emigrate to Canada to escape the ravages of the Famine. She imagines herself back in Ireland and in her mind she sees her younger sister, Ellen, running to meet her as she comes home from her day's work at the house of the

English landlord. Ellen carries her shoes so as not to dirty or wear them out. Shoes were worn only in the house of her employer. Catherine and Ellen tease each other about the shoes, since normally the girls go barefoot and Ellen must therefore be a great lady to have a pair of shoes, even if they are dangling around her neck, tied by their laces. I think that Minogue's uses Catherine's nostalgic reverie to inspire a similar desire in his audience. He does this because he realizes that taking out the past and looking at it is a good way to heal the hurt. The girls dream of being fine ladies and imagine the clothes they will wear and the food they will eat. They fantasize in girlish manner about their dream husband:

> A husband without hump or limp
> Hair under his hat.
> And clean dirt under his nails
> "Flight to Grosse Ile" (3)

This is as much as they can hope for, since under English domination most of the Irish were Orphaned from their heritage and culture. Penal Laws denied them education and the chance to improve their standard of living as described in Chapter One. Ellen was fortunate to work in the house of the Landlord; she would eat every day and bring home a little money for her family.

As the girls talk of marriage, they think of Eoin Mac Aogain and his affection for Catherine. Eoin, as a young apprentice teacher and scholar, might in the future take over the [1]Hedge School, since the present Master is old. The girls discuss the merits of this young man and relate his ancestral genealogy of Bardic poets and readers of books. The two girls compare Eoin's ancestry with their own. The girls are descendants of Irish landowners several centuries ago. These ancestors were Orphaned from their lands by the English colonisers as explained in Chapter One. It is as if Minogue is reminding his audience of their heritage, that most of their families once owned the land in Ireland. Again, he does this in order to re-establish a connection with the national identity of his audience.

Onto this romantic view of history, the audience is presented with a charming game of courtship as Catherine tiptoes up and surprises Eoin. The scene appears idyllic. Only now, when the audience is feeling safe in their examination of the past, does Minogue allow a look at the Famine itself. Suddenly, the anxious voices of children are heard sounding the alarm that the potato

crop is ruined, reminding the audience of the dark shadow in their history, the 19th century famine.

Catherine's father gathers his family together and they sit on the steps of an ancient castle, which mutely represents Ireland's ruin. They glumly listen to Sean, their father bemoan his helplessness as he stares at his diseased potato crop:

> Sean: What can a father do in these times, beg from an empty bowl, borrow from an empty field, or steal from an empty purse? We watch our children go without, their laughter, like the land, has dried up. "Flight to Grosse Ile" (5)

Again, Minogue reminds his audience of the past. Sean Kennedy recites the Orphaned history of his family and the loss of their language, lands and chieftains which "fell to the English Queen." Sean decides he has no alternative but to leave Ireland with his family. Just then, Eoin arrives and, after him, an old soldier. They continue to discuss the English mismanagement of the situation which has caused many Irish people to emigrate and those who remain to starve. They also make reference to future reprisals when the Warrior will assert itself in order to reclaim Ireland for the Orphaned Irish.

> Soldier: The time will come when the numbers of the dead from this famine will be known. The management of the British Government will yet be judged. Mark my spake MacAogain. "Flight to Grosse Ile" (6)

Among Irish Canadians who have allowed me to interview them for this thesis, there is a general consensus reaching far back into the 19th century, that those who left Ireland at the time of the Famine, were cowards and deserters. It is probably with this idea in mind that Minogue has Eoin respond to Catherine's request for him to emigrate with her family. He replies with deep patriotism, not only now but throughout several scenes:

> Eoin: We can't leave the land without people, without poetry, without learning. "Flight to Grosse Ile" (10)

Catherine continues in vain to persuade Eoin to leave but he will only agree to attend the wake. In 19th century Ireland, when emigrants left for Canada or America they were as if dead, for they were often never seen again and so the wake was a most appropriate form of goodbye.

The emigrant's wake was based on the ancient ritual for the dead which celebrated "a person's life in dance and in dance the person was released from them to the new world" "Flight to Grosse Ile" (13). Minogue has written an article on Brian Friel's play, "Dancing at Lughnasa", wherein dance is used as a form of spiritual expression. He speaks of

> ... wordless communication, spiritual ecstasy, ritualized formula and the use of dance in the dramatic structure from its pagan associations in the Irish reel, to the civilised ballroom steps and hypnotic tribal ritual. Spirituality Vol. 3 July/August 1997 "Flight to Grosse Ile" (218)

Minogue brings this love of dance as language, known before the Famine, into his play as Eoin tells the story of a group of emigrants

> Eoin: Without speaking, the father had danced his goodbye. That was as close as he'd step with his son. The mother danced to her own beat, Held her son to a rhythm he'd known long ago.
>
> The last time his heart would be hers, its pulse so obedient. She'd finger his shape, touch his face, To recall in the vacuum he'd leave
>
> Mother: My child is no longer in this house. My child is not in the field, or on the roadway. My child has gone to the other side of the hill. "Flight to Grosse Ile" (16)

The mother sees her child leave, Orphaned to her forever. She can only stand and watch; she will not follow him. However, as an audience, we are able to follow where the mother could not. Minogue swings his audience back and forth across the ocean so that the audience are ahead in understanding the fate that awaits the emigrants. Far across the seas in Canada, the citizens of Quebec display mixed feelings toward the

massive wave of immigrants. Dr. Douglas was the medical supervisor of Grosse Ile and he lamented the situation in 1847:

Dr. Douglas: There could be 10,000 Irish emigrants on the high seas soon heading for Grosse Ile. An island that has facilities for a hundred.
"Flight to Grosse Ile" (15).

Minogue is not unmindful of the response which must have been felt by the Quebecois. He has two other characters verbalize these fears about the Irish immigrants:

Hawke: The wretches of the earth, poor, miserly, lazy, dirty, shiftless, greedy, mean with money when they have it, ignorant as well

Shopkeeper: My business ... has been badly damaged because of them.
"Flight to Grosse Ile" (16)

Yet another French-Canadian blames the surge of Irish immigrants on the English:

French-Can: 90 years ago Wolfe, the English General tried to defeat us, but we would not bow the knee, to them or anyone. Now the English try again, this time dumping on our shores shiploads of diseased Irish, hungry hoards, to complete their conquest ... our motto is, if it comes from Britain send it back.
"Flight to Grosse Ile" (16)

Even established fellow Irishmen did not welcome the new immigrants. These people had long settled successfully into their new life in Canada and did not want to be associated with the disease-carrying immigrants. Talbot, formerly of Cloughjordan, Tipperary, who had emigrated to Canada almost 30 years previously, says of the current wave of immigrants:

Talbot: We left (Ireland) to escape the misery of existence and the mean landlord. We wanted a land, like we have now in Upper Canada, free of the Irish past, with a common language, religion and customs. We do not like what we hear of these waves of lowly Irish washing on our shores. We do not want them here waving stick and shillaleagh. Let them stay in Ireland and fight there. "Flight to Grosse Ile" (16)

Marianna O'Gallagher, in her article The Orphans of Grosse Ile explains that such an attitude has continued until today because

> Canadians generally tend to hold two mistaken impressions: (1) they anchor the beginning of the Irish in Canada to that period [1847]; and, (2) they have, therefore, caricatured all the Irish as poor and starving.
> The Orphans of Grosse Ile (102)

However, the latter belief is possibly due to the fact that many of the very poor Irish came to Canada and in

particular to Quebec, than to America, simply because the fare was so much cheaper. Being poor, they would have had less food available and so would possibly be more susceptible to the diseases which came with the Famine.

The adverse impression of the Irish immigrants is again emphasized by Dr. Douglas:

> Dr. Douglas: Most emigrants from the west of Ireland at that time knew no English only their native Erse (Irish). My impression of them was of an inferior race, ignorant of everything beyond the spade. In intelligence and civilization little superior to our native Indian. The hundreds of small farmers from the North of Ireland and the Lowlands of Scotland were better equipped and of superior intelligence to their fellow countrymen .... If he thinks he's going to have a Royal welcome when he gets here, Irish Paddy is in for a big surprise. "Flight to Grosse Ile" (17-19)

In Minogue's play, the Irish immigrants of 1847 appear as any victimized people might in the Orphan archetype; that is, a degraded and humbled people. Minogue brings his audience back to Ireland where the emigrants prepare to leave for Quebec and other destinations. It should now be obvious to the audience that the reason the immigrants appeared to be degraded and inferior was related to their victimized condition

at the hands of both their English oppressors, and their own people, back in Ireland. The "ghost-like skeletons" know they are near the docks when they see "the cart loads of corn, the butter, eggs, turnips, the cattle and pigs herded to the ships" by agents of the English. "Flight to Grosse Ile" (23).

Unscrupulous Irish booking agents display the Orphan trait of preying on their own kind. They lie to the simple, mostly uneducated, peasants telling them that ships' accommodations will be spacious, food plentiful and, once in Quebec, America is merely two or three days journey on foot. On the dockside, the emigrants waiting to board ship use up their scant supplies of money for food.

Minogue also referrred to this practice of Irish preying on Irish when he wrote of the Landowning classes:

> ... Landowners who might have shared but selfishly didn't. These landowners weren't all English, in fact quite a few landowners of this sort were very considerate of the starving Irish. It was the Catholic 'middle-class' farmer who kept what he had for himself and expanded his holding because his poorer neighbours had to emigrate - these were the landowners who wanted the famine story and their actions to be forgotten. (correspondence)

The emigrant Irish were eager to board ship and

were distressed by the unyielding ships Captain's refusal to permit this until they were ready to sail. If the emigrants had know the fate that awaited many of them as they sailed across the ocean, they might not have been so eager. Once on board, emigrants found that conditions were ripe for disease. Earlier I stated that Famine emigrants had usually been viewed by the Irish to be cowards. Perhaps with this in mind, Minogue in the wisdom of the Magician model, shows his audience that the emigrants did not escape to a better situation, in fact for many, it was quite the opposite. Exploring this with his audience would help to heal past hurts and blame on those who may have been seen to have abandoned Ireland. To emphasize the state of the passengers after experiencing the dreadful conditions aboard ship, Minogue brings the audience back to Grosse Ile. Father Bernard McGauran, the Catholic priest, formerly of County Sligo, and now in charge of the mission at Grosse Ile, relates the arrival of the first victim on the coffin ships:

Fr. McGauran: The first fever victim was from the ship Syria which left Liverpool on the 24th of March with 241 on board. Nine had already died on the journey over. Although forty nine from that first ship died, it is the first who is remembered ... little four year old Ellen Kane, as

> she was carried out, her blond hair caught in the breeze, rising and falling, making a mockery of her lifeless frame ... but after that there were so many. The torrent of emigration spilt over the island.
> "Flight to Grosse Ile" (26)

Surely, there can't have been a dry eye in the audience at this point. The description of people dying on board the ship is so heart-rending it becomes a metaphor for Ireland dying as a nation during the Famine years. Minogue writes that he purposely stressed the emotional aspect of the Famine: "I deliberately set out to evoke an emotional response, as material relating to the famine generally directs itself more to intellectual analyses." (correspondence)

Eoin himself succumbs to the disease and dies just as the ship reaches Grosse Ile, never seeing his Catherine again. He leaves only his diary and a few letters to Catherine as a record of his life. Minogue has obviously been influenced by Gerald Keegan's Famine Diary because Eoin's experiences on board ship closely follow that of Keegan's account. As Eoin's ship arrives at Grosse Ile, stretcher bearers wait with Eoin's body while Rev. McGauran browses through Eoin's diary and the letters to Catherine. He mourns the passing of this

bardic poet as he reads inside the cover:

McGauran: Eoin Mc Aogain, Borris, Tipperary, Bard to Irish Chieftains. A writer too were you Eoin? (Reads page) I heard before I set out they were burying my people in a distant island, like dead squadrons of a defeated army, Lying there, names unspoke. In an island close to Heaven where the souls fly fast to God. "Flight to Grosse Ile" (35)

The bearers carry Eoin away to be buried. The priest tells Dr. Douglas about the young man, Eoin, and wonders if he was "the last of the Bardic poets ... the end of old Ireland." "Flight to Grosse Ile" (35). Just as Murphy's Connor symbolizes a bridge between the old ways and the new, so Eoin symbolizes the old culture, lost forever. His death is therefore important because it depicts the loss of a culture subdued by the Famine, by more than a million Irish emigrating to other lands, by the survivors needing just to survive and therefore neglecting their heritage folktales and culture. The survivors are born into a new culture, which they must embrace in order to begin their new life.

Minogue stretches the story of the play to include the many more ships which arrive and cannot get near the quarantine station dock because of the ships already berthed there. Sick and dying passengers are let off

the ships further down the beach. Sailors refuse to carry the sick to the station and Father McGauran

> saw 37 poor souls crawling in the mud, "dying like fish out of water". It is said that "A hundred more ships are on the way, all carrying disease. "Flight to Grosse Ile" (34)

Minogue is eager to acknowledge the wonderful contribution made by the people of Quebec. At Grosse Ile, Dr. Douglas calls for volunteers from Quebec to come and help care for the immigrants. Both Anglican and Roman Catholic clerics respond to the call for help, as do many of the townspeople in nearby Quebec. Dr. Douglas determines that the courage of the medical staff, the kindness of the good people from nearby Quebec, and the memory of the nameless dead, both Irish and Canadian, should not be forgotten. He arranges to have a memorial raised in their honour:

> In this secluded spot lie the mortal remains of 5,424 persons who fleeing from pestilence and famine in Ireland, in the year 1847, found in America, but a grave. "Flight to Grosse Ile" (37)

Reverend McGauran adds the words:

> Sacred to the memory of thousands of Irish emigrants, who fleeing tyrannical laws and to preserve their faith suffered hunger, exile and fever to end on this spot their sorrowful pilgrimage. May

their souls find rest.
"Flight to Grosse Ile" (37)

I visited Grosse Ile in the summer of 1999. I wandered all over the Island and visited the vast grave site of the Irish men, women and children who escaped from colonialism only to perish in sight of their promised land. There is a large plaque on which all the names of the dead are written. Quinn, Hagan, O'Hare, all names in my own ancestry, were there on the plaque. I don't know if any of them are related to me but it was a very emotional experience.

Minogue visited Grosse Ile while in Quebec with his family in 1996, a few years before he wrote "Flight to Grosse Ile". During this vacation he met Marianna O'Gallagher who has written several books and articles about Gross Ile including the article, The Orphans of Grosse Ile. This article describes how many Quebecois opened their doors with generosity, even permitting the children to retain their Irish surnames and encouraging them to remember their Irish heritage. Generosity was not always the case because of the possibility the adopted children might pass on their diseases. Many Catholic priests remedied this fear by walking into church with several children in tow and demanding to know who would adopt these beautiful orphans. Despite

this, O'Gallagher describes a mother of eight children who took in a twenty-month old Irish orphan. This generous-hearted woman contracted a disease from the tiny baby and died, leaving nine children without parents. The Orphans of Grosse Ile (45) O'Gallagher writes of her own emotional reaction while researching the orphaned children: "It is heart-rending to read names of little girls and boys, of all ages, dying after a few days, or a few weeks, within reach of some kind of new life." The Orphans of Grosse Ile (102)

No less than O'Gallagher, Minogue was also touched by the history of these orphans. It is possible that his own position as a High School teacher and father of three small children heightened his response to and inclusion of children in his play as a form of direct emotional appeal to his audience. The Irish children of Grosse Ile became the personification of the Orphan archetype. Although their life was traumatic, their abrupt assimilation into the dominant culture of Quebec created a fresh opportunity for them to transcend the Orphan archetype. In Minogue's own words:

> The child (in "Flight to Grosse Ile") is both a symbol of innocence and the hope for the future signifying the contribution of the Irish to the New World and their integration into countries like Canada. (correspondence)

The strength of these children would lie in the successful transition from the archetypal traditions of their fathers, through the horrific experiences of that summer, to stability within established French-Canadian families. Because these children adapted to the new culture so directly, they were able to move the archetypal journey forward. As orphans, they would be assimilated into the dominant culture of Quebec. However, the Irish culture did survive through the adult survivors. This is evident from a recent personal interview with Marianna O'Gallagher in which she stated that her Irish forefathers had orally passed down interesting anecdotes revealing their hatred of their English oppressors. O'Gallagher also spoke of a French-speaking Irish Heritage group in Quebec, suggesting further proof of the successful amalgamation of the old and the new.

Minogue's character, Catherine Kennedy, is a product of this amalgamation of two cultures. When Catherine hears that Eoin is dead, she falls to her knees. This is the last time we see her as solely an Irish woman. On her knees she becomes a metaphor for Ireland itself, brought to its knees, orphaned in the loss of the cultural traditions which Eoin represents.

In the final scene, twenty years later, Catherine is no longer an Irish woman; she has been adopted by a Quebecois family and married to their nephew. Her children are Quebecois. She sits on the bank of the St. Lawrence River and remembers the sad tragedy of Grosse Ile. Remembering her past is the purpose of her pilgrimage each year. Remembering and reviewing the past is important, for she is confronting the shadow to continue the process of healing. As she rises to leave, Catherine bids both her lost love and her Irish childhood au revoir:

Catherine: I must leave you Eoin for another year. But you will never be alone ... I will always remember."
"Flight to Grosse Ile" (37)

Catherine represents the hopes and dreams of the new Irish emigrant. Although orphaned from her culture and her country, she has successfully made the transition to her new culture and has prospered. In doing this, Catherine represents the Irish emigrant shedding the Orphan archetype and progressing to a higher one. She has become the Magician, the symbol of the Hero in Ireland's archetypal journey. She is the fullness of the flower once seen in the promise of the Orphaned child.

Orphaned child.

Minogue, like Catherine, is the Magician. It is in this role that Minogue becomes the medium by which his Irish audience are able to look again into the past. It is only when a people are willing to look back that the role of the Magician is able to function as one who connects past and present. These connections enable a people to embrace the shadow and affirm the strengths which time has wrought. That Minogue's play "Flight to Grosse Ile" has been so well received, indicates that in the archetypal journey, Irish peoples are able to break free of the shadow and experience the metamorphosis this freedom brings.

In my conclusion I will draw together the strings which bind each of these three playwrights. Their work was instrumental in bringing the theatre-going Irish peoples to a greater understanding of their past, and a brighter hope for their future.

[1] Hedge schools were so-called because they were usually held in the corner of a field or by a hedge. They were conducted secretly in rebellion against a Penal law forbidding the education of Catholics.

Conclusion

Taking a play through the archetypal Hero's journey is not new. Observing the playwright and his world view within that model is perhaps less usual. Recently, this topic was discussed with Directors of two professional theatres in Toronto. One of the Directors was contemplating the commission of a Chinese play for his theatre. Their excitement over this model was unmistakable and led to a long, enthusiastic conversation, applying the model to this play and that and to one culture after another. It was an exciting experience to engage in such creative synthesis.

I think we are looking at an era in which multi-and inter-cultural mise en scene is becoming steadily more popular. This is evident in the multi-cultural entertainment shown in large cities such as Toronto and by the cross-cultural audience who attend. More and more, directors are looking for a way into works of other cultures. The archetypal model offers this path to understanding and bridging the cultural gap because archetypes are prevalent cross-culturally.

This thirst for intercultural literary works is evident between Ireland and North America. For example,

there is always a waiting list on Irish fiction at my local library. On a recent trip to the States, I found many Irish novels in a large book store and, while in conversation with the sales clerk, I learned that it is difficult to keep those books in stock as they are so popular. Maeve Binchy is a popular Irish novelist. Anything she writes is devoured by a hungry public. I noticed that she has written a small book on getting old gracefully. It has sold out. She also put together a few short stories and included a number of Irish authors relatively unknown to North America. This also is selling well. Martin MacDonough is a recent Anglo-Irish playwright whose work was featured at four different theatres at the same time, in London's West End. His play, "The Beauty Queen of Lenane" is set to be made into a movie in North America. This passion for Ireland is not restricted to North America. For example, I heard recently that in Japan, there is a large cult following of the Irish arts scene.

Among countries which have experienced an absence of war for some time, there is a climate of self-discovery which is the cultural archetypal journey. North Americans are looking back into the past and righting wrongs done to land rights conferred on First Peoples. A prominent Toronto Theatre has commissioned a

Metis author to write a play on a famous Canadian historical figure. The hisotircal figure was a also a metis, formerly a hero or a traitor according to whom one is speaking. Even the Pope is taking part in the archetypal model. He has raised the shadow of the Jewish Holocaust of World War II. Through his apology, the whole world has looked at this shameful historical event and probably many individuals and countries have examined their own part in the making of this shadow. The Pope is accepting blame in order to heal the continued shame of Papal authority in this matter. By apologizing to the Jews on behalf of his office, the Pope has opened an old wound which has festered in Rome where the plight of the Jews was ignored; in Germany, where the Jews were victimized and orphaned from everything they held dear; and in Israel, where the Jews have fought to preserve a final refuge for themselves.

When a country, or an organization such as Catholicism, can admit its mistakes and make retribution to its victims, then it has reached a very healthy stage of its journey. Ireland is one such country. Merely exposing the shadow of the past is not enough. In order to progress, the past must be examined and embraced as part of the cultural progression, in becoming what we are. In exposing the shadow of the Famine, Irish

Playwrights such as Hubert O'Grady, Tom Murphy and Jim Minogue enable audiences to observe the archetypal journey of Ireland over a period of one hundred years.

Through Hubert O'Grady's play "The Famine", Ireland may be observed in the Orphan archetype under Colonialism. Tom Murphy's play "Famine" enables us to follow Ireland's progress as it emerges from Colonialism in the Warrior archetype. Jim Minogue's play "Flight to Grosse Ile", is a wonderfully gentle embrace of the past, in the spirit of the Magician archetype. All three of these playwrights are among those who led the way into a new age in Ireland, because the Irish Famine of 1846-47 dramatically re-shaped the lives of Irish peoples since that time. The work of these three playwrights direct light on the shadow initiated by the Famine.

It is only now, as the Irish peoples are acknowledging and embracing their past, that the ghost of the Famine can be exorcised: the Famine in fact is said to have strengthened Ireland as a nation. This strength enables the Irish to embrace fully their own culture in a spirit of reconciliation with their past. Perhaps because of the attitude of reconciliation, the Republic of Ireland has become an economically sound community where foreign investment is enthusiastically

offered. Investors are welcomed as are the many North American tourists in search of lost ancestral roots. It is a measure of Ireland's progression into the Magician archetypal model that the country is welcoming these searches into the past by opening Famine Museums across the country. These museums are often closely situated to genealogical libraries to further encourage the study of the past. I myself will join the many hundreds of tourists in May this year, as I comb through the records for my own Irish roots. I intend also, to enjoy the Irish theatre experience across the West and South of Ireland. As I do this, I will explore the new spirit of détente which I believe has been made possible by Irish artists and playwrights.

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