

*This edition of Sean O'Casey's major plays is designed specifically for students and teachers. The plays are supported by a full introduction, covering O'Casey's career and critical responses to the plays, full notes and a bibliography.*

His parents were Protestants and he was a member of the Church of Ireland, baptised on 28 July in St. He left school at fourteen and worked at a variety of jobs, including a nine-year period as a railwayman on the GNR. He also learned to play the Uilleann pipes and was a founder and secretary of the St. He joined the Irish Republican Brotherhood, [5] and became involved in the Irish Transport and General Workers Union, which had been established by Jim Larkin to represent the interests of the unskilled labourers who inhabited the Dublin tenements. He participated in the Dublin Lockout but was blacklisted and could not find steady work for some time. After Easter Rising[ edit ] In , his friend Thomas Ashe died in a hunger strike and it inspired him to write. He wrote two laments: He spent the next five years writing plays. The club declined to put the play on out of fear that its satirical treatment of several parishioners would cause resentment. Abbey Theatre[ edit ] No. This was the beginning of a relationship that was to be fruitful for both theatre and dramatist but which ended in some bitterness. The former deals with the effect of the Irish Civil War on the working class poor of the city, while the latter is set in Dublin in around the Easter Rising. Both plays deal realistically with the rhetoric and dangers of Irish patriotism, with tenement life, self-deception, and survival; they are tragi-comedies in which violent death throws into relief the blustering masculine bravado of characters such as Jack Boyle and Joxer Daly in *Juno and the Paycock* and the heroic resilience of Juno herself or of Bessie Burgess in *The Plough and the Stars*. *The Plough and the Stars* was not well received by the Abbey audience and resulted in scenes reminiscent of the riots that greeted J. There was a riot reported on the fourth night of the show. His depiction of sex and religion even offended some of the actors, who refused to speak their lines. The full-scale riot occurred partly because the play was thought to be an attack on the men in the rising and partly in protest in opposition to the animated appearance of a prostitute in Act 2. Yeats got onto the stage and roared at the audience: Higgins launched an attack against it in the press. The couple were married in and remained in London until , [13] when they moved to Totnes. It was an attack on imperialist wars and the suffering they cause. The Abbey refused to perform it. The premier production was funded by Charles B. Cochran, who took only eighteen months to put it on stage. It was put up at the Apollo Theatre but lasted for only twenty-six performances. George Bernard Shaw and Lady Gregory had a favourable opinion of the show. The play was originally going to be a film script for Alfred Hitchcock. Hitchcock and he talked excitedly. They parted on the same terms, with the prospect of another immediate meeting, and Sean never heard again. It was directed by actor Melvyn Douglas and starred Lillian Gish. The union takes over the unnamed country despite the ruthless efforts of the Saffron Shirts, a fascist organisation openly supported by the Roman Catholic hierarchy of the country. *Purple Dust* follows two wealthy, materialistic English stockbrokers who buy an ancient Irish mansion and attempt to restore it with their wrong notions of Tudor customs and taste. They try to impose upon a community with vastly different customs and lifestyles that are much closer to ancient Gaelic ways and are against such false values. Upper Dorset Street, Dublin. The Englishmen set their opposing standards against those represented by the men employed to renovate the house. In the resulting confrontation the English are satirised and in the end disappointed when a symbolic storm destroys their dream of resettling the old into the present. The hint that is enforced by the conclusion is that the little heap of purple dust that remains will be swept away by the rising winds of change, like the residue of pompous imperialism that abides in Ireland. This was the first show of his own he saw since *Within The Gates* in After this, Samuel Beckett withdrew his mime piece in protest. The musical, retitled *Juno*, was a commercial failure, closing after only 16 Broadway performances. It was also panned by some critics as being too "dark" to be an appropriate musical, a genre then almost invariably associated with light comedy. Despite general agreement on the brilliance of the underlying material, the musical has defied all efforts to mount any successful revival. His eightieth birthday occurred in , and to celebrate, David Krause and Robert Hogan wrote full-length studies. In , his autobiography *Mirror in my House* the umbrella title under which the six

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autobiographies he published from to were republished, in two large volumes, in was turned into a film based on his life called Young Cassidy. The couple had three children:

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### 4: Seáin O'Casey - Wikipedia

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*of plays by Sean O'Casey appeared in print during a long playwriting life that spanned the forty-seven years from to his death in That collection, entitled Selected Plays of Sean O'Casey, was chosen.*

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*Seáin O'Casey (Irish: Seáin Á“ Cathasaigh [ÉˆÉfaÉ•n]ˆÉ oÉ• ÉˆkahÉ™sÉ iÉ•]; born John Casey; 30 March - 18 September ) was an Irish dramatist and memoirist. A committed socialist, he was the first Irish playwright of note to write about the Dublin working classes.*

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