SELECT BIBLIOGRAPHY


Murray, Christopher (Ed.), Sean O’Casey, Roots and Branches, Special Issue of Irish University Review X, 1 Spring, 1980.


Rollings, Ronald G., Form and content in Sean O’Casey’s Dublin trilogy in Modern Drama VIII, 4 Feb., 1960.

Schrank Bernice, "You needn’t say no more" Language and the problems of Communication in Sean O’Casey’s The Shadow of a Gunman in Irish University Review, VIII, 1 Spring, 1978.

The Sean O’Casey Review (Ed.), Robert G. Lowery, P.O. Box No. 333, Holbrook, New York.


Allison, Alexander, W., Carr, Arthur, J., and Eastman, Arthur,


Barrows, Herbert, Haffner, Hubert, Ciardi, John and Douglas, Wallace (Eds.), Sean O'Casey: Juno and the Paycock, An Introduction to Literature (Boston: Houghton Mifflin, 1959) pp.615-16.


Block, Haskell, M., and Shedd, Robert G., (Eds.), "Sean O'Casey", *Masters of Modern Drama* (New York: Random


Cowell, Raymond, "O’Casey", Twelve Modern Dramatists (London and New York: Pergamon Press, 1967) [contains extracts from Juno and the Paycock].


Drew, Elizabeth, Discovering Drama (New York: W.W.Norton; London: Jonathan Cape, 1937).


Frechet, Rene, "Sean O’Casey: un episode de la vie du Theatre irlandais", Le Theatre Moderne: Hommes et Tendances, ed,


Henn, T.R., "The Irish Tragedy (Synge, Years, O'Casey)". The Harvest of Tragedy (London: Leslie Frewin, 1969).


Jacquot, Jean, "La Tragedie et L'Espoir", Le Theatre Tragique by Jean Jacquot et al. (Paris: Editions du Centre
(on Red Roses for me and The Plough and the Stars).
John, Augustus, "Sean O'Casey", Finishing Toughes, ed. and
introduced by Daniel George (London: Jonathan Cape, 1964)
pp. 49-50.
Johnston, Denis "Sean O'Casey", Living Writers, Being Critical
Studies Broadcast in the BBC Third Programme, ed. Gilbert
Jordan, John, "The Irish Theatre: Retrospect and Premonition",
Contemporary Theatre, Ed. J.R. Brown and B. Harris (London:
Kavanagh, Peter, The Irish Theatre: Being a History of the
Drama in Ireland from the Earliest Period to the Present
Day (Tralee; Kerryman, 1946).
"Sean O'Casey", The Story of the Abbey Theatre from its
Origins in 1899 to the Present (New York: Devin Adair,
1950).
Kerr, Walter, How Not to Write a Play (Boston: The Writer,
1955) p. 66.
"O'Casey", Drama in the Sixties: Form and Interpretation


Lawson, John Howard, Theory and Technique of Playwrighting


Marriott, J.W., Modern Drama (London: Thomas Nelson, N.D.)
(1934), pp.200-2.


The Theatre since 1900 (London: Andrew Dakers, 1951).

A Play Tonight (London: Elek books, 1952), pp.89, 122, 147.


Warnock, Robert (Ed.), ‘Sean O’Casey: Juno and the Paycock’ Representative Modern Plays: British (Chicago: Scott,

Watson, E.Bradlee, and Pressey, Benfield (Eds.), "Juno and the Paycock" by Sean O'Casey', Contemporary Drama: European, English and Irish, American Plays (New York: Scribner's, 1931), pp.799-800).


"The Abbey Directors and Mr. Sean O'Casey, Irish Statesman (Dublin), x14 (9 June 1928) 268-72 (contains letters from O'Casey, Yeats, Lennox Robinson and Walter Starkie on The Silver Tassie).

Abirached, Robert, "Deux pieces de Sean O'Casey', Etudes


Atkinson, Brooks, "Paradox of O’Casey: He is one of the Great Modern Writers but his plays are Seldom offered", *New York Times* (2 April 1950) Section 2., p.1.

The Author of Juno: A Talk with Mr. O’Casey’s *Observer* (London), (22 Nov. 1925), p.9 (interview).


Beckett, Samuel, "Gratitude and Homage", *Irish Times* (Dublin),


Benstock, Bernard, "A Covey of Clerics" in Joyce and O'Casey', James quarterly (Tulsa, Okla), II I (fall 1964) 18-32.


Bentley, Eric, "The Drama at Ebb" Kenyon Review, VII 2 (Spring 1945), 169-84.


Bishop, G.W., "Sean O'Casey": Poet-Playwright", Theatre Guild Magazine, VII (Feb 1930), II-14, 55.

Boas, Guy, "The Drama of Sean O'Casey", College English (Chicago), X2 (Nov. 1948), 80-6.


Coston, Herbert h., "Sean O'Casey: Prelude to Playwrighting" Tulane Drama Review (New Orleans), V I (Sep, 1960) 102-


"O’Casey, the Dramatist in Search of an Author", Evening Press (Dublin), (12 Feb 1955), p.5.

Fitzerald, John J., "Sean O’Casey’s Dramatic Slums", Descant (Texas), X (fall 1965) 26-34.

Fox R., "The Machine Drama" New statesman (London), XXVI (9
Jan 1926) 383-4. Reprinted in Living Age (Boston), CCCXXVIII (20 Feb 1926) 421-4 (on Juno and the Paycock).


Kennelly, Brendan, "The Two Irelands of Synge and O'Casey",


Rollings, Ronald, G., 'Sean O’Casey’s Mental Pilgrimage',

"Form and content in Sean O'Casey's Dublin Trilogy", Modern Drama VIII 4 (Feb 1966), 419-25.


Templeton, Joan, "Sean O'Casey and Expressionism", Modern Drama (Lawrence, Kansas), XIV I (May 1971) 47-62.


Anthony Butler, "The Early Background", Macann (ed.) *The World of Sean O’Casey*.


Roger McHugh, "The Legacy of Sean O'Casey", Texas Quarterly, VIII i 91965).


Raymond Brugere "Sean O'Casey et le theatre irlandais" Revue Anglo Americaine III, (1925/26).


Gabriel Fallon, "The Man in the Plays" in McCann (ed.), The World of Sean O'Casey.


The Knocking Motif in Sean O'Casey's The Shadow of a Gunman:

Paul Foley Casey, Literature in Wissenschaft and Unterricht XIII (1980).

Andrew E. Malone: "The Shadow of Sean O’Casey": Bookman, LXX (1926).

Errol Durbach: "Peacocks and Mothers", Theme and Dramatic Metaphor in O’Casey’s Juno and the Paycock, Modern Drama, XV (1972).


Hogan, The Experiments of Sean O’Casey.


Emil Roy: Sean O’Casey British Drama, since Shaw (C.R.1972),


Samuel Beckett: The Essential and the Incidental, The


Joan Templeton: Sean O'Casey's Expressionism in Modern Drama (May 1971).


Julius Novick: The Plough and the Stars is Nothing if not a Pacifist Play.

Take a Member of IRA in The Village Voice, November, (1976).


Carol Kleinem, Sean O'Casey's Bridge of Vision Four Essays on Structure and Respective, University of Toronto Press, (1982).


