

**Leabharlann Náisiúnta na hÉireann
National Library of Ireland**

Collection List No. 137

Eileen O'Casey Papers

(MSS 44,699 - 44,758)

(Accession No. 6470)

Literary and personal papers of Eileen O'Casey (née Reynolds), including drafts, proofs, press cuttings, correspondence and ephemera. Also contains a collection of papers relating to her husband, the playwright Sean O'Casey, including royalty statements and copies of his correspondence (1921-1996).

*Compiled by Dr Sonja Tiernan holder of the Studentship in Irish History provided by the National Library of Ireland in association with the National Committee for History.
2007-2008.*

TABLE OF CONTENTS

INTRODUCTION	4
BIBLIOGRAPHIES	6
I. BOOKS	8
I.i. <i>Sean</i> (1971).....	8
I.i.1. Correspondence with publishers and editors.....	8
I.i.2. Reviews, Notes and other Correspondence.....	8
I.ii. <i>Eileen</i> (1976).....	9
I.iii. <i>Cheerio Titan</i> (1989).....	10
I.iii.1. Manuscripts.....	10
I.iii.2. Correspondence with publishers and agents.....	11
I.iii.3. Copyright issues.....	12
I.iii.4. Shaw and O’Casey Correspondence.....	13
I.iii.5. Launch, Reviews and Notes.....	14
I.iv. <i>Niall: A Lament</i> (1991).....	15
I.iv.1. Transcripts and Correspondence.....	15
I.iv.2. Manuscripts.....	15
I.v. Printed Books.....	16
II. ARTICLES, OTHER WRITINGS AND TALKS	17
II.i. Forewords and Introductions to Sean’s Works.....	17
II.ii. Articles and Notes.....	18
II.iii. Extracts from Sean O’Casey’s Works.....	19
II.iii. Public Talks and Lectures.....	20
II.iv. Interviews.....	22
III. BUSINESS AND FINANCIAL AFFAIRS	24
III.i. Correspondence Concerning Rights and Permissions.....	24
III.i.1. The Society of Authors.....	24
III.i.2. International Permissions.....	26
III.i.3. International Royalties.....	28
III.ii. Royalty Statements, Invoices and Contracts.....	29
III.ii.1. The League of Dramatists.....	29
III.ii.2. Macmillan Ltd.....	29
III.ii.2.a. Macmillan, New York.....	29
III.ii.2.b. MacMillan, London.....	30
III.ii.3. Samuel French Ltd.....	31
III.ii.4. Other Book Royalties.....	31
III.ii.5. Other Performance Royalties and Contracts.....	32
III.iii. Estate of Sean O’Casey.....	33
III.iv. Properties.....	34

IV. PRODUCTION PROGRAMMES AND POSTERS	36
V. PHOTOGRAPHS	38
VI. PRESS CLIPPINGS	41
VI.i. Sean O’Casey Reviews	41
VI.ii. Theatre and the O’Casey Family	43
VI.iii. Obituaries	44
VII. PERSONAL PAPERS	45
VII.i. Address Books and Diaries	45
VII.ii. Song Books	46
VII.iii. Personal Items	47
VII.iv. Final Illness and Death	48
VIII. CORRESPONDENCE	50
VIII.i. Actors and Theatre Companies	50
VIII.ii. Publishers, Editors and Agents	55
VIII.iii. Academics and Writers	57
VIII.iv. Invitations and Unsolicited Mail	61
VIII.v. Artists and Art Galleries	62
VIII.vi. Business	63
VIII.vii. Personal	64
IX. SEAN O’CASEY ADDITIONAL MATERIAL	67
IX.i. Copies of Auctioned O’Casey Material	67
IX.i.1. Letters and Manuscripts	67
IX.i.2. O’Casey/Nathan Correspondence	71
IX.ii. Writings About O’Casey	72
IX.ii.1. Marie Keating Letters	72
IX.ii.2. Academic Writings about Sean O’Casey	73

INTRODUCTION

Biography

Eileen Kathleen Reynolds (1900-1995) was the daughter of Edward Reynolds, of Athlone, county Westmeath and Kathleen Carey, from Belmullet, county Mayo. Eileen was born in Dublin on 27 December 1900, after her family had recently returned from Johannesburg during the outbreak of the South African War. Her father was institutionalised due to his mental instability and Eileen's mother was forced to seek employment. Due to a lack of finances, Eileen was educated as an orphan at an Ursuline convent school in Brentwood, Essex. After finishing school she pursued a career as a singer and an actress and first performed in London, under the stage name Eileen Carey, in the chorus of the D'Oyly Carte Opera Company (1923) and then worked in musical comedy (*The First Kiss* in 1924, *Love's Prisoner* and *Rose Marie* in 1925), before traveling to America to work on Broadway for a short time. She returned to London in 1926 and met Sean O'Casey after a performance of *Juno and the Paycock*. Shortly afterwards she took over the role of Nora Clitheroe for the first English staging of *The Plough and the Stars* and later performed the role of Minnie Powell in *The Shadow of a Gunman* at the Royal Court, directed by Barry Jackson.

Eileen and Sean were married on 23 September 1927 at the church of All Souls and the Redeemer, Chelsea. Sean was a very prolific author and wrote eighteen full-length plays, seven one-act plays, four un-produced early plays, in addition to a six volume autobiography. The National Library also houses the **Sean O'Casey Collection List No. 75**, containing O'Casey's correspondence, copy articles, notes, sketches and proofs, along with press cuttings and production programmes. Eileen and Sean had three children; two sons, Breon, born April 1928 and Niall born Jan 1935 as well as a daughter, Shivaun, born Sep 1939. Niall died from leukemia in 1956, shortly before his 21st birthday and Sean died in 1964.

In later years the O'Caseys enjoyed the friendship of Sean's publisher Harold Macmillan, (former Prime Minister of the United Kingdom); after the death of their respective spouses, Macmillan and Eileen sustained their friendship. At the invitation of Macmillan's publishers, Eileen wrote a biographical memoir of her husband, published as *Sean* in 1971, and an autobiography, *Eileen*, in 1976. After publication of these books Eileen traveled extensively speaking at universities, theatre festivals and public gatherings about Sean and her life with the playwright. She continued writing introductions to Sean's works and an account of the friendship between Sean and the playwright, George Bernard Shaw, published as *Cheerio Titan* in 1989. Eileen oversaw publication of Sean's previously unpublished works, including his diary in which he laments the death of their son; she introduced, edited and published the diary as *Niall: A Lament* in 1991. Eileen died of natural causes on 9 April 1995 and was cremated at Golder's Green, London, and her ashes were scattered in the same place as Sean's.

The Papers

The collection is contained within 26 boxes and is in very good condition. The Collection was purchased by the NLI in 2006 and includes handwritten and typescript drafts and various edited proofs of Eileen's publications as well a fragment of a short story 'Two Secrets' which was never published. Also details of her travels and talks, ephemera, newspaper cuttings, personal papers and detailed royalty statements relating to Sean O'Casey's literary estate. There is a large number of correspondence included in the papers; over 60 letters by Harold Macmillan to Eileen after Sean's death; correspondence relating to Eileen's objections to a proposed book of poems and letters by Sean to his first love Marie Keating. Other correspondents include Hugh MacDiarmuid, Laurence Olivier, Cyril Cusack, Trevor Nunn, Judi Dench and Brian Friel.

There are seven address and telephone books contained within Eileen's personal papers which include the contact details of many individuals. Due to the personal nature of this information these items are not currently available for consultation (**NFC 129**); this is due for review in 2038. For researchers information there is a brief description of these volumes given in the list, see **MS 44,733 /2**.

Arrangement

Prior to the transfer of the material to the National Library, Shivaun O'Casey compiled an inventory which was invaluable in the preparation of this Collection List. The original order of the material was retained; however, it was necessary to further arrange the papers into nine sections. The first two sections deal with Eileen's own writings and talks. The next four sections cover Eileen's involvement with Sean's literary estate; firstly business, mainly relating to royalties and permissions; secondly programmes of O'Casey productions; thirdly photographs, mainly of O'Casey's staged plays and finally press clippings of production reviews and interviews with the O'Casey family. The next two sections cover Eileen's personal papers and correspondence and the final section includes all additional Sean O'Casey material which was received with the collection.

Assessment

The Eileen O'Casey Collection is an important collection of literary and personal material from a vibrant and interesting Irish woman. Eileen's published biographical works are well represented in this Collection, especially her most detailed work *Cheerio Titan*. There is very little material related to Eileen pre 1964, while Sean was alive. Possibly the most interesting aspect of this collection is the detailed material concerning productions of Sean O'Casey's plays and publications of his work, after his death. Through royalty statements and business correspondence it is possible to track the international popularity of O'Casey's plays and literature, year by year. In addition Eileen's correspondence with actors, theatres and writers, provides an insight to Irish theatre.

BIBLIOGRAPHIES

Published Works of Eileen O'Casey

Sean; edited with introduction by John Trewin (London: Macmillan, 1971.)

Eileen; edited with introduction by John Trewin (London: Macmillan, 1976.)

Cheerio Titan: the friendship between George Bernard Shaw and Sean and Eileen O'Casey (New York: Charles Scribner's Sons, 1989.)

Niall: A Lament by Sean O'Casey, edited by Eileen O'Casey (Calder Publications Limited, 1991.)

Referenced Works

Ayling, Ronald, (ed.) *Modern Judgements - Sean O'Casey* (London: Macmillan & Co, 1969.)

Hunt, Hugh. *Sean O'Casey* (Dublin: Gill and Macmillan, 1980.)

Kleiman, Carol. *Sean O'Casey's Bridge of Vision: Four Essays on Structure and Perspective* (Toronto: Toronto UP, 1982.)

Krause, David, (ed.) *The Letters of Sean O'Casey 1910-1964, Vols. I - IV.* (London: Cassell, 1975.)

Krause, David. *Sean O'Casey and his World* (London: Thames & Hudson, 1976.)

Lowery, Robert G. "*My Very Dear Sean*": *George Jean Nathan to Sean O'Casey.*

Mikhail, E.H. and John O'Riordan, (eds.) *The Sting and the Twinkle: Conversations with Sean O'Casey* (London: Macmillan, 1974.)

O'Connor, Gary. *Sean O'Casey: A Life* (London: Hodder & Stoughton, 1988.)

Welch, Robert. *The Abbey Theatre 1899 - 1999 - Form and Pressure* (Oxford University Press, 1999.)

A Chronology of Sean O'Casey Works

only including those works relating to this collection

- 1923 *The Shadow of a Gunman* (full-length play) produced, published in 1925 with *Juno and the Paycock*, in *Two Plays*.
- 1924 *Juno and the Paycock* (full-length play) produced.
- 1925 *The Plough and the Stars* (full-length play) produced and published.
- 1928 *The Silver Tassie* (full-length play) produced and published.
- 1933 *Within the Gates* (full-length play) published.
- 1934 *Windfalls* (essays, verses, short stories, and two one-act plays) published.
- 1939 *I Knock at the Door* (first volume of autobiography) published.
- 1940 *The Star Turns Red* (full-length play) produced and published.
Purple Dust (full-length play) published.
- 1942 *Red Roses for Me* (full-length play) published.
Pictures in the Hallway (second volume of autobiography) published.
- 1945 *Drums under the Window* (third volume of autobiography) published.
- 1946 *Oak Leaves and Lavender* (full-length play) published.
- 1949 *Cock-a-doodle Dandy* (full-length play) published.
Inishfallen, Fare Thee Well (fourth volume of autobiography) published.
- 1951 *Bedtime Story* published in *Collected Plays*, Vol 4.
- 1952 *Rose and Crown* (fifth volume of autobiography) published.
- 1954 *Sunset and Evening Star* (sixth volume of autobiography) published.
- 1955 *The Bishop's Bonfire* (full-length play) produced and published.
- 1956 *The Green Crow* (essays, with stories published in America and in London, 1957).
- 1960 *The Drums of Father Ned* (full-length play) published.
- 1961 *Behind the Green Curtains* (play) published. *Figuro in the Night* (one-act play) published. *The Moon Shines on Kyleneamoe* (one-act play) published.
- 1963 *Under a Colored Cap* (articles) published.

I. BOOKS

This section contains drafts, proofs, editorial material, correspondence and reviews relating to Eileen O'Casey's biographical and autobiographical works. The material has been arranged by work, and then ordered chronologically by date of publication.

I.i. *Sean* (1971)

After Sean died, Eileen wrote a memoir of her life with him entitled *Sean*; first published in London in 1971 by Macmillan. The book was published in America the following year by the New York publishers, Coward, McCann & Geoghegan. John Trewin edited the book and wrote the introduction and Eileen dedicated it to her son, Niall, who died in 1956 from leukemia. The following section includes Eileen's notes, reviews of the book and related correspondence.

I.i.1. Correspondence with publishers and editors

- MS 44,699 /1** Correspondence with editor, John Trewin, includes copies of letters from Eileen concerning details for inclusion in *Sean*. One letter asks that Trewin leave out a section of his introduction which states, 'she was trouble by the Catholic attitude to sex; her early teaching, or the lack of it, accentuated her feelings of guilt during those love affairs that to her were a necessary release. . . .' Eileen states 'this is very misleading as there is only one serious love affair in the book; the others were only flirtations.' Also includes letters from Trewin to Eileen, mainly while she lived in Mulgrave Terrace, Dun Laoghaire; 39 items
1969–1980
- MS 44,699 /2** Letters from Teresa Saco of Macmillan, London, concerning publication of *Sean*. Includes letters from photographer Wolfgang Suschitzky concerning use of his photographs for the book; 4 items
May–August 1971
- MS 44,699 /3** Correspondence with publishers concerning an American edition of *Sean*. Includes letters from John. J. Geoghegan and Harriet Blacker Algrant to Eileen, concerning details of publicity, reviews and royalty statements and copies of Eileen's replies; 10 items
1971-1973

I.i.2. Reviews, Notes and other Correspondence

- MS 44,699 /4** Newspaper clippings containing reviews of *Sean* from Irish and

English newspapers; 36 items
1970-1973

- MS 44,699 /5** Letters from fans and friends to Eileen congratulating her on the publication of *Sean*. Correspondents include Sister Mary Angela of the Ursuline Convent in Brentwood, Essex, where Eileen went to school; author Elizabeth Coxhead, who later reviewed *Sean* and Barrow Dunham author of *Man against Myth*, whom Eileen mentions on page 203 of her book; 60 items
1971-72
- MS 44,699 /6** Photocopies of American newspaper reviews of *Sean*. Includes two letters from a reviewer, 'Dickie'; 67 items
1971-1974
- MS 44,699 /7** Eileen's notes for *Sean*, concerning George Gilman who she describes as an 'Irish Republican & socialist, one of the leaders of the L[eft] wing of the I.R.A. during the 1920s and 1930s and who committed many deeds of heroism during the Irish Civil War.' Also a note describing a letter written to Sean from the American actress, Lillian Gish, concerning one of his plays which she acted in; 2 items
Undated

I.ii. Eileen (1976)

Eileen wrote her autobiography entitled *Eileen*, to accompany *Sean*. The book was again introduced and edited by John Trewin. It was published in 1976 by Macmillan in London and by St. Martin's Press in New York.

- MS 44,699 /8** A copy of the original typed manuscript for *Eileen*, which includes a re-working of the introduction by Trewin and changes to chapter fifteen; 176 pp
Undated

I.iii. *Cheerio Titan* (1989)

Cheerio Titan is an account of the friendship between Sean O'Casey and the Dublin born playwright and polemicist, George Bernard Shaw (1856–1950). The book comprises mainly of letters between the two men and some correspondence between Eileen and Shaw's wife, Charlotte. The book was originally published in the United States by Charles Scribner's Sons in New York in 1989 and later published in England by Papermac, a division of Macmillan, London, in 1991. The material has been arranged with manuscript drafts first, followed by correspondence with publishers, copyright issues, the O'Casey/Shaw correspondence, followed by reviews and notes.

I.iii.1. Manuscripts

The manuscript drafts are mainly undated and, therefore, they have been arranged in the original order in which they were presented to the library.

- MS 44,700 /1** First draft of the introduction to *Cheerio Titan* (13 pp), also Eileen's notes for publisher contacts; 3 items
c.1986
- MS 44,700 /2** Copy of the amended acknowledgements, forward and appendix. Includes a note from American publisher, Charles Scribner's Sons, to include an acknowledgement of Jonathan Cape Limited, at their request; 6 items
c.1986
- MS 44,700 /3** Copy of the first draft of chapter one, with a second altered copy, includes authors notes that, 'pages 9-16 have been retyped.' Also includes Eileen's blank stationery (11 pages); 4 items
c.1986
- MS 44,700 /4** Typescript workings of manuscript, including chapters 1-8, includes copies of letters from Sean O'Casey to W.B. Yeats which were published earlier; c.80 pp
c. 1986
- MS 44,700 /5** Typescript drafts of chapters three (7 pp); chapter four (8 pp); chapter five (7 pp); chapter six (9 pp) and chapter seven (13 pp). Includes editors notes typed in margins concerning extra information needed; 5 items
c. 1986
- MS 44,700 /6** Photocopies of typed revisions to various chapters; 45 pp
31 Jan 1986

- MS 44,700 /7-8** Five volumes of typed drafts of *Cheerio Titan*. Includes one revised manuscript from Lucy Kroll, New York, literary agent (65 pp) and four further drafts by Eileen (96 pp, 96 pp, 130 pp and 127 pp); 5 items in 2 boxes
c.1986
- MS 44,701 /1** Second draft of *Cheerio Titan* (c.150 pp), includes a copy of ‘Sean O’Casey: A Chronology,’ by Robert. G. Lowery (12 pp) and two copies of ‘The Green Crow,’ an appreciation of George Bernard Shaw by Sean O’Casey (21 pp); 4 items
March 1986
- MS 44,701 /2** Final draft of *Cheerio Titan* (96 pp), includes an extra copy of pages 89-96 with Eileen’s notes for re-working. Also includes two letters from Lucy Kroll, New York literary agent, concerning the manuscripts; 4 items
Oct 1988
- MS 44,701 /3** Original typescript setting of *Cheerio Titan* sent by Erica Goldman to Eileen for her archives, includes corrections to text, typesetting instructions and a full list of illustrations to be included; 159 pp
11 June 1989

I.iii.2. Correspondence with publishers and agents

- MS 44,702 /1** Correspondence with Lucy Kroll, Eileen’s literary agent in New York, concerning proposals to secure an American publication deal. After first reading the manuscript Kroll describes the book as having ‘a wide appeal for the admirers of Sean O’Casey and Shaw, as well as for students, writers and historians,’ includes copies of Eileen’s replies; 18 items
Aug 1988–Jan 1989
- MS 44,702 /2** Correspondence of Eileen and her American publishers, Charles Scribner’s Sons concerning publication issues, the final print of *Cheerio Titan* and sales and marketing of the book. Includes copies of Eileen’s replies; 16 items
April 1989–Sep 1990
- MS 44,702 /3** Correspondence of Eileen and her English publishers, Macmillan, concerning the purchase of the United Kingdom and Commonwealth English language rights of the book. Macmillan offers ‘a very small advance - £400 – against a 5% royalty,’ and offers to publish *Cheerio Titan* in paperback alongside *Sean* and five, one act plays by O’Casey. Also includes the authors own orders for copies of *Cheerio*

Titan; 10 items
1989–1991

- MS 44,702 /4** Correspondence of Eileen and her agent Lucy Kroll concerning the English publication of *Cheerio Titan*, also rejections by Faber & Faber Ltd, Gill & Macmillan, Dublin and John Murray publishers; 4 items
Jan–Feb 1990

I.iii.3. Copyright issues

Cheerio Titan contains extracts from a large number of letters between O’Casey and Shaw, some of which were originally published in 1975 by Macmillan, in *The Letters of Sean O’Casey*. Other letters were under copyright restriction, owned by the estate of the deceased George Bernard and Charlotte Shaw. Similarly, photographs included in Eileen’s book were under copyright restriction or were taken in Shaw’s cottage, now a heritage centre. This section includes correspondence concerning the copyright clearance for use of letters and photographs; items are arranged chronologically.

- MS 44,703 /1** Correspondence of Eileen and Oxford University Press and others, regarding the rights to publish letters in *Cheerio Titan* which have been previously published elsewhere. The letters relate to O’Casey’s play *The Silver Tassie*, which was rejected by the Abbey Theatre. Includes copies of the letters (1929); 7 items
1929 and Feb–April 1989
- MS 44,703 /2** Correspondence between Eileen and Ron Ayling, department of English, University of Alberta, Canada, concerning a letter Ayling wrote to St. John Ervine asking ‘why he did not mention the friendship of Shaw and Sean in his biography,’ includes a copy of Ervine’s reply. Ervine’s dismissal of Shaw and O’Casey’s friendship inspired Eileen to write *Cheerio Titan* and she wanted to include these letters in the book; 11 items
1987–1989
- MS 44,703 /3** Correspondence with the National Trust in High Wycombe, concerning Eileen’s request for photographs of Shaw’s Corner (the home of Shaw from 1906 - 1950) to include in her book; 10 items
1987–1991
- MS 44,703 /4** Photographs of Eileen in Shaw’s cottage taken by Wolfgang Suschitsky. Includes pictures of the grounds and inside the cottage with Eileen seated at Shaw’s desk (26 photographs). Also includes a brochure of Shaw’s Corner at Ayot St Lawrence, Welwyn, Hertfordshire and two photocopies of pictures, one of Jacob Epstein’s

bust of Shaw and the other of O'Casey with W.B. Yeats; 29 items
c.1989

- MS 44,703 /5** Correspondence of Eileen and Lawrence Graham, solicitors to the late George Bernard and Charlotte Shaw concerning the publication of letters which are subject to copyright; 6 items
1989
- MS 44,703 /6** Correspondence of Eileen and The Society of Authors concerning Shaw's letters to be included in *Cheerio Titan*, also includes a full list of letters to be included in the book; 17 items
1989
- MS 44,703 /7** Correspondence of Eileen and various parties, including Colin Smythe Limited, concerning the copyright of photographs of Shaw at Coole Park in Galway (home of Lady Augusta Gregory). Also includes a full list of photographs to be included in the book; 13 items
1989

I.iii.4. Shaw and O'Casey Correspondence

Eileen kept detailed records of correspondence between O'Casey and Shaw, some of which were published in the final book. This section contains copies of letters used in various drafts and the final manuscript with letters included.

- MS 44,704 /1** Copies of correspondence between George Bernard Shaw and Sean O'Casey and also between Eileen and Charlotte Shaw (wife of George). The letters evoke the humorous nature of Shaw, one letter from him states 'your landlord, being a dentist, has developed an extraction complex. He proposed a lease in which I was not only to guarantee all your covenants, but indemnify him for all the consequences. I said, I did not know his character, but knew enough of yours to know that the consequences might include anything from murder to a European War' (17 Oct 1938). Also includes a copy of a letter to O'Casey concerning *The Silver Tassie* in which Shaw signs off, 'Cheerio Titan' (19 June 1928), which inspired the title of Eileen's book; 60 items
1927–1958
- MS 44,704 /2** Copies of letters and postcards from Shaw not included in different drafts of *Cheerio Titan*; 7 items
1935–1942
- MS 44,704 /3-4** A manuscript copy of *Cheerio Titan*, with the typed transcripts of the Shaw and O'Casey correspondence taped into position. Includes a

full list of letters published earlier in *Sean* (c.44 pp) and a second copy which includes a list of indexes (c.70 pp); 2 items in 2 folders
Undated

I.iii.5. Launch, Reviews and Notes

- MS 44,705 /1** Photographs of a book signing and dinner to celebrate the publication of *Cheerio Titan* held at Gallagher's Steak House in Manhattan. Includes photographs of Eileen with Stuart Scheftel (husband of Irish-American actress, Geraldine Fitzgerald) and Glen Collins of the *New York Times*; 5 items
1989
- MS 44,705 /2** Requests for interviews with Eileen concerning *Cheerio Titan*. Includes letters from BBC radio inviting her to be interviewed by Deirdre McQuillan for two programmes for Radio 3 on 11 and 13 June 1990; 4 items
Dec 1989–July 1990
- MS 44,705 /3** Photocopies and original newspaper clippings of reviews of *Cheerio Titan* in *The Times*, *Irish Voice* and *The Atlanta Journal*, includes details of Eileen's book signing in Manhattan; 24 items
1989–1990
- MS 44,705 /4** Correspondence with Diana Utterly from Shaw's Corner concerning copies of *Cheerio Titan* for the heritage centre; 3 items
April–May 1992
- MS 44,705 /5** Copies of articles used by Eileen for research of her book including 'Lives of Sean O'Casey,' by Ronald Ayling (29 pp); 'Sean O'Casey: A Chronology,' by Robert G. Lowery (12 pp) and an extract from *The Letters of Sean O'Casey* (2 pp); 4 items
Undated

I.iv. Niall: A Lament (1991)

Niall was born on 15 Jan 1935 the second son of Eileen and Sean O'Casey. In 1956 Niall was diagnosed with leukemia and died shortly afterwards in St Bartholomew's hospital in London. After Sean died in 1964, Eileen found his diary which she describes as 'a diary of daily events, but also Sean's lament for Niall.' Years later Eileen published this diary with transcriptions of entries and she wrote a poignant introduction. *Niall: A Lament* was published in 1991 by Calder Publications Limited. Items relating to research for *Niall* are listed first, followed by draft manuscripts.

I.iv.1. Transcripts and Correspondence

- MS 44,706 /1** Carbon copy of Sean's diary from 1957-1962; 87 pp
1957-1964
- MS 44,706 /2** Transcript of Sean's diary; 88 pp
1957-1964
- MS 44,706 /3** Letters from J. Pafford, Goldsmith's Librarian in University of London Library, where Niall studied Economics and Biology. The letters to Eileen and Ronald Ayling concern a gift from Eileen to the library of Niall's letters and books, which will be housed in the manuscript department; 5 items
1965-1967
- MS 44,706 /4** Correspondence of Eileen and Giles Phibbs (a childhood friend of Niall's) concerning stories of summer holidays the two boys spent together. During preparation of *Niall*, Eileen attempted to contact all of Niall's friends and gather stories of her son's life; 2 items
Feb 1990

I.iv.2. Manuscripts

- MS 44,707 /1** First typescript draft of *Niall* with notes and changes written in pencil and notes detailing where pictures of Niall are to be inserted; 77 pp
c.1990
- MS 44,707 /2** Typed manuscript of *Niall* with corrections, also includes handwritten notes and a copy of a sketch of Sean O'Casey; 3 items
c.1990
- MS 44,707 /3** Three drafts of *Niall* with introduction by Eileen, includes one final version (80 pp); 3 items
c.1990

I.v. Printed Books

MS 44,708

One box containing printed books, copies of Eileen's biographical works:

- *Sean*; edited with introduction by John Trewin (London: Macmillan, 1971.)
- *Eileen*; edited with introduction by John Trewin (London: Macmillan, 1976.)
- *Cheerio Titan* (New York: Charles Scribner's Sons, 1989.)
- *Niall: A Lament* by Sean O'Casey, edited by Eileen O'Casey (London: Calder Publications Limited, 1991.)

By other authors:

- Coulton, G.C. *The Scandal of Cardinal Gasquet: A Sequel to Sectarian History* (Cambridge: The Wessex Press, 1937.)
- Deiss, Jay. *The Blue Chips* (New York: Simon and Schuster, 1957.) Signed by the author Sep 1957 to Sean O'Casey.

II. ARTICLES, OTHER WRITINGS AND TALKS

II.i. Forewords and Introductions to Sean's Works

Eileen was invited to write introductions to many productions of Sean's plays as well as printed editions of his works. This section contains correspondence relating to this, and copies of programmes which Eileen contributed to.

- MS 44,709 /1** Letters to Eileen from Hans-Herman Liebrecht of Cottbus theatre, Germany concerning an article Eileen wrote for their programme of *Behind the Green Curtain*; 3 items
1966
- MS 44,709 /2** Copy of the foreword to *The Harvest Festival: A Play in Three Acts*, published by the New York Library in 1979. In the foreword Eileen notes that Sean sent the original play to the Abbey Theatre but 'the play brought back to Sean a letter saying that the work was well conceived but badly executed,' and the play remained unpublished during O'Casey's life; 2pp
1979
- MS 44,709 /3** A programme note by Eileen for inclusion in the Lyric Theatre Belfast production of O'Casey's *Red Roses for Me*; 3 pp
c.1979
- MS 44,709 /4** Articles written by Eileen concerning Sean's writings, includes the original foreword to a special edition of *Irish University Review*, entitled 'Sean O'Casey: Roots and Branches,' celebrating the centenary of O'Casey's birth (2pp). Also 'Greetings to America from Eileen O'Casey,' an article concerning Sean's literary connections with America (2pp) and two copies of 'Sean in New York,' about why Sean loved New York (4pp); 4 items
1980
- MS 44,709 /5** Eileen's introduction to O'Casey's play, *Red Roses for Me*, included in the programme of the Walterdale Playhouse production as part of their 25th anniversary season in Alberta. The play directed by Kieran O'Malley ran from 9-18 Feb 1984. Includes three programmes, one signed by O'Malley; the press release advertising the production; the original typeset version of Eileen's introduction and an article concerning a lecture that Eileen will give at the University of Alberta on 15 Feb 1984; 13 items

II.ii. Articles and Notes

Includes correspondence concerning articles by Eileen, notes for her works, as well as copies of articles written and edited by her.

- MS 44,710 /1** Typed extract from Sheila Richard's proposed autobiography, with handwritten notes of suggested changes, written by Eileen. Noted as 'copy revised version sent S.R 2/12/75'; 2pp
1975
- MS 44,710 /2** Article by Eileen in remembrance of Harold Macmillan (c.1988), 7pp. Also includes letters from Alexander Macmillan (grandson of Harold) and Alistair Horne concerning the article and one photograph of Macmillan dated 10 Aug 1981; 4 items
1981 and c.1988
- MS 44,710 /3** Eileen's notes and writings about Sean's room; 3 items
1985
- MS 44,710 /4** 'Mrs Mallows' by Eileen O'Casey, as recorded by Janet Snell 1988-1990, London. A typed list of quotations such as; 'many of the women who go to my hairdresser like that "baffoon" style: I don't' and 'I hope I never get All-timer's Disease (sic: Alzheimer's)'; 2pp
1988-1990
- MS 44,710 /5** An article concerning Samuel Beckett, written by Eileen. Includes correspondence with Christopher Hynes and David O'Shea of the Haymarket Theatre, Leicester concerning the article to be included in the Haymarket Beckett programme and a copy of the final programme. Also includes correspondence with Jocelyn Targett of *The Guardian* inviting Eileen to write an article on Beckett for the newspapers, includes Eileen's reply and a copy of her article; 8 items
Aug-Oct 1989
- MS 44,710 /6** An article entitled 'Two Secrets' by Eileen about her time at the Ursuline Convent School [noted as, possibly meant for inclusion in the short stories that were lost in the post from New York.] Also a story about her relationship with a Dominican priest and letters sent to the convent from Ms. Ross, Eileen's secretary, to ascertain the year of Eileen's birth, as her birth certificate was destroyed in the Public Records Office fire. Ross notes that Eileen is unsure of her age as 'she told a white lie about her age during her career on the stage,' and is now unsure; 3 items
1991 and undated
- MS 44,710 /7** An article entitled 'London Theatre of the Thirties,' [possibly meant

for inclusion in *Eileen*] with changes in ink (3pp). Also typed notes with details of 'London Theatre in the thirties,' including list of plays, playwrights, lead actors and production details (7pp); 2 items
Undated

MS 44,710 /8 Typed notes of the main events in Eileen and Sean's lives (8pp) also one sheet entitled, 'other plays'; 2 items
Undated

MS 44,710 /9 14 text books of handwritten stories and notes by Eileen for her books and articles; 14 items
Undated

II.iii. Extracts from Sean O'Casey's Works

This section includes extracts of Sean O'Casey's writings, mainly autobiographical, which Eileen used when researching for her books and articles.

MS 44,711 /1 One typed copy of 'The Star Jazzer,' a chapter of *Windfalls: Stories, Poems, and Plays* by O'Casey (15pp). Also one copy of the MacMillan publication in 1934, (pp 91-105); 2 items
1934

MS 44,711 /2 Three typed copies of *I Knock at the Door: swift glances back at things that made me*, which was first published in 1939, includes notes in pencil. Also one copy of the published version (pp167-71); 4 items
1939

MS 44,711 /3 Two typed copies of 'Mrs. Casside Takes a Holiday,' the second chapter of O'Casey's autobiography, *Inishfallen, Fare Thee Well* (16pp), also two copies of the published version (pp19-39) and one typed version in play format (6pp); 4 items
1949

MS 44,711 /4 Two copies of 'The Raid', a chapter of *Inishfallen, Fare Thee Well* (48-63pp) and one typed version in play format (4pp); 2 items
1949

MS 44,711 /5 One typed copy of 'Pax', published in *Inishfallen, Fare Thee Well*; 4pp
1949

MS 44,711 /6 Two copies of an extract from 'Cockadoodle Doo' (1958), written by O'Casey about his playwriting. Also copy of one article entitled

‘Mob kidnaps man and woman,’ noted in pencil as from
Cockadoodle; 3 items
1958 and Undated

MS 44,711 /7 Excerpt from O’Casey’s autobiography, *Inishfallen, Fare Thee Well*, which was distributed at the Sean O’Casey festival (4 Feb 1976). Also includes two accounts of O’Casey’s visits to W.B. Yeats, taken from his autobiography and two original covers of *Autobiographies 1* and *Autobiographies 2* by O’Casey; 5 items
1976 and Undated

II.iii. Public Talks and Lectures

From the 1970s onwards Eileen traveled to several countries speaking about Sean’s plays, her life with him and about her own works. Included are correspondence, invitations and other material relating to these talks, as well as draft and final versions of the talks.

MS 44,712 /1 Invitations for Eileen to talk at various universities internationally and correspondence concerning talks with various organisations including the Irish Literary Society; McMaster University, Ontario; Wah Yan College, Hong Kong and Queen’s University, Canada; 17 items
1970-1971 and 1976-1977

MS 44,712 /2 Invitations for Eileen to talk at various universities internationally and correspondence concerning talks with various organisations including University of Notre Dame, Indiana and Yale University, Connecticut. Also includes one letter from Sean Walsh, member of the assembly of New York concerning a resolution passed in both houses of the New York State Legislature commemorating the one hundredth anniversary of Sean O’Casey’s birth; 15 items
1980-1983

MS 44,712 /3 Correspondence with Eileen and James Hatcher, director of the Town and Gown Theatre, University of Alabama, concerning a talk she will give to the University faculty and students and also her introduction to a production of *The Plough and the Stars*. The letters concern details of the talks and a misunderstanding regarding Eileen’s fee, her replies are copied on the back of Hatcher’s letters. Also includes a circular of the theatre events for spring; 6 items
1980

MS 44,712 /4 Announcement from the Irish Cultural Society of New Orleans concerning Eileen’s visit and details of her forthcoming talks. Notes

that she will present several visual/lectures to various groups in the city on the topic 'Sean, Myself and his Works,' between 7-23 Feb 1982. Also includes a letter from Robert Emmett Ginna Jr of the Jaffrey Centre, New Hampshire concerning a talk Eileen will give to scholars and theatre goers (15 March 1984) and a flyer announcing the talk which is due to take place 25 March 1984 at 3p.m in Rabb Lecture Hall, Boston Public Library; 3 items
1982 and 1984

- MS 44,712 /5** Eileen's curriculum vitae with details of where she has spoken, (ten copies), also a description of the content of the talks (nine copies), 28 Dec 1983. Includes a copy of a design leaflet to advertise her talks, with cover and a bibliography of autobiographies by Sean O'Casey; 6 items
1983 and undated
- MS 44,712 /6** Invitation to Eileen from Polly Hogan of the Lyric Stage Theatre Company in Boston, for Eileen to speak at the opening of *Bishop's Bonfire* which will be staged from 17 Feb to 20 March 1988; 2 items
24 May 1987
- MS 44,712 /7** Typescript of a talk at the Hofftra University for the anniversary of the *Plough and the Stars* (7 pp) and a typescript of a talk for Alabama about the same play (5 pp); 2 items
Undated
- MS 44,712 /8** Typescript of a talk about *The Shadow of a Gunman*, 6pp
Undated
- MS 44,712 /9** Typescript of a talk at the opening of *Behind the Green Curtains* in Cottbus, Germany (2 pp), also includes a handwritten talk for the introduction to a reading from six of O'Casey's plays (3pp); 2 items
Undated
- MS 44,713 /1** 'Basic lecture II' concerning how Eileen was introduced to Sean and acted in *The Plough and the Stars*; 23 pp
Undated
- MS 44,713 /2** Three typed copies of a talk entitled 'Eileen,' with one earlier version. Also three copies of a talk entitled 'Sean' and one copy of a talk entitled 'Sean and Eileen'; 7 items
Undated
- MS 44,713 /3** Two typed versions of a 'Talk for Hong Kong' about Eileen's life with Sean, 23 pp and 24 pp, with authors corrections and changes in ink; 2 items

- Undated
- MS 44,713 /4-5** Seven typed versions of a talk entitled ‘Sean and Myself,’ with authors corrections and alterations in ink; 7 items in 2 folders
Undated
- MS 44,713 /6** A report of the ninth annual seminar of the Canadian Association of Independent Scholars (CIAS), entitled ‘Literature and Folk Culture: Ireland and Newfoundland,’ by Norman MacKenzie at which Eileen spoke. MacKenzie notes that ‘the addition of her [Eileen’s] beautiful presence and personality made the occasion a memorable one,’ and describes how he introduced Eileen to Anne Yeats; 5 pp
Undated
- MS 44,713 /7** Typescript of a talk entitled ‘Sean and his plays’ (14 pp), also typescript of a ‘talk for Washington,’ with authors alterations in ink; 2 items
Undated
- MS 44,714 /1** Two typescripts of talks given by Eileen about George Bernard Shaw, with authors alterations in ink (14 pp), also a description of a visit she made to Shaw in Paris and about her first meeting Shaw after her marriage to O’Casey; 4 items
Undated
- MS 44,714 /2** Typed copy of a lecture about *Red Roses for Me*, which discusses how the character of Mrs Breydon I based on Sean’s mother; 5pp
Undated

II.iv. Interviews

- MS 44,714 /3** Advertisement and details of a documentary about the O’Casey family, including interviews with Eileen and shots of the family in their Dublin home. The documentary is made by Gjon Mili, *Life* photographer and launched in Boston 25 March 1984 at Boston Public Library. Also includes correspondence with Mili concerning the use of pictures he took of Sean (1972 and 1977); 4 items
1972, 1977 and 1984
- MS 44,714 /4** Letter to an unknown correspondent from Professor Ronald Ayling of the University of Alberta, concerning a documentary about Sean O’Casey entitled ‘The Power of Laughter,’ produced by Maysles Films, Inc. and the New York Centre for Visual History. The letter appeals for the United States to ‘sponsor and nurture this lovingly conceived work of art’; 2 pp

25 Oct 1991

MS 44,714 /5 Two typed interviews with questions for Eileen and her replies about aspects of her books, one 8pp and one 4pp; 2 items
Undated

MS 44,714 /6 A copy of *Woman's Choice*, a Dublin magazine, which includes a profile and detailed interview with Eileen (5-7 pp); 1 item
2 Nov 1972

III. BUSINESS AND FINANCIAL AFFAIRS

This section contains material relating to rights, permissions and royalties, mainly concerning Sean O'Casey's plays and books. A small amount of the material relates to royalties due on Eileen's published works.

III.i. Correspondence Concerning Rights and Permissions

III.i.1. The Society of Authors

The Society of Authors and the League of Dramatists, located at 84 Drayton Gardens, London is a non-profit making organisation which serves the interests of professional writers. After O'Casey's death, Eileen became literary executor and joined the society. The society handled the majority of her literary matters including vetting contracts, liaising with theatre producers and publishers and overseeing royalties. This section includes correspondence with Eileen and the society, as well as letters from other sources, directed to the society, seeking rights or permissions to produce O'Casey's works. Many of Eileen's replies are typed on the reverse of letters from the society.

- MS 44,715 /1** Typescript correspondence with various parties, including a letter from Eileen refusing permission for P.J. O'Connor to stage *Cock-A-Doodle-Andy* in Dublin (16 June 1966), also includes correspondence concerning a Polish production of *Red Roses for Me*; 26 items
1964-1966
- MS 44,715 /2** Typescript correspondence with various parties, including letters from the BBC concerning an interview with Eileen arranged for 15 Feb 1967. Also includes correspondence with Arnold Friedman of Motion Picture Film Production Company in New York, concerning a televised production of *The Silver Tassie*, 12 August 1967; 16 items
1967-1968
- MS 44,715 /3** Typescript correspondence with various parties, including a request from the Israel Broadcasting Authority for permission to broadcast a Hebrew translation of *Red Roses for Me*. Also includes correspondence with the BBC concerning a proposed production of *Juno and the Paycock*, which will now not be included in the 'World Theatre Series,' due to a restricted air time of 45 minutes; 26 items
1969-1970
- MS 44,715 /4** Typescript correspondence with various parties including, letters from RTE concerning a repeat broadcast of *Cock-A-Doodle-Andy*

on 16 Aug 1972 and correspondence with Samuel French Ltd concerning a French production of *The Shadow of a Gunman*; 21 items
1971-1972

- MS 44,715 /5** Typescript correspondence with various parties, including several letters to John Slemon, manager of the Abbey Theatre, regarding a dispute about an American licence to stage the 'O'Casey programme,' with replies from the society expressing Eileen's wishes in the matter; 16 items
1973
- MS 44,715 /6** Typescript correspondence with various parties, including letters from the society concerning German royalties and regarding a request from the Irish Workers Cultural Group to produce *The Star Turns Red* in Dublin, 2 May 1974. Also includes letters from the BBC regarding *The Plough and the Stars* which has been 'earmarked for study by UK schools for C.S.E. exams,' the BBC request rights to broadcast the play during the school autumn terms; 18 items
1974
- MS 44,715 /7** Typescript correspondence with various parties, including statements of royalties and commissions, 14 Oct 1975 and including German royalties. Also includes a summary of English language film and TV contracts from the society, 12 Nov 1976; 31 items
1975-1976
- MS 44,715 /8** Typescript correspondence with various parties, including a contract with RTE for film rights to *The Plough and the Stars*, for 5 years from 1 Jan 1977. Also correspondence regarding Oscar Lewenstein's production of three of O'Casey's plays for a proposed centenary season in 1980 (16 June 1977), also includes correspondence concerning Australian productions of *The Plough and the Stars* and *Juno and the Paycock*; 44 items
1977-1978
- MS 44,715 /9** Typescript correspondence with various parties, including letters concerning operatic and musical versions of O'Casey's plays, Eileen states that 'poor Juno has had a musical, and at the moment I am going through hell's bells trying to stop a musical which has been made, it is so awful' (5 Nov 1979). Also correspondence concerning the Royal Shakespeare Company taking *Juno and the Paycock* on tour in America, (2 Aug 1979) and Trevor Nunn producing *The Shadow of a Gunman*; 27 items
1979-1980

MS 44,715 /10 Typescript correspondence with various parties, including letters from Pittsburgh Public Theatre concerning the cable television and home market video rights to produce O'Casey's plays. Also includes correspondence concerning the Abbey theatre's North American tour of *The Shadow of a Gunman*, which will be performed at the Baltimore International Theatre Festival, Feb-April 1981; 31 items 1981-1985

III.i.2. International Permissions

This section includes correspondence directly with Eileen concerning permissions to perform Sean's plays internationally or to reprint sections of his literature. The letters have been separated according to country of origin and ordered chronologically.

MS 44,716 /1 Letters to Eileen from various sources concerning permission to perform O'Casey's plays in Germany. Includes a letter from Otto Brandstädter of Cottbus Theatre in East Germany concerning a production of *Behind the Green Curtains* and requesting 'a few lines of message from you or your family on the occasion of the world premier of Sean's last full-length dramatic production' (5 Oct 1965); 11 items
[three items are in German]
1965-1978

MS 44,716 /2 Letters from Boris Tzakov in Moscow to Eileen concerning the publication of a volume of Sean's plays in Russian and regarding Eileen's possible visit to Moscow. Also includes one letter from the Moscow Narodny Bank Limited; 5 items
1966-1969

MS 44,716 /3 Letter requests to Eileen from various sources concerning permission to publish photographs of O'Casey. Includes letters from Nottingham Playhouse for a picture of O'Casey for their programme of *The Silver Tassie* (1967), also from Gill & Macmillan, Dublin, requesting pictures for a book soon to be published *Paycocks and Others: Sean O'Casey's World*, by Bernard Benstock of the University of Illinois (6 letters). Also a letter from the National Theatre, London returning Eileen's picture of the first Joxer, which was not included in their programme (29 April 1966); 3 items
1966-1967 and 1970-1975

MS 44,716 /4 Three letters to Eileen from Jiří Krejčík, director of the film studio Barrandov concerning permissions for the filming of *Bedtime Story* in Prague (1967-1968), also includes one letter from the Czechoslovakia Theatrical and Literary Agency concerning the author's fees for a

- telecast of O'Casey's plays (6 Nov 1967); 4 items
[one item is in foreign language, possibly Czech?]
1967-1968
- MS 44,716 /5** Letters to Eileen from Guy Rétoré of the Theater de l'est Paison in Paris concerning permission for their production of *The Silver Tassie*. Also includes one letter in French from Robert Voison and a list of French productions of O'Casey's plays; 6 items
[one item is in French]
1967-1969
- MS 44,716 /6** Letters to Eileen from the Lyric Players Theatre (12 March 1968) requesting permission to perform *The Silver Tassie* and from Trevor Nunn of the Royal Shakespeare Theatre (14 March 1969); 2 items
1968-1969
- MS 44,717 /1** Correspondence of Eileen and L. Arnold Weissberger (Eileen's solicitor), with Donald Moffat of the Los Angeles Actors' Theatre concerning the rights to perform O'Casey's *Cock-A-Doodle Dandy*. Also includes a copy of an agreement between Eileen and Theatre Incorporated, New York to acquire the rights to perform the play as part of their repertory programme (10pp); 5 items
1968 & 1975
- MS 44,717 /2** Correspondence with Eileen and the University of Texas concerning an article based on the correspondence between O'Casey and Gabriel Fallon (1979), also includes a letter from University of Maryland regarding permission to reference letters from Eugene O'Neill to O'Casey; 3 items
1979 and 1983
- MS 44,717 /3** Correspondence between Eileen and Rebecca Blackwell of the Center Theatre Group, Los Angeles concerning permission to perform a small selection of O'Casey's work for the Mark taper forum (21 April 1980), includes a copy of Eileen's reply on reverse; 2 items
1980
- MS 44,717 /4** Correspondence between Eileen and the Queensland Tape Service for the handicapped, Australia concerning permission to have three of O'Casey's plays read for blind students; 2 items
1981
- MS 44,717 /5** Correspondence between Eileen and Carol Kleiman, University of Winnipeg, Canada concerning permission to quote from typescripts of *The Silver Tassie* held in the Berg Collection of New York Public Library; 3 items

1981

- MS 44,717 /6** Letter from Eileen to Geraldine Fitzgerald in New York declining permission for a production of *The Plough and the Stars* by a black cast (14 Nov 1981). Also includes correspondence with David Krause of Brown University, Rhode Island giving permission for the Catholic University Press 'to bring out a textually orientated edition of *The Silver Tassie*' (22 Jan 1991); 3 items
1981 and 1991
- MS 44,717 /7** Letter to Eileen from Denton Hall and Burgin, solicitors, confirming the terms of an agreement made, 12 Aug 1968, for the sale of the TV rights of *Juno and the Paycock* to Keep Films Ltd, 31 May 1983. Also includes one letter from L'Arche, Paris concerning a French production of *Purple Dust* and *The Plough and the Stars*; 2 items
1983 and 1987

III.i.3. International Royalties

The letters have been separated according to country of origin and ordered chronologically.

- MS 44,718 /1** Letter to Eileen from Jerzy Skórnicki concerning the royalties due for O'Casey's publication in Poland (30 April 1966), also includes correspondence with the Polish translator, Cecylia Wojewoda; 4 items
1964-1967
- MS 44,718 /2** Letters to Eileen from Henschelverlag Kunst und Gesellschaft concerning payment of German royalties for performances of O'Casey's plays in Germany. Includes copy of a letter from Eileen to Dr. Marie-Cecile Schutte Strathaus in the German Embassy, Dublin asking her to translate the German letters; 42 items
[many items are in German]
1966-1972
- MS 44,718 /3** Letters to Eileen from Phyllis Ryan of Gemini Productions, Dublin concerning the royalties due for a performance of *Juno and the Paycock* in the Festival of Theatre, Limerick; 2 items
1970
- MS 44,718 /4** Copy of a legal agreement between Eileen with Philip Minor and John Heffernan, New York producers, granting permission to produce *The Shadow of a Gunman*, to open in an off-Broadway theatre in New York on or after 26 April 1972. Includes details of royalties to

be paid to Eileen; 9pp
26 Oct 1971

III.ii. Royalty Statements, Invoices and Contracts

The majority of Eileen's literary business affairs was conducted through three main agencies; The League of Dramatists, including the Society of Authors; Macmillan Ltd, Sean O'Casey's main publisher; and Samuel French Ltd, an agency which controls performing rights and the collection of royalties for authors. Statements, invoices and contracts have been divided according to these three main agencies, with two final sub-sections for other book and performance royalties.

III.ii.1. The League of Dramatists

- MS 44,719 /1-2** Typed royalty statements from the League of Dramatists which include a detailed list of individual performances; play, theatre performed in, dates performed and royalty due; 7 items in 2 folders 1964-1971
- MS 44,719 /3** Copies of typed royalty statements from the League of Dramatists from 29 March 1967–18 March 1970; 14 items 1967-1970
- MS 44,719 /4** Handwritten royalty statements from the Society of Authors for royalties relating to various stage, television and radio productions of O'Casey's plays. Also includes one computer generated payment advice notice (30 June 1993); 30pp 1980-1983

III.ii.2. Macmillan Ltd

The Macmillan company became the main publishers for Sean O'Casey. In the late 1960s Harold Macmillan retired from politics after his spell as Prime Minister and became chairman of the company and a personal friend to Eileen and Sean. The English and American branches of Macmillan operate independently and therefore, material in this section has been divided into Macmillan, New York and London.

III.ii.2.a. Macmillan, New York

- MS 44,719 /5** Handwritten royalty statements from Macmillan, New York for royalties due to the estate of Sean O'Casey. Includes a breakdown of books sold, books printed and royalty due; 11pp

1966

- MS 44,719 /6** Computer generated royalty statements from Macmillan, New York with details of domestic and export royalties from 1 May 1979–30 April 1980; 1 May 1981–31 Oct 1981 and 1 Nov 1981–30 April 1982, mainly royalties concerning the *Letters of Sean O’Casey* by Krause. Also includes a notice from Macmillan with an explanation of royalty statements; 5 items
1979-1982
- MS 44,719 /7** Typed royalty statements from Macmillan, New York; 5pp
1 May 1989–31 July 1991
- MS 44,719 /8** Typed royalty statements from Macmillan, New York for royalties due relating Eileen’s book *Cheerio Titan*. Also includes a notice form MacMillan concerning revised presentation of statements from television and radio; 9 items
1994

III.ii.2.b. MacMillan, London

- MS 44,720 /1** Computer generated royalty statements from Macmillan, London concerning royalties due on all O’Casey’s books published by them internationally. Includes a breakdown of quantity printed, quantity sold, terms for author, royalty earned and subsidiary rights income received; 28 items
1 Jan 1979–31 Dec 1979
- MS 44,720 /2** Computer generated royalty statements from Macmillan, London; 33 items
1 Jan 1980–31 Dec 1980
- MS 44,720 /3** Computer generated royalty statements from Macmillan, London. Includes breakdown of home and export royalty earned; 5 items
1 July 1981–31 Dec 1981
- MS 44,720 /4** Computer generated royalty statements from Macmillan, London; 27 items
1 Jan 1982–31 Dec 1982
- MS 44,720 /5** Computer generated royalty statements from Macmillan, London; 21 items
1 Jan 1992–31 Dec 1992
- MS 44,720 /6** Computer generated royalty statements from Macmillan, London; 35

items
1 Jan 1993–31 Dec 1993

MS 44,720 /7 Computer generated royalty statements from Macmillan, London; 36 items
1 Jan 1994–31 Dec 1994

III.ii.3. Samuel French Ltd

Samuel French Ltd is an agency which controls performing rights and the collection of royalties for authors. Statements have been separated according to the location of Samuel offices in London, New York and Toronto and within these groups arranged chronologically.

MS 44,721 /1 Computer generated royalty statements from Samuel French, London for royalties due for productions of O'Casey's plays, mainly in Ireland and Europe; 36 items
1964, 1966-1967 and 1979-1983

MS 44,721 /2-3 Computer generated royalty statements from Samuel French, New York for royalties due for productions of O'Casey's plays internationally; 39 items in 2 folders
1965-1966 and 1988-1992

MS 44,721 /4 Computer generated royalty statements from Samuel French, Toronto, Canada for royalties due for productions of O'Casey's plays in Canada; 13 items
1966 and 1988-1993

MS 44,721 /5 Computer generated royalty statements from Samuel French, London for royalties due for productions of O'Casey's plays mainly in Ireland and Europe; 27 items
1987, 1990-1995

III.ii.4. Other Book Royalties

This section includes statements of royalties due from sales of O'Casey's books, directly from the publishers.

MS 44,722 /1 Typed royalty statements from St. Martin's Press Inc, New York for royalties due on sales of *Behind the Green Curtain*; *The Drums of Father Ned* and *Under a Colored Cap*, for six monthly periods ending April 1966 and Oct 1966; 2 items
1966

- MS 44,722 /2** Typed royalty statements from the New York Public Library for royalties due on publication sales of *Harvest Fields*. Statements provide details of number printed, copies sold, individual price, royalty percentage and amount paid to Eileen for periods; April 1980–June 1989; July 1990– Dec 1990; July 1991–Dec 1991; Jan 1992–June 1992; July 1992–June 1993 and July 93–June 1994; 7 items 1980-1993
- MS 44,722 /3** Typed royalty statements from the Catholic University of America Press for sales of *Letters of O’Casey*, Vols. 1 and 2 by Krausse; 6 items 1988-1994
- MS 44,722 /4** Typed royalty statements from Harper and Row Publishers Inc, New York for sales of books published through them for six monthly periods ending Dec 1989; June 1990; Dec 1990 and June 1991; 4 items 1989-1991
- MS 44,722 /5** Typed royalty statements from the Dramatists Play Service Inc, New York for royalties due on sales of *Drumsticks Under the Window*; *I Knock at the Door* and *Purple Dust*. Includes one memo concerning new computerised statements (7 Feb 1994); 5 items 1989-1991 and 1994
- MS 44,722 /6** Computer generated royalty statements from Public Lending Rights concerning royalties due on Eileen’s book *Cheerio Titan*; 3 items 1991-1994

III.ii.5. Other Performance Royalties and Contracts

- MS 44,723 /1** Contract reversing all Canadian and American rights in and to *Juno and the Paycock* back to Sean. An agreement was made 14 Aug 1925 between Augustine Duncan and Sean O’Casey to jointly share the rights, Sean bought these rights back for \$400 (four hundred dollars) in 1927; 3pp 1927
- MS 44,723 /2** Typed royalty statements from Richard. J. Madden Play Company Inc, New York for royalties due for various amateur performances from 6 April 1966–19 Aug 1966; 10 items 1966
- MS 44,723 /3** Typed royalty statements from the National Theatre Society Ltd, Dublin for royalties due on performances of O’Casey’s plays

performed in the Abbey theatre. *Juno and the Paycock*, 20 Dec 1979–26 Jan 1980 and 4–16 Aug 1980; *Red Roses for Me*, 8–21 April 1980; *The Shadow of a Gunman*, 6–17 May 1980, 1–12 July 1980, 10–21 Nov 1980 and 14–25 Sep 1981; 7 items
1980-1981

- MS 44,723 /4** Contract for *Juno and the Paycock* to be performed by Circle in the Square, Broadway, New York (3pp), also includes one letter from The Lantz Office, literary agency to Shivaun O’Casey (daughter of Eileen and Sean) and on letter from Paul Libin, producing director with Circle in the Square concerning the contract (20 May 1988); 3 items
1988
- MS 44,723 /5** Typed royalty statements from the Author’s Licensing and Collecting Society, London for royalties due for various radio readings and transmissions of O’Casey’s works overseas; 3 items
1990, 1993 and 1994
- MS 44,723 /6** Typed breakdown of royalty income and taxation review schedule for years ending 5 April 1991; 1992; 1993 and 1994. Also one handwritten account of royalty earnings from April 1994-1995, for tax purposes. Includes two foreign person’s U.S. source income for income earned in 1993; 7 items
1991-1995
- MS 44,723 /7-8** Typed royalty statements from MacNaughton Lowe Representation Ltd (MLR), London for royalties due for various performances of O’Casey’s plays; 40 items in 2 folders
1 May 1992–17 March 1995

III.iii. Estate of Sean O’Casey

Contains all material relating to the estate of Sean O’Casey after his death.

- MS 44,724 /1-3** Correspondence and statements from Rubinstein, Nash & Co (solicitors to Eileen), concerning the probate of Sean’s estate. Includes statements from the Inland Revenue, Estate Duty Office, London regarding death duties and correspondence concerning Eileen’s position as literary executor; 28 items in 3 folders
1964-1970
- MS 44,724 /4** Executors tax schedule for years 1965-1968; 6pp
1965-1968

- MS 44,724 /5** Letters to Eileen from Cooper & Kenny (Chartered accountants) concerning the sale of O'Casey's manuscripts left to Eileen. Also relating to the issue of capital gains tax due on money achieved through sales; 5 items
1971
- MS 44,724 /6** Further correspondence between Eileen and her solicitors, Rubinstein, Nash & Co, concerning legal issues connected to O'Casey's literary estate; 8 items
1972-1980
- MS 44,724 /7** Letters and statements from Sotheby's auction house, London concerning the sale of O'Casey's manuscripts, includes details of sale items, sale price achieved and lots withdrawn; 10 items
1982-1984 and 1987
- MS 44,724 /8** Letters and statements from Christie's auction house, London concerning the sale of O'Casey first edition books, manuscripts and one painting of O'Casey. Includes details of potential sales to the National Library of Ireland and the National Gallery of Ireland; 17 items
1983-1993

III.iv. Properties

Material relating to purchase, sale and rentals of properties by Eileen.

- MS 44,725 /1** Correspondence between Eileen and her solicitors, Rubinstein Callingham, concerning the purchase of a flat at 9 Cannon Place, Hampstead, NW3 IEH; 11 items
1967-1968
- MS 44,725 /2** Correspondence of Eileen with Mrs. Winifred Mina White concerning the rental of 9 Cannon Place to White; 10 items
1972
- MS 44,725 /3** Correspondence with Eileen's solicitors concerning a legal case for recovery of rental due on 9 Cannon Place; 37 items
1972 and 1977-1979
- MS 44,725 /4** Correspondence, vouchers, invoices and policies relating to the purchase of a property at 13 Mulgrave Terrace, Dun Laoghaire, county Dublin. Includes details of insurance and a burglary claim in 1979; 15 items
1972-1980

- MS 44,725 /5** Correspondence with solicitors concerning the sale of the property at Mulgrave Terrace to Cyril and Mary Cusack. Also includes details of purchase of ground rent and removal of Eileen's goods to England; 13 items
1981-1983
- MS 44,725 /6** Correspondence with Eileen's solicitors, Denton Hall & Bergin, concerning the purchase of a flat at 4 Portland Place, London, W.1. Includes details of land register and survey of property; 20 items
1983-1985
- MS 44,725 /7** Correspondence with solicitors concerning purchase of a lower ground floor flat at 8 Parkhill Road, London, N.W.3. Includes building survey (23 Feb 1989) and insurance details. Also includes details of sale of same property by Eileen's daughter Shivaun (5 Dec 1986) and contract of sale; 8 items
1989-1996

IV. PRODUCTION PROGRAMMES AND POSTERS

- MS 44,726 /1** Production programmes including; *The Plough and the Stars*, The Fortune Theatre (12 May 1926); *The Shadow of a Gunman*, performed alongside *The Coiner* by Bernard Duffy, first performed in London, two photocopies (undated); material relating to *Juno and the Paycock*, University of Kansas City Playhouse (12 Feb 1952); 5 items 1926, 1952 and undated
- MS 44,726 /2** Production programme for *The Shadow of a Gunman*, Civic Theatre, Dun Laoghaire, county Dublin, directed by Gabriel Fallon. Staged as part of the first National Players Week, alongside *The Glittering Gate* by Lord Dunsany (26 Aug 1929). Also includes programme for *Cockram's Revue* (1926) by Ronald Jeans, London Pavillion; 2 items 1926 and 1929
- MS 44,726 /3** Small posters advertising O'Casey plays and books, includes *The Plough and the Stars*, Abbey Theatre (11 Feb 1964). *Juno and the Paycock*, Greenwich Mews Theatre, directed by Frank Silvera (22 Feb ?) *Picture in the Hallway*, a concert reading adapted by Paul Shyre and directed by Stuart Vaughan, Kaufman Concert Hall, New York (27 May 1956). Also includes an advertising poster by Macmillan for 'a salute to Sean O'Casey on his eighty third birthday' (c.1943); 5 items
1943, 1956 and 1964
- MS 44,726 /4** Production programmes for *The Plough and the Stars*, Smith College Theatre, Massachusetts, directed by George Brendan Dowell (9-12 Dec 1953), includes one newspaper clipping review of the play in the *Hampshire Gazette* (10 Dec 1953). Also programme for *I Knock at the Door*, The White Barn Theatre, directed by Mr. Shyre (18 July 1965); 3 items
1953 and 1965
- MS 44,726 /5** German programme for *Der Mond Schreint Auf Kyleneamoe* [*The Moons Shines on Kyleneamoe*], with *Helle Der Heilung* [*Hall of Healing*] and *Ein Pfund Abheben* [*A Pound on Demand*], Deutches Theatre Staatsheater, directed by Wolfgang Heinz; 2 items
[Items are in German]
6 Oct 1965
- MS 44,727 /1** *Playbill*, Vol 6, Issue I (the national magazine for theatergoers). Includes programme for *Cock-A-Doodle Dandy*, Lyceum Theatre, directed by Jack O'Brien. Written in pencil above directors note 'fatuous and patronizing – really! The impertinence,' [probably in

- Eileen's writing]; 1 item
1969
- MS 44,727 /2** Various German production programmes; 8 items
[Items in German]
1971 and 1974-1976
- MS 44,727 /3** Production programme for *The Plough and the Stars*, The Repertory Theatre of Lincoln Centre, Vivian Beaumont Theatre, New York, directed by Dan Sullivan; 1 item
Feb 1973
- MS 44,727 /4** One German production programme, *Purpurktaub* [*Purple Dust*], Berliner Ensemble (undated), also one programme from Switzerland, *Rote Rosan Fü Mich* [*Red Roses for Me*], Schiller Theatre, Zürich, Switzerland (19 Dec 1977); 2 items
[Items are in German]
1977 and undated
- MS 44,727 /5** Three programmes for tribute celebrations, including two copies of programme celebrating George Bernard Shaw's 125th birthday at the Sheraton Washington Hotel (10 Oct 1981); a tribute to Sean O'Casey to mark the 30th anniversary of his death (24–30 Oct 1994) and one programme with excerpts of O'Casey's works (undated); 3 items
1981, 1994 and undated
- MS 44,727 /6** Programme for *Juno and the Paycock* produced by the Trinity Repertory Company, Providence. Humanities Booklet 2 for 1990-1991 season, artistic director Richard Jenkins; includes articles by Sam Coale, Donald Deigan and David Krause about O'Casey's play; 11pp
1990-1991
- MS 44,727 /7** Book with full advertising details for Sean O'Casey's autobiographies. Includes photographs, reviews, lists of posters and circulars sent; 1 volume
Undated

V. PHOTOGRAPHS

- MS 44,728 /1** Photographs of a German production of *The Silver Tassie*; 6 items
8 Nov 1952
- MS 44,728 /2** Photographs of various productions of *Juno and the Paycock* including the premier production in Malmö Stadsteater (20 Nov 1954); one picture of the full cast of a production directed by Fraus Roggen, includes a full list of the cast on reverse of photograph with their signatures (13 and 14 Dec 1952); also three photographs of the University of Kansas City production (c.1952); 10 items
1952 and 1954
- MS 44,728 /3** Photographs of various productions of *The Plough and the Stars* including photographs from the Smith College, Massachusetts, production directed by George Dowell. Cast includes students, faculty, townspeople and men from a neighbouring university; 11 items
8-12 Dec 1953
- MS 44,728 /4** Photographs of a production of *Cock-A-Doodle Dandy*, sent to Sean from Anthony Harney; 6 items
Dec 1955
- MS 44,728 /5** Photographs of various productions of *I Knock at the Door* including three photographs of the cast of The White Barn Theatre, New York production, with actress and producer Lucille Lortel, Jessie Royce Landis and Eileen (1965); also photographs of a reading of the play in New York (c.1956); 14 items
c.1956, 1965 and undated
- MS 44,728 /6** Photographs of various productions of *The Drums of Father Ned*, including the Washington Lyric Theatre production (14-18 June 1961); 11 items
1961 and undated
- MS 44,728 /7** Photographs of a production of *Nannies Night Out*, including the original envelope sent from Hogan; 6 items
c.1961
- MS 44,728 /8** Photographs of Hal Prince's production of *Grandchild of Kings*, an adaptation of Sean O'Casey's autobiographies, performed in the Irish Repertory Theatre, New York; 10 items
1992

- MS 44,728 /9** Photographs of various productions of *Red Roses for Me*, including the Berlin Television production; 13 items
Undated
- MS 44,729 /1** Photographs of a production of *Red Roses for Me*, taken by Edward. A. Bourden; 15 items
Undated
- MS 44,729 /2** Photographs of the U.C.L.A, department of theatre production of *Red Roses for Me*; 6 items
Undated
- MS 44,729 /3** Photographs of a production of *Purple Dust*; 3 items
Undated
- MS 44,729 /4** Photographs of various amateur productions of *Bedtime Story*, including one unknown production starring Amanda Peck, Daniel Kam, Louis Capola and Paula Rasler; 11 items
Undated
- MS 44,729 /5** Photographs of two amateur productions of *The Plough and the Stars*; 15 items
Undated
- MS 44,729 /6** Photographs of various productions of *The Shadow of a Gunman*, includes eight photographic stills of a television production; 21 items
Undated
- MS 44,729 /7** Photographs of a puppet production of *The End of the Beginning*, staged in Naumburg, East Germany, also one photograph of *A Pound on Demand* performed at Das Meinger Theatre; 2 items
Undated
- MS 44,729 /8** Photographs of an unknown production, with original envelope; 4 items
Undated
- 1 MS 44,729 /9** Photograph of Eileen with two unnamed people, also a photograph of the box set of O'Casey autobiographies, *Mirror in my House* by Macmillan; 2 items
Undated
- MS 44,730 /1** Photograph album, 'in grateful remembrance of our brief and precious contact with Sean O'Casey from the members of the Tartu Amateur Theatre.' Album includes programmes and photographs of their production of *Red Roses for Me* in Estonia; 27pp

Undated

MS 44,730 /2

Photograph album relating to a production of *Red Roses for Me*, the front page is entitled 'Realistické Divadlo,' [The Realistic Theatre, Prague]; 25pp
Undated

VI. PRESS CLIPPINGS

VI.i. Sean O'Casey Reviews

- MS 44,731 /1** Review of *The Plough and the Stars* performed at the Lincoln Centre by the Repertory Company. Review entitled 'Shadow of a Great Man' by Patricia O'Haire was published in *The Daily News*, 6 Jan 1973 and includes a photograph of Eileen with actor Jack McGowran. Also includes an article 'President attends O'Casey tribute' by Caroline Walsh, published in the *Irish Times* in 1980, about the opening performance of *Red Roses for Me* staged in the Abbey Theatre in honour of the Sean O'Casey centenary. Also press clipping of a letter in the *Dublin Evening Mail* enquiring as to the whereabouts of Barry Fitzgerald, who has not been seen since 'he left for Hollywood with Eileen Crowe, F.J. McCormack and Arthur Shields to take part in the film of *The Plough and the Stars*' (16 Oct 1936); 2 items
1936, 1973 and 1980
- MS 44,731 /2** Reviews of books and articles about or by Sean O'Casey, including 'Critic at Large' an article by Brooks Atkinson reviewing the playwrights work after his death (Dec 1964); a review of the book *Sean O'Casey: A Life* by Garry O'Connor (13 March 1988); the *Complete Plays of Sean O'Casey: Volume 5* and a review of a radio production of *Cock-A-Doodle Dandy* on radio 3; 8 items
1982, 1988 and undated
- MS 44,731 /3** Reviews of the Abbey Theatre production of *The Plough and the Stars*, directed by Joe Dowling and starring Garreth Keogh as Covey, Eileen Colgan as Rosie Redmond, Philip O'Flynn as Flutter, Marie Keen as Mrs. Gogan. Includes reviews in the *Sunday Tribune* by Fintan O'Toole (30 Sep); *Evening Herald* by John Finegan (22 and 28 Sep); *Irish Times* by David Nowlan (28 Sep) *The Independent* by Desmond Rushe (28 Sep); *The Irish Press* by Michael Sheridan and *In Dublin* by Nic Carter (4 Oct 1984); 7 items
1984
- MS 44,731 /4** *Irish Independent* review of the Gate Theatre production of *Juno and the Paycock*, directed by Joe Dowling and starring Maureen Potter, Geraldine Plunkett as Juno and Donal McCann as Captain Jack Boyle, includes two original news clippings and three photocopies; 2 items
1986

- MS 44,731 /5** *Irish Times* reviews of the Gate Theatre production of *Juno and the Paycock*, includes a review by David Nowlan (16 July), two originals and three photocopies. Also an article with a photograph of Maureen Potter and Geraldine Plunkett in their dressing room before the opening of the play and a list of celebrities who attended the launch night. Also includes an article 'What is the Stars', describing the production as 'the finest ever mounted' (18 July), one original and four photocopies; 3 items
1986
- MS 44,731 /6** 'An Irishman's Diary' in the *Irish Times* with a review of the Gate Theatre production of *Juno and the Paycock*, 'what happened at the Gate is something so very special, so very rare, that it is like stars colliding. We will not see the like of it in our lifetimes,' one original and four photocopies; 5 items
July 1986
- MS 44,731 /7** *Evening Press* and *Irish Press* reviews of the Gate Theatre production of *Juno and the Paycock*. 'Juno keeps tragic sense' by Noeleen Dowling, includes one original and four photocopies. Also 'Magnificent *Juno* Classic' by Michael Sheridan, one original and two photocopies; 3 items
16 July 1986
- MS 44,731 /8** *Evening Herald* review of the Gate Theatre production of *Juno and the Paycock* by John Finegan entitled '*Juno* at the Gate Sparkles with Feast of Acting', includes one original and five photocopies; 5 items
16 July 1986
- MS 44,731 /9** Articles concerning members of the Gate Theatre who performed *Juno and the Paycock*, including a *Sunday Tribune* article by Donal Byrne entitled 'No More Strutting for the Dublin Paycock', a feature on the actor Donal McCann who plays the lead role of Captain Jack Boyle; one original and one photocopy. Also an article by Fintan O'Toole concerning why the director Joe Dowling was forced to resign by the Abbey board and is now enjoying triumph with his latest production of *Juno*; 3 items
1986
- MS 44,731 /10** Reviews from Irish, English and Scottish newspapers of the Gate Theatre production of *Juno and the Paycock*, which opened the Edinburgh Theatre Festival. Includes a letter from the Gate to Eileen enclosing a set of reviews outlining the further success of the production; 18 items
August 1987

MS 44,731 /11 Photocopies of articles by the *Sunday Independent*, the *Sunday Tribune* and the *New York Times* about the Gate Theatre production of *Juno and the Paycock* opening in Broadway; 3 items
August 1987 – May 1988

VI.ii. Theatre and the O’Casey Family

MS 44,732 /1 Articles concerning Eileen’s writing and her life with Sean including, ‘Life with O’Casey’ by Patricia McCafferty in *The Sun*, Massachusetts (16 Feb 1983). ‘O’Casey’s Girl Slow to Talk,’ by John McEntee about whether Eileen will divulge an affair that she had with former English Prime-Minister, Harold MacMillan, in her book about to be published [Eileen]. A *New York Times* supplement of ‘Style’ which features a photograph of Eileen with Michael Moriarty; a *Los Angeles Times* article which mentions Eileen and gives her credit for Donal Donnelly’s knowledge of George Bernard Shaw, which led to Donnelly’s one-man show *My Astonishing Self* currently in the Westwood Playhouse (16 May 1978); 6 items
1978, 1982-1983 and undated

MS 44,732 /2 Articles concerning Irish playwrights including, a weekend supplement to the *Irish Times* with a special feature entitled ‘Beckett at 80’ (12 April 1986); an announcement in *The New York Times* that the James Joyce papers will go on public display in the National Library of Ireland; a special feature by Howell Raines in *The New York Times* entitled ‘Ancient Places that Anchor Yeats’s Poems’ (6pp) and a feature in *The New York Times* entitled ‘Today’s Irish Dramatists,’ featuring W.B. Yeats, O’Casey, James Joyce and J.M. Synge (2 Nov 1980); 4 items
1980, 1986 and undated

MS 44,732 /3 Articles concerning Shivaun O’Casey (daughter of Eileen and Sean), including *The New York Times* article ‘A Daughter Recalls *Juno and the Paycock*,’ written by Shivaun after the Broadway run of *Juno and the Paycock*. Also articles concerning Shivaun’s directing debut of Beckett’s *Happy Days* in the Samuel Beckett Theatre off-Broadway and an article about Shivaun’s production of the London *Odyssey* based on Homer’s work, which was directed by Lech Majewski and ran from 13 Sep 1987 for seven weeks; 7 items
1982 and 1087-1988

MS 44,732 /4 Articles concerning general theatre news including *The New York Times* ‘the Year’s Best: 1988 in review’; an article concerning Berlin theatre; two letters published in *The New York Times* concerning classical actors written by John Beary (10 April 1983) and Irvin

Leslie (26 April 1983); an article and an obituary for Irish actress Siobhan McKenna and an Evening Press article about Phil O'Flynn an Abbey Theatre actor who played leading male role in many of O'Casey's plays; 7 items
1983-1984, 1988 and undated

MS 44,732 /5 Miscellaneous articles including one about sculptor Denis Mitchell and painter John Walls in *The Independent* (11 Aug 1992); an article about the architecture of a New York hotel in *The New York Times* (29 Sep 1988) and an *Irish Times* article about Homan Potterton, director of the National Gallery of Ireland; 3 items
1986, 1988 and 1992

MS 44,732 /6 Various articles about the arts, including the English National Opera announcement that Mark-Anthony Turnage is to be appointed as composer in association (10 Dec 1994); the announcement of the marriage of actors Zoe Wannamaker and Gawn Grainger (8 Nov 1994) and *Plays and Players* magazine (May 1995), 47pp; 3 items
1994-1995

VI.iii. Obituaries

MS 44,732 /7 Obituaries for Harold MacMillan, 1st Earl of Stockton, former Prime Minister of the United Kingdom (1957-1963) in *The New York Times* (30 Dec 1986), *The Sunday Times* (4 Jan 1987) and *Time* (12 Jan 1987). Also includes an article entitled 'The Discretion of Supermac's Oldest Friend,' about the relationship between Eileen and MacMillan, published in 'Londoner's Diary' (9 Jan 1987); 5 items
1986-1987

MS 44,732 /8-9 Obituaries for Eileen published in various newspapers; 11 items in 2 folders
April 1995

VII. PERSONAL PAPERS

This section comprises the personal papers of Eileen O'Casey; the material has been divided into four sections; her address books and diaries, song books, personal items and finally a section of material relating to her final illness, death and funeral.

VII.i. Address Books and Diaries

This section contains all address books and diaries of Eileen; the address books contain personal contact details and therefore, these items are not for public consultation; to be reviewed in 2038.

- MS 44,733 /1** Eileen's diaries and appointment books for the following years:
- 1978, Habitat Diary with appointments written in ink and pencil.
 - 1983, business reminder diary, with business cards and invitations included.
 - 1984, pocket diary, with entries in ink.
 - 1988, The Royal Horticultural Society Diary, with appointments written in ink and pencil.
 - 1989, The Impressionists Diary, with appointments written in ink.
 - 1994, The National Gallery, London Diary, with few entries in ink; 5 volumes
1978, 1983, 1988, 1989 and 1994
- MS 44,733 /2**
Not For
Consultation Eileen's address and phonebooks:
- One small black filofax style address book with sections divided by area; Hong Kong, Bangkok, English, American, Canada, France and Germany. Entries are typed and include some business cards.
 - One small red address book, with handwritten entries arranged alphabetically.
 - One medium size address book, with handwritten entries arranged alphabetically.
 - Two large address and telephone books, with handwritten entries arranged alphabetically; some business cards included.

One large black filofax style address and telephone book, with typed entries arranged alphabetically; includes extra blank pages and some business cards.

One 'treasures of far Eastern art' address book with typed and handwritten entries arranged alphabetically. On front cover Eileen has written 'to stay in New York';

7 volumes

[Not for consultation until 2020]

Undated

VII.ii. Song Books

At the age of 23 Eileen began a theatrical and musical career in London in 1923 and adopted the stage name Eileen Carey. Her first known performance was in the chorus of the D'Oyly Carte Opera Company, after which she performed mainly in musical comedies, including the Drury Lane production of *Rose Marie* and later Charles Cochran's production of *Bitter Sweet*. This section includes sheet music used by Eileen for her performances and published programmes from productions she performed in.

- MS 44,734 /1** Sheet music for *Now Sleeps the Crimson Petal*, words by Tennyson and music by Roger Quilter (London: Boosey & Co, 1904); 4pp
1904
- MS 44,734 /2** Sheet music for *Sink, Red Sun* (from the Song-Cycle *Gloria*), words by Stephen Coleridge and music by Teresa Del Riego (London: Chappell & Co Ltd); 6pp
[1909]
- MS 44,734 /3** Sheet music for *Danny Boy* written to an old Irish air by Fred. E. Weatherly (London: Boosey & Co Ltd, 1913); 6pp
1913
- MS 44,734 /4** Sheet music for *The Blind Ploughman's Song*, words by Marguerite Radclyffe-Hall, with music by Robert Coningsby Clarke (Sydney: Chappell & Co); 6pp
c.1913
- MS 44,734 /5** Sheet music for *The Hills of Donegal*, words by P.J. O'Reilly and music by Wilfrid Sanderson (London: Boosey & Co, 1914); 10pp
1914
- MS 44,734 /6** Sheet music for *Vale: Farewell*, words by de Burgh d'Arcy and music by Kennedy Russell (London: Edwin Ashdown); 6pp

c.1920

- MS 44,735 /1** Theatre Royal – Drury Lane musical play production of *Rose Marie: A Romance of the Canadian Rockies*. Book and lyrics by Otto and Oscar Hammerstein, music by Rudolf and Herbert Stothart. Includes a full list of cast, Eileen Carey (stage name of Eileen) listed in section 'ladies of the chorus' [performed in 1925]; pp160
1925
- MS 44,735 /2** Two volumes of songbooks including, *The Book of American Negro Spirituals*, with musical arrangements by J. Rosamond Johnson, 1925 (187pp) and *Bitter Sweet*, Charles Cochran's production of a Noël Coward operette in three acts [performed in 1929]. Includes cast list, with Eileen Carey (stage name of Eileen) as Jane; 2 volumes
1925 and 1929
- MS 44,735 /3** Sheet music for *I'll Walk Beside You*; words by Edward Lockton and music by Alan Murray (London: Chappell & Co Ltd, c.1936); 6pp
c.1936
- MS 44,735 /4** Sheet music for *Apples, Peaches and Cherries*, words and music by Lewis Allan, as recorded by Peggy Lee on Decca Record [1954]; 3pp
1954
- MS 44,735 /5** One page from sheet music for *My Native Land I Bade Adieu*; 1 item
undated

VII.iii. Personal Items

- MS 44,736 /1** Two of Eileen's British passports, one issued 7 March 1966 until 7 March 1976, includes an international certificate of vaccination. The second one passport issued 30 Oct 1975, expires 30 Oct 1985. Both passports are stamped with various visas and placed visited; 2 items
1966-1985
- MS 44,736 /2** Eileen's English driving licenses, one dated 9 May 1974 – 8 May 1977 and the second dated 9 May 1977 – 8 May 1980; 2 items
1974-1980
- MS 44,736 /3** Medal presented to Eileen for the Hofstar Faculty distinguished scholar award, presented by Hofstar University, Hampstead, New York; 4 Feb 1976
1 item
- MS 44,736 /4** Correspondence between Eileen and Thornton & Partners, loss adjusters, concerning a burglary claim. Includes drawings of jewelry

items stolen; 7 items
1980

MS 44,736 /5 Correspondence between Eileen and various parties concerning her application for status as a resident alien, to live in New York permanently. Includes letters to Senator Edward Kennedy and various universities asking for letters of support. Also includes correspondence with Eileen and her solicitor, Millard Ring in New York; 15 items
1982

MS 44,736 /6 Handwritten taxi vouchers and accounts from S. Kelly, taxi service, 14 Casement Villas, Dun Laoghaire, county Dublin (1980-1983). Also typed vouchers from Acehove Ltd, town and country cars, Hampstead (1993-1994); includes details of places Eileen was driven to on particular dates; 29 items
1980-1983 and 1993-1994

MS 44,736 /7 Memorial service programme for Harold Macmillan, 1st Earl of Stockton, former Prime Minister of the United Kingdom. The service was held in Westminster Abbey Tuesday 10 Feb 1987 at noon. Includes a letter from Nicholas Byam Shaw of Macmillan publishers, on behalf of Alexander Macmillan (grandson of Harold), inviting Eileen to attend the memorial service; 2 items
1987

VII.iv. Final Illness and Death

MS 44,737 /1 Letters from medical professionals concerning illnesses of Eileen, including a letter from Dr. Michael Shipley, consultant rheumatologist, to Dr. Beynon of Middlesex Hospital, concerning Eileen's knee injury (9 May 1991). Also a letter from Dr. David Grant, consultant radiologist, concerning Eileen's heart condition (18 Jan 1994). Also includes Eileen's hospital visit card and details of steroid treatment (1989); 3 items
1989, 1991 and 1994

MS 44,737 /2 Items relating to Eileen's funeral service held at Golder's Green Crematorium, London (13 April 1995), including three copies of the funeral service pamphlet; one copy includes handwritten notes for the order and length of speakers. Also three pages of handwritten notes for the organisation of the service, with names of attendees and funeral directors card; 8 items
13 April 1995

- MS 44,737 /3** Three copies of the readings for the funeral service, including a letter from Sean to Eileen (previously published in *Sean*) read by Niall Buggy; an excerpt from *Sean* read by Shivaun O'Casey (daughter of Eileen and Sean) and an excerpt from O'Casey's play *Red Roses for Me*, read by Niall Buggy; 3 items
13 April 1995
- MS 44,737 /4** Details of Eileen's cremated remains dispersed on 20 April 1995 in the Garden of Remembrance, Cedar Lawn West, Golder's Green Crematorium, London; the same place that Sean's ashes were scattered. Includes a certificate of cremation and a map of where Eileen's ashes are scattered; 3 items
20 April 1995
- MS 44,737 /5** Details of crematorium, including a colour brochure for Golder's Green Crematorium, London (16pp); a pamphlet and application form for entry for *The Book of Remembrance* and a price list for garden memorials (6pp); 4 items
April 1995

VIII. CORRESPONDENCE

Prior to the transfer of this material to the National Library, Eileen's daughter, Shivaun O'Casey, compiled an inventory of the material. The following correspondence was originally grouped together by Shivaun, therefore, it has been kept together. Due to the large volume of correspondence the material has been separated into seven subsections and within these sections items have been arranged chronologically. Please note that other correspondence is also contained in the personal and business sections of this collection, in which they were originally grouped. It is noteworthy that in many instances Eileen wrote or typed her replies on the reverse of the original letters.

VIII.i. Actors and Theatre Companies

- MS 44,738 /1** Letters from George Devine of the English Stage Company Ltd at the Royal Court Theatre concerning a production of *Cock-A-Doodle Dandy*; 2 items
1959
- MS 44,738 /2** Letters from the Abbey Theatre concerning production of Sean's play, shortly after his death. Includes details of a production of *The Plough and the Stars* and *Juno and the Paycock* in the new Cork Opera House, built to replace the one burned down in 1955. A letter from Ernest Blythe states that 'ones first inclination is to think a 1,000 seat theatre is almost too big for a city the size of Cork,' but the production was a success; 5 items
1965-1966
- MS 44,738 /3** Letters from Patrick Funge, director with the Lantern Theatre, Dublin concerning various productions of Sean's plays including *Pictures in the Hallway*; 8 items
1965-1968
- MS 44,738 /4** Letters from Laurence Olivier, at the Old Vic Theatre in London concerning a performance of *Juno and the Paycock* from 2 May 1966–26 April 1967; 4 items
1966-1967
- MS 44,738 /5** Correspondence with Jirí Krejčík, director of a production of *Bedtime Story* produced in Prague; 15 items
1966-1967
- MS 44,738 /6** Letters from Ernest Blythe, director with the Abbey Theatre concerning details of a fire at the theatre (16 March 1966); the official Easter week jubilee committee (31 Jan 1966) and the opening of the

- new Abbey expected on 18 July 1966; 6 items
1966-1967
- MS 44,738 /7** Correspondence with Patrick Riddell of Patrick Riddell Productions Limited, Belfast, inviting Eileen to join the board of directors of the company which consists primarily to put on his own plays. Also includes contracts and share certificates; 13 items
1966-1971
- MS 44,738 /8** Correspondence with Bernard Miles of the Mermaid Theatre, London concerning productions of George Bernard Shaw and Sean's plays; 8 items
1966, 1971 and 1980
- MS 44,738 /9** Letters from Thomas MacAnna, artistic advisor to the Abbey Theatre regarding productions of various O'Casey plays in the Abbey and the Peacock; 26 items
1966-1977
- MS 44,738 /10** Correspondence with various actors and theatre companies regarding productions of Sean's plays; 35 items
1966-1993
- MS 44,739 /1** Correspondence with the Great Lakes Shakespeare Festival committee and the John F. Kennedy Center for Performing Arts concerning productions of Sean's plays; 5 items
1968-1982
- MS 44,739 /2** Letters from David James, director with the Aldwych Company, London regarding their production of *The Silver Tassie*; 2 items
1969
- MS 44,739 /3** Correspondence with Lucille Lortel, actress and producer involved with The White Barn Theatre, concerning mainly personal matters. Also includes copies of programmes produced in White Barn; 10 items
1969-1993
- MS 44,739 /4** Correspondence with various parties in the Abbey Theatre, including the box office manager concerning reservation of tickets and accounts for royalties; 15 items
1970-1978
- MS 44,739 /5** Correspondence with John Silverman, manager of the Abbey Theatre concerning various productions of Sean's plays. Includes letters to the Society of Authors regarding same; 18 items

1971-1976

- MS 44,739 /6** Letters from the press office and public relations department of the Abbey Theatre concerning programmes and posters for Sean's plays. Also includes an invitation for Eileen to attend the presentation of portraits painted by James Le Jeune (one of the late May Craig and one of Gabriel Fallon) on 19 Dec 1977; 8 items
1971-1982
- MS 44,739 /7** Correspondence with various theatres in Germany concerning productions of Sean's plays; 14 items
1971-1982
- MS 44,739 /8** Correspondence with Mary O'Malley and John Boyd of the Lyric Players Theatre, Belfast regarding productions of Sean's plays. Includes details of the productions some of which were not successful 'in view of the badly disturbed conditions here at the moment (27 May 1971); 22 items
1971-1972 and 1982
- MS 44,739 /9** Correspondence with Peter James and Frank Dunlop concerning productions of the *Shadow of a Gunman* in the National Theatre at The Young Vic, London; 3 items
1972
- MS 44,739 /10** Correspondence with Susan Bloch and J.A. Rourmaniere of the Repertory Theatre at the Lincoln Centre concerning their production of *The Plough and the Stars*. Also includes the contract for the production and 'a tribute to Jack MacGowran' written by Eileen, which was published as a presentation by the New York Shakespeare Festival (1 April 1973); 6 items
1972-1973
- MS 44,740 /1** Correspondence with Karl Gustan and Dr. Gerold concerning productions of Sean's plays in Germany; 18 items
1972-1978
- MS 44,740 /2** Correspondence with Abbey Theatre artistic directors; Lelia Doolan, 1972-73; Joe Dowling, 1980; Vincent Dowling, 1980-87 and Garry Hynes, 1991. Letters include some details of productions of Sean's plays such as cast, directors and dates staged; 19 items
1972-1991
- MS 44,740 /3** Correspondence with various Russian theatres concerning visits by Eileen; 12 items
1973

- MS 44,740 /4** Correspondence with various parties concerning the Abbey Theatre's tour in Brussels, includes a letter from Eileen to Frank Coffey, Irish Ambassador (4 June 1973), brochure for her stay at the Plaza Hotel and a programme of the tour with details of flights, rehearsals and performances from 23-27 May 1973; 5 items
1973
- MS 44,740 /5** A letter from Frank Coffey, Irish Ambassador to Brussels, concerning a telegram from President de Valera to Hugh Hunt, 'please accept my warmest congratulations on Abbey Theatre's performance in Helsinki and my heartfelt good wishes for the success of *The Silver Tassie* in Brussels. I am happy to learn that Mrs. Eileen O'Casey has honoured the occasion by her presence at an event of historic significance in relations between the theatre in Ireland and in Belgium.' (24 May 1973). Also one letter from Eileen to President de Velera thanking him for his message (29 May 1973); 2 items
May 1973
- MS 44,740 /6** Correspondence concerning Eileen's objection to a play by Robert Hogan, 'What is the Stars,' to be produced by the Abbey Theatre. Eileen objects because 'a) I do not think it is a good play. B) It has sliced which are obviously culled from Sean's autobiographies and plays.' Includes correspondence between Eileen and her solicitor, Harold Rubinstein, the Abbey Theatre and Irish Life Assurance Company, which awarded the play winner of the Irish Life Drama award (21 April 1975), the award was withdrawn due to Eileen's objections and the fact that it infringed on copyright laws; 23 items
1973-1975
- MS 44,740 /7** Correspondence with Bernard Miles of the Mermaid Theatre, London concerning productions of Sean's plays, which includes details of directors and casts. Also concerning the sale of Eileen's biography *Sean* at the theatre's shop; 24 items
1973-1980
- MS 44,740 /8** Correspondence with Gordon Davidson, artistic director with the Center Theatre Group, Las Angeles and George Seaton of Universal Pictures Company concerning a production of *Juno and the Paycock*. The cast includes Jack Lemmon as Joxer, Walter Matthau as Captain Jack Boyle and Maureen Stapleton as Juno, directed by Seaton and performed from 7-22 Dec 1974 – 75 season. Also includes reviews, photographs and advertising literature for the play; 37 items
1974-1975
- MS 44,740 /9** Correspondence of Eileen with Peter Hall and Bill Bryden of the National Theatre, London; Trevor Nunn of the Royal Shakespeare

- Company and Oscar Lewenstein (production company) concerning a disagreement about what theatre is producing which of Sean's plays for the O'Casey centenary; 21 items
1974-1977 and 1985
- MS 44,741 /1** Correspondence with Martin Fahy, manager of the Abbey Theatre, concerning the O'Casey centenary; a season of O'Casey plays; the Baltimore Theatre Festival and the Abbey tour of North America with *The Shadow of a Gunman*; 5 items
1978-1981
- MS 44,741 /2** Correspondence with the manager of Vienna's English Theatre concerning a production of *The Shadow of a Gunman* in 1980, also includes a letter from the Irish Ambassador, Tadhg O'Sullivan, inviting Eileen to stay in Vienna during the production; 4 items
1978-1981
- MS 44,741 /3** Letters from the Performing Arts Foundation Playhouse concerning productions of Sean's plays in the United States. Also includes a history of the Playhouse (5pp); 3 items
1979
- MS 44,741 /4** Correspondence with Trevor Nunn of the Royal Shakespeare Company, concerning productions of *Juno and the Paycock* and *The Shadow of a Gunman*, includes details of casts, directors and dates. Also includes one letter from Eileen to Judi Dench concerning her performance as Juno in the production; 17 items
1979-1981
- MS 44,741 /5** Correspondence with various parties in the United States, including Lillian Hellman, concerning productions of Sean's plays; 23 items
1981-1990
- MS 44,741 /6** Correspondence with Peter Hall of the National Theatre, London, concerning sales of books in the theatre's shop and regarding an unperformed play by Sean; 5 items
1984-1985 and 1988
- MS 44,741 /7** Letters from Eileen to Trevor Nunn of the Royal Shakespeare Company concerning his production of *Juno and the Paycock*; 2 items
1985
- MS 44,741 /8** Correspondence with the Irish actor, Cyril Cusack, concerning various personal matters including forwarding Eileen's post (Cyril bought Eileen's house in Dun Laoghaire); 6 items

1988

VIII.ii. Publishers, Editors and Agents

- MS 44,742 /1-3** Correspondence with Robert Lowery, editor of the *Sean O'Casey Review*, concerning items for inclusion in the *Review*. Includes news clippings and copies of articles; 82 items in 3 folders
1942, 1952, 1974-1983
- MS 44,742 /4** Correspondence with various editors of the *New York Times* regarding various articles; 6 items
1959, 1964-1965 and 1979-1980
- MS 44,742 /5** Correspondence with Richard J. Madden of Play Company, a New York literary agent, concerning various American productions of Sean's plays; 10 items
1964-1969
- MS 44,742 /6** Correspondence with W.H. Allen & Co, publishers, on behalf of their parent company Doubleday Incorporated, New York, inviting Eileen to write a book about her life with Sean; 4 items
1966
- MS 44,742 /7** Correspondence with various parties in RTE concerning a television production of *The Plough and the Stars*; includes a cast list. Also letters after the success of the production asking to produce a television version of *The Shadow of a Gunman* (14 Oct 1966). Final letters concerning a possible production of *Juno and the Paycock*, includes a letter from Eileen to Sheila Richards of RTE, stating that she would rather an American production (9 June 1967); 6 items
1966-1967
- MS 44,742 /8** Correspondence with Samuel French Ltd, agents for collection of royalties, concerning contracts, royalties and rights to Sean's plays; 30 items
1970-1983
- MS 44,742 /9** Correspondence with Leah Salisbury, play broker and writers representative in New York, concerning general business literary matters; 74 items
1971-1974
- MS 44,742 /10** Correspondence with Deirdre McQuillan of *Women's Choice*, an Irish magazine, regarding an interview with Eileen; 2 items
1972

- MS 44,743 /1** Correspondence with John Boyd, producer with BBC radio, concerning a radio programme 'O'Casey at home' for radio 4, which features a 12 minute interview with Eileen and her children Breon and Shivaun. Also includes the related contract; 11 items
1972-1973
- MS 44,743 /2** Correspondence with producers in RTE concerning a dramatised biography of Sean. Includes excerpts from Sean's autobiography, which will be used in the programme (1973), also correspondence concerning a broadcast of *The Shadow of a Gunman* in a season of producer's choice; 9 items
1972-1978
- MS 44,743 /3** Correspondence with BBC and CBS Television Network concerning productions of Sean's plays; 4 items
1972-1986
- MS 44,743 /4** Correspondence with editors of various university presses and academic journals, including *The Catholic University of America Press*, *Oxford University Press* and *Colby Library Quarterly*, concerning various article about Sean; 9 items
1972-1990
- MS 44,743 /5** Correspondence with Barbara Holdridge of Caedmon Records, concerning a recording of *Juno and the Paycock* in America, to be distributed by EMI and featuring Siobhan McKenna and Cyril Cusack; 14 items
1973
- MS 44,743 /6** Correspondence with Pan Books, publishers, concerning sales and stock position of Sean's book; 27 items
1974-1980
- MS 44,743 /7** Correspondence with Abbot Van Nostrand of Samuel French, the agent for Sean's plays in America, concerning various productions; 30 items
1974-1984
- MS 44,743 /8** Correspondence with Oscar Lewenstein Productions Ltd and various other parties concerning productions of Sean's plays; 10 items
1975-1980
- MS 44,743 /9** Correspondence with Macmillan publishers concerning the publication of *The Letters of Sean O'Casey* by David Krausse; 8 items
1975 and 1986-1991

- MS 44,743 /10** Correspondence with Thames and Hudson Ltd, publishers of *Sean O'Casey and His World*; 5 items
1976
- MS 44,744 /1** Correspondence with various parties to ascertain who was responsible for publishing *Unity* magazine which featured an article about Sean and Eileen, written by Frank Bell and printed on 23 Oct 1976. Eileen objected to the article which she stated was libelous. Includes a copy of the article and a copy of *Unity* with an apology printed to Eileen, also a letter of apology from the Communist Party of Ireland, responsible for publishing the magazine; 34 items
1976-1977
- MS 44,744 /2** Correspondence with Eamonn Andrews Studios Ltd regarding a proposed programme on the life of Sean; 21 items
1979-1981
- MS 44,744 /3** Correspondence with Milton Goldman of International Creative Management Company in New York, concerning various talks by Eileen; 7 items
1980-1981
- MS 44,744 /4** Correspondence with various production companies and publishers concerning productions and printing of Sean's work, including Quest Productions Ltd, Dublin and Colin Smythe Limited; 14 items
1980-1993
- MS 44,744 /5-7** Correspondence with Lucy Kroll, Eileen's literary agent. Includes copies of Kroll's correspondence with the National Theatre, London, Gate Theatre, Dublin and others regarding performances of Sean's plays; 46 items in 3 folders
1986-1992
- MS 44,744 /8** Correspondence with Charles Lucey, editor of *Trenton Times* Newspapers, New Jersey, concerning various business and personal matters; 10 items
1989-1992

VIII.iii. Academics and Writers

- MS 44,745 /1** Correspondence with Samuel Weiss concerning an edited version of one of Sean's plays to be included in a college anthology; 5 items
1964 and 1972
- MS 44,745 /2** Letters from Franklin Murphy, chancellor of UCLA (University of

- California Los Angeles), concerning the purchase of Sean's letters for the university archives; 5 items
1965-1967
- MS 44,745 /3** General correspondence with academics, including Paul Green and Ray Middleton; 5 items
1965-1970
- MS 44,745 /4** Miscellaneous correspondence with university staff from Brown University, Southern Illinois University and Yale University; 3 items
1965, 1968 and 1976
- MS 44,745 /5** Correspondence with David Krausse of Brown University regarding the publication of Sean's letters [later published as *The Letters of Sean O'Casey 1910-1964, Vols. I - IV* by Cassell in 1975]; 55 items
1965-1991
- MS 44,745 /6** Correspondence with Robert Emmett Gina of Little Brown & Co, publishers, and Robert Graff of the Jaffrey Centre concerning various publications about Sean. Also includes correspondence with Graff about his personal collection of O'Casey manuscripts now housed in Harvard University, Cambridge; 32 items
1965-1992
- MS 44,745 /7** Letters from Don Taylor, script writer with the BBC, concerning a television programme about Sean; 4 items
1966 and 1969
- MS 44,745 /8** Correspondence with John O'Donovan concerning a programme he is writing for the RTE historical archives, including reminiscences of people who knew Sean in his Dublin days; 5 items
1967
- MS 44,745 /9** Correspondence with Louis Sheaffer of New York, concerning a biography he is writing about Eugene O'Neill, which will include the correspondence between O'Neill and Sean. Also includes three edited drafts by Sheaffer; 10 items
1968-1973
- MS 44,745 /10** Correspondence with Ronald Ayling, University of Alberta, concerning various writings about Sean; 19 items
1969-1991
- MS 44,746 /1** Correspondence with Bob Hogan, Proscenium Press, University of Delaware, concerning articles about Sean which will be included in a special issue of the *James Joyce Quarterly*, devoted to Sean; 6 items

1970-1975

- MS 44,746 /2** Correspondence with various parties concerning articles about Sean, including photographer, Gjon Mili, Hugh MacDiarmid and Tom Quinn Curtis; 7 items
1970, 1974 and 1978
- MS 44,746 /3** Letters and a selection of writing sent from Joe Ferdman. Including a poem by him, 'In Praise of Ms. Francis's Roses' (July 1975), and an article about Finban Nolan 'the seventh son of a seventh son (Aug 1970); 8 items
1970, 1975, 1979 and undated
- MS 44,746 /4** Letters from Edward H. Mabley concerning his book 'Dramatic Construction,' in which he provides an analysis of *Juno and the Paycock*. Also includes the table of contents and relevant extracts of the book (8pp); 3 items
1971
- MS 44,746 /5** Correspondence with various writers, including Caoimhín Ó Marciagh, editor of *Comhar* (1971) and with H. Montgomery Hyde concerning his latest book *The Londonderrys: Portrait of a Family* (1979); 10 items
1971-1990
- MS 44,746 /6** Correspondence with various academic organisations, including the University of California concerning an interview about Tony Guthrie's work on *The Bishop's Bonfire* (4 Nov 1973); the Irish Theatre Archive regarding an exhibition of the history of theatre in Ireland (11 June 1981) and Saor-Ollscoil na hÉireann (Free University of Ireland), concerning the first international O'Casey summer school in Dublin (July 1991); 38 items
1971-1991
- MS 44,746 /7** Correspondence with Maureen O'Brien of Dublin Summer School concerning sessions in Anglo-Irish literature and drama; 5 items
1972-1973
- MS 44,746 /8** Correspondence with various writers, including Des Hickey and Gus Smith, journalists in Dublin; 10 items
1972-1994
- MS 44,746 /9** Correspondence with Caroline Moorehead of *The Times*, concerning her biography of Lord Sidney Bernstein, the founder of Granada Group Television Network [published in 1984]; 8 items
1973-1982

- MS 44,746 /10** Letters from with various literature students, including Raymond Mack from Fermanagh, concerning his A level contemporary drama thesis (25 Oct 1973); Reiner Lehberger of Hamburg, concerning his doctoral thesis about Sean's plays (22 March 1976) and correspondence with Martina O'Doherty of county Clare, concerning her MA thesis, Eileen's suggests that she writes about the women in Sean's plays (1989); 5 items
1973, 1976 and 1989
- MS 44,747 /1** Correspondence with Donal Eddy, librarian at Cornell University, concerning the George Jean Nathan papers in their archives and the possible purchase of related material held by Eileen; 9 items
1974-1977
- MS 44,747 /2** Correspondence with Carol Kleiman of the University of Manitoba, Winnipeg, Canada, concerning her book containing a reevaluation of *The Silver Tassie and Red Roses for Me* [published as *Sean O'Casey's Bridge of Vision: Four Essays on Structure and Perspective* in 1982]. Also includes letters from Daniel Lenoski concerning an interview with Eileen, including a list of sixteen questions; 4 items
1976
- MS 44,747 /3** Correspondence with Emile Jean Dumay concerning his French translation of *The Harvest Festival*; 5 items
1978-1980
- MS 44,747 /4** Correspondence with Dorothy Radcliffe Ingling concerning talks by Eileen in various universities across the United States; 5 items
1983
- MS 44,747 /5** Correspondence with Jose Tasande, Tasande Gallery, California, regarding an article to be written by James Sweeney about the work of Chillicha. Also includes a copy of the article (6pp); 6 items
1984
- MS 44,747 /6** Correspondence with the Irish musician, Ronnie Drew, concerning his recording of *Red Roses for Me* (9 March 1987) and with Irish author and journalist, Nuala O'Faolain, concerning an interview Eileen gave to RTE and produced by O'Faolain; 5 items
1987
- MS 44,747 /7** Letters from Eileen to Samuel Beckett in Paris, concerning personal matters and also asking Beckett's advice about Sean's diary, 'do you think the publisher who is doing the limited edition of your book would be interested (8 March 1989), [later published as *Niall*]; 6

items
1988-1989

- MS 44,747 /8** Letters from June King Davison to Eileen and Ion Trewin, editor Hodder & Stoughton concerning the O'Casey letters to Marie Keating.; 2 items
[See also **MS 44,757 /1-4**, Marie Keating Letters, with related documents]
Aug 1989
- MS 44,747 /9** Letter from Irish playwright, Brian Friel, concerning a contact for Donal Donnelly; 1 item
26 Oct 1989
- MS 44,747 /10** Correspondence with Jane O' Mara of Sandycove, Dublin, regarding a book she is writing about food in Irish literature; she wants to include a profile of Sean in it; 4 items
1990
- MS 44,747 /11** Correspondence with John Scarry, Hostos Community College, New York, concerning his research on the Irish tenor, John McCormack; 3 items
1990

VIII.iv. Invitations and Unsolicited Mail

- MS 44,748 /1** Invitation to Sean and Eileen from the Abbey Theatre to attend the laying of the foundation stone of the new Abbey building on 3 Sep 1963. It is noted in ink across the invitation as 'refused.' Also an invitation for Eileen to support the Dublin Theatre Festival (19 July 1973); 2 items
1963 and 1973
- MS 44,748 /2** Unsolicited fan mail to Eileen from people who have read her books. Includes one letter seeking support for a Russian writer, Valeriy Tarsis, who was interned in a Moscow mental hospital after he published a novel entitled 'The Bluebottle.' He since wrote about this experience in 'Ward 7'; 17 items
1964-1992
- MS 44,748 /3** Correspondence with Donach O' Donavan, public relations officer with Bank of Ireland, concerning the unveiling of a plaque in memory of Sean. [Sean's birthplace on Dorset Street was then the Bank of Ireland branch office]. Includes Eileen's list of who to invite to the ceremony; 10 items

1973

- MS 44,748 /4** Correspondence with Aniko Gaal Weiner of Garfinckel's department store, Washington, concerning the store's tribute to Sean during an Ireland promotion in Oct 1978. Includes letters from the Irish Embassy in Washington concerning same; 5 items
1978
- MS 44,748 /5** Unsolicited mail from Joe Ferdman, Jersey City, concerning an article he wrote entitled 'Fidelity – Infidelity,' which claims that Eileen had an affair and an abortion while she was married to Sean. Includes a copy of the article (3pp) and a copy of Eileen's response which is harsh; 4 items
1980
- MS 44,748 /6** Invitation to Eileen from various parties, including to present an award for Irish Theatre in the Peacock Theatre on 18 May 1980 and to lunch with the editorial board of *The Boston Globe* (4 April 1986), also includes details from the Stamp Advisory Committee of An Post who are designing four stamps honouring Irish theatre. The stamps feature scenes from *Juno and the Paycock*, *Waiting for Godot*, *The Playboy of the Western World* and *The Field*, to be launched on 18 Oct 1990; 11 items
1980-1992
- MS 44,748 /7** Invitations for Eileen to attend the American Irish Foundations twentieth anniversary celebration on 9 Feb 1983 and concerning a plaque to be erected in honour of Sean, includes a guest list and a reply from Judi Dench (27 Feb 1993); 5 items
1983 and 1993
- MS 44,748 /8** Correspondence with Bronach Kelly, London concerning the unveiling of a commemorative plaque on her house at 12 noon on 4 May 1993. Bronach lived at 49 Overstrand Mansions, Price of Wales Drive, London, where Sean used to reside; 6 items
1992-1993

VIII.v. Artists and Art Galleries

- MS 44,749 /1** Letters from James White, director of the National Gallery of Ireland, concerning the possible purchase of a portrait of Sean painted by Augustus John. A second letter from White asking Eileen to consider leaving her Harry Kernoff painting to the Gallery in her will; 2 items
1969

- MS 44,749 /2** Correspondence with the artist, Louis Le Brocquy. Le Brocquay writes to enquire if Eileen would lend a painting she recently purchased, to the Musée d'Art Moderne de la Ville in Paris, to be included in a forthcoming exhibition 'Studies towards an Image of W.B. Yeats,' (22 April 1976). Eileen replies that she would be pleased to lend her painting (29 April 1976); 2 items
1976
- MS 44,749 /3** Correspondence with the National Gallery of Ireland concerning a portrait of Sean painted by Augustus John. The Gallery wishes to borrow the painting for an exhibition to commemorate the 75th Anniversary of the Abbey Theatre and the 100th anniversary of Sean's birth; 4 items
1979
- MS 44,749 /4** Correspondence with Joan Lally, secretary to the Stamp Design Advisory Committee of An Post, concerning an image to be used for a stamp to commemorate the centenary of Sean's birth; 2 items
1980

VIII.vi. Business

See also section III, Business and Financial, for related documents.

- MS 44,750 /1** Correspondence with various parties concerning permission to use extracts from Sean's works, including the Canadian Broadcasting Company, the BBC and general individuals; 23 items
1965-1993
- MS 44,750 /2** Correspondence with Arnold Pearl, Richard J. Madden, Eugene Foley and Caedmon records concerning permission to publish extracts of Sean's works; 7 items
1966-1982
- MS 44,750 /3** Correspondence with various parties concerning permissions for Polish productions of Sean's works; 4 items
1968 and 1973
- MS 44,750 /4** Miscellaneous correspondence concerning personal business matters; 10 items
1970-1989
- MS 44,750 /5** Miscellaneous contracts and draft agreements with various parties, including Community Television of Southern Carolina for a production of *The Shadow of a Gunman* (14 July 1972, 4pp); with

Paul Shyre for the use of Pictures in a Hallway (14 Nov 1980, 5pp); a draft entitled 'Introduction of The Green Crow Caws' (5pp) and a draft copy of 'Lustig' written by Eileen (21pp); 4 items
1972, 1980 and undated

- MS 44,750 /6** Correspondence with Lehman Engel, New York, composer of the music for *Within the Gates*, regarding permission to quote from a letter from Sean to Melvyn Douglas; 4 items
1973
- MS 44,750 /7** Correspondence with Arnold Weissberger, New York lawyer, concerning personal business matters. Includes one photograph and one news clipping sent by Weissberger to Eileen; 5 items
1973-1976
- MS 44,750 /8** Miscellaneous correspondence concerning permissions for use of Sean's writings; 4 items
1975-1978
- MS 44,750 /9** Correspondence concerning personal financial matters, mainly payment of accounts; 8 items
1985-1988
- MS 44,750 /10** Letters from Deutsche Bank concerning Eileen's account; 7 items
1985-1986

VIII.vii. Personal

- MS 44,751 /1** Correspondence with various friends, including the American actress Lillian Gish; 12 items
1956-1973
- MS 44,751 /2** Miscellaneous personal correspondence, including one postcard from English actress Judi Dench (undated) and an original envelope addressed to Eileen by George Bernard Shaw; 6 items
1962-1976
- MS 44,751 /3** Letters of condolence sent to Eileen after Sean's death [letters were originally kept by Eileen in a display folder], includes letters from friends, relatives, the Abbey Theatre, the BBC and from Sr. Mary Catherine of the Ursuline Convent, where Eileen went to school; 23 items
1964
- MS 44,751 /4** Letters from former Prime Minister of the United Kingdom, Harold

- Macmillan, includes 4 photocopies of letters; 27 items
1965-1969
- MS 44,751 /5** Letters from Bill [Captain H.P. Speirs] concerning personal matters; 19 items
1969-1977
- MS 44,751 /6** Correspondence with Harold Macmillan, includes an invitation to a small party in honour of Eileen and J.C. Trewin (editor of *Sean*) on 22 Sep 1971 to celebrate the publication of *Sean*. Also includes an invitation to a party to celebrate the 85th birthday of Harold (11 Feb 1979); 48 items
1970-1979
- MS 44,751 /7** Miscellaneous items sent to Eileen, including ‘sentences taken from actual letters received by the welfare dept,’ contains remarks such as, ‘I cannot get sick pay. I have six children can you tell me why.’ Also includes a music sheet of ‘An Old Refrain’; 6 items
1975 and undated
- MS 44,751 /8** Correspondence with former Prime Minister of the United Kingdom, Harold Macmillan, concerning personal matters; 15 items
1980-1984
- MS 44,751 /9** Copies of letters sent by Eileen to friends and relative, including her daughter Shivaun concerning the location of Sean’s birth certificate. Also includes copies of letters to Walter Curley, Sidney Bernstein and David Astor; 15 items
1982-1986
- MS 44,751 /10** Correspondence concerning Eileen’s membership of the Lansdowne Club, Berkeley Square, London; 6 items
1982, 1987 and 1990
- MS 44,752 /1** Letters from Eileen to various parties concerning her son, Breon O’Casey’s, jewellery exhibition. Includes correspondence regarding a neck ornament made by Breon and donated by Helen Drutt to the Cooper-Hewitt museum, in honour of Eileen (5 May 1992); 7 items
1983 and 1992
- MS 44,752 /2** Correspondence concerning the death of *Life* photographer Gjon Mili. Also includes details of his memorial service and a tribute to his life, written by Eileen; 7 items
1984
- MS 44,752 /3** Correspondence with various friends, including John Beary; 29 items

1987-1989

- MS 44,752 /4** Correspondence with the American Embassy in Paris, concerning arrangements for Eileen and her daughter, Shivaun, to attend midnight mass in Notre Dame Cathedral in Paris; 9 items
1989-1990
- MS 44,752 /5** Letters from Janet Snell, Eileen's care assistant, concerning personal matters. Includes a reference written by Eileen for Snell; 4 items
1990
- MS 44,752 /6** General correspondence with friends, including one letter to actress Judi Dench; 30 items
1990-1991
- MS 44,752 /7** General correspondence with friends; 12 items
1992-1994
- MS 44,752 /8** Letters to Eileen from friends during her final illness, includes family photographs sent to her; 12 items
1994
- MS 44,752 /9** Postcards and Christmas and New Year greetings cards from friends to Eileen during her last Christmas; 23 items
1994-1995
- MS 44,752 /10** Mass and sympathy cards sent after Eileen's death, to Eileen's children, Shivaun and Breon, from friends and business associates including the Irish Ambassador to America, Jean Kennedy Smith; 13 items
1995
- MS 44,752 /11** Letters of condolence after Eileen's death, sent to Eileen's children, Shivaun and Breon, from friends and business associates; 40 items
1995-1996

IX. SEAN O'CASEY ADDITIONAL MATERIAL

This section contains material relating to Sean O'Casey. The material has been divided into two main sections, copies of O'Casey's manuscripts, notes and correspondence and secondly articles, theses and other writings about the playwright.

IX.i. Copies of Auctioned O'Casey Material

Eileen sold Sean's original manuscripts and correspondence to various university libraries and archives, while other material was auctioned publicly through Christies and Sothebys. Eileen retained photocopies and transcripts of much of the material and this section includes these copies.

IX.i.1. Letters and Manuscripts

The following copied material has been ordered chronologically, where possible details of where the original material is held are included in the descriptions.

- MS 44,753 /1** Extract from auction catalogue with Sean O'Casey material listed as Lot 590, includes copies of manuscripts auctioned; letter from Dáil Éireann to Sean O'Cathasaigh (1921); letter from James O'Connor to Sean O'Cathasaigh (1921); letters from W.B. and George Yeats concerning the Dublin Dramatic League; 13 items
1921-1964
- MS 44,753 /2** Copies of O'Casey manuscripts now held in the University of California Los Angeles (UCLA) collections, includes a cover letter from Franklin D. Murphy of UCLA concerning the collection (4 Aug 1965), also a copy of *The Gaol* with 'The Corncrake' translated from the Irish language by Sean O'Cathasaigh (19 June 1922); *The New York Times* with 'The Day the Worker Blows a Bugle' by O'Casey (Vol 18: 1958); sheet music for *The Ribbon in Her Hair*, words by O'Casey and music by Elizabeth Maconchy, published by The Workers' Music Association in London (6pp) and an edited manuscript by O'Casey entitled 'Ireland Boys Hurrah' changed to 'Minding me own Business' (24pp). [This material is now listed as the Franklin D. Murphy collection of material about Sean O'Casey: Collection 325 in UCLA]; 5 items
1922, 1958, 1965 and undated
- MS 44,753 /3** A copy of a letter from W.B. Yeats to O'Casey inviting him to join him and the minister for finance, Ernest Blythe and his wife to supper 'on the stage after the performance on Saturday evening August 8th';

1 item
1 Aug 1925

- MS 44,753 /4** Items relating to the Abbey Theatre riots during the first staging of O'Casey's play *The Plough and the Stars*, directed by Lennox Robinson, during Feb 1926. Including a typed account by Sheila Richards, the actress who played Nora Clitteroe in the production, detailing what happened when the riots began inside the theatre. Richards notes that the riots began during the start of Act III, when audience members attempted 'to set fire to the front curtains,' the account includes notes in ink. Richards describes how O'Casey managed to keep control and calmed the actors. Also includes a typed version of what W.B. Yeats announced to the rioters on the night, 'you have disgraced yourselves again. Is this to be an ever-recurring celebration of the arrival of Irish genius? . . . From such a scene in this theatre went forth the fame of Synge. Equally the fame of O'Casey is born here tonight.' Includes two photocopies of the Abbey Theatre programme of *The Plough and the Stars* during the production in question; 4 items
1926 and undated
- MS 44,753 /5** Copies of letters to O'Casey from George Russell (AE), in his role as editor of *The Irish Statesman* with which is incorporated *The Irish Homestead*; 6 items
1928-1930 and undated
- MS 44,753 /6** Copies of letters to O'Casey from Oliver St John Gogarty, the physician and writer, includes a copy of 'Connemara' a poem by Gogarty; 10 items
1928-1933
- MS 44,753 /7** Copies of letters to O'Casey from St John Ervine, the Belfast playwright and novelist; 6 items
1928-1934
- MS 44,753 /8** Copies of letters to O'Casey from the Abbey Theatre management, includes a letter from F.R. Higgins, a director of the Abbey and a copy of a letter sent to Lady Gregory concerning an audit of the Abbey accounts; 7 items
1928-1939
- MS 44,754 /1** Copies of letters to O'Casey from Barry Fitzgerald [stage name of Dublin actor Will Shields], who performed in many of O'Casey's plays in the Abbey Theatre. Fitzgerald went to America to perform in Hitchcock's film production of *Juno and the Paycock* in 1930 and remained in Hollywood, he continued to correspond with O'Casey

- throughout this time; 29 items
1929-1933
- MS 44,754 /2** Letters to Sean from Augustus John concerning *The Silver Tassie* and also about Sean's letter to the *Manchester Guardian* regarding the Hugh Lane art collection; 3 items
- MS 44,754 /3** Copies of letters to O'Casey from the American playwright Eugene O'Neill; O'Neill was a Nobel prize winner and son of Dublin actor, James O'Neill; 6 items
1933-1934 and undated
- MS 44,754 /4** Letter from Ramsay MacDonald [then Prime Minister of the United Kingdom], thanking Sean for his invitation to a play. Also includes 2 Christmas cards from MacDonald (1934 and 1936); 3 items
1934 and 1936
- MS 44,754 /5** Copies of letters from Harold Macmillan to Sean and four letters from Sean to Macmillan, mainly concerning publication issues and later letters while he was Prime Minister; 26 items
1935-1963
- MS 44,754 /6** Copies of letters to O'Casey from Irish playwright Lennox Robinson, many written while Robinson was a director of the Abbey Theatre; 11 items
1939, 1943, 1950 and undated
- MS 44,754 /7** Copies of correspondence with Sean and Daniel Macmillan concerning literary and publication matters. In one letter Sean writes 'I am sorry to hear that the Macmillan Co. don't wish to print Cockadoodle Dandy, because they think it will not have a large sale in America. They might be right, but I don't think this is the real reason. Rather is it because of their fear of it giving offence to the Roman Catholic Prelate and priest' (26 Aug 1948); 3 items
1942 and 1948
- MS 44,754 /8** Copies of letters from Sean to the American writer Oriana Atkinson, includes a cover letter from Bruce MacIlveen [letters in the possession of Dr. Robert Bruce MacIlveen, grandson of Oriana], to Eileen enclosing the copied O'Casey letters (17 July 1985); 11 items
1953-1957 and 1985
- MS 44,755 /1** Various correspondence of Sean, including a letter from Dan Brennan regarding a letter Sean sent to the *Sunday Times* (30 March 1955); a letter to John Corig of Yale Drama School (16 Dec 1960) and a photocopy of a note sent by Ria Mooney of the Gaiety Theatre to

- Richard Aldrich, in which she states, ‘earnestly advise against any old Irish players for caste Red Roses. Let Miss Allgood stay Hollywood. Part not suitable for her. Upset balance of play’ (undated); 4 items
1955, 1958, 1960 and undated
- MS 44,755 /2** Copies of correspondence with O’Casey and Oriana and her husband Brooks Atkinson (theatre critic for *The New York Times* from 1925-1960); 23 items
1956-1979
- MS 44,755 /3** Copies of letters to Sean and Eileen O’Casey from Brooks Atkinson, noted as ‘copies from Oriana’; 7 items
1958-1972
- MS 44,755 /4** Typed copy of an extract from Sean’s notebook sold at auction in Christies, includes various extracts from 1958, 1961 and 1962 concerning literary matters; 13pp
1958, 1961 and 1962
- MS 44,755 /5** Correspondence with John O’Riordan (acting on behalf of Eileen) and F.W. Roberts of the University of Texas concerning the sale, by Eileen, of the complete extant correspondence between O’Casey and Abbey Theatre director, Gabriel Fallon, ‘to complement the Universities collection of O’Casey correspondence.’ The collection comprises 70 letters from 1926-1960. Also includes detailed handwritten and typed lists of the letters; 13 items
1969-1970
- MS 44,755 /6** A photocopy of the original *Juno and the Paycock* manuscript, sold by Sotheby’s to Robert Pirie in New York in 1984. Includes a letter from Sotheby’s which was sent to Eileen with the copied manuscript; 87pp
1984
- MS 44,755 /7** Photocopies of notes and sketches for *The Silver Tassie* and *Purple Dust*; 4pp
Undated
- MS 44,755 /8** Copies of a letter to O’Casey from James Joyce, while Joyce was living in Paris; 2pp
Undated

IX.i.2. O'Casey/Nathan Correspondence

George Jean Nathan (1882–1958), editor of *The American Spectator: A Literary Newspaper*, was one of the most respected literary critics of his time. Nathan championed Sean's plays in America and the two men became life long friends. O'Casey and Nathan corresponded on a regular basis from 1932 to 1957; Nathan wrote over 122 letters to O'Casey and these letters were compiled as an edited volume in entitled "*My Very Dear Sean*": *George Jean Nathan to Sean O'Casey*. This section comprises copies of these letters arranged chronologically and the manuscript of the book sent by the editor to Eileen.

- MS 44,756 /1** Copies of letters to Sean O'Casey from George Jean Nathan; 30 items
1932-1941
- MS 44,756 /2** Copies of letters to Sean O'Casey from George Jean Nathan; 30 items
1942-1949
- MS 44,756 /3** Copies of letters to Sean O'Casey from George Jean Nathan; 30 items
1949-1953
- MS 44,756 /4** Copies of letters to Sean O'Casey from George Jean Nathan; 34 items
1953-1957
- MS 44,756 /5** Typed manuscript of "*My Very Dear Sean*": *George Jean Nathan to Sean O'Casey* edited by Robert G. Lowery and Patricia Angelin (95pp). Also includes a cover letter from Lowery to Eileen enclosing manuscript and seeking comments; 2 items
2 July 1981

IX.ii. Writings About O'Casey

IX.ii.1. Marie Keating Letters

Before Sean O'Casey moved to London, he had a love affair with a Dublin Catholic woman, Marie Keating. During the years 1917 to 1922 Sean wrote nineteen poems and a number of letters to Keating. Keating's family strongly disapproved of their relationship because Sean was Protestant and a controversial playwright; the relationship was thus destined to end. Sean wrote about Keating in a chapter of his autobiographical works entitled 'The Girl I Left Behind Me.' In a letter, listed below, Eileen maintains that the girl in *Red Roses for Me* was written around this love affair. In 1957, Keating donated the letters and poems to the National Library of Ireland, before her second marriage to a local man, Jack Dargan. [The letters and poems are catalogued in the Sean O'Casey Collection List No. 75, see **MS 26,775**, and the Collection includes an article about Keating at **MS 38,157 /6**]. In 1982 June King Davison, a recent doctoral graduate from UCD, contacted Eileen requesting permission to publish an article which included the Keating/O'Casey correspondence; Eileen denied Davison's request. The letters were later printed in a biography entitled *Sean O'Casey: A Life* written by Gary O'Connor and published by Hodder & Stoughton in 1988, seemingly without Eileen's consent. The following subsection includes correspondence with Eileen, Davison, Hodder & Stoughton and the NLI and also includes a copy of Davison's controversial article.

- MS 44,757 /1** Correspondence with Eileen and June King Davison concerning the publication of letters between Sean and Marie Keating. Includes Davison's request to publish (2 Dec 1982); Eileen's denial of the request (5 Jan 1983) and a further letter from Davison asking for permission now been granted to another author to publish (26 Feb 1984); 3 items
1982-1984
- MS 44,757 /2** Correspondence with Eileen; Brian McKenna, Keeper of Manuscripts NLI; Ion Trewin, editor Hodder & Stoughton and June King Davison regarding the publication of the Keating/O'Casey correspondence in Gary O'Connor's recently published biography; 5 items
1989
- MS 44,757 /3** Typed manuscript of 'Sean O'Casey and Marie Keating: Letters to a First Love,' by June King Davison. It is noted on the title page that this article was 'written with a view to publication in *The Sean O'Casey Annual*. The possibility of publication in *The Atlantic Monthly* would necessitate a completely different treatment from this academic writing'; 51pp
Undated

MS 44,757 /4 Typed article entitled 'Nora Greene – The Girl He Left Behind,' which mentions O'Casey's recollection of Keating (5pp), also includes one handwritten copy of the same article (5pp); 2 items
Undated

IX.ii.2. Academic Writings about Sean O'Casey

MS 44,757 /5 Proposal for a BA thesis entitled 'The creation of the Irish Free State and it's influence upon the works of Irish playwrights, Sean O'Casey and Brendan Behan,' by Brian McGuinness (1989/1990). Also includes two letters to Eileen, one letter of recommendation from Professor James Walton of UCD to supply information to Carol Coulter who is undertaking a postgraduate thesis about O'Casey's literature and one letter from Coulter concerning the proposed thesis; 3 items
1972 and 1989

MS 44,757 /6 Typed manuscript of 'Sean O'Casey: A Portrait,' by John Arden and Marguerita D'Arcy, produced by Briain Mac Lochlainn for RTE. Includes narratoes dialogue, stage inserts and handwritten notes in margins. [Later produced as *The Rebel*, 1973]; 66pp
1973

MS 44,757 /7 Typed introduction by John O'Riordan to a collection of interviews with, and recollections by Sean O'Casey, dating mainly from 1925 (8-17pp). [Published in 1974 as *The Sting and the Twinkle: Conversations with Sean O'Casey*, edited by E.H. Mikhail and John O'Riordan]; 1 item
1974

MS 44,757 /8 A typed copy of 'Women's Reveille' by Ronald Ayling, an introduction to a special edition of *The Sean O'Casey Review*, in celebration of International Women's Year (3pp). Also a photocopy of 'O'Casey and Realism' by Marianne Levander. Published in a linguistic journal (6pp); 2 items
1975 and undated

MS 44,757 /9 Photocopy of 'Sean O'Casey's Early London Residences' by Robert Lowery, published in *The Sean O'Casey Review* (41: 1. Fall, 1977) (2pp). Also a photocopy of 'Sean O'Casey's Autobiographies: Literary Aspects' by Carmela Moyan, 1975 (23pp); 2 items
1975 and 1977

MS 44,757 /10 Photocopy of 'Some Truths and Jokes about the Easter Rising' by David Krausse, published in *The Sean O'Casey Review* (Fall, 1976),

- includes handwritten notes and highlighted lines; 11pp
1976
- MS 44,758 /1** Check list of items included in an exhibition held at the Grolier Club, New York, April–June 1980, from the collection of Robert Graff, editor of *The Sean O’Casey Review*; 8pp
1980
- MS 44,758 /2** A copy of a typed thesis entitled ‘A Treasure That Ebdures: Sean O’Casey – his words – his thoughts’ by Vivian Graff Rosenberg of Albany, New York (48pp). Includes a letter from Rosenberg to Shivaun O’Casey (daughter of Eileen and Seam); 2 items
1995
- MS 44,758 /3** A copy of a typed article entitled ‘*Purple Dust* (1940): A Pastoral Frolic’ by Mr. J.C. O’Riordan, London, a reading of O’Casey’s plays; 38pp
Undated
- MS 44,758 /4** Typed translation of *Juno and the Paycock* by Stephen. W. Stephens; 57pp
Undated
- MS 44,758 /5** A typed copy of ‘*The Bishop’s Bonfire* at Magdalen College School’ by Ronald Ayling, about a production of O’Casey’s play at the college; 4pp
Undated
- MS 44,758 /6** Typed sample of ‘Wisdom and Life: Thoughts from O’Casey’ by Tom Buggy, an extract of quotes to be included in a book by Buggy, including an index; 11pp
Undated
- MS 44,758 /7** Photocopy of ‘Sean O’Casey: A Portrait’ by Breon O’Casey (son of Eileen and Sean) [possibly published in *The Sean O’Casey Review*]; 3pp
Undated