

## Table of Contents

1. Introduction	9
2. Robinson's Concept of the Art of the Theatre	19
2.1. The Sources	21
2.2. Acting	24
2.3. Production	30
2.3.1. Desirable Effects	39
2.3.2. Untried Possibilities	46
2.4. Playwriting	49
2.4.1. Robinson's Notion of Communication in the Theatre	49
2.4.2. Time and Place	51
2.4.3. Dramatic Speech	54
2.4.4. Plot Structure	60
2.4.5. Character	73
2.4.6. Subject-Matter, Theme and Genre	80
2.4.6.1. Aspects of Subject-Matter	81
2.4.6.2. Aspects of Theme	89
2.4.6.3. Tragedy	103
2.4.6.4. 'The Question of Reality'	109
2.5. Preliminary Conclusion	114
3. Robinson's Practice as a Playwright	119
3.1. Peasant Plays	121
3.1.1. <i>The Clancy Name</i> (1908)	131
3.1.2. <i>The Cross-Roads</i> (1909)	136
3.1.3. <i>Harvest</i> (1910)	142
3.1.4. Preliminary Conclusion	148
3.2. Political Plays	150
3.2.1. <i>Patriots</i> (1912)	152
3.2.2. <i>The Dreamers</i> (1915)	160

3.2.3. <i>The Lost Leader</i> (1918)	165
3.2.4. Preliminary Conclusion	171
3.3. The Decline of the Big House	174
3.3.1. <i>The Big House</i> (1926)	177
3.3.2. <i>Killycreggs in Twilight</i> (1937)	186
3.3.3. Preliminary Conclusion	191
3.4. Social Comedies	193
3.4.1. Full-length Plays	194
3.4.1.1. <i>The Whiteheaded Boy</i> (1916)	197
3.4.1.2. <i>The Far-Off Hills</i> (1928)	208
3.4.2. Short Plays	212
3.4.2.1. <i>Crabbed Youth and Age</i> (1922)	214
3.4.2.2. <i>Never the Time and the Place</i> (1924)	218
3.4.3. Preliminary Conclusion	220
3.5. Psychological Plays	223
3.5.1. The Quest for Self-Fulfilment	225
3.5.1.1. <i>The Round Table</i> (1922)	225
3.5.1.2. <i>Give a Dog—</i> (1928)	233
3.5.2. The Quest for Love	236
3.5.2.1. <i>Portrait</i> (1925)	236
3.5.2.2. <i>All's Over, Then?</i> (1932)	241
3.5.3. Preliminary Conclusion	246
3.6. Autobiographical Plays	249
3.6.1. <i>Ever the Twain</i> (1929)	254
3.6.2. <i>Drama at Inish</i> (1933)	262
3.6.3. <i>Church Street</i> (1934)	268
3.6.4. Preliminary Conclusion	276
4. Conclusion: An Art Shaped by Divided Sympathies	279
5. Bibliography	287