

CONTENTS

1	Introduction	1
Part I Synge, Irish Modernity and the Passion Play		13
2	“Unseen Forms of Violence”: J. M. Synge and the Playboy of the Modern World	15
Part II The Passion of 1916		31
3	Anticipating the Rising: Pedagogy, Sacrifice and Theatre in Padraic Pearse’s Plays	33
4	Framing the Rising: W. B. Yeats’s <i>Calvary</i> and Lady Gregory’s <i>The Story Brought by Brigit</i>	51
5	Saint Joan’s Unheard Voices: G. B. Shaw and the Passion Play	75

6	Re-Directing the Passion Play: Seán O'Casey's <i>The Silver Tassie</i> and <i>Red Roses for Me</i>	93
Part III After Revolution: Re-inventing Ireland		119
7	Reclaiming Robert Emmet: Denis Johnston's <i>The Old Lady Says "No!"</i>	121
8	Nationalism, Abjection and the Reinvention of Ireland in Behan's <i>The Hostage</i>	139
9	Intimate Passions: Thomas Kilroy's <i>The Death and Resurrection of Mr Roche</i> and <i>Talbot's Box</i>	157
10	Open Mouths: Brian Friel's <i>Faith Healer</i> and Tom Murphy's <i>A Thief of a Christmas/Bailegangaire</i>	181
Part IV The Artist's Passion		199
11	Torture and Passion: Opened Bodies in Samuel Beckett's <i>Rough for Radio II</i> , <i>Words and Music</i> and <i>Cascando</i>	201
12	The Seduction of Silence: Ethical Interpellations in W. B. Yeats's <i>The King's Threshold</i> , Samuel Beckett's <i>Endgame</i> and David Lloyd's <i>The Press</i>	223
Conclusion		241
Bibliography		245
Index		259