

Melissa A. Hubbard. *An Analysis of the Holdings of Certain Lady Gregory Monographs at the University of North Carolina at Chapel Hill's Rare Book Collection*. A Master's Paper for the M.S. in L.S. degree. December, 2007. 47 pages. Advisor: Charles B. McNamara

This paper analyzes Lady Gregory monographs related to her work as a playwright and theater director. It includes biographical information about Lady Gregory and a description of how her materials relate to other Rare Book Collection holdings. The focus of the paper is an annotated bibliography of these titles, with detailed notes about the condition of the items held in the Rare Book Collection. The paper concludes with a desiderata and recommendations for continued development of the Lady Gregory collection.

Headings:

Gregory, Lady, 1852-1932 — Bibliography

Special Collections — Collection Development

University of North Carolina at Chapel Hill. Rare Book Collection.

AN ANALYSIS OF THE HOLDINGS OF CERTAIN LADY GREGORY  
MONOGRAPHS AT THE UNIVERSITY OF NORTH CAROLINA AT CHAPEL  
HILL'S RARE BOOK COLLECTION.

by  
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A Master's paper submitted to the faculty  
of the School of Information and Library Science  
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for the degree of Master of Science in  
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Approved by

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Charles B. McNamara

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## **Part I**

### **Introduction**

Lady Gregory was one of the most popular figures of the Irish literary renaissance, an early 20th century movement advocating the publication and promotion of literature that celebrated Irish culture and history. Some of the other leading figures of the Irish renaissance were W.B. Yeats, J.M. Synge, Douglas Hyde, Sean O'Casey, and George Russell (AE). The goals of these writers included publishing Irish folklore and Gaelic literature, as well as creating new material in a distinctly Irish style. Although it was not explicitly political, the literary renaissance was often associated with the Home Rule movement, which advocated for Irish independence from British influence.

Lady Gregory was a central figure in the group; she had a tremendous impact on the movement and its goals. She was a great friend of Yeats, supporting him throughout his career. She offered him use of her home, Coole, and he spent many summers there, believing the estate to be conducive to writing. Like Yeats, she collected and published Irish folklore. She learned Gaelic and translated the ancient Irish epics into her distinct Kiltartan style of English. She and Yeats were the primary founders of the Irish Literary Theatre, which would become the Abbey Theatre. The theater was proposed as a vehicle for the production and promotion of Irish plays with Irish actors. Lady Gregory served as one of its directors and most popular playwrights for its first 30 years.

There is a great deal of research interest in the Irish literary renaissance. W.B. Yeats is one of the most well-known and popular poets of the 20th century. The intersection of the literary renaissance and the political tensions in the years leading to Irish independence only increases critical interest in the literature. Although Lady Gregory was a very popular writer during her lifetime, interest in her life and work waned after her death, possibly because she was outshined by some of the other members of her circle. However, interest in the Irish renaissance has only increased, and since the 1960s, there have been a large number of publications about Lady Gregory, both as an author and a historical figure.

The Rare Book Collection (RBC) holds a large number of Lady Gregory's printed materials. This paper is an analysis of some of these materials and their context. It is intended to assess the extent and condition of the RBC holdings and to assist the RBC Curator and other staff members in the selection of materials for the collection. Because Lady Gregory was a very prolific writer, a complete analysis of the RBC's holdings would be beyond the scope of this report. I have chosen to focus on published monographs that relate to her work as a theater director and playwright. I hope that this paper will be of use to collection development staff at the RBC, as well as to researchers at UNC interested in Lady Gregory. It provides an introduction to the collection, describing the extent of the materials thoroughly and placing them in the context of Lady Gregory's life and work.

## **Biography**

Lady Gregory was born Isabella Augusta Persse on March 15, 1852 in County Galway, Ireland. Her father, Dudley, was the owner of an estate that had been administered by Persses for several generations. They were members of the Anglo-Irish landlord class, and their estate, Roxborough, generated income for the family as they rented land to their mostly Catholic tenants. Augusta, as she would prefer to be called, was born just a few years after the Irish Potato Famine, during which her family profited by selling sheep and cattle. Dudley Persse was generally disliked by his tenants, and there were several threats made against him during Augusta's early life, none of which resulted in any harm.

Initially unaware of the tense relationship between her family and their Catholic tenants, Augusta loved Roxborough as a young girl. She was the twelfth of sixteen children, and she enjoyed spending time outside with her brothers. Later in life, she would write about her intense love for the land on which she was raised. She had an Irish nurse, Mary Sheridan, who told Augusta folk tales, igniting a lifelong passion for traditional Irish stories. Although Augusta never received any formal education, she learned to read by sitting in on her brothers' lessons, and she read voraciously. In her early teens she particularly enjoyed "Fenian books," which were collections of ballads written for the Young Irelanders, a nationalist group who led a suppressed uprising against the British in 1848. However, as violent activities associated with the Fenian movement increased in Ireland in the 1860s, she lost her taste for the nationalist ballads.

At age fifteen, Augusta began to express strong religious sentiments, and volunteered for the Church of Ireland among the mostly Catholic poor in County Galway.

Although she had stopped reading Fenian books, she continued to read as much as she could, especially epics like Sir Thomas Malory's *Morte D'Arthur*. She also became very interested in learning languages, teaching herself German as a teenager. She asked her parents for Gaelic lessons, but this was seen as a strange request and was denied.

However, she did receive some exposure to Gaelic through visits from her mother's cousin, Standish Hayes O'Grady, a Gaelic scholar who was working on translations of Irish legends. He was an intellectual founder of the Irish Renaissance, along with another of Augusta's distant cousins, Standish James O'Grady, an Irish literary historian.

Augusta continued her volunteer work and her pursuit of her literary and linguistic interests through age 23, when she was sent to Cannes to serve as a nurse to her ailing brother, Richard. While living in Europe, she was able to travel a bit, and she learned French and Italian, writing her own translation of *The Divine Comedy*.

By 1877, Augusta was back at Coole, where she met her future husband, Sir William Gregory. Gregory was a politician and a diplomat who had served as a member of Parliament and as the Governor of Ceylon. When he met Augusta, he had been recently widowed. The two were married in 1880. Throughout their married life, the Gregorys followed a basic pattern of spending summers at Coole, Sir William's County Galway estate, winters and springs in London, and other parts of the year traveling. Sir William was well-connected and well-liked, and Augusta's marriage broadened her social circle considerably. Robert Browning and Henry James were frequent visitors in London, and Augusta found that she enjoyed discussing literature with men. She also enjoyed meeting famous people, and developed the habit of asking distinguished visitors to autograph her ivory fan.

In 1881, Augusta gave birth to her only child, Robert. During the same year, she and Sir William traveled to Egypt, which was in the midst of a revolution. While in Egypt, the Gregorys stayed with Arabi Pasha, an Egyptian army officer and nationalist who wanted to free his country from foreign control. Both of the Gregorys supported Pasha's cause, but Sir William withdrew his public support when it became clear that the British would actively oppose the Egyptian cause. Augusta, however, continued to support her new friend, and in 1882 she published a short pamphlet entitled *Arabi and His Household*, a piece that emphasized the warmth of Pasha's family life in an attempt to garner British sympathy.

While living in Egypt, Augusta met Sir Wilfrid Blunt, with whom she would have a brief affair in 1882 and 1883. Their relationship inspired a series of sonnets that Augusta sent to Blunt, which he would later publish. Although they ended their relationship eight months after it began, Augusta would continue to visit and correspond with him until his death. Blunt was strongly opposed to British imperialism, and he vigorously discussed these ideas with Augusta. Although it would be many years before she would explicitly oppose the British administration in Ireland, Augusta began to develop anti-imperialist sentiments during this time. While sailing to India with Sir William, she passed out copies of Blunt's *Ideas on India*, which was very critical of the British Empire, to Anglo-Indian passengers in order to provoke a reaction and alleviate her boredom on the journey.

On March 6, 1892, Sir William died of illness. Robert Gregory would inherit Coole upon coming of age, but Sir William's will gave Augusta the right to live there without rent for the rest of her life. After her husband's death, Augusta continued to



spend part of each year in London, but she did not have the money to travel broadly, and she spent more time at Coole, where she began to work on various writing projects. In 1893 she published a small pamphlet entitled *A Phantom's Pilgrimage; or Home Ruin*, expressing her opposition to Irish self-governance. In 1894 she edited her husband's memoirs, which were published by John Murray in the same year. She traveled to London for the publication of the book, where she met William Butler Yeats through a mutual acquaintance. She noted in her diary that she had read his work and particularly liked *The Celtic Twilight*, one of Yeats' collections of Irish folklore.

In the summer of 1896, Yeats and his friend Arthur Symons visited Edward Martyn in County Galway, and Augusta invited them to Coole. Yeats was immediately enamored of the estate, and he would frequently write of its beauty and graceful atmosphere in his poetry. Augusta was very interested in Yeats' ideas about publishing Irish folklore and Gaelic literature, and asked how she could help. Yeats suggested that she collect folktales and send them to him to rewrite and publish. Augusta began to travel through County Galway that summer, talking to Irish people and making notes on the stories she collected.

Yeats came to Coole again the following summer, as he would do every year until his marriage in 1917. During this visit, he and Augusta discussed the fact that he and Edward Martyn had both written plays they hoped to get produced in London, though Martyn was having little success. During the course of the conversation, the two began to consider the idea of founding a theater in Dublin. Over the next several days, they composed a prospectus for an Irish literary theater, which they signed along with Edward Martyn. They proposed to produce Irish plays every spring in Dublin for three years.

The three hoped that the theater project would be a part of the larger goal of creating a literature that celebrated Irish culture. Producing plays allows authors to interact with their audience, creating a collaborative experience that is very different from the act of reading a published work. By producing Irish plays in Dublin, Augusta and Yeats hoped to produce excitement about Irish literature in the culture.

In 1898 Augusta published *Mr. Gregory's Letter-box, 1818-1830*, a selection of her former husband's grandfather's letters. She also began to study Gaelic intensely, and spent several weeks on the Aran Isles listening to the residents' speech. That summer, Yeats brought John Millington Synge, who was enthusiastic about the Irish literary theatre project, to Coole. Augusta asked both men to carve their initials into a copper beech tree in her garden, which was the beginning of a large collection of the initials of distinguished visitors to Coole. After her summer guests left, she wrote her first play, *Colman and Guaire*, which was never produced and was not published until 1930.

The Irish literary theater project was stalled for a year for practical reasons. Augusta and Yeats spent the time raising money and interest. They also had to contend with a law banning the production of plays in Dublin in unlicensed halls. Augusta was able to have the law repealed through contacts in the Parliament for Ireland. The Irish Literary Theatre produced its first plays in May 1899: Yeats' *Countess Cathleen* and Martyn's *Heather Field*. All of the scheduled performances were successful, and the audience was very pleased with the new Irish theater. Many of the patrons wore shamrocks and sang patriotic songs before the productions.

Over the next several years, the theater project would flourish, and Yeats and Augusta would continue to produce plays beyond the initially proposed three years. The

company was soon joined by Willie and Frank Fay, who were experienced actors and served to manage the growing group of players. In 1904 Annie Horniman, an English friend of Yeats' and secretary for the theater, paid for the purchase and conversion of a building on Abbey Street in Dublin to be the permanent home for the Irish National Theatre Society. In 1905, Yeats, Augusta, and J.M. Synge formed a limited liability company, naming themselves as directors of the Society. Edward Martyn protested this move and formed a rival company called Theatre of Ireland. Augusta devoted much of her time to the Society during these years. She reached out to people to submit plays and to donate money. When she felt the newspaper reviews of the Society's plays were not positive enough, she invited reporters to tea in an attempt to solicit more favorable opinions. She promoted the theater in Dublin and tried to ensure that each play was fully attended. She was known as a more practical director than Yeats or Synge, and was called upon more often to solve minor crises with the actors.

When she was not working for the Theatre Society during these years, Augusta was writing. In the early 1900s, she began work on her translations of Irish epics. She also collaborated with Yeats and Douglas Hyde on numerous plays. One of these was the controversial *Cathleen ni Houlihan*. Although it is generally acknowledged that Augusta was responsible for much of the dialog in the play, Yeats wrote the scenario and the verse sections, and claimed sole credit for the work; Augusta never contradicted him. *Cathleen ni Houlihan* was produced by the Theatre Society in 1902, with the radical Maud Gonne in the title role. The play was seen as revolutionary propaganda, and many reviewers thought it might have a dangerous effect on the audience. Yeats would later speculate about whether his play inspired some of the leaders of the Easter 1916 Rising.

Augusta also wrote her own plays during this time; by 1905 she had written *Twenty-Five*, *The Rising of the Moon*, *Spreading the News*, *Kincora*, and *The White Cockade*, all of which were produced by the Theatre Society. She was also publishing her translations of Irish epics and collections of folklore: *Cuchulain of Muirthemne* in 1902, *Poets and Dreamers* in 1903, and *A Book of Saints and Wonders* in 1906. In 1902, she met John Quinn, an American lawyer of Irish heritage who was interested in promoting the Irish literary movement in the United States. Throughout the following years, Quinn would publish several of Augusta's plays in editions of 30 to 50 in order to secure her American copyright.

In these prolific years, Augusta was developing a unique writing style, which she called Kiltartan. Most of her plays, folklore, and translations would be written in some variation of this style, which was inspired by the speech of Irish tenants in County Galway and the rhythms of the Gaelic language. Kiltartan made dialog the distinguishing feature of Augusta's plays, which were generally quite short. Her familiarity with Irish speech patterns imparted a likeable humanity to her characters, and her plays, particularly her comedies, would be very popular. Between 1904 and 1912, the Theatre Society performed her plays 600 times at the Abbey and on tour, which was far more than any other Abbey playwright.

In 1907 the Abbey Theatre faced several chaotic events. In January of the year, they produced Synge's *Playboy of the Western World*, which ignited a controversy throughout Ireland. The play was seen as unpatriotic and immoral, and was denounced in Catholic churches. There was a riot during the first performance, and there were disturbances during every subsequent performance, though the directors resolutely

refused to cancel any scheduled production. Although Augusta never personally liked the play, she always publicly defended the Abbey's right to produce it. Coole was boycotted by the local schoolchildren, but Augusta ignored the boycott and continued to visit tenants freely, performing small acts of charity, when she returned to County Galway. Later that year, the Fay brothers left the Abbey over a dispute about the mission of the theater, forcing the three directors to assume more managerial duties, which was a strain for all of them, causing them to quarrel frequently. During the next two years Augusta wrote very little. In 1908 Yeats published *The Unicorn from the Stars*, a collection of the plays he and Augusta wrote together.

In February, 1909, Augusta had a cerebral hemorrhage that nearly killed her. She recovered very quickly, but in March she received the sad news that J.M. Synge had died of cancer. Although Synge and Augusta had frequently disagreed, his death affected her very deeply, and she wrote to several people saying that she felt she should have been the one to die. After recovering from the news and from her own illness, she devoted herself to her work again, writing *The Image* and *The Travelling Man*, and translating Molière's *Miser*. She also published *The Kiltartan History Book*, a folklore collection, and *Seven Short Plays*, which was perhaps her favorite of her own publications.

In 1909 and 1910 there was more controversy at the Abbey. The theater agreed to produce *The Shewing-up of Blanco Posnet*, by George Bernard Shaw, which had been banned by the English censor for obscenity. The Abbey directors were threatened with fines if they produced the play, but they were once again resolute against attempts at censorship, and the threatened fines were never applied. A few months later, Annie

Horniman left the company over a dispute, forcing Yeats and Augusta to buy her lease for the Theatre.

During these years, Augusta faced a growing tension within her family. Her son, Robert, married Margaret Parry in 1907, and the couple had three children: Richard, Anne, and Catherine. Augusta adored her grandchildren and had a good relationship with her son and her daughter-in-law, both of whom were artists who collaborated on set designs for the Abbey and illustrations for Augusta's books. However, she began to feel increasingly uncomfortable living at Coole with the family. Partly because of this tension, she decided to travel to the United States with the touring Theatre Society in 1911 and 1912. They met opposition to *Playboy of the Western World* in several cities, and all of the players were arrested in Philadelphia for violating a law banning immoral productions. Despite the controversy, Augusta was very well-received in the United States, and was flattered by her celebrity status. During her tour, she visited her American publisher John Quinn. The two would see each other several times throughout the following four years, and they would carry on a passionately affectionate correspondence, but the exact nature of their relationship is not known. Augusta returned to the British Isles for the publication of *Irish Folk History Plays*, which was issued in two series in 1912. In 1913 she published *Our Irish Theatre*, a history of the Abbey.

In 1915 Robert Gregory joined the 4th Connaught Rangers, after which Augusta was frequently distracted with concern for his welfare. Later that year her nephew, Hugh Lane, drowned on the *Lusitania*. Lane was a prominent art dealer and collector, and he and Augusta were very close. When he died, his will left a number of valuable French paintings, including pieces by Renoir, Monet, Manet, and Degas, to the National Gallery

of England. However, he had frequently mentioned having changed his mind about the bequest, and Augusta found a later will among his papers leaving the paintings to the National Gallery in Dublin. Acting as his trustee, she attempted to bring the paintings to Ireland, but British officials refused to recognize the second will because it had not been witnessed. Augusta would devote a significant amount of energy to the attempt to bring the paintings to Ireland over the following years. She was by that time a very well-connected woman, and she wrote and visited and cajoled anyone she could think of who might help her. The situation was not resolved until many years after her death.

In 1917 Yeats married Georgie Hyde-Lees, after finally acknowledging that Maud Gonne would never accept his proposals. After his marriage, he stopped spending his summers at Coole. He and Augusta had been drifting apart over the years, as she had been devoting more energy to her grandchildren, her trips to America, and her fight to bring Hugh Lane's pictures to Ireland. In 1919, Yeats wrote an open letter to her, repudiating the Abbey Theatre. In it, he claimed that although they had succeeded in their goal of creating a people's theater, the result was a disappointment. Yeats wanted to move on to a more exclusive audience that would be better able to appreciate his experimental verse plays. However, Yeats never severed all of his ties to the Abbey, and he and Augusta remained friends throughout their lives. In 1918, when Robert Gregory was killed by friendly fire in Northern Italy, Yeats wrote several beautiful elegies for him, a gesture that Augusta appreciated greatly.

After the death of her son, Augusta's place at Coole became precarious. Although she still had the right to live there without rent, Robert's widow Margaret was inclined to sell the estate, arguing that it was no longer safe for her children. Between

1919 and 1922, British soldiers occupied Ireland, a time period known as “the Terror.” There were reports of unprovoked crimes committed against Irish Catholics by the British soldiers, and there were retaliations against the soldiers and the landlords. By this time Augusta’s views on Home Rule had changed. She wrote a series of anonymous articles for the *Nation* about the crimes the British soldiers committed against the Irish tenants. She wrote in her journal that she would like to be arrested or even martyred for the Irish people. In 1920, in a compromise with Margaret, Augusta sold all but 350 acres of the estate at Coole to a group of tenants. However, her nationalist sentiments and the relinquishment of some of her property did not keep her completely safe from the rapidly deteriorating situation in Ireland. She was threatened by tenants several times. Once, when a man confronted her directly, she pointed to her unshuttered bedroom window and indicated that he would have a clean shot if he decided to resort to violence. Coole was spared during this time, but Roxborough was not. The Persse family estate house was burned after Augusta’s nephew’s family was forced out by Republicans.

In 1923 Augusta had an operation for breast cancer. Despite her ailing health and the volatility in her home life, she continued to write plays and read new plays submitted to the Abbey. She was known to be a harsh critic and was not well-liked by some of the younger members of the company. However, she still had a gift for recognizing talent and she encouraged Sean O’Casey’s development as a playwright, though she rejected the first two plays he submitted to her. In 1925 she would face another controversy at the Abbey, this time over O’Casey’s *The Plough and the Stars*, which was seen as unpatriotic and disrespectful to the executed leaders of the Easter 1916 Rising. The Abbey had just received a government subsidy, and Michael Dolan, the theater manager at the time,



believed that the Irish government would revoke their support if the play was shown. Yeats and Augusta both spoke in favor of the play, lecturing the company on the Abbey's long history of withstanding attempts at censorship. Eventually the play was produced and the theater was able to keep its government support.

In 1927, Margaret Gregory sold the remainder of Coole to the Irish Forestry Department. Fortunately, Augusta was able to rent the house from them, and she would be able to stay at Coole until her death. In 1928 she published *Three Last Plays*, and as the title indicated, she never wrote another play. She did, however, write a description and history of Coole, which was published by the Cuala Press in 1931. In the 1930s Augusta's health began to fail, and she rarely left the estate. Yeats came to stay with her in 1931 and 1932, serving as her assistant. He was away in Dublin when she died on May 22, 1932.

In the decades after her death, there was not much critical interest in Lady Gregory as a writer. This is possibly because she was considered a popular author whose work did not have the literary significance of the works of Yeats, Synge, and several of the other Irish renaissance figures. However, beginning in the 1960s, there has been a resurgence of interest in Lady Gregory as a writer and historical figure. In 1961, Elizabeth Coxhead published *Lady Gregory: A Literary Portrait*, the first significant critical analysis of Lady Gregory's work. In the following years, Yeats collector and literary scholar Colin Smythe collaborated with Anne Saddlemeier to publish a collection of Lady Gregory's written work, a multi-volume set that would be known as the Coole Edition, which appeared in the early 1970s. These attempts to revitalize interest in Lady Gregory's work were largely successful, and in recent decades there have

been a number of published articles and monographs about Lady Gregory as a writer and a historical figure.

### **Collection Context**

Almost all of the Lady Gregory materials in the RBC are in the W.B. Yeats collection. UNC attempts to collect Yeats comprehensively, and the published writings of his associates and collaborators are an important part of this goal. Because Lady Gregory and Yeats worked very closely together, writing and publishing a number of works together, it would be difficult to collect Yeats without collecting Lady Gregory. The presence of her materials adds depth to the research possibilities within the collection.

Some of Lady Gregory's titles can also be found in the George Bernard Shaw Collection, and in the Murray Collection. Because Shaw was a contemporary of Yeats and Gregory, as well as an Irish playwright, these collections complement one another. Unlike the other two special collections, the Murray collection documents a publishing house rather than an author. John Murray published a few of Lady Gregory's titles.

The RBC has great strength in 20th century literature generally, and in Irish literature of that century in particular. The Lady Gregory materials add richness to the RBC's documentation of these subjects.

### **Methodology**

The first step in this collection analysis was creating a complete list of Lady Gregory's published materials. Unfortunately, there is no complete standard

bibliography for her printed works, but there are several useful resources. The most significant is *Lady Gregory, an Annotated Bibliography of Criticism* by E.H. Mikhail. As the title suggests, this bibliography focuses on critical reviews of Lady Gregory's work, but it also includes an incomplete list of first editions. Colin Smythe's Coole Edition of Lady Gregory's works also contains a list of some publications. Colin Smythe has also published an exhaustive list of Lady Gregory's periodical publications, which appears in *Lady Gregory, Fifty Years After*. I consulted Frances-Jane French's *The Abbey Theatre Series of plays; A Bibliography* and Allan Wade's *A Bibliography of the Writings of W. B. Yeats*, both of which contain entries on titles authored or co-authored by Lady Gregory. In addition to these subject-specific resources, I consulted several standard bibliographical resources and union catalogs, including WorldCat database, the *National Union Catalog*, and the *New Cambridge Bibliography of English Literature*, as well as the online catalogs of the libraries at Emory University and the National University of Ireland, Galway.

Because Lady Gregory was a popular author, her work was reprinted many times during her life. Because she was a playwright, tracing the history of her published work can be complicated. For example, her play *Gaol Gate* was produced at the Abbey and copyrighted in 1906. It was first published in *Seven Short Plays* in 1909. In 1910, individual paperback copies of each of the seven plays were issued by Maunsell. Some of these copies state that 1910 is the date of printing. However, the only date on the title page of *Gaol Gate* is 1906, the copyright year. None of the published bibliographies relating to Lady Gregory materials address this issue. The *New Cambridge Bibliography of English Literature* states that the Seven Short Plays were first printed separately in

1918. However, this cannot be true; the RBC owns the 1918 edition of *Gaol Gate* and it is clearly a different copy than the edition dated 1906. A WorldCat search indicates that some libraries owning this edition of *Gaol Gate* have given the date of publication as 1906, a reasonable assumption considering that this is the date printed in the work. However, because the cover of the edition states that it was published as part of *Seven Short Plays*, the actual date of publication must be 1909 or later. Many other libraries, including Emory University, which has the most comprehensive Lady Gregory collection in the United States, list the date as 1910, probably because several other titles in the Seven Short Plays series give this date. I think it is reasonable to assume that all seven individual volumes in the series were issued in the same year, so I have chosen 1910 as the date for the first separate edition of *Gaol Gate*. This is just one example of the complexity of creating a history of Lady Gregory's publications. Without a complete bibliography for her works, these issues were difficult to resolve. However, I was able to use information from the variety of sources listed above to make well-informed guesses about publication dates. In the annotated bibliography below, I indicate the instances in which the date of publication is uncertain.

Having determined the scope of Lady Gregory's published materials, my next task was to compare the RBC holdings with the complete list of titles. Because I am focusing only on materials related to Lady Gregory's work for the Irish literary theater project, I selected the titles from her list of total publications. Although Lady Gregory published many of her plays in periodicals, I chose to focus on monographs for the purposes of this report. I chose not to include anthologies containing her work; Lady Gregory is the author or co-author of all of the titles listed. Most of them are individual

plays or compilations of plays, but I have also included her published history of the Abbey Theatre, and several published collections of her correspondence that relate to her work at the Theatre. Having selected the list, I was then able to compare the RBC collection with the ideal collection.

In order to provide a detailed analysis of the RBC holdings, I examined each title on the list carefully. In the bibliography, I have included a general description of the condition of each item, noting any flaws. I have used the condition analysis scale generally used by antiquarian book dealers, which labels books as fine, near fine, very good, good, fair, and poor. I believe it is useful to have a rating system by which one can quickly compare the overall condition of one copy to another. I have also noted the presence of any inscriptions or bookplates, and the instances in which an RBC copy of a title is one of a numbered limited edition.

## Part II

### **Annotated Bibliography**

The entries below are arranged chronologically by date of first publication. If there is more than one edition of any title, entries for subsequent editions are listed below the first. Below the titles, I have included references to published bibliographies where possible. Below some titles, I have included notes about the authorship, as some of the titles were co-authored or translated by Lady Gregory. Each edition entry begins with a line indicating the place of publication, the publisher, and the date of publication. In instances in which the date of publication is uncertain, I have made a reasonable guess and enclosed the date in brackets. Below this, I have included notes about the extent of the edition when possible. Below this, I have listed the call number or numbers for RBC holdings, if any. Below this, I have included notes about any RBC copies. When relevant, I have noted whether a copy is one of a numbered edition or if it is signed by Lady Gregory. Below this I provide a condition analysis for each copy. If a title has a dust jacket, this is noted and the condition of the dust jacket is described separately. Some entries note that the item is an “ex-library” copy. This means that the book once belonged to a circulating library, usually one of the libraries at UNC-Chapel Hill. These books contain library plates and markings. Below this, I have noted the presence of any bookplates or inscriptions. Some of the bookplates were placed in the books by former owners, and thus provide information about the provenance of the items. The Hanes and

Whitaker bookplates, described below, indicate the endowed fund that was used to purchase the item. The inscriptions are transcribed, and give some information about the provenance of the items. In some cases the inscription is simply the name of a former owner, but some items contain more elaborate gift inscriptions.

### Abbreviations

### Bibliographies

- Mikhail: Mikhail, E.H. *Lady Gregory, an Annotated Bibliography of Criticism*. Troy, N.Y.: Whitston Pub. Co., 1982.
- French: French, Frances-James. *The Abbey Theatre Series of Plays; A Bibliography*. Dublin: Dolmen Press, 1969.
- Wade: Wade, Allen. *A Bibliography of the Writings of W.B. Yeats*. 3rd ed., revised and updated by Russell K. Alspach. London: Rupert Hart-Davis, 1968.

### Bookplates

- Whitaker: "Presented by the William A. Whitaker Foundation."
- Hanes: "The Hanes Foundation for the study for the origin and development of the book, established by the children of John Wesley and Anna Hodgkin Hanes."

## 1901

### *Casad An Tsugáin, or The Twisting of the Rope*

*Notes:* This play was written in Irish by Douglas Hyde, under the pseudonym Craoibhín do Sgríobh ("Little Branch"). He collaborated with Lady Gregory on the English translation, and the Irish and English texts were printed together.

Dublin: An Cló-Cumann, baile ata Cliat [Dublin Printing Company], [1901].

RBC holdings: Yeats PB1399.H9 C3 1901

*Condition:* Very good. Wrappers show discoloration and some staining. Pages show some staining at edges, but text is clean. Some pages unopened. Binding sound.

*Bookplate:* Whitaker

**1904**

*Rígh Seumas, An Craoibhín Aoibhinn do Sgríobh, or King James, written by the pleasant little branch*

*Notes:* This play was written in Irish by Douglas Hyde, under the pseudonym Craoibhín do Sgríobh (“Little Branch”). He collaborated with Lady Gregory on the English translation, and the Irish and English texts were printed together.

Dublin: An Cló-Cumann, Át Cliat [The Printing Company of Dublin], [1904].

RBC holdings: Yeats PB1399.H9 R5 1904

*Condition:* Very good. Wrappers show stains and discoloration. Pencil inscriptions on first blank. Some dust soiling, pages unopened. Staple binding starting to rust, but sound. Text clean.

*Bookplate:* Whitaker

**1905**

*Kincora. A Drama in Three Acts*

Mikhail 131

French 2A

a. Dublin: The Abbey Theatre [Dublin University Press], 1905.

*Notes:* Abbey Theatre Series, v. 2.

RBC holdings: Yeats uncataloged

*Condition:* Fair plus. Spine reinforced with tape. Wrappers show soiling, edges chipped. Binding sound, text clean. No plates or inscriptions.

b. New York: John Quinn, 1905.

RBC holdings: Yeats PR4728.G5 K5 1905

*Notes:* No. 14 of 50 copies, signed by “A. Gregory” on the title page, issued in a box

*Condition:* *Box:* Fine. *Book:* Fine. Wrappers very good, spine sunned, lower corners lightly bumped. Bound with staples, which have rusted, but remain intact. A couple of instances of foxing. Text clean.

*Bookplate:* Hanes

*Spreading the News: A Play in One Act*

a. New York: John Quinn, 1905.

RBC holdings: PR4728.G5 S7 1905

*Notes:* No. 17 of 50 copies, signed by “A. Gregory” on the title page, issued in a box.

*Condition:* *Box:* Fine. *Book:* Near fine. Wrappers shows some light soiling and rubbing in a couple of spots. Spine lightly discolored. Small stain on back upper edge. Staples rusted but binding sound. Text clean.

*Bookplate:* Whitaker



b. Dublin: Maunsel & Co., 1910.

RBC holdings: Yeats PR4728.G5 S7 1910

*Notes: Seven Short Plays Series*

*Condition:* Fair. Wrappers show edge wear and soiling, several chips at bottom outer corner. Staples rusted, affecting pages. Title page and last page heavily soiled. Edges also show dust soiling and foxing, some foxing is present throughout text, but it is mostly clean.

*Bookplate:* Whitaker

c. London and New York: G. P. Putnam's Sons [Botolph Printing Works], [1923].

RBC holdings: Yeats PR4728.G5 S7 1923

*Condition:* Fair. Wrappers show wear and discoloration at edges. Most of spine chipped away. Some light stains on back of wrapper. Stitching starting to unravel. Pronounced foxing throughout.

*Inscription:* M. Frisby, King's House Training College, Salisbury.

*Bookplate:* Whitaker.

*The White Cockade: A Comedy in Three Acts*

Mikhail 132

French 8

Dublin: Maunsel & Co., Ltd., 1905.

RBC holdings: Yeats PR4728.G5 W5 1905

*Notes:* Abbey Theatre Series, v. 8

*Condition:* Very good. Wrappers somewhat discolored, especially at spine. Spine chipped at tail, 1 small tear to front hinge at head. Edges show some wear, dust soiling, and foxing. Binding tight. Some pages show light soiling, but text is clean.

*Bookplate:* Whitaker.

## 1906

*Hyacinth Halvey*

a. New York: John Quinn, 1906.

*Notes:* Edition of 30 copies.

RBC holdings: None.

b. Dublin: Maunsel & Co., [1910].

RBC holdings: Yeats PR4728.G5 H8 1906

*Condition:* Good plus. Cover shows wear and discoloration at edges. Spine cracked, chipped at head and tail. Light pencil inscription (illegible) on front cover; small spots on back cover. Binding very good. Light foxing. Text clean.

*Bookplate:* Whitaker.

c. Dublin: Talbot Press, [1918].

RBC holdings: None.

*Spreading the News. The Rising of the Moon. By Lady Gregory. The Poorhouse. By Lady Gregory and Douglas Hyde.*

French 9B

a. Dublin: Maunsel, 1906.

RBC holdings: None.

b. Dublin: Maunsel, 1907.

RBC holdings: Yeats PR4728.G5 S7 1907

*Notes:* Abbey Theatre Series, vol. IX, second edition.

*Condition:* Fair. Wrappers discolored at spine and edges. Front cover detached, spine chipped and discolored. Corners bumped. Binding shaken. Some foxing. Most pages unopened. No plates or inscriptions.

## 1908

*The Unicorn from the Stars and Other Plays*

*Notes:* W.B. Yeats is considered the primary author of these plays, but "The Unicorn from the Stars" was written in collaboration with Lady Gregory

Mikhail 134

Wade 73

a. New York: Macmillan, 1908.

*Notes:* 1200 copies were printed

RBC holdings: Yeats PR5904 .U6 1908

*Condition:* Good. Large stain affecting both covers, endpapers, and a few outer pages, does not affect text. Covers show other stains, scuff marks, and wear. Spine and corners bumped. Small depression on back board. Edges show dust soiling and foxing. Chip to N8 affects text on both sides of leaf, but all is still readable, all other text is clean.

Binding slightly shaken but generally sound.

*Bookplate:* Hanes

b. New York: Macmillan, 1915.

RBC holdings: Yeats PR5904 .U6 1915

*Condition:* Very good. A couple of small stains on cover, some edge wear, spine and corners bumped. Some foxing. Small tear at top of front hinge. Binding generally sound. Inscription on front free endpaper, text is clean.

*Inscription:* Mary Lasker.

*Bookplate:* Hanes

## 1909

*Seven Short Plays*

Mikhail 135.

a. Dublin: Maunsel; Boston: John W. Luce, 1909.

RBC holdings: Yeats PR4728.G5 S4 1909(b), 3 copies.

c. 1, Yeats PR4728.G5 S4 1909b

*Notes:* Bookplate is signed, "Augusta Gregory | New York | Feb. 21 1913."

*Condition:* Good. Paper boards show rubbing and discoloration. Spine slightly sunned, paper label rubbed but clear. Spine and corners lightly bumped. Two pictures of Lady Gregory pasted to front flyleaf, 1 short article pasted in and then removed (some remnants remain). Frontispiece detached but present. Two pictures of Coole (clippings) pasted to back free endpaper and verso of last page of ads. Clipping about Lady Gregory's career pasted on back flyleaf verso. Binding tight; text clean.

*Bookplate:* Charles Dexter Allen.

c. 2, Yeats PR4728.G5 S4 1909b c.2

*Notes:* American variant of first edition, with S. French production rights label tipped in on last page.

*Condition:* Very good. Covers show light stains and discoloration. Corners and spine bumped. Paper label somewhat chipped at edges. Some pages unopened. Binding sound, text clean.

*Bookplate:* Oscar and Mary Avery

*Inscription:* Mary Curter

c. 3, Yeats PR4728.G5 S4 1909

*Notes:* 1912 reprint

*Condition:* Good. Cloth torn along grooves, front and back. Corners and spine bumped. Spine, edges, paper spine label all discolored. Bottom edge shows a couple of nicks. Ownership inscription front flyleaf. Binding sound. Some light foxing, a few creased pages, no marks in text.

*Inscription:* Blanche E. Bennett.

*Bookplate:* Whitaker

b. New York and London: Putnam, 1909.

RBC holdings: PR4728.G5 S4 1909c, 3 copies

c. 1

*Condition:* *Dust jacket:* Good. Lightly soiled, chipped at edges, clipped on all 4 corners, but price (\$2.75) is visible. *Book:* Fine. Cloth shows slight edge wear. Paper label bright and clear. Binding tight, no marks, no foxing. Quite fine overall. No plates or inscriptions.

c. 2

*Notes:* Knickerbocker Press

*Condition:* Near fine. Cloth shows light edge wear, a few scuff marks on back cover. Paper label shows a few small chips, but all text clear. Binding tight. Endpapers discolored. Some pages show light soiling or creasing, all text clean.

*Bookplate:* Whitaker

c. 3

*Notes:* Knickerbocker Press, 5<sup>th</sup> impression

*Condition:* Good minus. Cloth rubbed and lightly soiled, spine discolored. Binding sound. Foxing throughout, which is particularly heavy at edges and outer leaves. Edges

also show some dust soiling. A few pencil marks on endpapers and scattered throughout text. No plates or inscriptions.

c. New York and London: Putnam [Knickerbocker Press], 1915.

RBC holdings: Yeats PR4728.G5 S4 1915

*Condition: Dust jacket:* Good. Discolored and chipped at edges and spine, lightly soiled. *Book:* Good plus. Covers heavily soiled, showing several stains. Paper label soiled but clear. Spine slanted, but binding otherwise sound. Some accumulated dust in gutters and hinges. Text clean.

d. New York and London: G.P. Putnam's Sons, 1916.

RBC holdings: None.

e. London and New York: Putnam [Talbot], 1923.

RBC holdings: Yeats PR4728.G5 S4 1923

*Condition: Dust jacket:* Good. Very faded, several large tears repaired. *Book:* Very good. Spine slightly faded, bumped at head and tail. Covers show some edge wear. Back board slightly warped. Edges foxed, one small stain at bottom edge affects a few pages, but all text is clean. Some pages unopened.

*Bookplate:* Whitaker.

f. New York: G.P. Putnam's Sons, [1946].

RBC holdings: None.

## 1910

*The Image. A Play in Three Acts*

Mikhail 137

a. Dublin: Maunsel, 1910.

RBC holdings: Yeats PR4728.G5 I5 1910 (2 copies)

c.1:

*Condition:* Good plus. Wrappers show edgewear. Spine sunned. Front cover torn at hinge, nearly detached. Endpapers somewhat discolored. Stitching good. Text clean. Illegible inscription on front free endpaper.

*Bookplate:* Hanes.

c.2:

*Condition:* Near fine, signed "A. Gregory" on title page. Glassine wrapper worn, especially at edges; front shows tear and creasing, back shows large taped tear, wrinkling. Boards fine with light edgewear. Edges and endpapers foxed, text clean.

*The Jackdaw*

a. Dublin: Maunsel, 1910.

RBC holdings: Yeats PR4728.G5 J2

*Condition:* Very good. Wrappers heavily chipped and creased at edges, also lightly discolored. Title and author handwritten on spine. Front cover torn at top of hinge (approx. 1”); intact part of hinge quite fragile. Top edge shows dust soiling. Binding tight. Text clean. No inscriptions or plates.

b. Dublin: Talbot Press; London: Putnam, [1918].  
RBC holdings: none.

*The Kiltartan Molière: The Miser, The Doctor in Spite of Himself, The Rogueries of Scapin* (translated from the French into the Kiltartan style by Lady Gregory)  
Mikhail 139

Dublin: Maunsel, 1910.

RBC holdings: RBC Backlog 19875

*Condition:* Fair, ex-library. Covers rubbed, discolored, stained, heavily worn at edges. Paper spine label is rubbed but clear. Spine and corners bumped. Endpapers discolored, front endpapers have tipped-in library items. Library stamp and pencil markings on title page. Edges dust soiled and foxed. Binding is somewhat shaken but generally sound. Text is clean. Illegible inscription on front free endpaper, partially covered by date due card; no plates.

*The Rising of the Moon*

a. Dublin: Maunsel & Co., 1910.

RBC holdings: Yeats PR4728.G5 R5 1910

*Condition:* Poor. Wrappers present but detached from text and from one another, also soiled, worn at edges. Some stitching still present, but essentially unbound. Pencil marks and small stains throughout text. Very poor overall, but readable. No plates or inscriptions.

b. Dublin: Talbot Press; London: G. P. Putnam's Sons, [1918].

RBC holdings: Yeats PR4728.G5 R8 1918

*Condition:* Near fine. Wrappers discolored at edges and spine. Binding is good, but staples are rusted. Foxing throughout.

*Bookplate:* Whitaker

*The Travelling Man*

a. Dublin: Maunsel, [1910].

RBC holdings: Yeats PR4728 .G5 T7 1906

*Condition:* Poor. Covers detached, back cover missing, front cover shows some chipping, reinforced at edges. Some stitching still present, but essentially unbound. S. French permission slip tipped in. Pages discolored but clean. A few stray marks on last (blank) page. No inscriptions or plates.

b. Dublin: The Talbot Press; London: G. P. Putnam's Sons [1918].

RBC holdings: Yeats PR4728.G5 T7 1918

*Condition:* Near fine. Wrappers discolored at edges, some light staining and soiling to front cover. Paper worn thin at spine. Some edge wear. Binding sound. Inscriptions on half-title. Pages discolored but clean.

*Bookplate:* Whitaker

*Inscription:* "M. Frisby, King's House Training College, Salisbury."

c. London: Putnam [Talbot Press], 1935.

RBC holdings: Yeats PR4728.G5 T7 1935

*Notes:* *Seven Short Plays*, v. 6; reprint of 1909 edition

*Condition:* Good plus, ex-library. Wrappers discolored at edges and spine. Front cover creased. Some minor edge wear. Stain at spine tail. Light scuff marks and light stain on back cover. Ex-library copy with visible holes from former library binding. Inscriptions on half-title. Pencil call number on title page. Binding sound. Text clean.

*Bookplate:* Whitaker

*Inscription:* Brian Mac Cazaib, "Bridgehead" 16-2-'40.

### *The Gaol Gate*

a. Dublin: Maunsell, [1910].

RBC holdings: Yeats PR4728.G5 G3 1916.

*Condition:* Fair. Spine repaired, wrappers chipped at edges, reinforced on top. Stitching gone. Text clean. No inscriptions or plates.

b. Dublin: The Talbot Press; London: G. P. Putnam's Sons, 1918.

RBC holdings: PR4728.G5 G3 1918

c.1: *Condition:* Fair, ex-library. Wrappers and pages discolored and chipped at edges. Stitching undone.

*Bookplate:* "The Gammans Poetry Collection. In Memory of George H. Gammans, II, Class of 1940, First Lieutenant Army Air Corps, Distinguished Service Cross, Missing in Action January 15, 1943, The University of North Carolina Library."

c.2: *Condition:* Very good, ex-library. Wrappers discolored at edges, stamped "Price 50¢", slightly chipped at head and tail of spine. 5th leaf chipped, pages yellowed, a couple of stray marks, but text clean throughout. No inscriptions or plates.

c. London: G.P. Putnam's Sons, [1920].

RBC holdings: Yeats PR4728.G5 G3 1920z

c.1: *Condition:* Good plus. Wrappers discolored and chipped at edges, front cover creased. Ownership stamp on front cover: Dept. of Dramatic Arts, UNC. Foxing throughout, no marks.

*Bookplate:* "Presented by Paquita Jurgenson in memory of Kai Jurgenson."

c.2: *Condition:* Fair. Wrappers discolored at edges, chipped at head and tail of spine, top corner, and 1 large (6x1.5cm) chip to outer edge. Pencil inscription (illegible) at top edge. Foxing and pencil inscriptions throughout, but text is clear.

*Bookplate:* "Presented by Paquita Jurgenson in memory of Kai Jurgenson."

*The Workhouse Ward*

a. Dublin: Maunsel & Co., [1910].

RBC holdings: Yeats PR4728.G5 W6 1909

*Condition:* Very good. Wrappers show some light wear and discoloration at edges. Spine slightly chipped at head and tail. Stain on back cover. Binding sound. Some foxing, but text is clean.

*Bookplate:* Whitaker

b. London and New York: G.P. Putnam's Sons, [1918].

RBC holdings: None

**1911***The Full Moon: A Comedy in One Act*

a. Dublin: The author, 1911.

RBC holdings: Yeats PR4728.G5 F8.

*Condition:* Very good. Orange paper wrappers, title and author handwritten on spine. Wrappers show discoloration and wear at edges. Edges deckled, lightly soiled on top. Text clean. No inscriptions or plates.

b. London: G. P. Putnam's Sons, 1913.

RBC holdings: none.

**1912***Irish Folk History Plays. First Series: The Tragedies: Grania, Kincora, Devorgilla*  
Mikhail 141

a. New York: G. P. Putnam's Sons [Knickerbocker Press], 1912.

RBC holdings: Yeats PR4728.G5 I7 1912.

*Condition:* Near fine. Back cover shows discoloration, covers quite nice otherwise. Paper label very slightly discolored. Back hinge worn. Some pages unopened or partially opened. Some edges deckled, some cut. Text clean. Illegible inscription on front pastedown.

*Bookplate:* Whitaker.

b. New York: G. P. Putnam's Sons [Knickerbocker Press], 1923.

RBC holdings: none

c. St. Clair Shores, MI: Scholarly Press, 1971.

*Notes:* This reprint includes both the first and second series of *Irish Folk History Plays*, which were originally published separately.

RBC holdings: none

d. New York; London: G.P. Putnam's Sons : Knickerbocker Press, 2004.  
RBC holdings: none

*Irish Folk History Plays. Second Series: The Tragic-Comedies; The Canavans – The White Cockade – The Deliverer*  
Mikhail 141

a. New York: G. P. Putnam's Sons [Knickerbocker Press], 1912.  
RBC holdings: Yeats uncataloged.

*Condition:* Very good. Boards discolored at edges, spine sunned. Paper spine label chipped, but all text is present and clear. Endpapers and outer pages creased--front and back. Some foxing, but text is clean. Binding sound. A few unopened pages. No inscriptions or bookplates.

b. New York: G. P. Putnam's Sons [Knickerbocker Press], 1923.  
RBC holdings: none

## 1913

*New Comedies: The Bogie Men; The Full Moon; Coats; Damer's Gold; McDonough's Wife*  
Mikhail 142

a. New York: G. P. Putnam's Sons [Knickerbocker Press], 1913.  
*Notes:* Some copies were printed with the title *New Irish Comedies*  
RBC holdings: Yeats PR4728.G5 N4 1913 (3 copies).

c. 1

*Condition: Dust jacket:* missing. *Book:* Good plus, ex-library. Blue paper stained, pulling up on front cover. Edge wear, corners bumped. Boards warped. Marbled paper label bright, with small chip. Edges foxed, endpapers discolored. No plates or inscriptions.

c. 2

*Condition: Dust jacket:* missing. *Book:* Good. Boards discolored, stained, rubbed. Edge wear. Gathering 5 pulling away from others. Some discoloration to edges and endpapers. Text clean. No plates or inscriptions.

c.3

*Notes:* Third printing

*Condition: Dust jacket:* Near fine. Shows wear and a few small chips and tears at edges, and 2 small stains on front. *Book:* Near fine. Back cover and top edge show soiling. Corners and spine bumped. Binding very tight. Text clean with some pages creased near gutter. No plates or inscriptions.

b. London; New York: G. P. Putnam's Sons, 1923.  
RBC holdings: none.



c. [Belle Fourche, SD]: Kessinger Pub., 2004.

*Notes:* Facsimile reproduction of the c1913 edition, issued under the title *New Irish Comedies*

RBC holdings: none

*The Bogie Men*

London, New York: Putnam, 1913.

RBC Holdings: Yeats PR4728.G5 B6 1913.

*Condition:* Good plus. Grey paper wrappers show discoloration, especially at edges.

Printed title starting to fade, but still very clear. Text clean.

*Inscription:* Illegible, on half-title page.

*Coats*

London: G.P. Putnam's Sons, 1913.

RBC Holdings: Yeats uncataloged.

*Condition:* Near fine. Wrappers show some chipping at edges, discoloration, and fading.

Rights slips from Bakers Plays in Boston tipped in on title page and verso. Some light

foxing, but text is clean and bright. Binding is sound. No plates or inscriptions.

*McDonough's Wife*

London and New York: G.P. Putnam's Sons [Mackay's Ltd.], 1913.

RBC holdings: Yeats PR4728.G5 M3 1913

*Condition:* Very good. Wrappers show edge wear and discoloration, small chip at top of spine, light stain on front cover, back cover creased. Binding sound.

*Ownership stamp:* Wm. Ferris

*Bookplate:* Whitaker

*Our Irish Theatre: A Chapter of Autobiography*

Mikhail 143

a. New York and London: G. P. Putnam's Sons [Knickerbocker Press], 1913.

RBC holdings: Shaw 49.5 1913 and Yeats PN2601 .G7.

c. 1, Shaw Collection

*Condition:* Very good. Covers and spine show some light soiling, spine somewhat discolored. Bottom corners bumped. Top edge dust soiled. Edges and endpapers foxed, interior quite clean. Binding sound.

*Bookplate:* Archibald Henderson

c. 2, Yeats Collection

*Notes:* Slip inserted: "With the author's compliments"

*Condition:* Very good. Boards show soiling and edge wear, spine discolored. Paper label rubbed, but text is clear. Spine and corners bumped. Top edge dust soiled.

Endpapers discolored. A bit of foxing, but text is quite clean. Binding sound. No plates or inscriptions.

b. New York: Capricorn Books, 1965.

RBC holdings: Yeats PN2607 .G7 1965.

*Condition:* Good. Spine slanted, creased from reading wear. Covers somewhat discolored. Edges lightly foxed. Binding sound, text clean but for a couple of scattered pencil marks. No plates or inscriptions.

c. Gerrards Cross: Colin Smythe; New York: Oxford University Press, 1972.

RBC holdings: PR4728 .G5 1970 v. 4

*Notes:* *Coole Editions*, v. 4. Revised and expanded from Lady Gregory's manuscript; Mikhail 162 IV

*Condition: Dust jacket:* Near fine. Some slight discoloration, but quite fine otherwise.

*Book:* Near fine. Corners and spine bumped, cloth wrinkled on back cover, green painted spine label chipped, but gilt text clear. Binding tight. Some dust soiling to edges. Some foxing throughout, but text is clean.

*Damer's Gold: A Comedy in Two Acts*

New York: G.P. Putnam's Sons, 1913.

RBC holdings: None.

## 1916

*The Golden Apple: A Play for Kiltartan Children*

Mikhail 144

a. London: John Murray, 1916.

*Notes:* Illustrated by Margaret Gregory.

RBC holdings: Murray 4642, Yeats PR4728.G5 G6 1916, 2 copies.

c.1, Murray Collection

*Condition: Dust jacket:* Very good. Shows fading at spine and edges; "file copy" markings. *Book:* Very good. Green cloth very bright, stamped "file copy." Boards very slightly warped, cloth a little wrinkled on back cover. Endpapers show discoloration. Text and illustrations bright and clean. No plate or inscriptions.

Yeats collection copies: c.1: *Condition: Dust jacket:* missing. *Book:* Very good. Shows edge wear, corners and spine bumped. p. 25 shows 3cm tear, which has been repaired. Erased pencil marks on p. 103. Some light smudges throughout, which do not affect text.

*Bookplate:* Whitaker

c.2, Yeats Collection

*Condition: Dust jacket:* missing. *Book:* Near fine. Spine slightly discolored, edges lightly worn. Endpapers show discoloration, ownership inscription. Some light foxing on edges and last few pages. Text and illustrations clean.

*Inscription:* "For my moonbeam, from [illegible] Tatters, With much love, Feb. 13, 1917."

b. New York; London: G. P. Putnam's Sons, 1916.

RBC holdings: None.

**1919***The Jester*

London and New York: G.P. Putnam's Sons, [1919].

RBC holdings: Yeats PR4728.G5 J4 1919.

*Condition:* Very good, ex-library. Small holes through spine edge, probably from library binding. Edges show discoloration and wear, several large chips; spine especially discolored. Front cover creased, back cover lightly stained. Foxing throughout, no marks in text. Binding sound. No inscriptions or plates.

**1920***The Dragon: A Wonder Play in Three Acts.*

Mikhail 147

a. New York: Dublin: Talbot Press, 1920.

RBC holdings: PR4728.G5 D8 1920

*Condition:* Good, ex-library. Boards show some light soiling and edge wear. Paper label somewhat discolored and rubbed, but text is clean. Small stains on bottom outer edge. Interior is bright and clean.

*Inscription:* J. Hugh Nagle.

b. New York: G. P. Putnam's Sons [Knickerbocker Press], 1920.

RBC holdings: Yeats PR4728.G5 D8 1920b

*Condition:* Very good. Spine shows some sunning, paper label discolored, worn, and slightly chipped, but still readable. Corners and spine lightly bumped. Some light discoloration in gutters of several openings, does not affect text anywhere.

*Inscription:* Edith B. Sturgis.

**1921***Aristotle's bellows*

London; New York: Putnam, [1921].

Notes: This play was reprinted in 1922 as part of *Three Wonder Plays*

RBC holdings: None

**1922***Image and Other Plays*

Mikhail 149

a. London: Putnam, 1922.

RBC holdings: None.

b. New York: G. P. Putnam's Sons [Knickerbocker Press], 1922.

*Notes:* First American edition.

RBC holdings: Yeats PR4728.G5 I5 1922.

c.1:

*Condition:* Good. Boards shows soiling and edge wear. Paper label on spine rubbed but readable. Edges show dust soiling. Front and back hinges torn, boards pulling away from textblock. Binding shaken, text clean.

*Bookplate:* Whitaker.

c.2:

*Condition:* Near fine. Boards and spine lightly discolored. Paper label on spine rubbed but clear. Light soiling on edges. Inscription on front free endpaper. Endpapers lightly discolored. Binding tight, text clean.

*Inscription:* "Awarded to Charlotte Keyes Aug. 27, 1922 as first prize for dramatic work Season 1922." Signed Lillian S. Greenleaf [illegible]. Second signature: Evelyn L. [illegible].

*Shanwalla*

London: G.P. Putnam's Sons Ltd., 1922.

RBC holdings: None.

*Three Wonder Plays*

New York; London: Putnam, 1922.

*Notes:* Includes "The Dragon," "Aristotle's Bellows," and "The Jester."

RBC holdings: None.

*The Wrens.*

London: Putnam, [1922].

RBC holdings: Yeats PR4728.G5 W746 1922.

*Condition:* Good, ex-library. Call no. sticker, inked inscriptions on front cover. Some wear and discoloration at edges. Light stain on bottom edge affects both covers, but no pages. Front cover torn at top and bottom of hinge. Barcode and date due card pasted to first blank. Penciled call no. and library stamp on title page. Binding sound. Some foxing at edges, but text is clean.

*Inscription:* John V. Kelcher, on front cover.

*Plays in Prose and Verse: Written for an Irish Theatre, and Generally with the Help of a Friend*

*Notes:* W.B. Yeats was the primary author of these plays, but they were written in collaboration with Lady Gregory, who was the "friend" mentioned in the title

a. London: MacMillan, 1922.

RBC holdings: Yeats PR5902 1922, 2 copies

c. 1

*Condition: Dust jacket:* Near fine. Edges and spine discolored, light wear to top edge.

*Book:* Very good. Spine discolored, covers show some rubbing and soiling. Page edges dust soiled. Endpapers discolored. A few small tears in both hinges, but binding is sound. Inscriptions on front pastedown and tp verso, otherwise clean.

*Inscriptions:* pastedown: "Albert H. E. Moore"; tp verso: "Mayne Bofs"

*Bookplate:* Hanes

c. 2

*Condition: Dust jacket:* missing. *Book:* Good, ex-library. Call no. label pasted on spine.

Spine very faded. Corners and spine bumped. Covers rubbed, faded, somewhat soiled.

Cloth slightly wrinkled. One dent on outer edge of back board. Pasted library accessories on front endpapers (card pocket, date due card, barcode). Penciled call no. on title page. Binding generally sound, but R gathering is somewhat loose. A bit of foxing, clean overall. There is an inscription on the front free endpaper, but it is covered with white tape. No bookplates.

b. New York: Macmillan, 1924.

RBC holdings: Yeats PR5902 1924(b), 2 copies

c. 1

*Notes:* No. 248 of 250 autographed by Yeats and issued in a slipcase.

*Condition: Slipcase:* Poor. Soiled, chipped, shows tears at corners that have been poorly repaired. *Book:* Near fine. Spine discolored, rubbed, bumped—all slight. Some pages show light soiling, but text is generally very clean. Binding sound.

*Bookplate:* Hanes

c. 2

*Notes:* Not numbered or signed, issued in dust jacket.

*Condition: Dust jacket:* Very good. Dj shows some discoloration, especially to spine; spine also shows some stains; top edge worn and chipped. *Book:* Near fine. "S" in "Plays" on spine title is partially rubbed off. Spine bumped. Endpapers discolored. Binding sound. Text clean. No plates or inscriptions.

c. London: Macmillan, 1931.

RBC holdings: Yeats PR5902 1931.

*Condition: Dust jacket:* Good plus. Price-clipped, shows some edge wear and discoloration to spine. *Book:* Corners and spine bumped, spine lightly rubbed. Edges show dust soiling. Endpapers dust soiled. Some foxing, text is clean. Binding sound.

*Bookplate:* Hanes

## 1924

*The Story Brought by Brigit: A Passion Play in Three Acts.*

London & New York: G. P. Putnam's Sons [Talbot Press], 1924.

RBC holdings: Yeats PR4728.G5 S8 1924.

*Condition:* Good plus. Boards warped. Some scuffing and soiling on back cover. Spine discolored. Boards show edge wear. Back hinge shows a couple of small holes, but binding is sound. Text is clean.

*Inscription:* J.W. Aberdeen.

*Bookplate:* Whitaker.

*Mirandolina: A Comedy Translated and Adapted from La Locandiera of Goldoni by Lady Gregory.*

London; New York: G. P. Putnam's Sons, [1924].

RBC holdings: Yeats uncataloged

*Condition:* Near fine. Spine lightly sunned and bumped. Some edge wear, small stain on front cover. Binding tight, text mostly clean with some light foxing. Some pages unopened. No plates or inscriptions.

## 1926

*On the Racecourse: A Play in One Act*

Dublin: Talbot Press, 1926.

RBC holdings: None

London; New York: G. P. Putnam's Sons, 1926.

RBC holdings: None.

## 1928

*Hanrahan's Oath*

London: G.P. Putnam's Sons, [1928?].

RBC holdings: Yeats PR4728.G5 H3 1928.

*Condition:* Good plus. Decorative grey wrappers discolored and chipped at edges, head and tail of spine. Penciled price on top outer corner. Covers show some light stains. Some stitching exposed. Some light foxing at edges. Illegible ownership inscription.

*Three Last Plays*

Mikhail 154

London & New York: G. P. Putnam's Sons, 1928.

RBC holdings: Yeats PR4728.G5 A4 1928, 3 copies

c. 1

*Notes:* Number 74 of 150 copies signed by the author.

*Condition:* Very good plus. Covers lightly rubbed, spine discolored. Back board slightly warped. Edges show dust soiling. Occasional foxing. Some pages unopened. Text clean. Binding sound.

*Bookplate:* Whitaker

c. 2

*Notes:* Not one of the first 150 signed copies

*Condition:* Spine discolored, spine and corners bumped. Paper label lightly soiled, but text is clear. Binding sound. Text clean. Inked inscription on last blank.

*Inscription:* "1/2/'34 – SS Washington at Sea"

*Bookplate:* Whitaker.

c. 3

*Notes:* Not one of the first 150 signed copies

*Condition:* Good, ex-library. Spine and corners bumped, spine slightly discolored. Paper label shows light soiling, but text is unaffected. Gift inscription on front pastedown; barcode, library bookplate, and ownership inscription on front flyleaf. Penciled call no. and library stamp on title page. Binding sound. Endpapers discolored, edges foxed. Text clean.

*Inscription:* Francie, with love and best wishes from mother, Xmas. 1930.

## 1930

*My First Play*

Mikhail 155

London: Elkin Mathews & Marrot [Purnell and Sons], 1930.

Edition: 530 copies printed and signed by the author

*Notes:* "My first play" refers to "Colman and Guaire," which was written in 1901 and never produced.

RBC holdings: Yeats PR4728.G5 C6 (2 copies).

c.1

*Notes:* Number 383 of 530 copies.

*Condition:* Near fine. Corners bumped, text clean. No plates or inscriptions.

c.2

*Notes:* Number 134 of 530 copies.

*Condition:* Condition: Very good. No dust jacket. Spine sunned. Light foxing on title page, all text is clean.

*Bookplate:* Whitaker

## 1962

*Selected Plays.* Chosen and introduced by Elizabeth Coxhead.

Mikhail 158

London: Putnam, 1962.

RBC holdings: Yeats PR4728.G5 A6 1962.

*Condition:* Good. Spine sunned, spine and corners bumped. One very light scuff mark on front cover. Binding sound. Foxed, a few pencil marks throughout.

*Bookplate:* Whitaker

## 1966

### *The Creation of the Abbey Theatre*

*Notes:* Selection of writings about the Abbey Theatre by Lady Gregory, W.B. Yeats, and others involved in the Abbey's development

Dublin: Irish Tourist Board, 1966.

RBC holdings: Yeats PN2602.D8 A26 1966.

*Condition:* Very good. Grey printed wrappers discolored at edges. Both covers creased. Staple binding with staples a bit rusted, but all sound. Text clean.

*Bookplate:* Hanes

## 1970

### *The Comedies of Lady Gregory: Being the First Volume of the Collected Plays*

Mikhail 163 V

Gerrards Cross: Colin Smythe, 1970.

RBC holdings: Yeats PR4728 .G5 1970 v. 5

*Notes:* Coole editions, v. 5

*Condition: Dust jacket:* Near fine. Spine and edges discolored, slight edge wear. *Book:* Covers fine with very slight edge wear. Binding tight. Some dust soiling to edges. Some foxing throughout, but text is clean. No plates or inscriptions.

### *The Tragedies and Tragicomedies of Lady Gregory: Being the Second Volume of the Collected Plays*

Mikhail 164 VI

Gerrards Cross: Colin Smythe, 1970.

RBC holdings: Yeats PR4728 .G5 1970 v. 6

*Notes:* Coole editions, v. 6

*Condition: Dust jacket:* Near fine. Some discoloration and light soiling. *Book:* Covers show some light soiling and a few scuff marks. Bottom corners lightly bumped. Binding tight. Some dust soiling to edges. Some foxing throughout, but text is clean. No plates or inscriptions.

### *The Wonder and Supernatural Plays of Lady Gregory: Being the Third Volume of the Collected Plays*

Mikhail 165 VII

Gerrards Cross: Colin Smythe, 1970.

RBC holdings: Yeats PR4728 .G5 1970 v. 7

*Notes:* Coole editions, v. 7

*Condition: Dust jacket:* Near fine. Discoloration at spine and edges, top edge worn. *Book:* Near fine. Covers show some light soiling, spine creased. Binding tight. Some



dust soiling to edges. Some foxing throughout, but text is clean. No plates or inscriptions.

*The Translations and Adaptations of Lady Gregory and Her Collaborations with Douglas Hyde and W.B. Yeats: Being the Fourth Volume of the Collected Plays*  
Mikhail 166 VIII

Gerrards Cross: Colin Smythe, 1970.

RBC holdings: Yeats PR4728 .G5 1970 v. 8

Notes: Coole editions, v. 8

Condition: *Dust jacket*: Near fine. Some light soiling and discoloration at edges. *Book*: Near fine. Covers show some light soiling. Binding tight. Some dust soiling to edges. Some foxing throughout, but text is clean. No plates or inscriptions.

## 1982

*Theatre Business: The Correspondence of the First Abbey Theatre Directors: William Butler Yeats, Lady Gregory, and J.M. Synge.* Selected and edited by Ann Saddlemeier.

a. Gerrards Cross: Colin Smythe; University Park, PA: Pennsylvania State University Press, 1982.

RBC holdings: None.

## 1983

*Selected Plays of Lady Gregory.* Chosen and Introduced by Mary Fitzgerald.

Gerrards Cross: Colin Smythe, 1983.

RBC holdings: Yeats PR4728.G5 A6 1983.

Notes: Publisher's slip inserted: "With compliments," signed "Colin."

Condition: *Dust jacket*: Fine. Light rubbing, spine and edges discolored. *Book*: Near fine. Covers show slight edge wear at top. Binding tight. Pages aged but clean. One hole affects the bottom edge of pp. 299-312, does not affect text.

## 1993

*Lady Gregory and the Abbey: A Correspondence and a Record.* Edited by Dan H. Laurence and Nicholas Grene.

Gerrards Cross: Colin Smythe, 1993.

RBC holdings: Yeats PR5366 .A469 1993.

Condition: *Dust jacket*: Fine. *Book*: Fine. As new with no wear.

*Bookplate*: Whitaker.

## Collection Assessment

In terms of intellectual content, the RBC holdings of Lady Gregory materials relating to her theater work are nearly complete. Although the RBC does not own every title listed in the above bibliography, it does own at least one example of every one of Lady Gregory's plays. In the cases in which the RBC does not own every issue of one of Lady Gregory's works, it usually owns the first edition, or a very early edition. The RBC is very fortunate to own two of the scarce Quinn editions of Lady Gregory's plays. Although periodicals are not covered in this analysis, the RBC also holds a number of periodicals that contain the first printed appearance of some of Lady Gregory's plays. The Quinn editions and the periodicals are important to the collection because they were published while the play was in production. Lady Gregory made changes to her plays between these early publications and the later editions that were intended for wider distribution.

There are some notable gaps in the collection, particularly in the few cases in which the RBC does not hold any copy of a particular title. Because of this, and because the RBC lacks many later editions of Lady Gregory's theater materials, the collection could not be considered among the top tier of Lady Gregory collections in libraries. The National Library of Ireland, the National University of Ireland, Galway, and Emory University all have Lady Gregory collections that are essentially complete. There are also several other institutions that have greater collection depth than UNC. However, the extent of the material held at the RBC should support most research involving Lady Gregory's theater materials. The collection does an excellent job of documenting Lady

Gregory's involvement with the Irish literary theater project, supporting and adding depth to the Yeats Collection.

### **Desiderata**

The desiderata is given in table 1. The first column of the table gives a short title for each entry. The next column lists the publication information for the needed item. The third column lists the number of libraries indexed by WorldCat that own the item. Although WorldCat does not index every library, and it does not address private collections, it does offer an idea of how scarce an item is within collecting institutions. The fourth column lists the availability of each item on AbeBooks, giving the number of copies available and the price range for the item. AbeBooks is a large aggregator of antiquarian books available online, and it is used by the RBC staff to discover available material. However, the RBC may not choose to buy an item simply because it is available on AbeBooks, as there may be concerns about the item's condition. Therefore, the information about AbeBooks listings is merely intended as a guide to current availability and pricing of Lady Gregory materials.

**Table 1: Desiderata**

Short Title	Publication information	No. of WorldCat libraries owning (October 31, 2007)	Availability on AbeBooks (October 31, 2007)
<i>Hyacinth Halvey</i>	New York: John Quinn, 1906.	19	No copies
<i>Hyacinth Halvey</i>	Dublin: Talbot Press, [1918].	11	No copies
<i>Spreading the News. The Rising of the Moon</i>	Dublin: Maunsel, 1906.	32	No copies
<i>Seven Short Plays.</i>	New York and London: G.P. Putnam's Sons, 1916.	5	No copies
<i>Seven Short Plays.</i>	New York: G.P. Putnam's Sons, [1946].	1	No copies
<i>The Jackdaw</i>	Dublin: Talbot Press; London: Putnam, [1918].	19	2 copies: \$17.13, \$20.00
<i>The Workhouse Ward</i>	London and New York: G.P. Putnam's Sons, [1918].	18	No copies
<i>The Full Moon</i>	London: G. P. Putnam's Sons, 1913.	73	6 copies: \$17.70 - \$90.00
<i>Irish Folk History Plays. First Series</i>	New York: G. P. Putnam's Sons, 1923.	14	3 copies: \$9.95 - \$34.26
<i>Irish Folk History Plays. First Series</i>	Clair Shores, MI: Scholarly Press, 1971.	131	6 copies: \$55.00 - \$167.79
<i>Irish Folk History Plays. First Series</i>	New York; London: G.P. Putnam's Sons : Knickerbocker Press, 2004.	3	No copies
<i>Irish Folk History Plays. Second Series</i>	New York: G. P. Putnam's Sons [Knickerbocker Press], 1923.	2	No copies
<i>New Comedies</i>	London; New York: G. P. Putnam's Sons, 1923.	7	2 copies: \$12.85, \$23.98
<i>New Comedies</i>	[Belle Fourche, SD]: Kessinger Pub., 2004.	3	2 copies: \$16.15, \$38.27
<i>Damer's Gold</i>	New York: G.P. Putnam's Sons, 1913.	30	1 copy: \$15.00
<i>The Golden Apple</i>	New York; London: G. P. Putnam's Sons, 1916.	88	7 copies: \$98.00 - \$969.74
<i>Aristotle's Bellows</i>	London; New York: Putnam, [1921].	26	1 copy: \$6.42
<i>Image and Other Plays</i>	London: Putnam, 1922.	29	4 copies: \$25.70 - \$85.65
<i>Shanwalla</i>	London: G.P. Putnam's Sons Ltd., 1922.	46	1 copy: \$22.00
<i>Three Wonder Plays</i>	New York; London: Putnam, 1922.	200	9 copies: \$21.41 - \$115.00
<i>On the Racecourse: A Play in One Act</i>	Dublin: Talbot Press, 1926.	3	No copies
<i>On the Racecourse: A Play in One Act</i>	London; New York: G. P. Putnam's Sons, 1926.	40	No copies
<i>Theatre Business</i>	Gerrards Cross: Colin Smythe; University Park, PA: Pennsylvania State University, 1982.	444	1 copy; \$57.12

## Recommendations

Because the RBC collects Lady Gregory comprehensively, I recommend that the staff attempt to acquire every title on the above desiderata eventually. As shown, many of the titles are currently inexpensive. However, because the collection is already very comprehensive, collecting Lady Gregory should not be a high priority for the RBC Curator.

In continuing to collect Lady Gregory's theater materials, the first priority for the RBC should be the titles it does not own: *Damer's Gold*, *Aristotle's Bellows*, *Shanwalla*, *Three Wonder Plays*, and *On the Racecourse*. The next priority should be the cases in which the RBC owns a title, but not the first edition: *Hyacinth Halvey* (1906 Quinn edition), *Spreading the News*, *The Rising of the Moon* (Abbey Theatre Series), and *The Image and Other Plays* (British edition). All of the other items listed in the desiderata can be considered a third priority. In addition to collecting titles not already owned, the RBC staff might attempt to acquire additional copies of items included in the bibliography that are in poor condition or lack dust jackets.

Although ephemera is beyond the scope of this report, the RBC could add great depth to its collection by acquiring materials such as playbills from the early years of the Abbey Theatre. Such material is notoriously difficult to find, but I recommend its acquisition if it should become available. Because the RBC has very strong holdings for 20th century Irish playwrights and for the founders of the Abbey in particular, documentation of the history of the Theatre through ephemera would be an excellent compliment to the literary materials and would add distinction to the collection.

## Sources Consulted

### Print resources:

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- Smythe, Colin. "Collecting Yeats and Publishing Lady Gregory." *Private Library* 4, no. 1 (Spring 1971)

Wade, Allen. *A Bibliography of the Writings of W.B. Yeats*. 3rd ed., revised and updated by Russell K. Alspach. London: Rupert Hart-Davis, 1968.

Watson, George (ed.). *The New Cambridge Bibliography of English Literature*. Cambridge: Cambridge UP, 1969-77.

**Electronic Resources:**

ALEPH Catalog. James Hardiman Library, National University of Ireland—Galway.  
<http://opac.nuigalway.ie/ALEPH> (accessed November 1, 2007).

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WorldCat. OCLC. <http://www.worldcat.org/> (accessed November 1, 2007).

@inproceedings{Coxhead2015LadyGA, title={Lady Gregory a Literary Portrait}, author={Elizabeth Coxhead}, year={2015} }. Elizabeth Coxhead. Save to Library.Â An Analysis of the Holdings of Certain Lady Gregory Monographs at the University of North Carolina at Chapel Hill's Rare Book Collection. Melissa A. Hubbard. 2007. "In dreams begins responsibility:" the role of Irish drama and the Abbey Theatre in the formation of post-colonial Irish identity. Rebecca Lynn Stout. 2006. A member of the prestigious Association of American Universities, Carolina regularly ranks as the best value for academic quality in U.S. public higher education.Â Congrats, graduates! More than 1,500 Tar Heels became Carolina alumni Dec. 15 as the University of North Carolina at Chapel Hill celebrated its annual Winter Commencement. Read more. Visit Us. Issued by University of North Carolina at Chapel Hill, 1962-1963. Includes annual Catalogue. Some annual catalog issues lack title and number.Â IN COLLECTIONS. North Carolina Digital Heritage Center. University of North Carolina at Chapel Hill. American Libraries. Uploaded by associate-lucas-darden@archive.org on December 19, 2013. SIMILAR ITEMS (based on metadata). Terms of Service (last updated 12/31/2014).