



Von Irland in die Welt

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IRISH STUDIES WÜRZBURG

About Us

Ever since the Irish monks Kilian, Kolonat and Totnan proselytised Franconia around 686 AD, Würzburg has been considered 'the Irish city on the continent.' Today, manifold activities keep the close connection between the city and the Emerald Isle alive. Hence, it stands to reason that the University of Würzburg (JMU) is engaged in the study of the literature, language, history and culture of the Republic of Ireland, Northern Ireland, and the Irish diaspora. Irish Studies Würzburg (ISWÜ) is a cooperation under the umbrella of the European Federation of Associations and Centres of Irish Studies (EFACIS), which unites the major national professional associations in the field of Irish Studies as well as about 50 academic centres in over 25 European countries. ISWÜ offers opportunities for cooperation and international dialogue to scholars, PhD students, students of English, non-academic circles, and all those interested in Irish issues. We are also involved in the organisation of cultural events such as the 'Irish Itinerary.'

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Upcoming Events

Nov 14 Invited Lecture: Prof. Ina Bergmann & Prof. Maria Eisenmann (University of Würzburg, Germany), "Von Irland in die Welt: Der irisch-amerikanische Dramatiker Eugene O'Neill & Der irisch-französische Dramatiker Samuel Beckett" Mo, 14.11.2022, 19:00 - 21:00 Uhr

Nov 24 Guest Lecture: Monica Brandis, M.A. (Free University of Bolzano, Italy), "The Children of 'Operation Shamrock': Diverse Experiences and Long-Term Influence of the German Children's Stay with Irish Families Post-WW2" Do, 24.11.2022, 10:00 - 12:00 Uhr

Dez 06 Author Reading: "Patrick Freyne, 'OK, Let's Do Your Stupid Idea' (2020)" Di, 06.12.2022, 12:00 - 14:00 Uhr

Dez 15 Guest Lecture: Michelle Zirkel (University of Bamberg, Germany), "Northern Irish Songs in the EFL Classroom"



Von Irland in die Welt: Der irisch-amerikanische Dramatiker Eugene O'Neill

Prof. Dr. Ina Bergmann

Irische Nobelpreisträger

1923 William Butler Yeats

1925 George Bernard Shaw

1969 Samuel Beckett

1995 Seamus Heaney

Irische und irisch-amerikanische Nobelpreisträger

1923 William Butler Yeats

1925 George Bernard Shaw

1936 Eugene O'Neill

1969 Samuel Beckett

1995 Seamus Heaney



James O'Neill (1847-1920)

My father was really a remarkable actor, but the enormous success of "Monte Cristo" kept him from doing other things. He could go out year after year and clear fifty thousand in a season. He thought that he simply couldn't afford to do anything else. But in his later years he was full of bitter regrets. He felt "Monte Cristo" had ruined his career as an artist.

(Reidy, n. pag.)

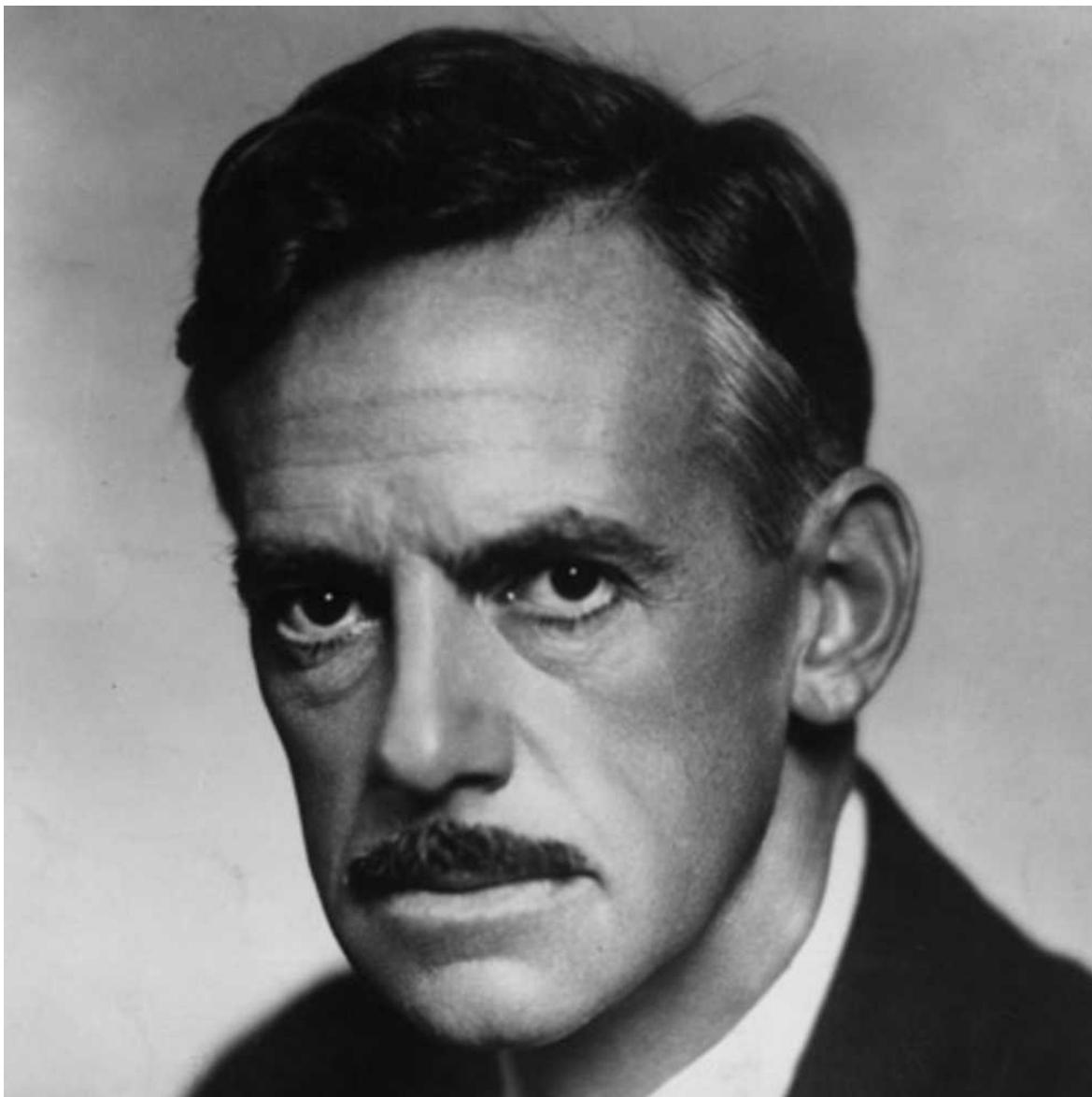


Mary Ellen
“Ella” O’Neill,
whose parents
Thomas and
Bridget Quinlan
were from
Tipperary.



Eugene O'Neill, his brother Jamie, and his father James on the porch of Monte Cristo Cottage in New London, their summer home.





Nobelpreis

[...] for the power, honesty and deep-felt emotions of his dramatic works, which embody an original concept of tragedy.
(The Nobel Prize)

The Moon of the Caribbees (1918)

Anna Christie (1921)

The Hairy Ape (1922)

The Emperor Jones (1920)

Desire Under the Elms (1924)

Strange Interlude (1928)

Ah, Wilderness (1933)

Days Without End (1934)

Mourning Becomes Electra (1931)

In America he's regarded as an American playwright. But in Ireland he's considered an Irish-American playwright.

(Westgate 99)

I was asked to be a member of the new Irish Academy being organized by Shaw & Yeats & Robinson, etc.—and accepted. Of course, I'm "associate" because not Irish born. But I regard this as an honor, whereas other Academies don't mean much to me. . . . Joyce refused to join, hates Academies. [...] Still & all, I think little Ireland will have an Academy that will compare favorably with any country's. At any rate, I'm pleased about all this.

(Higgins 164)

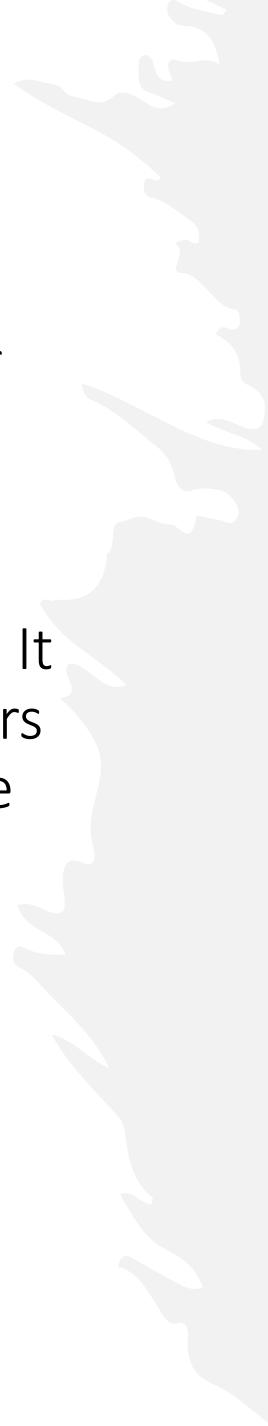
The one thing that explains me more than anything about me is the fact that I'm Irish. And, strangely enough, it is something that all the writers who have attempted to explain me and my work have overlooked.

(Westgate 95)

We will show that Ireland is not the home of buffoonery or of easy sentiment, as it has been represented, but as the home of ancient idealism. We are confident of the support of all Irish people, who are weary of misrepresentation.
(Farrell 61)



Quite possibly there would have been no Provincetown Players had there not been Irish Players. What [Jig/George Cram Cook] saw done for Irish life he wanted for American life – no stage conventions in the way of projecting with the humility of true feeling.
(O'Ceallaigh Ritschel 130)



As a boy I saw so much of the old, ranting, artificial, romantic stage stuff that I always had a sort of contempt for the theatre. It was seeing the Irish players for the first time that gave me a glimpse of my opportunity.

(O'Ceallaigh Ritschel 129)



[The Abbey Theatre in 1911] first opened my eyes to the existence of a real theatre, as opposed to the unreal – and to me then – hateful theatre of my father, in whose atmosphere I had been brought up.
(O'Ceallaigh Ritschel 130).

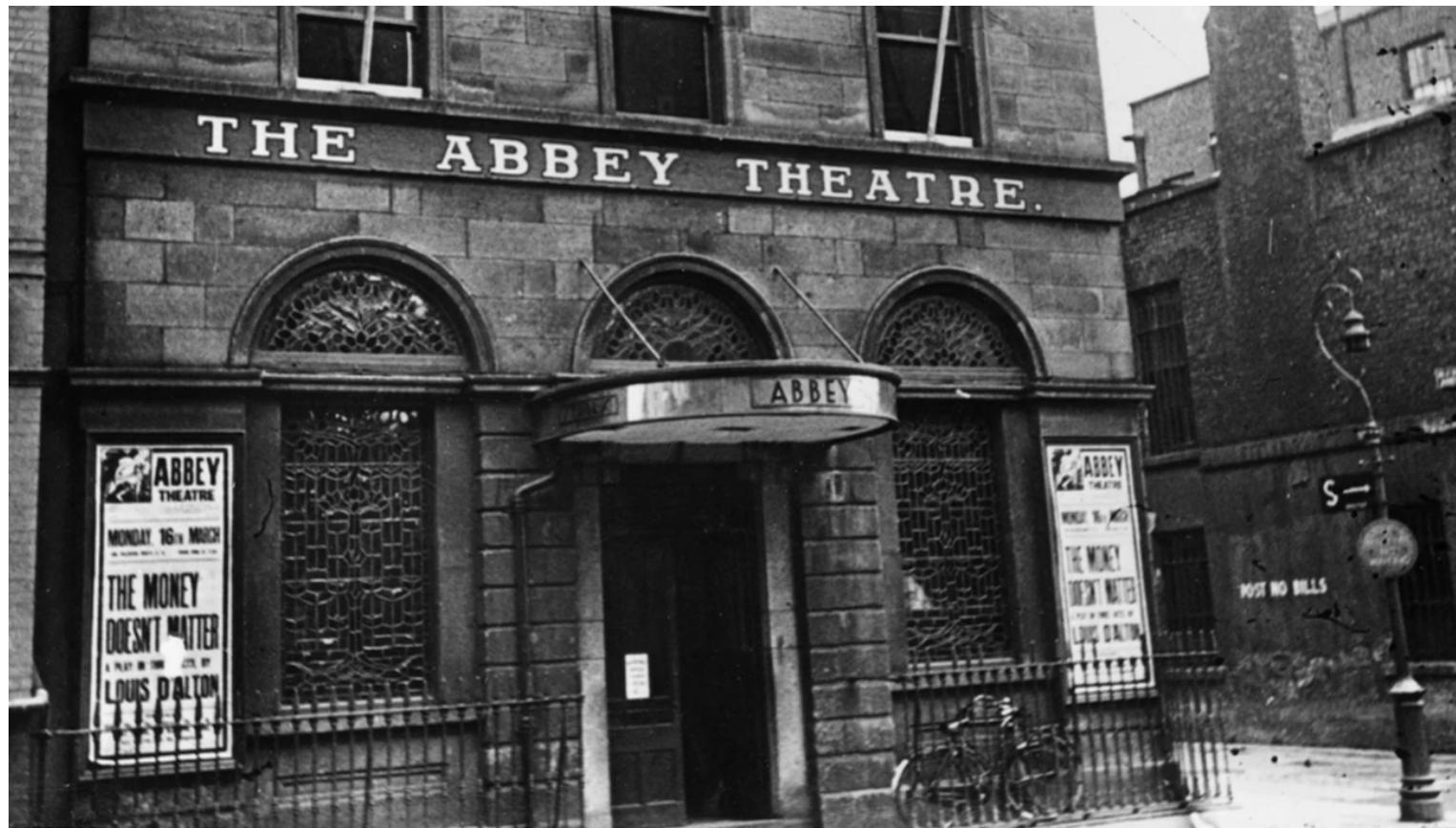
John Millington Synge

In the Shadow of the Glen (1903)

Riders to the Sea (1904)

The Well of Saints (1905)

The Playboy of the Western World (1907)



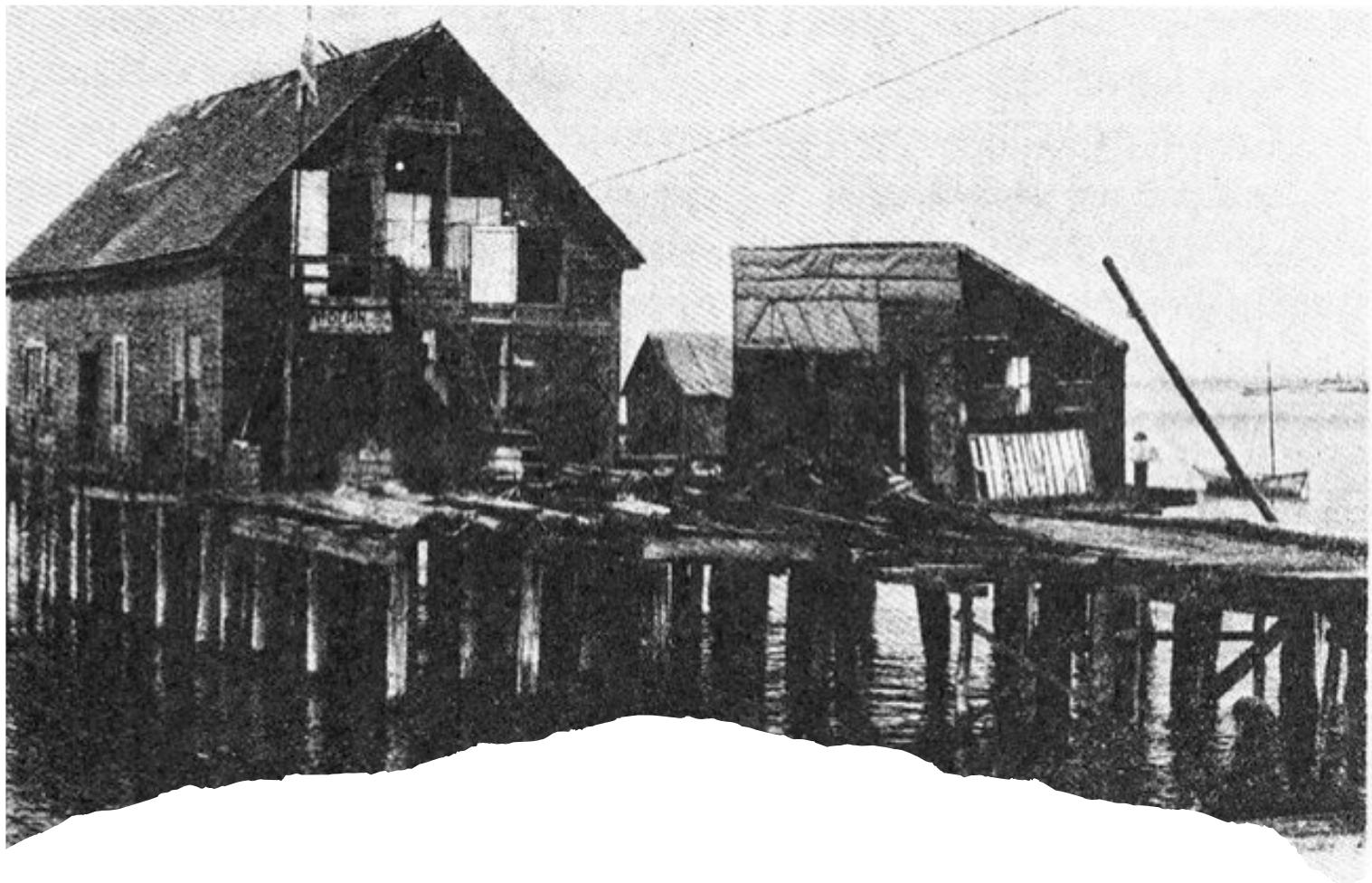
The Abbey Theatre in Dublin before the fire of 1951



James O'Neill as Edmund Dantes in *Monte Cristo* following the escape from the Chateau d'If. Note the dramatic or stagey pose in the larger than life moment with the actor stretched on the cliff face. Photograph by Marc Gambier, New York. Laurence Senelick Collection.



Sara Allgood and J.M. Kerrigan as the Widow Quin and Shawn Keogh in J.M. Synge's *The Playboy of the Western World* during the Abbey Theatre's 1911 United States tour, Plymouth Theatre, Boston. In contrast to James O'Neill's Dantes, the two Dublin actors stand as two people might naturally stand in conversation. Isabella Stewart Gardner Museum Archive, Boston.



Lewis Wharf, first home of the Provincetown Players in 1915

S. S. Glencairn (1914-1917): Bound East for Cardiff, The Long Voyage Home, Moon of the Caribbees und In the Zone

“a brawny Irishman with the battered features of a prizefighter”

“a squat, ugly Liverpool Irishman”

“powerfully build Irishman”

“good Irish name”

“Irish whiskey”



The Hairy Ape (1922)

“an old wizened Irishman who is dozing, very drunk”

“extremely monkey-like with all the sad, patient
pathos of that animal in his small eyes”

A Touch of the Poet (1942)

“obviously Irish”

“a scar of a saber cut over one cheekbone”

“damn peasant’s brogue”

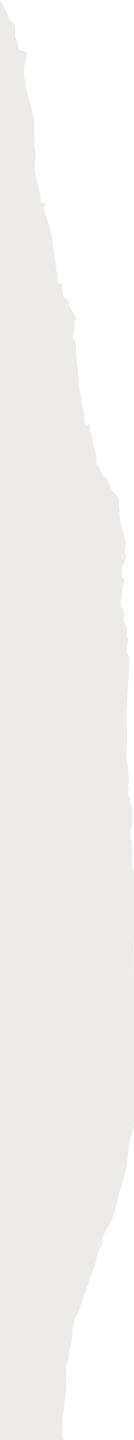
“like a gentleman’s daughter”

“We wint down fightin’ to the last for the glory av auld Ireland!”

“formidable and impressive”

“loutish, grinning clown”

“leering peasant once again”



Long Days Journey Into Night (1956)



My family's quarrels and tragedy were within. To the outer world we maintained an indomitably united front and lied and lied for each other. A typical pure Irish family. The same loyalty occurs, of course, in all kinds of families, but there is, I think, among Irish still close to, or born in Ireland, a strange mixture of fight and hate and forgive, a clannish pride before the world, that is particularly our own.

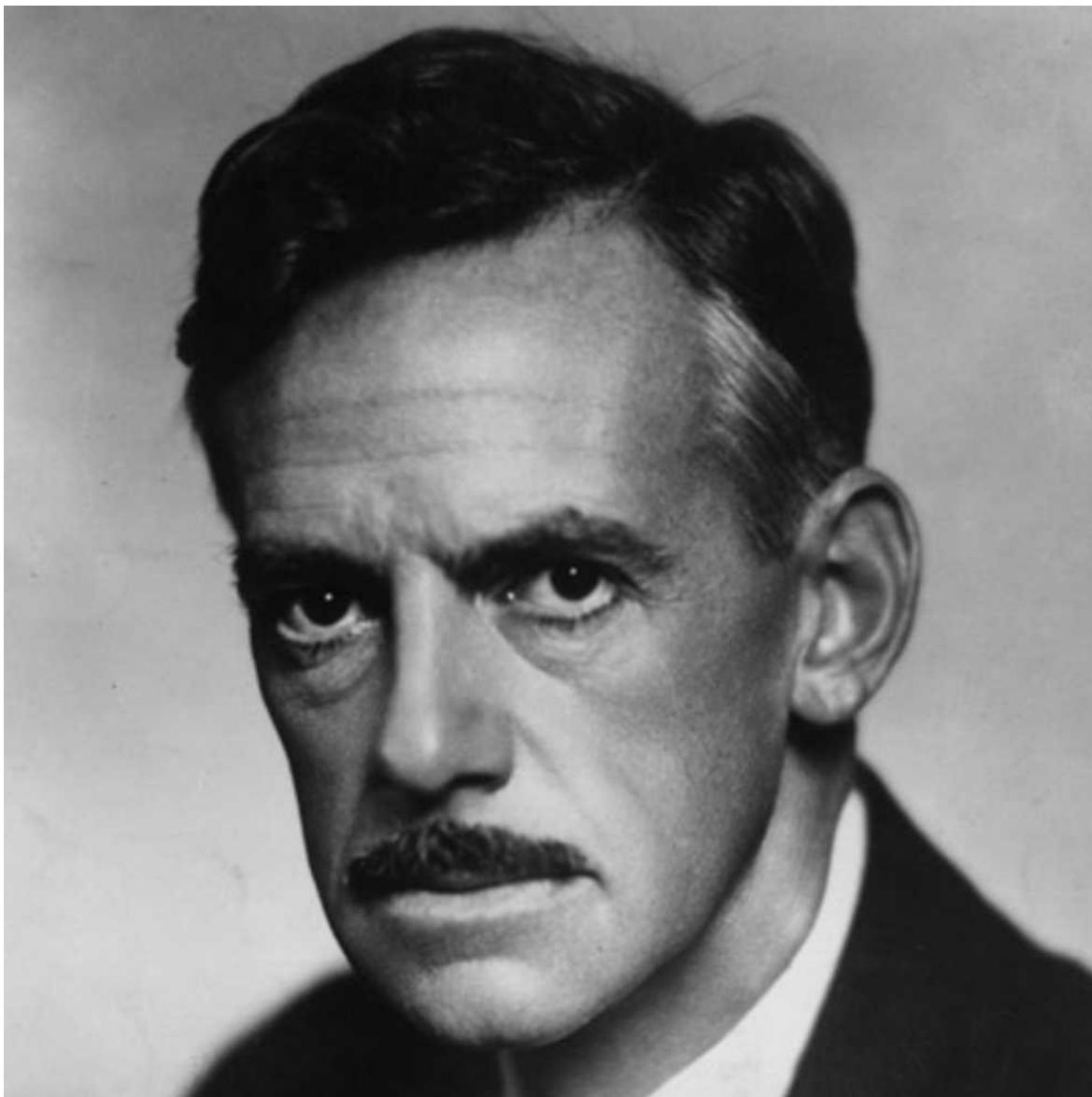
(Farrell 59)

„ ... in der psychologischen und thematischen Radikalisierung grundsätzlicher Probleme, der ambivalenten Perspektivierung der fiktionalen Wirklichkeit und einer neuen dramatischen Technik der Vermischung von Monolog, Dialog und Bild in einer ausweglosen Situation von unverrückbarer Statik. . . . Was von der tragischen Perspektive übrig bleibt, ist jedoch nur eine Reduktion, ohne die läuternde Funktion des Opfers, nämlich die Dominanz der schuldhaften Vergangenheit und die Verschlossenheit einer hoffnungsvollen Zukunft “ (Hoffmann 107)

Long Days Journey Into Night (1956)

“The past is the present, isn’t it? It’s the future, too.”

- Tom Murphy, *A Whistle in the Dark* (1961)
und *Conversations on a Homecoming* (1985)
- Brian Friel, *Faith Healer* (1979)
- Brendan Behan, *The Quare Fellow* (1954)
- Nuala Ní Dhomhnaill, *The Fifty-Minute Mermaid* (2007)
- John McGahern, *Amongst Women* (1990)
- Sean O'Casey
- Alice McDermott
- Samuel Beckett
(Kiberd 1-14)



[Eugene O'Neill is] a writer that [...] should always be regarded as part of the Irish canon While his name may be sometimes recalled in the media as a Nobel Laureate, or in terms of his Pulitzer Prizes, we in Ireland are honoured that [his work is discussed as] the work of a great Irish-American literary giant, and [that he] is at last being recognised as a significant part of the Irish canon.
(Higgins 163, 172)

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Vielen Dank für Ihre Aufmerksamkeit.



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