

FROM THE STREETS OF DUBLIN TO THE STREETS OF LONDON, NEW YORK, MANCHESTER, LIVERPOOL... DION BOUCICAULT'S CONSTRUCTION OF MELODRAMAS.

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When investigating the prolific and chameleon playwright Dion Boucicault one is likely to enter a maze but unlike Thesus there is not an Ariadne to help during the journey through it. It is rather difficult to come to terms with such a manifold character. The title of this essay already poses the problem: Boucicault wrote a play like *The Poor of New York* and adapted and renamed it several times to suit the places in which the play toured. *The Poor of New York*, previewed in 1857, had at its origin a French work called *Les pauvres de Paris* and Boucicault adapted it to New York audiences using the financial panic currently hitting the city's banks as a basis for the plot. The play was a huge success and helped Boucicault get rid of his financial problems. However, when he was back in Europe in 1864, after his second bankruptcy, he revived the play, during his tour in Liverpool, as *The poor of Liverpool*. Again a major success as audiences packed the theatre. Boucicault having found his 'pot of gold' took the play from place to place, changing the name as it went. *The Poor of Liverpool* then became *The Poor of Manchester*, *The Streets of Islington*, *The Streets of London* and finally, *The Streets of Dublin*.

However, in using the title above there is the intention to imply not only Boucicault's plays but use it as a metaphor for Boucicault's life itself which was being written and rewritten in accordance with what part he wanted or was capable of playing in different moments of his life: meaning the several images of himself that emerged from his plays and in his non-dramatic works.

Therefore, it is necessary to introduce first Boucicault, the dramatist, before entering into the fabrics of his plays as a melodramatic construction. A summary of his life reveals a broad picture of his works with particular emphasis in *The Streets of Dublin*. Its latest performance took place at the Brixton Shaw theatre in December 1995, adapted by Fergus Linehan and directed by Gary Heynes.

From the day of Boucicault's very first play *Napoleon's Old Guard*, produced in 1836 at the Brentford Collegiate School, to the day of his last one 99, produced posthumously in 1891 at the Standard Theatre, London, 55 years elapsed and the French-Irish Boucicault established his place as a major force in the English-speaking theatre by means of his spectacular, melodramatic plays. In addition, he helped to elevate the stage Irishman from a comic turn to the position of an impertinent, transgressive character – a basis for much of this century's Irish literature. The importance of Boucicault's creation of the Irish character is such that he paved the way in which other authors, O'Casey for instance, would find inspiration to walk on. Meanwhile, suffice it to say that huge claims have been made for Boucicault. Here, for example, is the view of Charles Lamb Keeny, Boucicault's first biographer:

Boucicault created the Irish drama. With one blow he demolished all the old types and prejudices concerning Irish character, revealing an entirely new development of Irish nature. He knocked the stuffing out of the grotesque image we used to recognize as the Irish peasant, and taught the truth that tenderness, pathos and unconscious heroism were the true sources of Hibernian idiosyncrasy.¹

The actor, theatre manager and prolific dramatist, Dionysius Lardner Boursiquot, wrote over 150 plays and translated many others from the French. Although his surname shows his French origin, the dramatist, who later changed his name into Dion Boucicault, was Irish. The son of Anne Darley and, allegedly, of her husband², Samuel Smith Boursiquot, a wine merchant, he was born on Middle Gardiner Street, North side of Dublin, on December 26, 1820 or December 20, 1822. However, the exact birth date is still a matter of debate³. As there was no compulsory registration of births in Ireland until 1864, no birth certificate exists as proof and only circumstantial evidence is available⁴.

Boucicault's own life reads like the melodramas he wrote and he himself is something of a stage rogue. During his whole life he helped to forge an image of himself that could never be said to be a straightforward one. As an example we could mention the first book to give an account of Boucicault's life which was written when he was still alive and is entitled *The Life and Career of Dion Boucicault*. This volume, nominally by Boucicault's schoolfellow Charles Lamb Kinney, has actually been attributed to Boucicault himself⁵. The book gives a brief account of Boucicault's life from the day he was born until 1890. However, a detailed comparative analysis of the style in *The Life and Career of Dion Boucicault* and that in Boucicault's other non-dramatic works, such as *The Fireside Story of Ireland* for instance, reveals several similarities which would corroborate

Fawkes's affirmation that Boucicault himself was the author of his "first biography"⁶.

If Boucicault wrote his "autobiography" disguised as a biography, this is just one example of his tendency to manipulate the truth and to create as many images of himself as possible, positive and flattering ones, specially, to redeem himself from the image presented by some critics who accused him, among other things, of plagiarism.

There was the Boucicault of private life who had several mistresses but came into public life, for at least 15 years, as a devoted husband. There was the politically engaged Boucicault who wrote a letter to Disraeli in 1876 demanding the release of many Irish political prisoners and that rewrote the old Dublin street ballad *The Wearing of the Green* into an anti-English lyric; the song became the unofficial anthem of the Irish freedom movement. Finally there are the actor, dramatist and manager personas. Moreover, the information that can be found about Boucicault's life is contradictory, making it difficult for his biographers to separate truth from fiction, or should we say truth from melodrama. Boucicault was an expert at mixing fact and creative imagination in real life as well as in his documentary dramas.

The contradictory information starts already from the moment he was born. His birth date, just like the identity of his own father, are a matter of controversy; and the controversies include the fact that although he was successful in his career he seemed to spend more than he earned; thus, he went bankrupt three times; his first wife, who belonged to the French nobility, perished in very strange circumstances during a skiing trip they both took to the Alps; the relationship with his second wife, Agnes Robertson, Charles Kean's ward, was tense at the beginning for Kean was against it, and finally, Boucicault eloped to America with her and Kean never forgave him for taking his ward away. Although he introduced Agnes to everyone as his wife and had six children with her, he did not acknowledge having been married to her. When, in 1887, he married the actress Louise Thorndyke during their tour of Australia, Agnes accused him of bigamy and started a divorce process which ended in 1888 when Boucicault then remarried Louise. He also lost his eldest, and favourite child, Dion William, not quite twenty-one, in a train accident near the English town of Huntingdon.

If all his financial and romantic hazards and the loss of his son were not enough to make Boucicault's life a melodrama in itself, the story of his start debut as a dramatist reads like fiction. He started his career as an actor under the stage name of Lee Moreton. His professional debut took place in Gloucestershire in the spring of 1837 when he played the part of *Tressel* in *Richard III*. However, it was because of his *nom de plume* Moreton, that Charles Mathews, joint lessee of Covent Garden with Madame Vestris, agreed to talk to him, mistaking him for the playwright Maddison Morton. Thanks to the mistake, Boucicault, or Lee Moreton, had the chance to write a five-act comedy of modern life as Mathews suggested. Four weeks after their first meeting, Boucicault returned to the Covent Garden theatre and presented Mathews with a five-act comedy entitled *Out of Town*. The play impressed the lessee of Covent garden so much that

a few days after this, the comedy was called for reading to the actors in the green-room of the theatre. The cast included Farren, Bartley, Anderson, Mathews, Harley, Keeley, Madame Vestris, Mrs. Nisbett, and Mrs Humby. They were all there, stars of the first magnitude: no such group has ever since that time been assembled. The young author, with a trembling accent, proceeded to read his play. His audience, gathered round him, accompanied each act with profusion of applause, to give him courage. At the conclusion, Vestris, who sat beside him, rose, and, taking him in her arms, said: 'we cannot tell what reception your comedy may meet with; but the public cannot alter our opinion that it is a brilliant play, and that you will be numbered amongst the dramatists of the period. You have a future, and we are glad and proud to be interpreters of your first work'⁷.

The play, renamed *London Assurance*, was first performed at Covent Garden on March 4, 1841, and became an enormous success. This was the beginning of a prolific career. Scarcely a year passed between 1838 and 1890 when a Boucicault play was not being performed⁸ or a Boucicault innovation was not being made. We can list, for instance, the creation of more and more new sensational scenes in his plays.

Especially when it came to setting, Boucicault had to surpass himself in every new play. Scenery became more and more elaborate as the century proceeded and the effects had to be more and more convincing as the stage moved towards realism. For instance, in Boucicault's *Janet's Pride*, which opened at the Adelphi on August, 11, 1855, Michael Booth reports that 'the entire Central Criminal Court at the Old Bailey was reproduced for the last act; this scene was so much praised that Boucicault repeated it at the Westminster in 1863 with *The Trial of Effie Deans*'⁹. However, Boucicault outdid himself with the

most notable stage fire of the century in his *The Poor of New York* (1857), which came to London in 1864 as *The Streets of London*. To destroy vital evidence, the villainous banker fires an apartment building but is foiled by his former clerk, Badger. [in the climax scene] a real fire engine with bells ringing dashed onto the stage¹⁰.

Boucicault was also an innovator in his use of inflammable fabrics to build the scenery of his ever more demanding dramas; he helped initiate the first professional touring companies in Victorian England; he was instrumental in helping to establish the first copyright laws in America and he was an important force in shaping documentary drama, since he was one of the first to write plays based on contemporary issues such as slavery in *The Octoroon*, the American civil War in *Belle Lamar*, the war in India in *Jessie Brown* and the financial panic in *The Poor of New York*.

Forms of drama which have dominated the 20th theatre exist in Boucicault's melodramas such as chronicles, the movement of dramatic art toward the realistic play, the problem play, and the serio-comic play. If the 'history of any theatrical epoch is therefore the history of its audience's wishes, as interpreted by the playwrights, actors, and managers of the day'¹¹ then Boucicault's plays certainly reflect that history for he wrote what the audiences demanded.

For instance, to please the English public Boucicault changed the ending of *The Octoroon*, which opened at the Adelphi on 18 November 1859, because

the audience simply would not accept that Zoe should die. They identified the character with the actress they loved, and would not allow her to be killed, and the cheers turned to boos as they demonstrated their feelings. Boucicault was puzzled, as well as annoyed, by their attitude.(...)But as far as he was concerned it was not a principle worth fighting for; if the public wanted a happy ending, they would get one¹².

Through the constant effort to recreate reality on stage, Boucicault was paving the way for the acceptance of the realistic stage and when the authors arrived to add psychological realism, the stage and the audience had been partly prepared.

Boucicault as a dramatist exerted firm control over his plays from the creation of characters to the production of the scenery; he also controlled the way he wanted the actors to play the roles he had given them.

Charles Mathews, in a letter to Benjamin Webster, quotes Boucicault's words on the relationship between the dramatist and the actor – "I want no one's opinion but my own as to the consistency of the characters I draw – your business is to utter what I create"¹³.

Moreover, Boucicault himself, in a letter to W. Marshall, makes clear his authority over his plays "I shall play in these dramas and they shall be produced under my personal superintendance to which the popularity of my works is greatly ascribed"¹⁴.

Despite the numerous plays Boucicault wrote, he also had a series of non-dramatic works, mainly articles as a contributor to the *North American Review*, *Era Almanack*, letters to the newspapers expressing his opinion about the art of acting, actors, the press, critics and so forth. There are innumerable letters in *The London Times* that cover this wide range of topics. Additionally, he wrote a novel with Charles Reade *Foul Play*¹⁵; another novel named *The Adventures and Works of Hugh Darley*¹⁶ and *A Fireside Story of Ireland*¹⁷, a Victorian style account of Ireland's history that

pretends to be no more than a brief, perspicuous exhibit of leading events compiled textually from the best authorities, in their own language, compressed to bring this little work within prescribed limits.¹⁸

Whereas Boucicault's early work conforms to a typical melodramatic pattern, in *The Fireside Story of Ireland* Boucicault's tone is that of despair and political outrage, much as it is in a play like *Arrah-na-Pogue* where unmistakably he adopts a pro-Ireland attitude. The play is based on historical events which took place during the Fenian rebellion in 1798 and, as in *The Colleen Bawn*, where he created the part of Myles for himself to play, he also created for himself the role of Shaun, the post. Together with his Conn in *The Shaughraun* these are the Irish characters that allowed Boucicault to show his best talents by going back to his roots. It also permitted him to construct representations of the Irish as capable of heroic acts, interweaving moments of comedy with scenes showing men interested in helping their fellow countrymen in opposition to the traditional view of the stage Irishman as interested only in drinking and easy talk.

As Andrew Parkin reckons, "Boucicault gave Ireland a theatre in the nineteenth century on which others could draw"¹⁹ and David Krause also agrees that "the Irish drama as we know it today had its origins in Boucicault and it is in his creation of this distinctly Irish yet universal character that Boucicault finally transcends the Victorian world"²⁰.

Parkin and Krause, among others, highlight Boucicault's particular influence on modern Irish dramatists, such as G. B. Shaw, O. Wilde, J. M. Synge and Sean O'Casey to mention but a few.

Bernard Shaw, for instance, in a letter to the theatre critic R.G. Bright, dated 11 November 1895, suggests, as a

reading list for the former, the works, amongst others, of Moliere, Victor Hugo, Voltaire, Dumas fils, Goethe and Schiller, the Greeks, Congreve, Sheridan and Boucicault²¹. Moreover, Shaw built on Boucicault – “stealing” the trial scene from *Arrah-na-Pogue* lock, stock and barrel for *The Devil's Disciple*.

Oscar Wilde was not only Boucicault's friend, but also borrowed some of Boucicault's wit: the echoes of *London Assurance* or even *A Lover by Proxy* can be heard in the former's *The Importance of Being Earnest*.

O'Casey and Synge broached the hinterland of the Hibernian temperament and while Synge looked to remote communities, O'Casey largely dealt with Dublin till his very late works. Both explored the roots of the Stage Irishman and constructed characters far more brutal, self-deluding, complex and viciously absurd than any English playwright could dream of²².

From the time he started up to the time of his death, Dion Boucicault was caught between the tradition of Victorian melodrama and the first steps into the modern Irish drama which would reach its full glory with the Abbey Theatre. However, it cannot be doubted that the seeds of this modern drama were planted and began to grow with him.

The Poor of New York, which gave origin to so many other plays in different towns in which it toured and which had its most recent version, adapted by Fergus Linehan, shown at the Brixton Shaw Theatre, London on December 18, 1995, can be used to illustrate Boucicault's creativity in adapting a play to suit the public. He adapts the French plot adroitly, setting the first act during the panic of 1837 and the remaining four acts in 1857, packing the play with references to local social and geographical institutions. The play is an efficient melodrama with its twists and turns in the fate of the hero and heroine. The *coup de grace* occurs in the final lines of the play when the late sea captain's son, Paul, turns to the audience and asks:

Is this true? Have the sufferings we have depicted in this mimic scene, touched your hearts, and caused a tear of sympathy to fill your eyes? If so extend to us your hands²³.

To which his mother corrects him:

No, not to us - but when you leave your place, as you return to your homes, should you see some poor creatures, extend your hands to them, and the blessings that will follow you on your way will be the most grateful tribute you can pay to the
POOR OF NEW YORK²⁴.

The mother reminds the audience that the only meaningful 'hand' they can render is a helping hand to the people on the streets outside the theater. The characters announce that the audience cannot respond adequately to this melodrama, unless, hopefully, they can extend their charity elsewhere.

It is tempting to celebrate the conclusion to *The Poor of New York* as a radical political statement. Certainly it is worth noting the complexity of Paul's question about what is 'true', in a speech in which he explicitly divorces the sentiment of the audience from the realism of the play. However, the play bases its appeal for social change-help for the poor of New York upon the success of its emotional appeal, and what is true is finally a matter of personal feeling rather than political fact. The last words of the play reclaim the title, *The Poor of New York*, in the ambiguous realm of melodramatic transcendence and place the play within the formal tradition of melodrama.

Boucicault would be - or perhaps is - canonized as the author of some of the best melodramas of the second half of the nineteenth century; but one cannot forget that he acted in his plays regularly. Indeed, beginning with *Jessie Brown; or the Relief of Lucknow*, in which he played the murderous villain Nana Sahib, Boucicault's stage presence figures centrally in the dramas he wrote and produced.

Although Boucicault did not create any role for him or his wife in *The Poor of New York*, Linehan in his 1995 adaptation of it, in an attempt to present it to a late twentieth century audience, has Boucicault and his wife not only to act in the play, but they also become characters in the disguised play Linehan constructs.

Linehan rewrote *The Streets of Dublin* as a play within a play and his adaptation shows Boucicault putting on and then acting in his own play. The inner text follows Boucicault's words *ab initio*, although Linehan suppressed two minor characters and changed the destination where Lucy and her mother are sent: from Dublin to Argentina instead of Rio de Janeiro, in the original version. Apart from that, the inner play follows Boucicault's, even in its final speech, but as a 20th-century adaptation of a spectacular melodrama, Linehan could not revive the scene of the fire with the realism it had at the time of Boucicault. Neither could he provide the elaborate scenery necessary for such a play which is a loss for the audience. However, the play outside the

play is the one that interests us. For here the adaptation uses the information of Boucicault's biographies and takes the poetic liberty of having in the same time and space, Boucicault's wife and two of his mistresses, Lydia Foote and Katherine Rodgers. The playwright is depicted as flamboyant as possible with his cloak-swishing and bombastic volume, and his eagerness to grab the limelight at all time; one could say of him 'all is vanity'.

The reading that Linehan makes of Boucicault and his relationship with Agnes and other actors is well documented in the biographies, letters and articles by and on Boucicault. As a character, he is also found in other contemporary plays. In Richard Nelson's *Two Shakespearean Actors*, he and his wife Agnes are characters who meet the English actor Macready during his tour in New York. The Boucicault presented by Nelson is a flamboyant Irish playwright and impresario who shares the American contempt for the English, depicted by his wife as the man who 'doesn't like English people, but then he's Irish'²⁵. Nelson is interested in evaluating the popular theatre against the more classical one comparing Boucicault (a popular actor) in opposition to Macready (a man of artistic principles and integrity but devoid of popularity).

In Stewart Parker's *Heavenly Bodies*, Boucicault is the protagonist of a staged biography of his life. Parker begins the play at the end of the playwright's life: wheelchair-bound, he dies and is sent to limbo. There he meets Johnny Patterson, an Irish clown who was beaten to death by an irate audience after he had pleaded for unity between Green and Orange. Johnny contrives a stay of execution, and in this we see Boucicault's whole life as Johnny announces 'Dionysius Lardner Boucicault, this is yur life'²⁶. Parker uses extensively Boucicault's biographies and even quotes whole passages from his letters and his plays and the portrait of Boucicault that arises is that of a man who, in Johnny's words,

never did anything humbly from the moment your mother relieved herself of you. You stood for all the values that made the Victorian age great - greed, ruthlessness and hypocrisy²⁷.

Throughout the play Parker is questioning whether Boucicault was really a revolutionary or sentimental and a stage Irishman himself at heart. However, as the story proceeds and the characters that played important parts in Boucicault's life come and go, Parker redeems Boucicault and instead of sending him to limbo he is finally taken to heaven.

Finally, the topic of the Stage Irishman should be mentioned in order to have an overall view of Boucicault's melodramas. The critic Maurice Bourgeois wrote in 1913 that

the stage Irishman habitually bears the general name of Pat, Paddy or Teague... he has an unsurpassable gift of Blarney and cadges for tips and free drinks. His hair is of a fiery red: he is rosy-cheeked, massive and whisky-loving. His face is one of simian bestiality with an expression of diabolical archness written all over it²⁸.

Yet despite his obvious mental and physical deficiencies, the comic Irishman has enjoyed huge international popularity in the guise of various roguish soldiers, sailors and beggars. For instance, it can be found in Shakespeare's temperamental Captain Macmorris in *Henry V*. After this, every farce or low comedy boasted its resident Paddy or Teague until Sheridan, in *The Rivals* (1775), added a new dimension with his portrait of Sir Lucius O'Trigger, a comic character of comparative warmth and dignity: 'I was only taking a nap at the Parade-Coffee-House,' he tells a young companion whom he had planned to meet, 'and I chose the window on purpose so that I might not miss you.'

However, the Golden Age of the Stage Irishman came with the Victorian Melodrama. Impudent, devil-may-care oafs wandered through the 19th century scenic effects and the stereotyped version of the Irishman was abundant. It was only when Boucicault showed his Irish characters that the stage Irishman was elevated. His characters have wit and by using it, specially with figures that represent British authority, they contribute to show that the Irish stageman is as intelligent as he is witty. For instance 'What's on your shoulder?' asks a prying magistrate of the Irish smuggler Myles Na Copalleen in *The Colleen Bawn*. 'It's a bolster belongin to my mother's feather bed.' 'Stuffed with whisky?' continues the magistrate. 'How would I know what it was stuffed with,' says Myles. 'I'm not an upholsterer.'²⁹

Then again in *Arrah-na-Pogue* Boucicault shows the comic Irishman Shaun, the post, beat the English with his wit during the famous trial scene. Shaun is clever and fast in his answer and makes the English look like fools:

Major: your name?

Shaun: Is it my name, sir? Ah, You're jokin'! Sure there's his honour beside ye can answer for me, long life to him!

Major: Will you give the court your name, fellow?

Shaun: Well, I'm not ashamed of it.

O'Grady: Come, Shaun, my man.

Shaun: There, didn't I tell ye! He knows me well enough.
 Major: Shaun(writing), that's the Irish for John, I suppose.
 Shaun: No, sir; John is the English for Shaun.
 Major: What is your other name?
 Shaun: My mother's name?
 Major: Your other name.³⁰

The idea of the comic Irishman is even more subverted in *The Shaughraun*. Here the English character represented by Captain Molineux, although ending up marrying one of the two heroines, is ridiculed at the beginning of the play. He cannot pronounce the Irish words and apologises to the Irish girl with whom he is talking: 'Beg pardon; your Irish names are so unpronounceable. You see, I'm an Englishman.' And she answers at once 'I remarked your misfortune. Poor creature, you couldn't help it'.³¹

But the comic Irishman was more than just a device, he was the very antithesis of Englishness: where John Bull was shown as male, aggressive, commanding, Eire was represented as feminine, weak and irrational. In analysing the use of the Irish characters in Boucicault this difference comes to the foreground and highlights the fact that the Stage Irishman functioned in Boucicault as part of an ideological strategy in some historical moments to show, to the British, that the Irish as a conquered race, docile, foolish, impetuous, dense, childlike, bestial, were not as they supposed incapable of self-rule. The same travesty is done to practically every colonised country in the world.

Boucicault once said that he had written for a monster who forgets. History proved he was wrong. He not only influenced several Irish dramatists but is still remembered as the actor and author of melodramas of the nineteenth century.

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2. According to Boucicault's biographers his father may have been Dr. Dionysius Lardner, a lecturer at Trinity College and his mother's lover, who gave him his christian name and paid for most of his education. Richard Fawkes, *Dion Boucicault*. London : Quartet Books, 1979, p.23.
3. Townsend Walsh makes a point to establish Dion Boucicault's birth date. He says that "the Dictionary of National Biography suggests two dates for the event - December 26, 1820, and December 20, 1822, but fails to proffer any evidence. Now, as will be shown subsequently, the earlier date is far more likely to be the correct one. It is as difficult to put trust in the fiction that he was nineteen years old when he wrote *London Assurance* as it is to believe that this was his first play." Townsend Walsh, *The Career of Dion Boucicault*. New York:Benjamin Bloom, 1915, p.5. However, Boucicault himself quite clearly stated, in "The Debut of a Dramatist", p.457:" I was born on the 26th of December, 1822". To complicate the matter, his mother in the *London Times* of February, 2, 1842, is reported as saying that he was born on December 7, 1820 and Sven Molin, in his *Dion Boucicault, The Shaughraun*. New York : Proscenium Press, p.13, mentions that Boucicault's mother had said to the Dublin Ecclesiastical Court that her son was born on December, 27, 1820.
4. In Boucicault's grave in the cemetery of Mount Hope his birthday is given on the gravestone as 1822. In: *Prompts* 6(September,1983), p.4.
5. Robert Hogan, in his *Dion Boucicault*. New York : Twayne, 1969, p.23, states that, according to Boucicault's third wife Louise Thorndyke, Boucicault himself wrote the book and Richard Fawkes in *Dion Boucicault*, p.259 affirms that the book was "written, in fact, by Boucicault".
6. Richard Fawkes, *ibid*.
7. Dion Boucicault, narrating on the third person singular, the beginning of his career in *The Debut of a Dramatist, North American Review*, 148 (April,1889), p. 434-35.
8. Richard Fawkes, in *Dion Boucicault*, p.260-66, lists a total of 152 plays, including in this *The Luck of Roaring Camp*, on which Boucicault was working at the time of his death ,and *Jack Weatherby* that has no record of production but its copy can be found in The National Library of Ireland, Dublin.
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12. Richard Fawkes, *Dion Boucicault*, p.128.
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20. David Krause, *Dion Boucicault*. London : Dolmen Press, p.38.

21. Bernard Shaw, *Collected Letters :1874-1897*, ed. By Dan H. Laurence, London : Max Reinhardt, 1965. p.570.
 22. Mainly O'Casey's *The Plough and the Stars* and Synge's *The Playboy of the Western World*, though Boucicault's influence can be traced in O'Casey's Dublin Trilogy and in any of Synge's peasant characters.
 23. Dion Boucicault, *The poor of New York*, p.45.
 24. Dion Boucicault, *The poor of New York*, *ibid*.
 25. Richard Nelson, *Two Shakespearean Actors*. London : Faber,1990, p.49.
 26. Stewart Parker, *Heavenly Bodies*. London : Faber, 1986, p.82.
 27. *Ibid*,p.94.
 28. Antoin Keogh, *Dion Boucicault: An Irish Playwright*, p.46.
 29. Dion Boucicault, *The Colleen Bawn*. London : Dolmen Press,p.53.
 30. Dion Boucicault, *The Dolmen Boucicault*, op. cit.,p.150.
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