

Synge/Yeats/Beckett/Murphy: The Afterlife of an ‘Old French Farce’ in Modern Irish Drama

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Synge’s *Well of the Saints*

During work on his mid-career play, the neglected masterpiece *The Well of the Saints* (1905), John Millington Synge indicated to W. B. Yeats and Padriac Colum that he had picked up important thematic cues from a pre-Moliere farce whose title he had forgotten. In 1921, in a *North American Review* article, “John Synge and his Old French Farce,” Gertrude Schoepperle identified this play as the *Moralité de l’aveugle et le boiteau* (Morality of the Blind Man and the Cripple). This *moralité joyeuse* (whence its designation “farce” served as afterpiece to a three-day saint’s play, *Le mystere de Saint Martin* by Andrieu de la Vigne, which was produced for the Burgundian town of Seurre in 1496.¹

The ancient motif of the Cripple riding on the Blind Man had attached itself to the posthumous miracles of Martin of Tours by the mid-twelfth century, and the pair appeared briefly at the end of an anonymous, mid-fifteenth-century St. Martin play from Tours.² In de la Vigne’s self-contained work, the two handicapped beggars, both abandoned and in distress, recognize each other’s plight and grope toward each other. They agree to form a symbiotic unit with the frail but sighted Cripple riding on the shoulders of the sturdy Blind Man and serving as his guide. Thus together they form one complete beggarman. They rest by the road and discuss the recent death of a powerful saint, i.e. Martin of Tours. They are not at all certain that being cured by the saint would be a good thing, for they would then have to work for their living, a pity now that they have come to this ideal mendicant partnership. Sounds of a religious procession cause them to resume their piggyback arrangement, but in their haste to get away they inadvertently run into the funeral procession and are instantaneously cured. The Blind Man is piously thankful for his sight, but the Cripple bemoans his former life of ease and vows, moreover, to create artificially distorted limbs and erupting skin to keep the alms money flowing in. Thus, the piece ends with a deliberate ironic juxtaposition of sacred and profane attitudes towards the miraculous, the feature that Synge found particularly attractive.

Synge had encountered the piece during his studies at the Sorbonne where he attended classes by the great medievalist Louis Petit de Julleville. He took fairly extensive notes in French on the piece, including several direct quotations in his Notebook #30, as uncovered by Synge editor Anne Saddlemeier.³ Synge focussed upon the element of miraculous cure as

personal calamity for his old blind couple, Martin and Mary Doul (“doul” is simply “blind” in Irish, not a family name). *The Well of the Saints* tells the story of this pair of “travelling people.” When their arrival on stage coincides with that of a wandering ascetic and his miraculous holy water, the local peasants coax the couple into being cured. On gaining their sight, they immediately fall out, realizing that they are nowhere near as handsome as they had been picturing each other. Martin, especially, finds gainful employment in the sighted community to be less than a blessing. He is tormented, moreover, by the flirtatious Molly Byrne, whom he had originally mistaken for his wife. In the final act, the miraculous cure has worn off, due to the Douls’ deep disappointments with the experience of sight. When the villagers force them to be cured again, Martin, at the climactic moment, upsets the holy water can. He and Mary return to the roads, blind again but content with their vivid life of the imagination — they will spin out great tales of their betrayal and of the “wonder” of their long white hair.

It is clear from the above that Synge did not borrow much of de la Vigne’s plotline, other than the episode of the comically ineffectual flight to avoid being cured (in this case re-cured by the Saint. There are many tonal similarities, however, as Schopperle argues. The name “Martin” might also be an indirect acknowledgment by Synge of his medieval source.⁴ But the “old French farce” remains more a springboard for independent development than a quarry for incidents and characters. It should be remembered that, in de la Vigne, it is the Blind Man who is piously grateful for the Saint’s cure and the Cripple who bemoans his new situation. The “old French farce,” then, merely intersects with the Irish folklife material and late Romantic/Decadent empathy with the Outsider, which is at the heart of Synge’s drama.

Yeats’ *Cat and the Moon*

Yeats’ verse play *The Cat and the Moon*, written in 1917 but not performed until 1931, serves as a kind of Kyogen comic-relief to the poet’s more solemn appropriations of Noh drama.⁵ It also appears to be indebted to de la Vigne’s *moralité*, although there are instances in Old Irish literature of the same Blind Man and Cripple motif. In the *Adventures of Nera*, an introductory tale to the *Tain Bo Cualinge*, for example, there is an account of the daily visitations of a blind man carrying a cripple to a well in which reposes the crown of the king of the *sid* of Cruachan, a tale later retold by Padriac Colum. This pair likewise make two brief appearances in Eva Gore-Booth’s play *The Triumph of Maeve* (1902).⁶ Yeats certainly also encountered the motif in Lady Gregory’s *A Book of Saints and Wonders* (1906), where a blind man and cripple (in some versions they are monks) each dream of a healing well by an ash tree. They meet and form their

piggyback arrangement. When they arrive at the site, there is no spring in evidence, but they find a strangely illuminated patch of green rushes wherein they discover the newborn St. Colman. Wishing to baptize the babe, they pull up some of the rushes and release a gushing spring, which cures them of their maladies.⁷ The center of Yeat's play, however, involves the ironic fallout of the pair's miraculous cure, which seems to call for a grafting of Synge's "old French farce" on Lady Gregory's straightforwardly pious tale. The perverse logic of the handicapped French beggars is specifically recalled by Yeats: "There is many gives money to a blind man and would give nothing but a curse to a whole man . . ." But, like Synge, Yeats does not follow *de la Vigne* all that closely.

Yeats focusses on the Saint and his cure. The symbiotic unit of the frail Cripple riding on the sturdy Blind Man has already been formed as the plays opens — this does not happen until a good third of the way into *de la Vigne's* play. Unlike their medieval counterparts, Yeats' pair are on deliberate pilgrimage to a healing site, the St. Colman curative well from Lady Gregory. Yeats' Saint is represented by a disembodied voice up in an ash tree, and is played by the First Musician in a neat appropriation of Noh technique. There is nothing in *de la Vigne* resembling the choice of "will you be cured or will you be blessed?" posed by this mysterious voice. The medieval pair are cured instantaneously and against their will as the remains of St. Martin pass them by, Yeats' pair by purposefully answering the Saint's question. Nor is there any comic drubbing in the medieval play. Yeats' ever-suspicious Blind Man, taking the option of being cured as opposed to being blessed, finally sees that his lost black sheep is indeed the very fleece on the Cripple's shoulders, the fleece which the latter had always insisted was dazzlingly white. The Blind Man beats the Cripple, who has yet to make his choice, and exits abruptly.

As in the old French play, however, Yeats makes dramatic capital out of the ironic split of attitudes after the cure. The Cripple, having chosen blessedness and the perpetual companionship of the Saint, seems to be victimized even further as the Saint commands him to carry him on his back, bow to the four directions and, impossibly, to dance. But the invisible Saint is as "light as a grasshopper," and the ritual of blessing the road transforms the earlier choreographed drubbing (beating-off-stage being a common ending in Kyogen) into a celebratory dance as the Cripple achieves his own cure after all. "Aren't you a miracle?" crows the saint of his new disciple. It is important to remember, again, that, in *de la Vigne*, the Blind Man is the pious exemplar. Not so with the Irish playwrights. Synge's unpleasant, anti-heroic Martin Doule is coarsened even further by Yeats into a brutal materialist who takes his cure of blindness for granted, exacting his petty revenge against his crippled companion, and stomps off in righteous indignation. "That is a soul lost, Holy Man," comments the Cripple. "Maybe so," replies the Saint.

Beckett's *Theatre I*

Recent criticism has come to recognize Beckett's admiration for Synge. James Knowlson, particularly, has argued for Synge as an important source for and influence upon Beckett.⁸ *The Well of the Saints* was a Synge work that Beckett particularly singled out. Once, when asked his opinion on Shaw's status, Beckett asserted that he would rather "give the whole unupsettable apple-cart for a sup of the Hawk's Well, or the Saints," referring to Yeats' *At the Hawk's Well* and Synge's prose comedy, as preferable to the Shavian dialects in such plays as *The Apple Cart*.⁹ As a young man, Beckett had seen the Synge play revived at the Abbey Theatre in the 1920s.

It will be the contention here that Beckett also had contact with Synge's late medieval source for *The Well of the Saints* in connection with his one-act play known as *Theatre I*. It seems that all three, Synge, Yeats, and Beckett, made quite different and very selective uses of the old French play independent of each other, but that each held the medieval work in common as a source after Synge's initial appropriation.

Beckett's *Theatre I* (also titled *Rough for Theatre I* was written in French in the late 1950s and translated by the author for his *Ends and Odds* collection of 1976. Knowlson speculates that it was drafted between *Fin de partie* and its English translation, *Endgame*. But it descends directly from a lengthy, unpublished English-language manuscript, *The Gloaming*, dated December 1956.¹⁰

Theatre I can also be viewed as an avatar of de la Vigne's medieval play. Beckett, as we have seen, was quite familiar with *The Well of the Saints*, and he probably knew *The Cat and the Moon* first hand as well, given his appreciation of Yeats' plays and the fact that he was resident in Dublin in 1931, the year of its first performance. But it is clear that Beckett would also had to have been familiar the de la Vigne piece itself because he develops aspects of the old play that Yeats and Synge ignore, namely the formation of the central symbiotic relationship of Blind Man and Cripple. This is all that Beckett chooses to develop. True to his grimmer vision, he never comes near the moment of miracle. Nevertheless, what he does appropriate more closely parallels the "old French farce" than those other efforts by his fellow Irishmen. In Beckett, moreover, the medieval relationship of "pious" Blind Man vs. "cynical" Cripple is maintained.

Beckett realizes his sketch fully within the opening phases of de la Vigne's play and imagines the medieval mendicant pair in modern terms with corresponding technological advances. His scene is obviously post-War Europe: "Streetcorner. Ruins." The Blind Man (A) is a contemporary street-musician with violin, and the one-legged Cripple (B) moves about in a wheelchair propelled by a pole (cf. Hamm's gaff and armchair on casters). Despite its slight dimensions, de la Vigne's piece achieves a degree of poignancy in its opening moments as the two abandoned beggars

recognize each other's isolated lamentations and attempt to come together to form a symbiotic union. Beckett seizes on this. B is drawn onto the scene by A's plaintive music and his traditional beggar's whine, "A penny for a poor old man!", which is exactly the way the old French play begins: *L'aumosne au pouvre diseteux/ Qui jamias nul jour ne vit goucte!* (Alms for one penniless and blind/ Who never yet hath seen at all! . Both A and B have lost their women and care-givers, just as their medieval counterparts have been abandoned by their *serviteurs*. The medieval Blind Man, particularly, mourns the loss of an earlier, faithful servant "Giblet," who is so unlike the recent scamp who robbed him and took off (de la Vigne was probably recalling here the famous farce of *Le Garçon et l'aveugle* of the late thirteenth century . Beckett's A recalls "my woman. . . a woman," the sharp-tongued Dora, towards the end of his play. De la Vigne's beggars deliver their opening laments as an antiphonal chorus, only gradually becoming aware of each other. Beckett's A and B likewise have their symmetrical moments of recognition:

B: *He advances, halts, looks into [alms] bowl. Without emotion.*
 Poor wretch.

.....
 A: Cripple? *Without emotion.* Poor wretch.

The medieval Blind Man comes up with the idea of a possible partnership as he gropes his way toward the sound of the Cripple's voice:

*S'a oy aller droit je pouvoye,
 Content seroye de te porter
 (Au moins, se la puissance avoye ,
 Pour ung peu ton mal supporter,
 Et, toy, pour me reconforter,
 Me conduyroye de lieux en lieux?*

[If I could walk in your direction
 I'd gladly carry you a bit –
 (At least, if I had strength for it -
 To give me easement and protection.
 And you could succour me in turn
 By guiding me from place to place.]

Beckett's Cripple toys with the same idea from his opening moments on stage: "Now I may go back, the mystery is over . . . Unless we join together, and live together, till death ensue." And soon after, "If you ask me we were made for each other." B dramatizes the advantages of the proposed union at exactly the same point as the medieval play, that is, just before the Blind Man gropes toward the Cripple:

B: And if you care to push me about I shall try to describe the scene, as we go along.

A: You mean you would guide me? I wouldn't get lost any more?

B: Exactly. I would say, Easy, Billy, we're heading for a great muckheap, turn back and wheel left when I give you the word.

A: You'd do that!

B: *Pressing his advantage.* Easy, Billy, easy, I see a round tin over there in the gutter, perhaps it's soup, or baked beans.

A: Baked beans!

It is at precisely this moment that the medieval play achieves a real sense of pathos within its grotesque comedy. The Blind Man, so as not to stumble, gets down on all fours and approaches as the Cripple corrects his somewhat erratic course with shouted instructions. We must picture the latter with atrophied, distorted limbs, rocking about on the stage as a literal "basket case." The de la Vigne beggars finally meet in a warm embrace: *Je suis hors de moy/ Puisque je te tiens, mon beau maistre* (I'm beside myself./ Good sir, at last to hold you tight, and proceed with great enthusiasm to form their piggyback arrangement.

Beckett brings out darker possibilities. As A overenthusiastically lurches the wheelchair about exalting, "It's a gift! A gift!," B panics and swipes him with the pole, instantaneously asking for or rather, like Hamm, demanding forgiveness. With Blind Man A now dislodged and disoriented, a second approach is required:

A: Make a sound. *B makes one.* *A gropes towards it, halts. . . . He stretches out his hand.* Am I within reach of your hand? *He stands motionless with outstretched hand.*

De la Vigne's Blind Man likewise extends his hand – *Quant seray pres, la main me baille?* (When I come near you,/You'll give your hand? In a sense, Beckett transposes the "Miracle" of the Blind Man and Cripple to precisely this moment of human contact. We have a seeming epiphany of *charitas*:

B: Wait, you're not going to do me a service for nothing?

Pause. I mean unconditionally? *Pause.* Good God! *Pause.*

He takes A's hand and draws it towards him.

A kneels before B, tucking in his blanket, caresses B's grotesque features with his gentle blind man's hands, eventually coming to a beatific rest:

A clasps his hands on the rug and rests his head on them.

B: Good God! Don't tell me you're going to pray?

A: No.

B: Or weep?

A: No. *Pause.* I could stay like that forever, with my head on an old man's knees.

B: Knee!¹¹

But, of course, such “miracles” do not exist in the Beckettian universe, as B’s perverse insistence on grim anatomical accuracy makes clear. B progressively “incommoded” and “embarrassed” by the Blindman’s caregiving, finally shakes him off roughly, and “*A falls to his hands and knees.*” We seem to have here a deliberate reversal of de la Vigne’s theatrical gesture. The medieval Blind Man is reduced to crawling, but in the interests of achieving human contact. A is reduced to this posture of humiliation, having been rejected from the symbiotic union. Thrown out of his demi-paradise, A releases all his hostile memories of Dora, railing in her voice:

You and your harp! You’d do better crawling on all fours, with your father’s medals pinned to your arse and a money box round your neck. You and your harp! Who do you think you are? And she made me sleep on the floor.

B seizes upon this former harp and rubs A’s face in the devolutionary processes of the Beckettian universe – A will go from a harp to a violin (the present situation), to a mouth-organ, finally to “croaking to the winter wind,” the original condition of the medieval Blind Man. This releases the latent violence in the otherwise pacific A in the final tableau: “*A whirls around, seizes the end of the pole and wrenches it from B’s grasp.*” James Knowlson is perhaps right in finding this ending somewhat unsatisfactory. It seems more like early Pinter than mature Beckett. Having demolished the symbiotic relationship of the Blind Man and Cripple, Beckett had nowhere to go for another “miracle.” The most he can suggest is a perpetual series of failed attempts at this archetypal symbiosis.

It has been the contention here that Andrieu de la Vigne’s *Moralité de l’aveugle et le boiteau* has had a significant afterlife in the modern Irish drama from Synge and Yeats through to Beckett. Beckett, moreover, appears to have had direct knowledge of the piece, given the close parallels in the opening third of the work discussed above. A writer’s minor works often exhibit a more derivative character, and *Theatre I* appears to be just such a piece. Beckett’s route to de la Vigne was probably the same as that of Synge, that is, through the formal or informal study of early French literature at Trinity College or in Paris. Beckett was very familiar with Rabelais, for example, who refers to the farce in the *Tiers Livre*. Beckett might even have been the beneficiary of Schoepperle’s work on identifying Synge’s “source.”¹² This is not to say that Beckett had a copy of de la Vigne’s work before him when composing *Theatre I*, but it is very likely that he took in its essential dramatic gestures at some point. To the wide range of references in Beckett drawn from literature, art, music and philosophy, we should be able to add at least one piece of late medieval comic drama.

Conclusions

And the influence of the Blindman and Cripple farce continues. Orkney poet, novelist, and occasional playwright, George Mackay Brown, gives more than a nod to Synge's play in fashioning the miraculous healing of his blind tinkers, Jock and Mary, in his St. Magnus play, *The Loom of Light* (1972).¹³

Recent Nobel laureate, Dario Fo, probably had little exposure to Synge, but he also incorporated the de la Vigne farce into his elastic monodrama *Mistero Buffo* (1969-1974), using the medieval material for quite other purposes, to illustrate his rather ahistorical theory of the proletarian consciousness of the medieval *joculares*. Fo adheres to the de la Vigne scenario quite closely but substitutes the Way of the Cross for the procession with St. Martin's body. Typical of his sloppy scholarship are such assertions as that the play is by an Italian, Andrea della Vigna!¹⁴

To come full circle, contemporary Irish playwright Tom Murphy included nearly the whole of de la Vigne's farce, apparently in his own translation, in a biographical collage of Synge material entitled "Epitaph Under Ether," which plays on the title of an essay by the ailing playwright. The piece was staged as a curtain-raiser to Murphy's 1979 production of *The Well of the Saints* at the Abbey Theatre, Dublin. Murphy adds a humorous, scatological moment in the Blind Man and Cripple cure:

(Blind Man and Lame Man crouch together attempting to hide.

The funeral procession returns and, as it passes the pair, St.

Martin cocks his leg in the air.

Blind Man: Oh-oh-oh. Oh-oh-oh-oh!

Lame Man: Oh-oh-oh. oh-oh-oh! . . . Damn and blast that St.

Martin, the son of a bitch!

Blind Man: Oh noble Saint Martin, you deserve your halo.¹⁵

The dying Synge would no doubt have appreciated this carnivalesque aspersion in his honor, demonstrating as it does the continuity of medieval Gallic and contemporary Gaelic *grotesque*.

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NOTES

¹ Gertrude Schoepperle, "John Synge and his Old French Farce." *The North American Review* 214 (1921 : 503-13. For the French text, see P.L. Jacob, ed., *Recueil de farces, soties et moralités du quinzieme siecle* (Paris: Garnier Freres, 1905), pp. 209-30, with an English translation in *Representative Medieval and Tudor Plays*, ed. Roger Sherman Loomis and Henry W. Wells (New York: Sheed & Ward, 1942), pp.49-60. This translation has been adapted toward a more literal sense of the original for this article.

² For a summary of the motif, see Martin W. Walsh, "St. Martin's Clowns: The Miracle of the Blind Man and the Cripple in Art and Drama." *The Early Drama, Art, and Music Review* 17 (1994 : 8-21.

- ³ The relevant pages are reproduced in "Appendix C" of *J. M. Synge: Collected Works III* (Plays I, ed. Anne Saddlemyer (London: Oxford University Press, 1968), pp. 265-6. Petit de Julleville included a complete bibliography of the *moralité* in his *Répertoire de théâtre comique en France au Moyen-Age* (Paris, 1886). The text of the *moralité* was reprinted at least four times between 1832 and 1872 in various anthologies of French medieval drama and so was fairly accessible to Synge.
- ⁴ Synge was familiar with popular aspects of the Martin cult. He alludes to "St. Martin's Summer," the period of mild weather around the saint's November 11 feast, in the famous Act I wooing scene of *The Playboy of the Western World* (1907). There, Christy Mahon says he would be "as happy as the sunshine of St. Martin's Day."
- ⁵ It was not included, however, in the *Four Plays for Dancers*, where such a Kyogen piece would have been most welcome, argue Masaru Sekine and Christopher Murray in *Yeats and the Noh: A Comparative Study* (Savage, MD: Barnes and Noble, 1990), pp. 5, 19 & 118. For the text, see the *Collected Plays of W. B. Yeats* (New York: Macmillan, 1962), pp. 296-302. Curiously, the Kyogen repertory provides a close analogue to Synge's *Well of the Saints*. In "Blindness, Sight and Blindness Again," a pious man is cured of his blindness but with the strict stipulation that he divorce his wife as they are not well-matched. The termagant wife, however, will have none of this, and the man lapses back into blindness. See Hirashi Hata, *Kyogen*, trans. Don Kenny (Osaka: Hoikusha, 1982), p. 105. There is no indication, however, that Synge (or Yeats at the time) had any extensive knowledge of Japanese theatre.
- ⁶ J. A. MacCulloch, *Celtic Mythology* [1918] (New York: Cooper Square, 1964), p. 68. Colum's retelling can be found in *The Frenzied Prince, being Heroic Stories of Ancient Ireland* (New York, 1943) and the dramatic version in *The Plays of Eva Gore-Booth*. Ed. Frederick S. Lipisardi (Lewiston, NY: Edwin Mellen Press, 1991).
- ⁷ "The Birth of Colman of Aidhne" in *A Book of Saints and Wonders* (Gerrards Cross: Colin Smythe, 1972), p. 95. Since Lady Gregory sets her story in her own Kiltartan area of southern Galway (Yeats refers to the Kiltartan River in his play), she probably confused Colman of Aidhne with the hermit Colman MacDuagh (d. 632, Feast: 3 Feb.). The latter founded the monastery of Kilmacduagh, in the neighborhood of Kiltartan, and is honored as well at *Temple Macduagh* on Inishmore. Colman Mac Aidhe, on the other hand, is associated with County Tyrone not Galway. See Laurence Flanagan, *A Chronicle of Irish Saints* (Belfast: Blackstaff Press, 1990), pp. 26 & 30. For St. Colman wells, see Janet and Colin Bord, *Sacred Waters: Holy Wells and Water Lore in Britain and Ireland* (London: Granada, 1985), pp. 2, 89, & 205, and for the Kiltartan Colman well itself, Anna Rickard and Liam O'Callaghan, *Fish, Stone, Water: Holy Wells of Ireland* (Cork: Atrium, 2001), pp. 122-23. Yeats could hardly have picked a more "generic" Irish saint name since "Colman" is borne by close to a hundred Irish holy men.
- ⁸ "Beckett and John Millington Synge" in James Knowlson and John Pilling, *Frescoes of the Skull: The Later Prose and Drama of Samuel Beckett* (London: John Calder, 1979), pp. 259-74.
- ⁹ Knowlson, p. 259.
- ¹⁰ Knowlson, pp. 228-31 and Rosemary Pountney, *Theatre of Shadows: Samuel Beckett's Drama, 1956-76* (Totowa, NJ: Barnes and Noble, 1988), pp. 133-36.
- ¹¹ Both Knowlson and Pountney compare this moment with the blind beggarman's discovery, from the legs upward, of the wounded Cuchulain bound to a standing stone in Yeats' *The Death of Cuchulain* (1939). Yeats' blind man, however, is there to take Cuchulain's head for a bounty. The de la Vigne parallel is much closer.
- ¹² Since Synge's day, there was also Gustav Cohen's major essay "Le theme de l'Aveugle et du Paralytique dans la litterature francaise" in *Mélanges offerts à M. Emile Picot* (Paris: Damascene Morgand, 1913), ii, 393-404, as well as a full length study of the medieval playwright by Edouard L. de Kerdaniel, *Un auteur dramatique du quizieme siecle: André de la Vigne* (Paris: Honoré Champion, 1923).

There is a chance that Beckett may have encountered a modern French derivative of de la Vigne from the pen of “Gringoire” (pseud. Louis Albert Bourgault-Ducourdray (1840-1910) . This is entitled *Un miracle de Saint Martin. Piece en I Acte, d’apres un vieux fabliau. Adaptation musicale de M. l’Abbe Courtonne* (Niort: H. Boulard, 1928 , and first performed in Nantes on 28 December, 1927. The characters are Tiburse the Blind Man, Mathias the Cripple, and a Hermit, with the scene set in the fifteenth century. It is much more likely, however, that Beckett knew the de la Vigne piece directly, particularly in view of the Synge connection discussed above.

¹³ Scene 7. Harvest, *The Loom of Light*. In George Mackay Brown, *Three Plays* (London: Chatto & Windus, 1984 .

¹⁴ *Mistero Buffo/Comic Mysteries*, trans. Ed Emery (London: Methuen, 1988 , pp. 26-34.

¹⁵ Tom Murphy, “Epitaph under Ether,” p. 20 of unpublished typescript from the Abbey Theatre, Dublin. With thanks to the Abbey’s Artistic Director at the time, Joe Dowling. The couple can also be found in pulp literature, for example, the crime novel *Falconer and the Face of God* by Ian Morson, who sets his mysteries in medieval Oxford (New York: St. Martin’s Press, 1996 , pp. 95-96.