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The Traveling Man and The Gaol Gate:
Two Short Plays by Lady Gregory

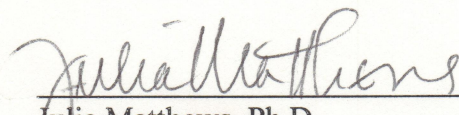
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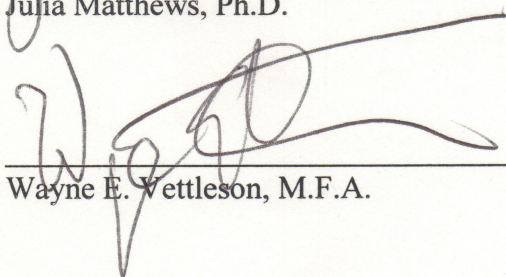
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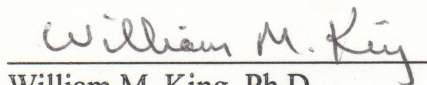
Departmental Distinction in Theatre



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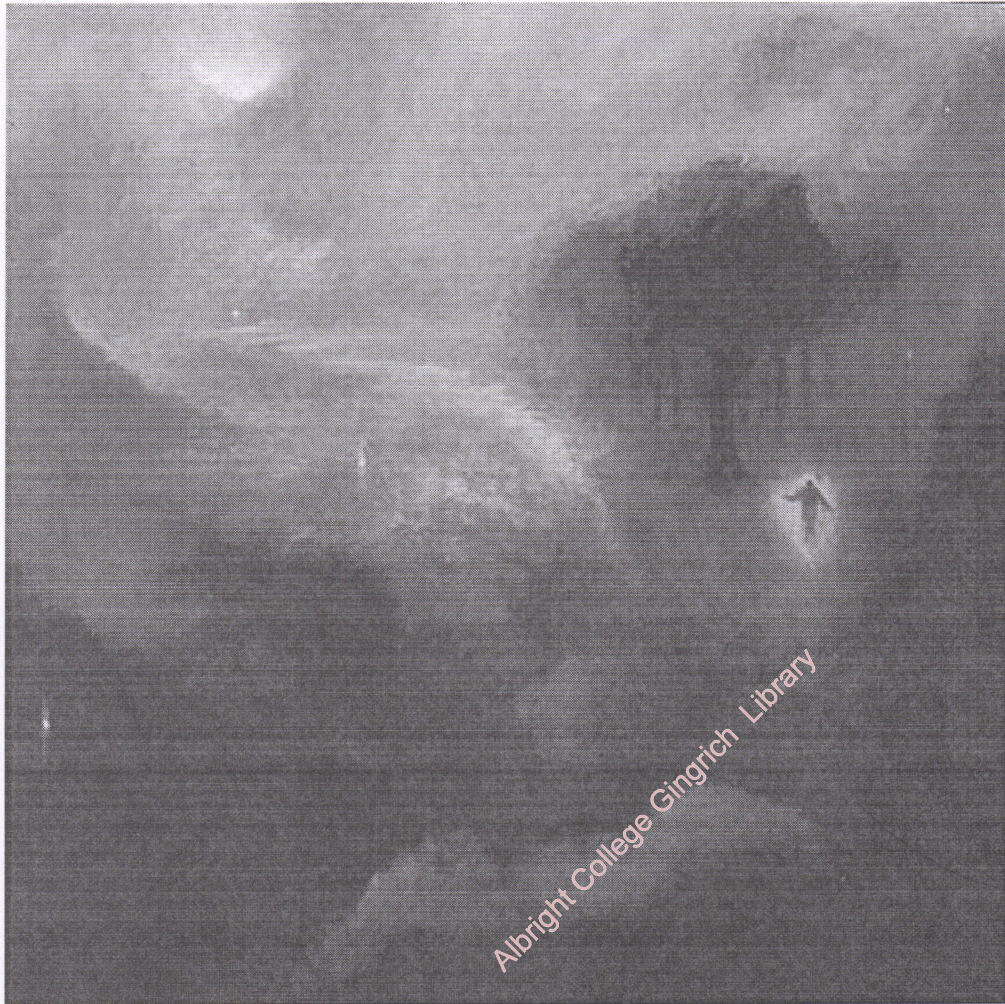
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*THE TRAVELING MAN AND
THE GAOL GATE*



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The Traveling Man and The Gaol Gate:

A Text Analysis

At the turn of the 20th century, Ireland was a land of political and social turmoil struggling to keep its identity (Kain). The country had lived under English repression for so long that few Irishmen remembered where they came from and even fewer could speak Gaelic (O'Driscoll, 33). These reasons and others not only spurred the start of the revolution for independence, but also a literary revolution headed by notable writers such as W. B. Yeats, J. M. Synge and Lady Augusta Gregory (Malone, 58). They took it on as their personal quest to preserve what they believed to be the Irish heritage and the personality of the "folk": Irish peasants (O'Driscoll, 33). In order to do this, the ambitious writers journeyed into the West of Ireland, specifically the Aran Isles; a place beset with myths, legends, and the traditions of the past (Adams, 36). In their investigations, they discovered a wealth of knowledge; knowledge of Irish myth, the Irish language, traditions, and the heart and soul of the Irish people.

In Connacht the past still lives and is vivid in speech, in stone, and in misery; there the old stories linger and the old songs are sung, and the old customs are followed, in an environment that has changed little in five hundred years (Malone, 55)

It was these people who inspired Lady Gregory as she wrote her plays; their traditions, their simplicity and their pride that she thought of as she created her characters. She used the stories she heard from the people to develop her plots. "[Lady Gregory] referred to the task as restoring to Ireland 'its ancient dignity'" (O'Driscoll, 33). What she lacked in creativity, she filled with the heart and soul of the people. Her stories are simple, but filled with meaning. They do not glitter, but they are covered with the good Irish soil in which all good things grow.

Lady Gregory was interested in folk-lore for the sake of the folk, and for the aesthetic pleasure which she derived from it. She had no purpose that the stuffy of folk-lore might be made to subservise, and she had no theories which it might be used to illustrate. She was the servant of the folk, its devotee, with no desire that it should serve any utilitarian purpose whatever either for herself or her design (Malone, 58).

Lady Gregory desired to capture the Irish people in their most uncorrupted form and chose to do this not only by collecting their stories and traditions, but also by preserving their own particular dialect (O'Driscoll, 84).

I would then set my pupils to show that this strange English, born in the country cottages, is a true speech with as old a history as the English of Shakespeare, and that it takes its vocabulary from Tudor England and its construction from the Gaelic (O'Driscoll, 86).

Lady Gregory took a snap shot of the people of the West of Ireland.

Traveling to the West of Ireland and especially to the Aran Isles is like stepping back in time. In the time of Lady Gregory, even more so than today, the people lived lives awash in the supernatural.

A good many years ago when I was but beginning my study of the folk-lore of belief, I wrote somewhere that if by an impossible miracle every trace and memory of Christianity could be swept out of the world, it would not shake or destroy at all the belief of the people of Ireland in the invisible world, the cloud of witnesses, in immortality and the life to come. For them the veil between things seen and unseen has hardly thickened since those early days of the world when the sons of God mated with the daughters of men; when angels spoke with Abraham in Hebron or with Columcille in the oak woods of Derry or when as an old man at my own gate told me they came and visited the Fianna, the old heroes of Ireland, "because they were so nice and so respectable." Ireland has through the centuries kept continuity of vision, the vision it is likely all nations possessed in the early days of faith ("Visions and Beliefs", 190).

For the most part, the people are not highly educated, but neither are they stupid (Malone, 58). They refused to give up their ways, no matter what the English did. Two of her

short plays, *The Traveling Man* and *The Gaol Gate*, are perfect examples of her mission of preservation.

The Traveling Man, one of her miracle plays, is based entirely off of a story she heard from an old woman living on an old bog road in Slieve Echtge.

There was a poor girl walking the road one night with no place to stop, and the Savior met her on the road, and He said—‘Go up to the house you see light in; there’s a woman dead there, and they’ll let you in.’ So she went, and she found the woman laid out, and the husband and other people; but she worked harder than they all, and she stopped in the house after; and after two quarters the man married her. And one day she was sitting outside the door, picking over a bag of wheat, and the Savior came again, with the appearance of a poor man, and He asked her for a few grains of wheat. And she said—‘Wouldn’t potatoes be good enough for you?’ And she called to the girl within to bring out a few potatoes. But He took nine grains of the wheat in His hand and he went away; and there wasn’t a grain of wheat left in the bag, but all gone. So she ran after Him to forgive her; and she overtook Him on the road, and she asked forgiveness. And He said—‘Don’t you remember the time you had no house to go to, and I met you on the road and sent you to a house where you’d live in plenty? And now you wouldn’t give me a few grains of wheat.’ And she said—‘But why didn’t you give me a heart that would like to divide it?’ That is how she came round on Him. And He said—‘From this out, whenever you have plenty in your hands, divide it freely for my sake.’ (“Seven Short Plays”, 200)

In Lady Gregory’s rendition of the story, the mother is out of the house when the traveling man arrives. He speaks with her daughter and helps her build a representation of the garden on the Golden Mountain from whence He came. They pretend to ride off to the garden, singing of Heaven and angels. When the mother returns, she does not recognize Him as the man who helped her so many years prior. He asks for some of the feast she has been preparing for Him, but not recognizing Him, she will only give Him a couple of cold potatoes. She makes Him leave, but He does not take the branch He has been carrying. The child runs after Him to give it back, but He has walked across the

river and she cannot get to Him. She runs back to tell her mother and then the mother realizes just who the man was and sheds tears of regret.

In this same way, *The Gaol Gate* is based off of stories that Lady Gregory heard as she was exploring the West of Ireland. She combined three stories together in order to create the finished product. The first story was of a man who went to go meet his brother coming out of the jail only to find he had died before the jail had opened its gates (Seven Short Plays, 201). This second story was one of Lady Gregory's own personal experiences. She was on her way to Galway and while traveling, met two women from Slieve Echtge who were going to meet a law official about money left to them. They had never left the town they were born in and they said "they felt astray and terrified 'like blind beasts in a bog'" ("Seven Short Plays", 201). Lady Gregory felt pity for them and helped them find their way to their final destination. The other part of the story was based off a rumor she had heard of a man who "informed against the others in Galway gaol" ("Seven Short Plays", 201), but when it went to trial, it was discovered that he had not. These incidents came together to form *The Gaol Gate* ("Seven Short Plays", 201). In Lady Gregory's rendition of these stories, two women are on their way to the Galway jail because of a letter they received. Neither could read, so they did not know what was written. They believe that he is going to be released because he testified against his neighbor. When they arrive at the jail, they discover that he died in the night; that he was hung and buried the day before because he refused to testify against his neighbors. They return home sad, but proud of their loved one.

The traditions of the Aran Isles influence Lady Gregory's plays both subtly and obtusely. For example, in *The Traveling Man*, the story takes place on Samhain Night,

the Irish equivalent of Halloween (Danaher, 200). The fears and traditions that surround this day affect many of the aspects of the play.

So she might now, but that night her door was shut and all the doors were shut; and I saw through the windows the boys and the girls sitting round the hearth and playing their games, and I had not courage to ask for shelter. In dread I was they might think some shameful thing of me, and I going the road alone in the nighttime (“Seven Short Plays”, 159).

In this selection from *The Traveling Man*, the mother makes reference to everyone being sealed tightly within their homes and her fear at asking for shelter. She also mentions the children playing games around the fire. All of these aspects of the story derive from the night that it takes place (Danaher). The people of the West of Ireland believe fervently that the dead walk the earth on Samhain Night, but not just the dead, all sorts of demons, monsters, and fairies run amuck (Danaher, 200). On this night, they barred their doors and were not likely to open them or venture out (Danaher, 203). If a person was out on Samhain Night, they either believed they were protected by a divine countenance or that they were one of the utterly damned because that is what it would take to give them enough courage to face the creatures that traveling in the night. In *The Traveling Man*, the mother was kicked out of her home and had no choice but to walk to bog roads. Luckily, she was guarded by a most divine presence who guided her feet and kept her from harm. There exist many other traditions connected Samhain Night, such as the games played by the children and the “grand cake” the mother is seen making at the start of the play (“Seven Short Plays”, 157).

Hallow E’en was a night when the housewife must open her cupboards and spread a little feast for her family... ‘Stampy’ (cakes made from a blending of grated raw potato and flour, flavored with sugar, caraway seeds and cream)...Children get gifts of apples and nuts for the occasion from friends and relatives and various games are played with these, the old traditional fruits of the countryside (Danaher, 204).

Even when not being directly discussed in the text, the aspects of the night would be in the back of all the characters' minds since in the West of Ireland, especially the Aran Isles, they fervently believed all of this to be true ("Visions and Beliefs").

It was not just the folk traditions of the West of Ireland that affected the symbolism of the play, but also the religious beliefs. In *The Traveling Man*, you can see a melding of Celtic myth with Christian beliefs. For example, the traveling man, clearly representative of Jesus, carries a branch covered in flowers and fruit. The branch is the first clue that there is something supernatural about the man because Samhain Night marks the first day of winter (Danaher, 200). The branch is used in both Christian and Celtic traditions. Looking at the Celtic tradition, the branch is symbolic of the Tree of Life and paradise ("Seventy Years", 4). The traveling man comes from the Golden Mountain, a place of great wonder and beauty. It is synonymous with the idea of the 'Other World', a place where the fairy people, the Tuatha Dé Danann, lived eternally and stole humans away to to be their servants or their lovers ("Fairy and Folk Tales", 52-59). In Lady Gregory's story, the 'Other World' takes a more Christian turn. When the traveling man talks of the garden where he lives, it is more a reference to the Garden of Eden, of Christian paradise.

Child:	Tell me now about the Golden Mountain
Traveling Man:	There is a garden in it, and there is a tree in the garden that has fruit and flowers at one time (Seven Short Plays, 163).

At the end of the play, the traveling man travels back to the Golden Mountain, walking across a swollen river. The mother speaks of having lived near the Golden Mountain, so like the Celtic idea of paradise, it can be reached on earth.

Unlike *The Traveling Man*, The Celtic and Christian symbolism is a bit more subtle in *The Gaol Gate*. For example, both of the women are named Mary, like the two Mary's in the Bible going to visit the grave of Jesus (NIV Matthew 28:1). Instead of going to a grave, they are traveling to a jail, only to find the husband/son they are to pick up is dead. The husband/son refused to accuse his neighbors and died in the men's stead. Though this play is not titled a miracle play like *The Traveling Man*, Lady Gregory's Christian message still shines through. Lady Gregory was exposed to strong religious beliefs from an early age ("Seventy Years", 10). The Celtic influence is seen in the tradition of keening for the dead. The women cry out for the dead man, they lament for him. This is reminiscent of the cries of the banshees, who foretell the death of a loved one ("Visions and Beliefs", 176).

There is often crying heard before a death, and in that field beside us the sound of washing clothes with a beetle is sometimes heard before a death. I heard crying in that field near the forth one night, and not long after the man it belonged to died ("Visions and Beliefs", 176).

These two plays work so well together because they share the themes of loss and hope. In *The Traveling Man*, the mother is driven by the hope that the King of the World would visit her once again, but in the end she has lost that chance and her hope. She feels great regret over how she treated Christ and that she did not recognize Him, but her child is full of hope and joy at having met Him. In *The Gaol Gate*, the women are hopeful that they will be receiving a loved one from prison, but when they arrive, they discover he was put to death. They both keen over their loss and when it seems as if all has been lost, they learn that he died honorably and feel consoled.

As both of these plays are very short, they do not have exceptionally obvious arcs in their plots; most of the arc is found through the slight changes in the characters. At the

start of *The Traveling Man*, the mother tells her child how she first met the King of the World, how she came to marry her husband, and how she awaits the King's return every Samhain night, providing the exposition for the piece and setting up the rest of the play. She then realizes she is missing the flour necessary to bake her cake and goes to her neighbor's house, leaving her child at home. Shortly after she leaves, the traveling man arrives and speaks with the child. They have a conversation about the Golden Mountain where He came from and the Eden like garden on the mountain. When the mother returns, the conflict is introduced. The mother is worried about the man's intentions and motives though He has given her no reason to worry except for His vagabond appearance. She refuses Him any food, but a raw potato and when she realizes that He has brought down her best dishes for the child to play with, she orders Him to leave, reaching the climax of the story. The child then realizes that He has left behind His branch and runs after Him. When the child returns, the mother looks at the branch, hears what the child has to say, and she realizes that the man was the King of the World returned and she did not realize who he was, concluding the play.

The Gaol Gate is even less obtuse with the arc of the show. We meet two of the characters, Mary Cushin and Mary Cahel, on the road to Galway jail, supposedly to pick up a loved one, Denis Cahel, who has been incarcerated. As they wait for the jail to open, they provide the necessary exposition. Both of the women are poor and uneducated, and neither knowing how to read, they honestly do not know why they are going to the jail, only that they received a letter from the place. They were too proud and fearful of what it might say to allow anyone else to read the letter. They are worried that their loved one has provided information that will condemn his neighbors to death and allow him to go

free. This causes them great shame and is the initial conflict of the play. As the play continues, a guard comes out of the prison to speak with them. He tells them that Denis is dead. At first they believe that he died of illness and his wife, Mary Cushin, laments that she will be left alone in shame of what he has done. This is as close to a climax that the play allows. The women then are told that he was put to death the day previous for the crime he supposedly accused his neighbor of committing. He refused to accuse the other men to save his self. This resolves the conflict of their shame, but they are still left with the hope that Denis gave them and the pain associated with the loss of a loved one. Most of the conflict found within this play is found within the characters, rather than within the action and yet there is very little obvious growth. Their opinions of Denis may change, but they are still the same people as they were at the start of the play.

I believe Lady Gregory chose to keep the casts for these plays small because the simplicity of the stories would be ruined if more characters were brought in; the plays would suddenly appear cluttered. Also, because the plays are so short, it would be difficult to introduce many characters all with their own agendas and conflicts. Her goals with these plays were to preserve the people and the culture and form a theatre totally developed by the Irish people. In order to do this, she kept these plays short, simple, and cleanly cut.

The desire to highlight these aspects that are so important to her work drove me as I made choices for the production and even before I had chosen these particular texts. From the start, I knew I wanted to do a piece that celebrated all aspects of the Irish people, especially their spirituality, myths, and traditions. When I found *The Traveling Man* and *The Gaol Gate*, they fit perfectly into my overall vision. They fit my desired

themes, especially when put together. I wanted to utilize the Celtic trinity (the Maid, the Mother, and the Crone) and circle of life. In *The Traveling Man*, there is a mother and child and in *The Gaol Gate* a mother and a crone. *The Gaol Gate* easily connects with *The Traveling Man* as the next stage in the daughter's life. She has become a mother and a wife and is raising her own children and her mother is now a crone. The daughter's children will now be the ones to continue the cycle of life.

In the actual production, the director and I have chosen to highlight what about her plays were most important to Lady Gregory, as discovered through the dramaturgical research. We are going to focus on the language and the Christian and Celtic influences using projections and recorded text. The text will be recorded because that will allow us to put forward our best attempt at upholding the integrity of what Lady Gregory was trying to preserve. The images will insure that the message and symbolism will not be lost.

Lady Gregory's aim in writing her plays was not glory or eternal fame, but rather to preserve the Irish culture when so many factors were trying to wipe it out. She took her characters from the people of the West of Ireland, those least affected by globalization. She compiled their traditions and beliefs and preserved them in her works. In the production I want to continue her mission and present the beliefs, language, and traditions of the West of Ireland to the people of our campus.

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Glossary of Terms and Places

A summary

This section includes definitions for all unusual and distinctly Irish words. It also includes maps and lists of the places mentioned in the texts.

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The Plays

A summary

Not only does this section include the scripts for the two plays, but it also has descriptions of what contributed to the creation of the stories as well as information on the original productions.

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Acting With an Accent:

A summary

This section should be utilized by the actors in conjunction with the accompanying CD to cultivate a basic Irish accent for the production. The packet goes over all aspects of the Irish accent, from vowels to tongue placement. It is essential for the production to be extremely comfortable with the dialect and able to use it without thinking.

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The Church in Early Ireland:

A summary

The Celtic Churches: A History 200 A.D. to 1200

The first chapter in this selection covers some aspects of the pagan Celts and their religious beliefs. When Lady Gregory researched the Aran Isles, much of their society was still influenced by pagan traditions, specifically their religious holidays and their folklore.

The fourth chapter in this selection covers the Christianization of Ireland. It discusses the struggles of conversion, the infiltration of pagan beliefs into the Christian doctrine, and mostly of Saint Patrick. This stubborn refusal to give up the old ways is what Lady Gregory found when she traveled the West of Ireland. They were devout in their Christian ways and yet felt just as strongly about their folklore and superstitions.

The fifth chapter of this selection covers Irish Monasticism. This section provides further details of Christianity in Ireland, something that greatly influenced Lady Gregory and her works.

The twelfth chapter of this selection covers the Celtic Churches in the Western Church. It provides an overview of Irish Christianity's influence on the church and how it survived over the years.

The Church in Early Irish Society

The first chapter in this selection covers more details into the way of life of the ancient Celts. It discusses their religious fervor and how they would eventually receive Christianity.

The seventh chapter in this selection discusses from where and when Christianity came to Ireland.

The excerpt from the ninth chapter of this selection talks of the Irish Christians and the outside world.

The excerpt from the fourteenth chapter talks of the uses of power in the early Irish Church.

Ideas and comments of interest are excerpted from the seventeenth chapter.

Irish Myth and Tradition:

A summary

Magic, Witchcraft, and Religion: An Anthropological Study of the Supernatural

This is just a brief excerpt that includes a section describing myth.

The Mythology of All Races

This is an excerpt that discusses in detail Paganism and Christianity and how they came together in Celtic society. One particularly interesting part talks about early Irish myth and tradition, specifically how they changed with the coming of Christianity

Visions and Belief in the West of Ireland

This is an important and fascinating series of excerpts from one of Lady Gregory's collections of research. I would advise every actor to look over it at least once and keep the stories in the back of his mind, as they would always be in the mind of the characters. The selection is full of stories from the people of the West of Ireland. It covers everything from banshees to witches.

A Year in Ireland: Irish Calendar Customs

This selection covers all the traditions connected with Samhain (Sow-eeen) Night, such as the belief that the dead walk the roads freely for that night and that it is customary to make a feast in celebration of the day. The mother in *The Traveling Man* should thoroughly look over this section as it greatly affects her character.

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Lady Gregory:

A summary

Seventy Years: Being the Autobiography of Lady Gregory

The first chapter of this section talks about the early years of Lady Gregory's life. Her formative years greatly influenced her interest and eventual love of the West of Ireland where she grew up. She was born into a wealthy family, but spent much of her time with her nanny, nurse Sheridan, who told her all kinds of stories from Irish folklore. This is also the time when, due to her mother, her devout Christianity started to grow.

In the excerpt from the ninth chapter, Lady Gregory talks about the compromises she and her husband made regarding their religious practices. It also briefly covers her and her husband's contributions to the poor.

In the fourteenth chapter, Lady Gregory covers her growing friendship with W.B. Yeats and some of the research they did together into the West of Ireland.

In the excerpt from the fifteenth chapter she talks more of research in the West of Ireland.

In the sixteenth chapter, she talks about the Boer War and how it affected the theater of Ireland.

In the excerpt from the seventeenth chapter Lady Gregory talks about some of her first journeys into playwriting.

In chapter eighteen, she goes into more detail about writings. There is a key quote on page 407 about *Visions and Beliefs*. This chapter is essential to her underlying themes in her works.

Lady Gregory

The first chapter in this selection covers the entirety of Lady Gregory's career, elaborating and backing up many of the influences found in her autobiography. It talks about how she wrote nearly all her plays using the Kiltartan dialect found in the West of Ireland, which is essential to our production. It is an excellent overview of all the influencing factors of her works.

In the chapters following this, the author looks in detail at some of the influences and how they helped form particular plays. On pages 97 through 101, the author analyzes *The Traveling Man* and gives the original story it is based off of.

The Letters of W.B. Yeats

These letters to Lady Gregory provide a little insight into their friendship, their research and the Irish theater

W.B. Yeats Memoirs

Like the above excerpts, this set of selections give some insight into how others in her circle felt about Lady Gregory.

Irish Theater:

A Summary

Theatre and Nationalism in Twentieth-century Ireland

The first chapter in this selection is an essay on the main players of the Abbey Theatre. The Abby Theatre was Lady Gregory's main stomping ground when it came to producing her plays. It also discusses the Celtic Revival, in which Lady Gregory played such a large part with her research into the West of Ireland and her plays.

The second excerpt is from a lecture by W.B. Yeats on the Irish theatre. One of the important aspects of this piece is the discussion of the value of Lady Gregory's works. Yeats argues that her stories are important not because of the action, but because of the style and the preservation of the Irish people.

The Irish Drama

This selection has a lovely overview of the history of Irish drama, but does not really provide any pressing details. I have included several excerpts from Gregory's time.

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A Brief History of Ireland:

A summary

A Concise History of Ireland

The first chapter of this selection talks of the early Celtic people in Ireland. It gives some insight into the people who developed the myths and legends that were still floating around during Lady Gregory's time in the West of Ireland.

The excerpt from the second chapter of this selection discusses the coming of Christianity to Ireland from a historical standpoint.

The final excerpt from this book talks about the Irish revolution and touches on the role of the theatre and great authors of the time.

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- VIII. Irish Theater
 - Excerpts from *Theatre and Nationalism in Twentieth Century Ireland*
 - Excerpts from *The Irish Drama*
- IX. A Brief History of Ireland
 - Excerpts from *A Concise History of Ireland*
- X. Pictures

Glossary of Terms and Places

Terms:

Bog Roads:



(www.elsiesheridan.com) and (www.churchtown.net)

Blackthorn: **Family:** Rosaceae (Rose family). Like the Apple, Hawthorn and Rowan, Blackthorn is a member of the important large Rose family. The Rosaceae have about a hundred subdivisions, called 'genera' and Blackthorn belongs to the genus 'Prunus'. Blackthorn is the most common and widespread member of the Plum genus in Great Britain.



http://www.the-tree.org.uk/BritishTrees/TreeGallery/blackthorn_c.htm)

Cider Press: The cider press is used to squeeze the juice out of the fruit to make juice.



<http://www.wealldown.co.uk/special-event-autumn-countryside.htm>)

Comely:

1. Pleasing and wholesome in appearance; attractive. See Synonyms at beautiful.
2. Suitable; seemly: *comely behavior*.

(<http://www.thefreedictionary.com>)

Delf: Crockery, a name for flatware and such.

(<http://www.thefreedictionary.com>)

Dint: to drive something with force: to drive something in forcefully

(<http://www.thefreedictionary.com>)

Footmark: Footprint

(<http://www.thefreedictionary.com>)

Form – Shape or facsimile of.

(<http://www.thefreedictionary.com>)

From the text, we are led to believe it is something that resembles a horse, possibly a toy or something like a sawhorse.

Furrow - A long, narrow, shallow trench made in the ground by a plow.

(<http://www.thefreedictionary.com>)

Gaol – A Jail – jāl

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Grand Cake: Special cake made on Samhain night

Keen: A loud lament for the dead
(<http://www.thefreedictionary.com>)

Magistrates: A civil officer with power to administer and enforce law, as: A local member of the judiciary having limited jurisdiction, especially in criminal cases.
(<http://www.thefreedictionary.com>)

“Quit this house”: Leave this house

Samhain Night: The equivalent of All Hallows Eve, but is treated with a great deal more respect and fear in Ireland. It is believed that the dead walk the land and very few of the living will dare go out of their homes. Inside the homes though, they have a feast and play many lovely games.

Shameful Thing: This shameful thing she talks about is most likely not something she had done, but rather that she believes the people inside the homes would think she was some sort of evil creature which is believed to roam the land on that night

Sheaf: bundle of cut stalks of grain or similar plants bound with straw or twine
(<http://www.thefreedictionary.com>)

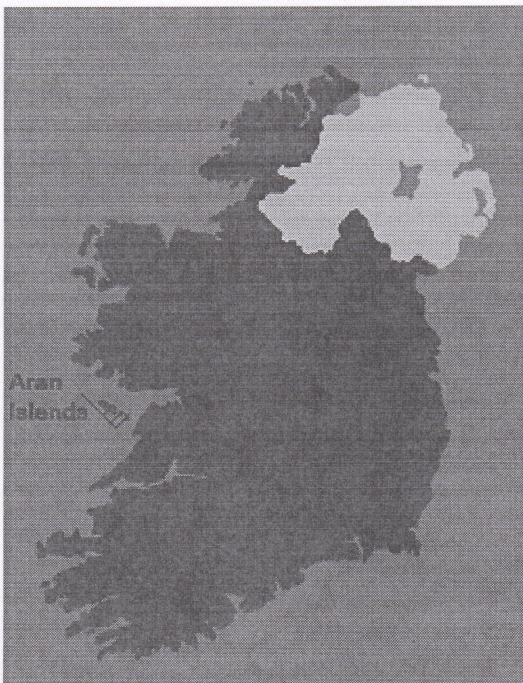
Stop here: It basically is the equivalent of saying you are going to live in a place for some time.

Places: The following places are mentioned in the text.



Aran Islands

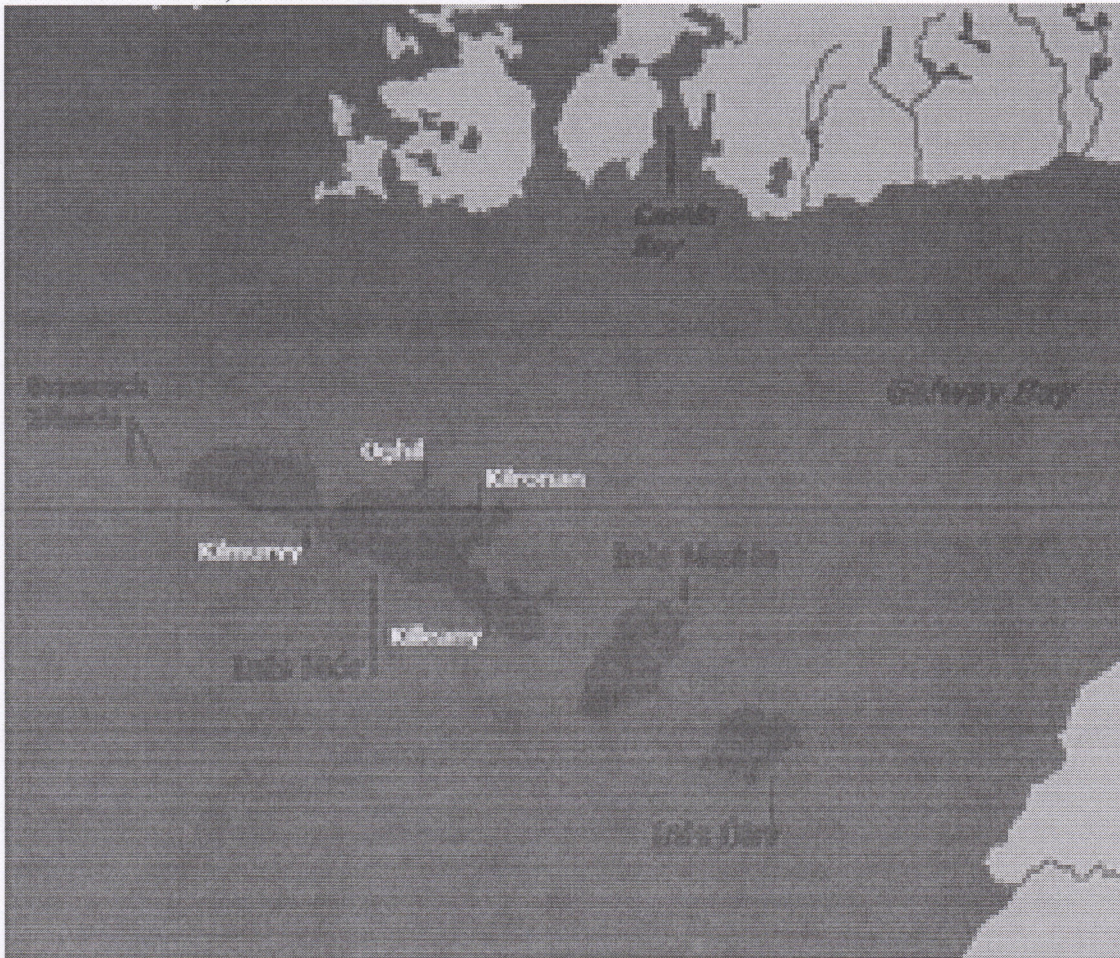
Árann) are a group of three islands located at the mouth of Galway Bay, on the west coast of Ireland.



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The Aran Islands, on the west coast of Ireland



Aran Islands

The largest island is Inishmore (Irish: *Árainn (Mhór)* or *Inis Mór*)¹, the middle or second-largest is Inishmaan (*Inis Meáin* / *Inis Meadhóin*) and the smallest and most eastern is Inisheer (*Inis Thiar* or *Inis Oírr* / *Inis Oirthir*). Although the anglicisations are still used on maps alongside the Irish, the Irish forms of the names are perhaps more frequently used nowadays. Irish is the spoken language on all three islands, and is the language used for the names of the islands and many of the island's villages and place names.

http://en.wikipedia.org/wiki/Aran_Islands

Ballylee: The poet W. B. Yeats was so enchanted with this sixteenth-century tower house beside the Cloon River that he purchased the property in 1916 and restored it. For twelve years Yeats made "Thoor Ballylee" his summer home, which he found "so full of history and romance" that he was inspired to write "The Winding Stair" and "The Tower Poems".

(<http://www.irelandseye.com/aarticles/travel/attractions/castles/ballylee.shtml>)

Daire-Caol: Daire translates as bountiful and Caol translates as narrow or slender. It is a town found in the West of Ireland where Lady Gregory and WB Yeats did a lot of their research into folklore and mysticism.

(http://www.babynamaddicts.com/html/names/male/male_c.html)

Daroda

Druinndarod

Gort

Kilbecanty

One-een

Oughterard

Slieve Echtge

Slieve Na N-OR

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