Panel Session Abstracts

Thursday 11th June

12.00-13.30 Parallel Sessions I

1a: Women's writing

1a. Sylvie Kleinman, '"I awoke crying in ecstasy: *'I'm in Belfast!*" Political exile, public fame, private affective spheres. Relocating Matilda Tone in context (ca 1785-1849)'

During the 18th century Revolutions, unprecedented radicalisation in Ireland led many men and their families to quit their homeland, or like the Tones be effectively banished. Some of these first Irish political exiles in the modern sense rebuilt their lives, wrote memoirs or faded from public memory, but typically the women left little or no mark on the history of their times. A notable exception, Matilda Tone came to embody the self-sacrificing rebel widow in Irish nationalist memory. In turn, she was elevated to a female pantheon of sorts from which she has not yet been rescued. Had she lived during the Irish revolutionary decade recently commemorated, such hagiographical or well-intended distortions would have been revisited.

Since 2007, ca. fifty previously unpublished letters from Tone reveal a wealth of insights into their private family dynamic during their French exile and his final years. Regardless of their own later notoriety, glimpses of marital partnership, Matilda's challenging experiences, continuous separation but shared joys of parenting, help broaden our understanding of the contemporary experiences of many obscure families. Scattered surviving letters of Matilda's after 1798, many still in private ownership, reveal a lively spirit but a relatively apolitical and withdrawn individual. Expressing a compelling depth of feeling in recalling loved ones she had lost, Matilda lived with the pain of being forever severed from others, yet displayed little bitterness. By offering factual insights rather than driving assumptions, this paper will attempt to relocate her in the context of her life, and a generation experiencing revolution and dislocation.

1a. Sonja Lawrenson, '"Incapable of Translation:" Edgeworth's *Castle Rackrent* as Transfiction'

At the age of fifteen, Maria Edgeworth embarked on her first publishing endeavour, which was a translation of Stéphanie-Félicité de Genlis' fictional treatise, *Adèle et Théodore* (1782). This publication was abandoned, however, on the appearance of a rival translation that appeared anonymously under the title of *Adelaide and Theodore, or Letters on Education* in 1783. It is well documented that the thwarting of Edgeworth's aspirations as translator was celebrated by her father's close friend, Thomas Day, who disapproved of women participating in print culture. In turn, Edgeworth would respond to Day's arguments in her first print publication, *Letters for Literary Ladies* (1795). Thus commenced a long and established publishing career in a wide range of modes and genres including fiction, biography, and pedagogy. However, although Edgeworth did not again attempt to

publish as a translator, her interest and experience in translating had a significant impact on her wider oeuvre. This paper draws on Andrea Bergantino's definition of transfiction as "the phenomenon of language mediators portrayed as characters in literature" (2026) to explore Edgeworth's creative engagement with the praxis and challenges of translation in *Castle Rackrent*.

1a. Amy Prendergast, 'Climate, race, and mental health in the memoirs of Elizabeth Digby Pilot (1742–1826)'

This paper draws upon the Environmental Humanities, the History of Emotions, and efforts to decolonize the long eighteenth century, in order to analyze the memoirs of an Irish woman, Elizabeth Pilot, née Digby (1742–1826). Focusing on Pilot's record of her lived experience in colonial America, the paper explores how the memoirist represents climate and race. While the text meticulously charts the Pilot family and its mental health, this paper will also interrogate the memoirist's depictions of enslaved women and girls. Recentering their experiences, this paper considers how family preservation can exist alongside name erasure within life writing.

1b Army connections

1b. Conor Caldwell, 'Tunes: military and traditional Irish' (tbc)

1b. James K. Wright, 'The Evatt Collection: The Irish Rebellion of 1798 and Music of the Irish Gothic'

In this presentation, I discuss *The Evatt Collection*, a 200-page circa-1798 bound collection of part-songs, operettas, and catches and glees that originated in Ireland's County Monaghan, where it belonged to Henry Evatt Jr., Captain and Adjutant of the County Monaghan Militia. The Militia saw action during the rebellion, and both Henry Jr. and his brother Francis were present at the Battle of Ballynahinch (13 June 1798) when their father (Cpt. Henry Evatt Sr.) was killed by a sniper of the United Irishmen, an event captured in a contemporary painting by Thomas Robinson (National Gallery of Ireland) in which Henry Jr. is shown cradling the head of his dying father. In 1820, Evatt Jr. sailed for Canada, settling first in Québec, and eventually in Hamilton, Ontario, where the Collection was purchased by the author of this presentation in 1996, two hundred years after its publication.

This paper focuses on the placement and significance of *The Evatt Collection* within broader Irish political, musical, and family histories of the 1790s. It explores how the collection's contents reflect its emergence during the Protestant Ascendancy and Rebellion periods:

- an early "Erlking," a part-song setting of Monk Lewis's English translation of Goethe's Gothic ballad '*Der Erlkönig*,' by the English composer John Wall Callcott, written shortly after Goethe's poem first appeared.

- the contemporary Irish passion for the Gothic, given the inclusion of Calcott's early "Erlking," Samuel Arnold's opera *The Shipwreck* (1796), the operetta *Bluebeard* (1798) by the Irish composer Michael Kelly (a close friend of Mozart), and Michael Kelly's music for Monk Lewis's drama *The Castle Spectre* (1797).
- military and seafaring songs such as "In Dear Little Ireland" (from *The Shipwreck*)
- a selection of humorous catches and glees that were sung at the historic Hibernian Catch Club, of which the iconic Irish Republican Wolfe Tone was a member.

1b. Charles Ivar McGrath, 'Soldiers on the move in Ireland and abroad, 1691-1815'

This paper focuses upon British military mobility and movement in, around and out of Ireland in the eighteenth century, with a particular emphasis upon the Irish regiments of the British army. While a great deal of attention has rightly been given to the Irish who served in foreign armies in the early modern period, especially after the Williamite-Jacobite war of 1689-91 and the flight of 12,000 'wild geese' to the continent to continue to fight for James II in exile, a less dramatic and more quotidian movement of soldiers around Ireland and in and out of the country became a regular, and more prosaic, occurrence in the eighteenth century. Traditionally overlooked by historians in favour of the aforementioned proto-nationalist 'wild geese' and their fellow-travellers, the movement of soldiers of the British army around and in and out of Ireland as part of the imperial project of the eighteenth and nineteenth centuries has in fact left a much more visible impact upon Ireland, both in terms of infrastructure and demography. Commencing with the rules regarding the movement of soldiers around the newly-established country wide barracks network in early eighteenth-century Ireland, this paper will then look in particular at the movement and mobility of the Irish regiments of the British army around Ireland and abroad.

14.15-15.45 Parallel Sessions 2

2a 1790s

2a. Helen Dallas, 'Theatre in Revolutionary Contexts: two Earl of Essex plays in London and Dublin'

The Earl of Essex (pub. 1753) by Henry Jones and *The Earl of Essex* (pub. 1761) by Henry Brooke are historical tragedies about Robert Devereux, Lord Deputy of Ireland from 1598, who led a rebellion against Elizabeth I. These two plays, both by Irish writers, offer complex and at times conflicted perspectives on English colonialism in Ireland and on rebellion. This paper introduces these two plays and their writers, analysing what this historical moment offered to Jones and Brooke, and to their audiences in Dublin and in London. Using performance calendars for both cities, I will interrogate the waxing and waning of the two plays in relation to one another in Dublin and London, including in the revolutionary contexts of the later eighteenth century. Jones's play saw a resurgence of popularity in London in 1791, often paired with *The Picture of Paris*, a piece about the ongoing French Revolution. Dublin, however, saw no such spike, though after the

American Revolution Jones's play clearly dominated. Using both historical records and the texts themselves, this paper investigates the different meanings that inhered in the plays across their long stage lives in different national and imperial contexts.

2a. Maria Zukovs, '"The present alarmed state of the Country": News, Government Correspondence and the 1796 French Invasion of Ireland'

On 29 December 1796, *The Dublin Journal* reported that the news from Cork was delayed due to snow and 'was attended with the utmost anxiety'. The news eventually arrived late at night and brought with it information about a fleet of ships in Bantry Bay. The next edition of *The Dublin Journal* included a letter about this fleet, stating that 'the cannibal army of France', was stuck due to bad weather, but even if the weather improved a potential landing for them would be disastrous. This attempted invasion of Ireland by the French was the culmination of the hopes and plans of the Society of United Irishmen.

While *The Dublin Journal* presented one view of this attempt at invasion, it was not the only one, as other newspapers with differing political leanings, also offered coverage. However, one of the most unique insights into this event comes from the government correspondence shared between officials. Higher ranking members of the government kept a close eye on the French as they prepared for this invasion. Provincial officials struggled to keep control of their constituents as political tensions increased, especially as news of potential French aid spread. This paper will explore how the 1796 invasion was presented in Ireland's public and private spheres. It will examine how the public presentation of this event compared to the more private version presented in letters sent between government officials. In doing so, it will provide a more comprehensive look and re-examination of an important but sometimes overlooked event.

2a. Lucy Cogan, 'Good British Ale or Bad Irish Whiskey: Ulster Labouring Class Poets and the 1798 Rebellion'

In 1753, the Reverend William Henry, Rector of Urney in County Tyrone, bemoaned the ruinous habit of spirits drinking that had taken hold in Ireland. Directing his plea for moderation to his own Protestant community he asked, "Did your Fathers, who so bravely defended London-derry, and Enniskillen, against the united Forces of King James and Lewis the XIVth, abandon themselves to drinking of Drams?" (26). For Henry, to succumb to whiskey drinking was an abandonment of the distinct identity forged by Protestant-Irish settlers in the country in the wake of the bloody internecine conflicts of the seventeenth century. For what worse betrayal could there be than to adopt the habits of the native Irish was thus to become indistinguishable from them?
Like Hogarth's portrayal of the incorrigible inhabitants of "Gin Lane" (1751) and the healthy denizens of "Beer Street" (1751), in Henry's comparison divergent tastes in liquor are indicative of the moral divide between Ireland's peoples. However, in the late-eighteenth century Dissenting Protestants had many reasons to make common cause with their Catholic compatriots. Both groups suffered discrimination under the Penal Laws, were excluded from the circle of the privileged elite, and felt the sting of Ireland's poverty-

stricken situation. Often writing in Ulster-Scots dialect and reflecting on the quotidian concerns and rhythms of labouring-class life, the weaver poets I will discuss in the proposed paper present everyday life as full of hardship, emotion and drink-soaked revelry giving voice to a communal identity that was distinct from but not opposed to the Irishness of their compatriots. Many of these poets became involved in the 1798 Rebellion against British rule. Yet in the wake of the conflict their unique perspective was largely written out of Irish history.

2b Economics, hierarchies and education

2b. Andrea Katrina Byrne, 'Novelising Servitude: Discourses and Depictions of Domestic Servants in Eighteenth Century Literature'

This paper examines the representation of domestic servants in eighteenth-century Irish literature, including the works of Jonathan Swift and Maria Edgeworth. It considers how literary portrayals of service shaped contemporary understandings of hierarchy, authority, and dependency, and how fiction functioned as a space in which these structures could be both reinforced and interrogated.

Swift's *Directions to Servants* offers a satirical inversion of prescriptive conduct literature, exposing the tensions underlying master-servant relations. His work provides a rare contemporary critique of domestic service, illuminating the everyday frictions and subtle forms of resistance that characterised household hierarchies. Elements of this are also evident in *Gulliver's Travels*, where Swift's satirical prose offers a subtle commentary on the perception of servants and attendants within hierarchical societies. In contrast, Edgeworth's fiction, most notably *Castle Rackrent*, places a servant at the centre of the narrative, inviting readers to encounter the estate household through the perspective of a domestic servant. Through this portrayal, the novel probes contemporary anxieties concerning inheritance, confession, and political instability, demonstrating how perceptions of servants were inseparable from broader societal concerns.

The paper analyses recurring literary tropes while also considering how fiction, even through an upper-class lens, can afford servants agency through narrative. It asks how such representations engaged with wider societal anxieties concerning social mobility, identity, and the stability of the classes. By situating these texts within their Irish context, the paper argues that literary depictions of service illuminate the importance of domestic labour in shaping eighteenth-century Ireland's social landscape.

2b. Jessica White, 'Economies of Intimacy in Maria Edgeworth's Juvenile Fiction'

This paper explores the relationship between community and the market-place in Maria Edgeworth's *The Parent's Assistant* (1796), a collection of short stories for children. Edgeworth held a keen interest in political economy, and was a particularly close reader of Adam Smith. The society outlined in *The Wealth of Nations* (1776), one built on self-interested commercial exchange, was a clear influence on Edgeworth as she crafted her

economically realistic tales. The focus of this paper is how the theoretical mechanisms of commerce are altered and subverted within Edgeworth's fictional rural communities.

Contending that commercial exchange is predicated on sociable interaction, Edgeworth presents a detailed account of the networks of cooperation, generosity and sharing of information that exist between neighbours in intimate communities. She demonstrates how these relationships affect negotiations over the ownership of land and the price of goods, exploring how a system predicated on self-interest contends with the communal good as a distinct economic goal. Edgeworth investigates how commercial capitalism affects lived experience, including where its regulatory mechanisms fail and the poorest in society are left open to financial exploitation. She promotes the responsible use of landed power as a remedy to economic misconduct, which is suggestive of her anxieties about the uninhibited expansion of commercial capitalism. This paper highlights the economic and material focus of Edgeworth's writing for children, considering her attempts to use fiction to morally regulate the operations of an increasingly commercial Britain and Ireland.

2b. Siobhán Dowling Long, 'The Early Charity-School Movement in Ireland: Qualifications, Rules and Orders to be Observed by Charity-School Masters (1716–1730)'

Within the context of the early charity-school movement in Ireland, this paper examines the qualifications of eighteenth-century charity-school masters and the rules and orders that governed their practice. It takes as a case study the Green-Coat Hospital charity schools which formed part of the Green Coat Foundation in the Parish of St. Mary Shadon, Cork. Widely regarded as the leader of the Charity School Movement in Ireland, Henry Maule (1676–1758), then rector of St. Mary's Shandon, founded the schools in 1715. The only Green Coat Charity-Schools in the Kingdom of Ireland, they were established in imitation of their English counterparts according to "the Rules Observed by the Trustees of Charity Schools" as set out by the Society for Promoting Christian Knowledge (S.P.C.K.) founded in 1699. This society commissioned Dr James Talbott (1664–1708) to author *The Christian School Master* (1707; repr. 1811), a manual regarded as the Society's 'official handbook' for "Christian school masters or for those employed in the publick instruction of children, especially in charity-schools." In addition to listing the qualifications, orders, and duties of charity school masters, the manual set forth the virtues necessary for the office of teaching in the eighteenth century. As noted in Maule's pamphlet *Pietas Corcagiensis* (1721), a copy of this manual was held in the Green Coat Library collection, a parochial library that was housed in the same building as the two Green Coat schools.
Among the wealth of primary sources consulted, this paper focuses on Henry Maule's pamphlet *Pietas Corcagiensis* (1721), the Minutes of the Green Coat Schools (1715–1720), Talbott's *Christian School Master* (1707), including tracts printed by the Society for Promoting Christian Knowledge and its Irish counterpart the Society for Promoting Charity Schools in the Kingdom of Ireland.

16.15-17.45 Parallel Sessions 3

3a Ireland and Scotland

3a. Scott Macfie, 'Sweetening the Soil: Liming in the Irish and Scottish Agricultural Revolutions, 1750-1815'

The North Channel was a busy commercial thoroughfare during the eighteenth century as ships travelled between Scotland and Ireland in ever-increasing numbers. A staple commodity in this exchange was Irish limestone, which was transported as ballast and exchanged for coal from Ayrshire on return voyages. This limestone was key to improvements in agriculture in south-west Scotland through the manufacture of lime, which helped to 'sweeten' the acidic soil of the region.

This paper will trace each step in the journey of this Irish limestone. It will investigate how limestone was quarried at sites on the outskirts of Belfast, Drogheda and Dublin and transported from these ports across the North Channel. It will then examine the impact of the limestone after its delivery in Ayrshire and on the islands of Arran and Bute, where it was fired in kilns to produce powdered lime and scattered on newly enclosed fields to reduce acidity levels. The paper will also consider the reciprocal element of this exchange, as the Ayrshire coal that was transported on return voyages supplied the Irish lime industry as fuel for local kilns.

The aim of this paper is to demonstrate the value of adopting a broader Atlantic perspective for the study of both Ireland and Scotland during this period by highlighting their reliance on one another for raw materials. This trade helped shape not just the agricultural revolutions on either side of the North Channel but also underpinned the birth of the carbon economy across the British Isles.

3a. Gillian Dooley, 'Jane Austen, "Scotch airs" and "Irish melodies"'

During the eighteenth century, melodies known as 'Scotch airs' found their way into sonatas, symphonies and overtures of composers based in England, and onto the London stage in ballad operas and plays. Arrangements of the tunes multiplied: among the variations on pre-existing themes in the Austen family music collection, Scottish traditional tunes outnumber all other sources. Jane Austen's own music collection shows that she was drawn to Scottish music, and two of the four songs her young relatives remember her singing in her later years were Scottish. Scottish music is mentioned in her Juvenilia (1787-1793) and in *Pride and Prejudice* (begun in the 1790s though not published until 1813).

Austen (1775-1817) came later to Irish melodies, possibly prompted by Thomas Moore. Moore, believing that the Irish had 'too long neglected the only Talent for which our English Neighbours ever deigned to allow us any credit', initiated his extended project of publishing sets of Irish melodies set to his own lyrics in 1807. Austen copied several of Moore's songs into her later music manuscript books. Ireland and Irish music feature in

Emma, written after the publication of *Pride and Prejudice* and published in 1816 – and there are Irish characters in her last completed novel, *Persuasion.*

In this paper I will trace the emergence of these traditional melodies in her music collection and her fiction, along with the associated cultural references, and suggest some reasons for the appeal of these songs to Austen as a musician and as a writer.

3a. Alan Millar, 'Rev. James Glass A.M.: *The Mercury*'s Mercurial Makar'

Modern critical interest in the Rev. James Glass A.M., as a radical poet of note, has centred upon the six poems that appeared in United Irish newspaper *Northern Star* (1792-97) and to a lesser extent his pamphlet poem *Libertas* (1789). Glass, in correspondence with Carngranny poet Samuel Thomson, in late 1796, revealed that he had published four further poems in the *Belfast Mercury* (1783 – 86). My research has uncovered five previously uncritiqued poems. These exciting finds, in addition to significantly enlarging Glass's oeuvre, contain important new biographical details about a person, of which little is known outside of his poetry.

His versatility, previously limited to bardic, pastoral, political-pastoral, and epic poetry, is now revealed to have been very much wider. Two of these *Mercury* poems, written in Scots, are significant additions to the pre-Burns, Ulster-Scots corpus. This allows a revision to be made of the received view of Glass, as a poet who was not known as a writer in Scots, into a 'Makar' very solidly within the Ulster-Scots literary tradition. He is also revealed as a bard who could turn his hand to melancholic reflections as well as humour, particularly at the expense of women, both in Scots and English, with a knowledge of oriental literature also revealed.

My paper will outline then examine these exciting discoveries, assessing their significance in respect, not only of Rev. James Glass A.M., but of wider romantic period studies in Ulster.

3b Religion

3b. Andrew Sneddon, 'Prophecy, "Toleration" and Missioning: The "French Prophets" in early eighteenth-century Ireland'

The activities, in early eighteenth-century England, Scotland and continental Europe, of the "French Prophets", a Protestant millenarian group originating in France and claiming receipt of divine inspiration and prophecy, is increasingly well-known. What they did in Ireland is almost unknown. It will be suggested in this paper that the French prophets faced a difficult task in Ireland as their tarnished reputation, created by print media and word of mouth, preceded them. They consequently had to work particularly hard to gain followers, and when an Irish prophet finally appeared among them, he did the movement more harm than good. Such a dismal performance, in comparison to missions in Scotland and in England, can only be understood in terms of the specific religious politics of later

Stuart Ireland rather in the cultural and intellectual changes often associated with an early Enlightenment, such as religious toleration/moderation, a naturalisation of outlook, and a decline of magic. In doing so, this paper throws more light on the activities of the French Prophets but more importantly how opposition to them in Ireland acted as a regulatory mechanism for the Anglican confessional, state.

3b. Robert O'Byrne, 'Horticultural Hierarchy: Eighteenth Century Church of Ireland Bishops and their Gardens'

When Dean Swift created 'Naboth's Vineyard' in 1724, he was reflecting an interest in gardening shared by many of his episcopal brethren. In Elphin, in 1752 Bishop Edward Synge lamented the quality of the melons he had grown but was able to send his daughter a cask of some 460 from his County Roscommon garden. Around the same time in Cloyne, George Berkeley created a garden adjacent to his palace, personally planting a six foot high hedge of myrtle, the roots covered in large balls of tar, 'as he believed in its horticultural efficacy'. Later in the century, Archbishop Fowler of Dublin paid more than £400 for the construction of two peach houses in the grounds of his summer palace in Tallaght, where he also planted vines, while in Cashel Archbishop Agar corresponded extensively with other gardeners in Britain and Ireland about the best way to grow pineapples, commissioning new hot houses for this purpose.

The horticultural endeavours of Church of Ireland prelates during the 18th century remain largely un-investigated, despite several of them seeking to engage in the latest gardening improvements and establishing notable gardens. This paper intends to look at the subject, with a particular focus on episcopal walled gardens where fruit and vegetables were grown for consumption within the bishops' residences.

3b. Moyra Haslett, 'Dissenting connections: Olivia Elder and Anna Laetitia Barbauld, Antrim and Warrington'

Eighteenth-century printers in Belfast published dissenting sermons and theological works, Ulster and Scottish authors, political pamphlets, and cheap 'garlands' of ballads, often reprinted from Scotland or the north of England. James Magee's reprints of *Poems by Anna Laetitia Aikin* and *Miscellaneous Pieces, in Prose, by J. and A.L. Aikin* (both 1774) were, in this context, unsurprising choices for a publisher otherwise more likely to publish local Volunteer sermons than contemporary poetry or essays from London. The poems by Aikin (later, Barbauld) included depictions of Warrington Academy, its students and families; poems addressed to Joseph Priestley and to his wife; and defences of dissenting education: all of these would have resonated deeply in Ulster, where Presbyterians were engaged in their own political struggles over tithes, civic exclusion, and legal discrimination.

The appeal of Barbauld's work in Ulster is confirmed by the surviving manuscript poetry of Olivia Elder (1735–1780), an Aghadowey-based writer and the daughter of a non-subscribing Presbyterian minister. Elder's manuscript collection, largely composed

between 1769 and 1772, includes three poems from 1774 which respond directly to Barbauld. Although there is no evidence that Barbauld knew of Elder's poems, connections through shared dissenting networks—especially via the liberal Presbyterian minister John Cameron, with whom Elder and Priestley both corresponded—make it plausible that Barbauld might have come to know of her Irish admirer. While Elder's poetry is both less ambitious than that of Barbauld, and less achieved, Elder can be claimed as 'Ulster's Barbauld', not least because of the way in which the culture of rational dissent which the two writers shared, in Co Antrim and in Lancashire, shaped and enabled their work.

FRIDAY 12th June

09.30-11.00: Parallel Sessions 4

4a *Gulliver's Travels*

4a. Brendan Twomey, '"which is the convenient end, seems, in my humble opinion, to be left to every man's conscience, or at least in the power of the chief magistrate to determine": Religion in *Gulliver's Travels*'

'That all true believers shall break their eggs at the convenient end: and which is the convenient end, seems, in my humble opinion, to be left to every man's conscience, or at least in the power of the chief magistrate to determine'. So concluded Gulliver in one of his few observations that bears directly on the religious beliefs or practices of the natives of the various countries that he visited during his travels into several remote nations of the world. Over the past three centuries studies of *Gulliver's Travels* have tended to focus on Swift's satire of contemporary politics, law, science, war, the financial revolution, colonialism, and on Swift's 'alleged' misanthropic take on what today would be termed the human condition. Religious theory or practice were not foregrounded in *Gulliver's Travels* to the extent that might be expected from an author whose day job was as an ordained priest of thirty years standing in the established Church of Ireland. However, on closer examination, religion and perhaps more importantly irreligion and atheism are ever-present in the *Travels*. This paper, drawing on work by critics such as Anne Barbeau Gardiner, Sarah Ellenzweig and James Reeves, explores the explicit and the more shadowy or implicit references to religion in the *Travels.* It sets them in the context of Swift's life-long antipathy to atheism, fanaticism and freethinking and his belief in their potential to destroy social cohesion, to encourage libertinism, sectarianism, and rebellion, to justify rapacious behaviour, and to breed what he termed as a race of 'young wicked Dunces and Atheists'.

4a. Declan Kavanagh, 'A Book-Loving Yahoo: Michael Clancy's *Memoirs* (1750)'

In the prefacing dedication to the first volume of his *Memoirs*, Michael Clancy (1704-1776) declares that, 'The Story I presume to offer to Your Lordship, is the Narrative of a Life full of Variety and Troubles, from perhaps too little an Attention to the proper Means of acquiring the Gifts of Fortune, ...' Clancy's *Memoirs* recount his early life and education in

Ireland at Trinity College Dublin and in France, as well as his travels in Spain. The first volume reads in the vein of the picaresque novel; Clancy travels from Dublin to Spain and later to France in a journey that somewhat approximates in tone the maritime manoeuvrings of Jonathan Swift's fictional Lemuel Gulliver.

This paper explores how Clancy's life writing resonates with Swift's satiric travelogue *Gulliver's Travels* (1726). In particular, Clancy's representation of the body in his life writing resonates with Swift's portrayal of human and non-human bodies in *Gulliver's Travels*. For example, in one instance, Clancy's narration of his encounter with a vagrant in France replays an infamous scene from *Gulliver's Travels* in which Lemuel fends off a Yahoo that sets upon him as he bathes in a river in Houyhnhnm country. I argue that Clancy's transformation of the Yahoo into a lover of books reworks a Swiftian bodily aesthetics of capacity and incapacity that goes beyond satire.

4a. James Ward, 'Trussed up like Gulliver': Racial dystopia in the wake of the *Travels*

> I propose that we view the whole of American life as a drama acted out upon the body of a Negro giant, who, lying trussed up like Gulliver, forms the stage and the scene upon which and within which the whole of the action unfolds.
> Ralph Ellison, 'Twentieth-Century Fiction and the Black Mask of Humanity' (1953)

Gulliver's Travels' enduring political relevance lies partly its vision of totalising regimes founded on violence and the persecution of difference. *The Underground Railroad* (2017), Colson Whitehead's dystopian fantasy of American slavery, exploits this affordance when an enslaved boy named Caesar steals and hides a copy of the *Travels*, knowing all the while that that the book might 'get him killed'. The presence of *Gulliver's Travels* here and in other speculative fictions of slavery like Octavia Butler's *Kindred* (1979) offsets fictional contrivance with the peril and precarity endured in the course of historic lives powered, as Dionne Brand puts it, 'by need and want, and not by adventure'; or in Christina Sharpe's words, 'life as it is lived near death.'

To explore how *Gulliver's Travels* animates Black writers' and artists' visions of racial dystopia, this paper favours Sharpe's concept of the wake over the current industry standard, 'afterlives'. Encompassing ideas of aftermath, mourning and vigilance, 'wake' offers an apt metaphor for the continuing ability of *Gulliver's Travels* to conjure racial dystopia.

4b Greann, striapachas agus cráifeacht: Éagsúlacht ábhair i litríocht na Gaeilge ón 18ú hAois

4b. Sophie Ní Riain, 'Eachtra Ghrinn ón 18ú haois'

Sa chaint seo déanfar plé ar dhán siollach ón 18ú haois dar teideal *Eachtra Shéamais Ghrae*, dán atá le háireamh i measc déantús filíochta eile ón ré chéanna ar féidir 'eachtraí grinn' a thabhairt orthu mar sheánra. Cuirfear an eachtra i gcomparáid le téacsanna eile agus

suífear ina comhthéacs comhaimseartha í. Caithfear súil achomair ar shéanra na hEachtra Grinn chomh maith.

4b. Keith Ó Riain, 'Beirt Fhilí agus Striapach Ché Chorcaí'

Díríonn an páipéar seo ar shraith dánta le hÉadbhard de Nógla agus le hUilliam Abson ar bhean darb ainm 'Babaití Dálaoi'. Mhair an bheirt fhilí thuas i gcathair Chorcaí i lár an ochtú haois déag, áit a raibh Éadbhard ina tháilliúir agus Uilliam ina phíobaire. Tá sé dhán gairid leis an mbeirt seo, trí dhán ag gach duine acu, ina fhreagraíonn siad ar a chéile ar ábhar na mná, Babaití Dálaoi. Is cosúil ó véarsaíocht na beirte gur striapach í an ainnir seo. Is deacair a dhéanamh amach uaireanta ar dháiríre nó mhagúil iad na filí ina gcuid focal uirthi. Tá na véarsaí ar an mbean ó lámh Éadbhaird tipiciúil den sórt a fhaightear in aon amhrán grá, ach a mhalairt atá le fáil i línte de chuid Abson. Cé gurbh fhear dall é an píobaire úd, ní raibh aon deacracht aige corp agus cuma Bhabaití a cháineadh ina dhánta. Tá idir ionsaithe ar Bhabaití agus cosaint uirthi i gcrosánacht na bhfilí agus is mór an greann a chruthaítear sa ráiteachas seo dá bharr sin. Más fíor gur striapach í Babaití, is comhartha forásach é go gcosnaíonn an Nóglach í ina chuid filíochta agus maidir leis na hamhráin ghrá nó leis na dánta a bhaineann le mná dar chum seisean, is sraith eisceachtúil uathúil í seo. Is sampla breá de mhionimeachtaí daonna an lae ar a dtugann filíocht na tréimhse léargas dúinn inti, an tsraith seo chomh maith.

4b. Ciarán Mac Murchaidh, '"In an easy and familiar stile": Téacsanna cráifeacha á n-aistriú go Gaeilge in Éirinn san ochtú haois déag - *cui bono*?'

Le linn an ochtú haois déag in Éirinn, cuireadh cló ar théacsanna cráifeacha éagsúla i nGaeilge agus líon suntasach díobh sin ba ea aistriúcháin ar théacsanna i dteangacha eile. Cérbh iad na daoine a d'oibrigh ar na haistriúcháin agus cén aidhm a bhí acu na téacsanna sin a chur ar fáil do phobal ar tuairiscíodh go minic ina leith gur dhream neamhliteartha iad? An iarracht amú a bhí ann? Arbh fhiú mar iarracht ar é, fiú? Ar thionscadal comhordaithe é nó sraith de thionscnaimh aonair? Cén tacaíocht a thug an Eaglais Chaitliceach institiúideach in Éirinn sna 1700idí do thionscnaimh den chineál sin nó an amhlaidh gur chuma léi na hiarrachtaí a bheith ar bun?

Ag tarraingt ar raon téacsanna a aistríodh go Gaeilge le linn na tréimhse atá i gceist, féachfar sa pháipéar seo an 'tionscadal' sin a fhiosrú. Cé gur gá a admháil nach léir i gcónaí cad chuige ar roghnaíodh téacs lena aistriú, is féidir snáithe áirithe de chuspóirí coiteann a aithint sa mhéid a bhí ar siúl. Déanfar iniúchadh ar na cuspóirí sin le solas a chaitheamh ar ghné thábhachtach de thraidisiún creidimh, cultúir agus teanga na hÉireann san ochtú haois déag. Scrúdófar meon na n-aistritheoirí lena fháil amach cad é a spreag iad tabhairt faoi litríocht cráifeach na hEorpa a aistriú go teanga a úsáideadh in oileán ar imeall na hEorpa, teanga ar measadh cheana féin í a bheith faoi léigear.

14.00-15.30 Parallel Sessions 5

5a Re-visiting Irish authors

5a. Richard K. Maher, 'The Wogan-Swift Correspondence: a new perspective'

On the eve of his departure with a Spanish flotilla to reconquer Oran in 1732, Sir Charles Wogan initiated a correspondence with Dean Jonathan Swift of Saint Patrick's Cathedral in Dublin. The Jacobite Kildareman sent the dean a long epistle detailing key adventures of his life thus far while concealing his identity. Additionally, he sent poetry written in Miltonic verse, a treatment of a selection of Psalms in Latin contained in a green velvet pouch with golden drawstrings, and a consignment of mellow Spanish wine for the dean to enjoy while he perused the compositions.

This display of intellectual ability impressed Swift, who successfully identified Sir Charles in his reply. What followed was a touching correspondence in which the dean vividly described conditions in Ireland facing the Roman Catholic population. Wogan's reply to Swift's first letter to him amounts to a rare (and ferocious) contemporary historiographical reaction by a member of the Old English aristocracy to the events of the War of the Two Kings, 1690-1691, and its aftermath and consequences.

The Wogan-Swift correspondence was originally printed in full in Walter Scott's publication of Swift's letters, albeit with Scott's judgement of Wogan's views as 'bigoted'. In a newly published series of Swift's correspondence edited by David Woolley, Wogan's long response to Swift's reply was dismissed as mere 'screed' and was omitted. Yet Wogan was a member of the Old English gentry of Ireland who had lost much for adhering to principles of legitimacy and loyalty. His charged response likely gave voice to views held by the exiled Irish Jacobite community in which he lived. This paper seeks to offer a new perspective on the previous treatment of the content of Wogan's letters to Swift and on the content itself.

5a. Sean Moore, '"Bagging Groceries" with Mrs. Anastasia Raffarty in Maria Edgeworth's *The Absentee*: How to be Nouveaux-Riches through the Secret Service Money Used to Pass the Act of Union of 1800'

This paper will explore an often-overlooked context that explains why Maria Edgeworth's *The Absentee* casts Mrs. Anastasia Raffarty and Lady Clonbrony as ridiculous nouveaux-riches characters: the use of Secret Service money – also known as Dublin Castle's 'Concordatum' – to bribe Irish people into supporting the Act of Union. By investigating what Edgeworth knew about such machinations – whether she knew which Members of the Irish Parliament accepted what specific amounts of Secret Service money and which other kinds of bribery (noble titles etc.) to vote the Irish Parliament out of existence – this paper will make the case that this novel is a satire of social climbing via the Secret Service. It will argue that *The Absentee* is a send-up of the bad taste and bad manners of climbers

like these women that can be explained by W.J. McCormack's work on Secret Service ledgers about the 1798 Irish Rebellion, 1800 Act of Union, and Catholic Emancipation.

Accordingly, this paper will show why this contextualization is relevant to Edgeworth's character sketches of the ridiculous and embarrassing Mrs. Raffarty and Lady Clonbrony. In doing so, it will prove that this novel is in the Enlightenment canon because it written by a well-educated woman who rejects the Secret Service's attempts to control the course of events, media and cultural production, and the life and death of authors, scholars, and artists of all sorts. Edgeworth is in the Irish and British literary canon, this paper will contend, because like Jonathan Swift, Oliver Goldsmith, and many others Irish writers, she had contempt for those who would betray their friends, teachers, countrymen, and others for the Secret Service's riches, status, noble titles, and other emoluments.

5a. David Clare, 'C.S. Lewis and Eighteenth-Century Irish Literature'

Over recent decades, scholars such as Ronald Bresland, Sharon Jones, and the present writer have demonstrated that Belfast-born writer C.S. Lewis was more influenced by the literature and mythology from his native Ireland than has generally been credited. While three of his Irish contemporaries (W.B. Yeats, Bernard Shaw, and James Stephens) had an undeniably large impact on his work, critics often overlook the fact that the majority of Lewis's Irish literary heroes were eighteenth-century figures. This paper will trace Lewis's literary debts to, and intertextual engagements with, the work of Jonathan Swift, Oliver Goldsmith, Edmund Burke, Laurence Sterne, and George Berkeley. It will conclude with speculation regarding Lewis's potential engagement with the work of an eighteenth-century figure working in the Irish language: the Ennistymon, Co. Clare-born poet Brian Merriman. While Lewis did not have Irish, he was known to read translations of work originally written *as Gaeilge*. And an extended portion of Lewis's 1956 novel *Till We Have Faces* seems to be playing intertextual games with Merriman's celebrated mock-*aisling* poem, *Cúirt an Mheán Oíche* (1780). The parallels between *Cúirt an Mheán Oíche* and *Till We Have Faces* will be outlined and consideration will be given to whether Lewis might have read the translations of Merriman's poem made by Arland Ussher (1926), Frank O'Connor (1945), or Edward Pakenham, aka Lord Longford (1949).

5b. Ireland and abroad

5b. James Orchin, '"A very pretty rascal": Ireland, America, and the making of a conservative Whig'

The brief Chief Secretaryship of the Whig statesman William Windham in 1783 is often, not without reason, consigned to several sentences in monograph studies. Windham's tenure was dominated by patronage disputes, Castle politics, and ill-health. Yet this obscures the significance of this period on the politics of one of the most significant British politicians of the era. His connection to Ireland dated back to 1769, though his political consciousness was roused, through the influence of Anglo-Irish politicians Richard Brinsley Sheridan and John Courtenay, over the American Revolution, for which he strongly sympathised.

Windham initially privately held radical political beliefs, yet exposure to the realities of high politics proved sobering and began his transition towards Burkean counter-revolutionary conservatism by the 1790s.

This paper proposes to examine the evolution of Windham's politics through the dual influences of America and Ireland. It will be argued that while the American Revolution initially fostered his radicalism, his Irish experience dismantled this outlook. This will be demonstrated through examining issues such as patronage, volunteering, and reform. It will be stressed that Ireland and America continued to influence him throughout his career, with his sentiments towards both nations remaining almost uniformly sympathetic, a consistency largely absent from his general politics. The influence of Courtenay and Sheridan on his political development will be emphasised. Such an analysis affords an opportunity to examine political experience and social influence in eighteenth-century public life. This paper will draw on Windham's private writings, in addition to those of contemporaries, and press sources.

5b. Conor Lucey, 'An Irish context for George Washington's "New Room" at Mount Vernon'

The plasterwork ceiling of the so-called 'New Room' at Mount Vernon enjoys a significant place in histories of the American domestic interior. Responding to George Washington's demand for a design in a 'plain, neat style', it is both a fine example of a decorative art rare in early America and a composition of unique iconographical resonance. On both counts it warrants special consideration. While work on the design and construction of the New Room was undertaken amid Washington's frequent absences from his estate during the Revolutionary war, its decoration was a project of considerable personal interest to him. The iconography of the ceiling – with its trophies of farming tools – is understood to have been conceived in response to the scenes of 'rural affairs' depicted on the carved tablet and frieze of the fine English chimneypiece gifted to Washington by West India merchant and political radical Samuel Vaughan in 1784. But while it has long been established that English and Irish plasterers were engaged to execute the plasterwork in 1786/7, comparative analyses between the decoration in Mount Vernon and in houses in Great Britain (specifically England) have tended to focus on broad comparisons with the neoclassical designs of architects such as Robert Adam which typically boast a more complex geometry and pronounced surface enrichment. This paper brings to light hitherto unrecognized formal and iconographical links with sixteenth-century Italian and eighteenth-century Irish interiors, providing a richer contextual understanding of Washington's 'masterly' decorative scheme.

5b. Daniel Sanjiv Roberts, '"Theatre of many a bloody spectacle": Nabobery, Electioneering, and Spatial Politics in *The Orientalist* (1820)'

Castles and 'big houses' are recognised as highly significant spaces in Irish literary tradition, evoking the harsh rigours of the penal laws and the fragility of the Protestant Ascendancy and their associations with an imperialist order. Maria Edgeworth's iconic representation

of this spatial domain in *Castle Rackrent* (1800) attests to its emergence at the outset of this tradition as a 'sort of Irish heart of darkness' (John Marx). Intersecting with Britain's eastward expansion in the decades following the Act of Union, these internal forms of colonialism suggest a discursive and material connection between imperial practices within and abroad. My paper examines an anonymously published novel of 1820, *The Orientalist*, featuring Glenarm Castle and its neighbouring big houses and historical ruins in county Antrim as its setting. The narrative recounts the attempts of a character named Jesswunt, a wealthy nabob from India, who seeks a parliamentary seat in the county election at Antrim. He is opposed by the family of Lord Glenarm, the Anglo-Irish absentee landlords of the family seat, who return to Ireland from their fashionable life in London in order to contest the election. The Earl's country seat, Glenarm Castle, however, is haunted by the legacy of a barely repressed Catholicism and throws up an uneasy mixture of racial and ethnic diversity that threatens the nativist pretentions of its Anglo-Irish landlords. These historical associations together with Jesswunt's Indian origin and reputed links to the (supposedly) tyrannical figure of Tipu Sultan trouble the *status quo* of the ruling order seeking re-election. I argue that the novel writes back to the nascent tradition of the big house novel, its irresolute conclusion failing to quieten anxieties relating to the legacy of the 1798 Rebellion and Anglo-Irish complicity in Britain's growing eastern empire.