

LAURA ALEXANDER

High Point University, North Carolina

"Laetitia Pilkington's "*Verses wrote in a Library*" and the Poetical Imagination"

The Irish writer Laetitia Pilkington's poem "*Verses wrote in a Library*" (1748) constructs the identity of the poet through the physical space of the library. The library offers an alternative perspective for intellectual inquiry, away from the "Vain, deceitful World" (l. 5) that Pilkington confronted throughout her life. Divorced and a social outcast, Pilkington was often homeless or on the move and spent time in debtors' prison. She documents her life struggles in her *Memoirs* (1748), particularly after her divorce and break with Jonathan Swift and the Dublin circle. As Catherine Ingrassia argues, Pilkington is an often-overlooked poet whose financial struggles and need to write for money reshape our ideas about women's entry into print culture and the relationship to books (320-1). Called "Faithful Friends" (l. 7) in Pilkington's poem, "*Verses wrote in a Library*," books also represent access to material privilege, for only wealthy writers could afford libraries. In her *Memoirs*, Pilkington boasts about her excellent memory, and her life writing demonstrates her command of hundreds of books and quotes from Shakespeare, among many other writers. The poem "*Verses wrote in a Library*" offers a new model of mind, not a literal space Pilkington owned or had regular access to but a space of mental retreat from the pecuniary interests of the everyday problems that beset Pilkington. Nevertheless, the image of the library registers a material world the poet cannot access. In describing the library, the speaker describes her own approach to artistry, free from the taint of oppressive circumstances, and the poem offers a new model for thinking about the poetical imagination.

CONRAD BRUNSTROM

Maynooth University

"Henry Murphy and an idea of World Peace: An Irish-Canadian Conversation"

In 1790, Henry Murphy published in Dublin his eight-volume epic poem *The Conquest of Quebec* which was based on the life, death, and afterlife of General James Wolfe. The poem is risible when not tedious, but it nonetheless offers an extraordinary combination of both patriotic and ecumenical reflections. The poem is never more interesting than when it strays from its brief. A couple of years later, he published an remarkably ambitious treatise on *Poetical Ethics*, attempting a comprehensive vindication of the being of God within less than fifty pages.

This paper will situate Murphy within a longer eighteenth-century tradition of reconciling a perceived need for inspirational military epic with accelerating conversations regarding the viability of reconciliation between warring belief systems. Murphy appears to have been inspired by the possibilities of some version of Catholic Emancipation and he pays extended and barely relevant tribute in his poem to Alexander Pope as an example of a gifted Catholic who has earned the respect of the British Establishment. It is also possible that he regarded the toleration of Catholicism in the new province of Quebec as highly instructive from an Irish perspective. Murphy offers himself to his readers as a blind author who has a right to inherit not only Celtic traditions of prophecy but also the great English example of John Milton. The hubris of his endeavour is redeemed by his naivety but also, more importantly, by a need to recover pervasive and influential imaginings of what a world without war might look like in a formative eighteenth-century context.

JENNIFER BUCKLEY, KANDICE SHARREN, LEO SHIPP

Ollscoil na Gaillimhe – University of Galway

Roundtable Panel: 'Accounting for Sheridan's Drury Lane with 'Theatronics''

In 1776, playwright Richard Brinsley Sheridan purchased David Garrick's shares in Drury Lane Theatre and remained a proprietor until it burned down in 1809. While the beginning of Sheridan's years as owner saw the success of his plays, most notably *School for Scandal* (1777), in his later years the theatre was plagued by political scandal and financial mismanagement. In this roundtable panel, three

postdoctoral researchers will introduce the ERC-funded project, ‘Theatronics: The Business of Theatre, 1732–1809,’ by way of examples from Sheridan’s storied tenure. Drawing on the wealth of account books and other financial documents held by the British Library and the Folger Shakespeare Library, this project is developing a database and tools to systematically analyze the financial success of London’s two major theatres during the eighteenth century, Covent Garden and Drury Lane. Following a brief outline of the project, we will use case studies to demonstrate the challenges of structuring financial data from the surviving theatre records, as well as how the findings of ‘Theatronics’ will allow us to reshape standard narratives about the eighteenth-century London stage.

Jennifer Buckley will explore the salaries paid (or not paid) to actors and actresses under Sheridan’s management. Focusing on Sarah Siddons, she will consider the impact of her ‘celebrity salary’ on other actors, thinking in particular about the women who routinely performed alongside her.

Kandice Sharren will analyze the performances of Joanna Baillie’s tragedy *De Montfort* in 1800 to explore how receipts and audience profiles can contextualize and call into question established narratives about critical and commercial failure.

Leo Shipp will discuss the non-actor expenses at Sheridan’s Drury Lane, focusing especially on payments for music, scenes, machines, props and costumes. He will compare these expenses to their equivalents at Covent Garden to show how rivalry generated spectacle, and what importance spectacle held in the economy of late eighteenth-century theatre.

RÓISÍN BYRNE

Maynooth University

‘[...] amuse the Town with something of *Irish Birth*’: ballad opera and the popularisation of Irish folk music in the 1720s.¹

In tracing the development of the stage-Irishman, Joep Leerssen asserts that music was the ‘one unquestionably positive national Irish trait’ portrayed on the eighteenth-century stage.² This paper aims to qualify this statement, by exploring how Irish folk music was popularised through the theatrical genre of ballad opera in the 1720s. The relationship between the formulation of popular taste in London and Dublin will be addressed, in the context of an increasingly commercialised cultural sphere. Building on scholarship by Frank Harrison, Barra Boydell and Felicity Nussbaum, the paper looks at the Irish origins of tunes included in John Gay’s immensely popular *The Beggar’s Opera* (1728).³ Focus will then shift to how Dublin-born playwright Charles Coffey (1700–45) imitated Gay’s success by taking ‘particular care to collect the most delightful Tunes’ from the Irish repertoire.⁴ Furthermore, the paper will note how ballad opera became a vehicle for actresses of Irish backgrounds to showcase their natural talent, as folk music was considered to be a ‘soft and effeminate’ aspect of national culture.⁵

LIAM CHAMBERS

Mary Immaculate College, University of Limerick

‘Une maison de refuge’: the Irish Jesuit college in Poitiers, 1674–1762’

In 1675, the superior of the Irish Jesuits, Stephen Rice, described the reaction of his colleagues to news of the establishment of a college in Poitiers the previous year: ‘It is almost incredible to tell with what joy our zealots for divine glory were affected, because no few gains, and they not small would accrue to our mission after a number of years, from the establishment of that refuge in Poitiers.’

This paper reassesses the history of the Irish college in Poitiers. It begins by considering the foundation of the college in the years 1674–6. Drawing on the work of Éamon Ó Ciosáin, it suggests that while the specific Jesuit context is crucial (and explains Rice’s comments), the college fits broader patterns evident among Irish migrants in the Restoration period. The paper then examines the development of the college in the face of repeated financial challenges, which created tension between the college and the mission, another familiar issue across the Irish college networks. The paper also draws on the surviving college accounts, as well as documentation relating to the establishment of two

foundations at the college in the 1730s and 1740s, to offer some considerations on the social history of the institution. Finally, the paper assesses the closure and dissolution of the college in the early 1760s in the face of the suppression of the Jesuits in France, a foreshadow, of course, of *Dominus ac Redemptor*.

IOANNES P. CHOUNTIS

University of Aberdeen

‘Burke and Cicero’s *otium cum dignitate* on Reconciliation with America’

Edmund Burke’s finest and most important parliamentary intervention regarding American Affairs took place on 22 March 1775, when he delivered his *Speech to Parliament on Reconciliation with the American Colonies*. In this oration Burke called on Parliament to ‘‘conciliate and concede’’ to America while informing the audience that ‘‘the proposition is peace’’. Related to Burke’s stance in 1775 is his declaration found in his *apologia pro vita sua* that he always acted ‘‘mediatorial’’. This evaluation of his motives and proposal draws a striking parallel to Cicero’s lifelong endeavours to reconcile the different political factions in the late Republic, suggesting *otium cum dignitate*. It is well established that Burke was conversant in Cicero’s writings, having studied the Roman orator since his undergraduate years at Trinity College, Dublin. Although most Burkean scholars have offered various insights and interpretations of Burke’s speech on America, what appears to be missing is an examination of the work’s latent Ciceronian outlook. Paddy Bullard in his recent monograph on Burke’s rhetoric focused on the elements the latter inherited from Cicero mainly in terms of style.

In this paper, it is argued that Burke not only followed Cicero in stylistic terms but also drew inspiration from him in formulating his proposal on reconciliation with America. As such his inheritance from the Roman statesman is not only literary but also political. More specifically, Burke’s indebtedness to Cicero on a series of key terms like *concordia* and *reconciliatio* is closely examined. The purpose of this examination is twofold: On the more general level, to illustrate how Ciceronian terms were widely employed as political language in British eighteenth-century debate. And on a more specific level, to offer, through close reading, a novel insight into Burke’s wide acquaintance with Cicero and the uses he made from the latter’s political and moral works. Overall, it is maintained here that Burke’s stance and rhetoric about the American question were subtly but fundamentally Ciceronian.

DAVID CLARE

Mary Immaculate College, University of Limerick

‘Charlotte Brooke’s Impact on Ascendancy Women Writers from Maria Edgeworth to Lady Gregory’

Critics have long acknowledged that Charlotte Brooke’s *Reliques of Irish Poetry* (1789) is a ‘‘fundamental ‘growth-point’ for Anglo-Irish literature’’. An important recent study by Leith Davis has ably demonstrated one very important aspect of her influence. Charlotte Brooke argued in the essay ‘‘Thoughts on Irish Song’’ from the *Reliques* that poetry in Irish is ‘‘already music’’, even before being set to an air. Davis shows that this idea – and Brooke’s belief that it might be possible to create an Irish literature in English that is also ‘‘already music’’ – became ‘‘general currency’’ quite quickly and inspired Thomas Moore, the Young Irelanders, and ultimately the Irish Literary Revival of the 1890s. While this is one major area of influence, another was the ways in which she inspired a number of Irish Ascendancy women writers both during and for several decades after her time, especially Maria Edgeworth, Mary Balfour, and a key member of the aforementioned Revival, Lady Gregory. Although several critics have discussed Brooke’s influence on these women, I examine unexpected ways in which these writers were inspired by Brooke but also the ways in which they consciously differed from her.

ELISA COZZI

University of Oxford

‘On First Looking into Lady Mount Cashell’s Unpublished Historical Novel *The Chieftains of Erin*’

My paper presents the first in-depth study of the unpublished historical novel *North and South; or, the Chieftains of Erin, a Historical Romance of the Days of Queen Elizabeth* by the Irish radical writer—and former pupil of Mary Wollstonecraft—Margaret King, Lady Mount Cashell (1773-1835). Thirty years before Walter Scott popularised the genre, Mount Cashell started her historical novel (set in sixteenth-century Ireland on the cusp of the Tudor conquest) in Dublin in the 1790s, when she became involved in Irish revolutionary politics and actively campaigned against the Act of Union. She then interrupted it and resumed it in Pisa, Italy, where she settled in voluntary exile and befriended the Shelley Circle in the 1820s. Mount Cashell's transnational historical fiction originated at the crossroads of post-Union Ireland and pre-Unification Italy, at a crucial period in the development of the novel as a literary form. First discovered in a private Italian archive in the 1990s, the *Chieftains of Erin* manuscripts had never been thoroughly examined by literary scholars. My paper will introduce this ground-breaking work in the field of eighteenth-century Irish Studies and shed light on neglected Anglo-Irish-Italian literary networks in the early nineteenth century.

KRISTINA DECKER

University College Cork

‘From our parlour-window and bedchamber I can see’: Mary Delany, Delville, and the Irish Landscape’

Mary Delany (1700-1788) likely needs little introduction. Her ‘paper mosaicks’, or botanically accurate flower collages, have entranced viewers for centuries, from Queen Charlotte to 21st-century high street shoppers, recently finding their way into collaborations with brands such as H&M and Warehouse. The achievement of these collages often eclipses much of her earlier life, although the six volumes of her surviving correspondence, edited in the 1860s by Lady Augusta Llanover, are regularly mined by scholars of the eighteenth century for details and anecdotes. Perhaps unsurprising due to the nature of her ‘paper mosaicks’ with their fusion of art and botanical science, Delany had long held interests in natural history, gardens, and the wider landscape, especially landscapes of improvement. During the period of time that she lived at Delville, in Glasnevin, Co. Dublin, these interests flourished. Upon her arrival in June 1744, Delany catalogued the minutiae of her new home and garden in a series of letters to her sister. Within these letters her sense of ownership over her new home developed, and she positioned Delville within the surrounding landscape and, as a result, herself as its new mistress. This paper will explore Mary Delany's discussion of the Irish landscape and how it reflected her other interests - particularly the culture of Improvement – and, ultimately, how she used these discussions to navigate and situate herself within the Irish landscape.

ANDREW DORMAN

Dublin City University

‘Army recruitment and desertion in eighteenth-century Ireland’

Thanks in no small part to the efforts of members of this society, eighteenth-century Ireland enjoys a comprehensive and ever-expanding historiography. Unfortunately, the military history of Ireland, particularly that prior to the 1790s, has relied on conclusions which are at best oversimplifications, and at worst inaccurate. Although efforts have been made to provide a more balanced narrative, the fact remains that the perception of the military in eighteenth-century Ireland is overwhelmingly negative. Two phenomena which have enjoyed some historical engagement in Ireland are recruitment and desertion. Bookending many soldiers' experiences, they offer valuable insights into the demographics of the military and the motivations of soldiers who formed it. However, research of these themes in Ireland prioritises the period from 1750 onwards, often leading to their conclusions being applied retroactively to the military in the first half of the eighteenth century.

This paper will provide a new, detailed examination of recruitment and desertion in eighteenth-century Ireland from 1700-1790. It will demonstrate that Irishmen served in the British army throughout the century, and in greater numbers than previously thought. It shall distinguish between Protestant and Catholic recruitment and trace the differing contributions of these groups to the military. It will detail the personal experiences of recruiting officers based in Ireland, and the men they tried to enlist. And

finally, it will challenge the traditional narrative surrounding desertion in Ireland and evaluate how serious an issue this was for the army in Ireland in the eighteenth century.

AIDEEN HERRON

University College Dublin

“The Scientific Architecture of the British Empire Observatory in the 18th Century:
A Comparative Analysis of Foundation, Design and Formation.”

Dunsink Observatory, Dublin, was established in 1785. It was one of the most technologically novel of the many European observatories founded in the last two decades of the 18th century. The scientific importance of the ‘purpose built’ observatory in the British Empire is considered in the context of late 18th century Irish scientific society and comparatively within the wider British Empire. Dunsink’s unique position as both a university and state-sanctioned 18th century observatory, with the first Royal Astronomer outside of England, is explored through its foundation documents. Remaining relatively design static since its construction, it nevertheless maintained a useful presence in scientific academic circles, somewhat indicative of its initial innovation. By analysing its site, orientation and architectural design through historic plans drawn and designed by Henry Ussher and Graham Moyers, historic deeds and maps, TCD manuscripts and previous historic studies, Dunsink represents a change in British colonial observatory design which is echoed in Armagh Observatory (1789/90) and parallels which would also eventually be seen in the Edinburgh City Observatory (1818). To fully express this change in design Dunsink is compared with other 18th century observatories in the British Empire, namely Jamaica, (Black River Observatory, c.1741), Scotland (MacFarlane Observatory, 1760 and Calton Hill Observatory, c. 1776), England (Radcliffe Observatory, 1773) and elsewhere in Ireland.

GIULIA IANNUZZI

University of Florence-University of Trieste

‘A futuristic anti-Jesuit satire’

Designed as a hypothetical laboratory to test the author’s political and philanthropic ideas, and to satirize a number of coeval cultural and political trends, *The Memoirs of the Twentieth Century* is one of the first futuristic fictions known in European literature. Published anonymously in 1733, it was written by Samuel Madden, an Irish Anglican clergyman and philanthropist with Hanoverian and Whig sympathies. It consists of a collection of diplomatic letters written in the 1990s, sent to the Lord High Treasurer in London from British ambassadors from a number of countries, which the narrator claims to have received from the future. Through these correspondences, twentieth-century world scenarios spread out before the reader, in which British naval power rules the waves and international commerce, while the transnational scheming of the Jesuits threatens the independence of weaker European courts. A fine example of the emergence of a new secularized future, pliable through human action, *The Memoirs’* logical extrapolation is informed by a variety of underlying rationales, ranging from utopian achievements to the satiric mocking of the writer’s present.

This paper addresses *The Memoirs* as anti-Jesuit satire, an aspect never touched upon by the (scarce) existing scholarship on this work. While the power of the printed word and the sharing of knowledge as a key to progress are portrayed in utopian terms in the virtuous practices attributed to the British rulers of the future, specular comments are offered on the astuteness with which the Jesuits adapt their propaganda to different cultural contexts and social spheres, not least through the use of the press. The anti-Jesuit polemic thus contributes to *The Memoirs’* fascinating reflection on the problem of the production, control and circulation of knowledge. This paper intends to outline a number of inter-textual references and argumentative and rhetorical strategies exploited by *The Memoirs’* anti-Jesuit satire, and to highlight how, thanks to the fictional device of the projection into the future, this work fits originally into the long history of anti-Jesuit controversy in the Protestant world.

SONJA LAWRENSON

Manchester Metropolitan University

‘Troubling Mobilities in Edgeworth’s ‘Lame Jervas’: Empire, Impairment and the Body Politic’

As scholars as diverse as Matthew Reznicek and Martyn Powell have noted, the trope of the corrupt body politic as a diseased or consumptive human anatomy was pervasive in eighteenth- and early nineteenth-century Ireland. It is nonetheless curious to note how persistently it appears in the writings of Maria Edgeworth, from unpublished juvenilia such as *The Double Disguise* (1786) to her polite-society novel *Belinda* (1801). Most strikingly, Edgeworth’s oeuvre recurrently situates this metaphorical link between bodily corruption and the corruption of the body politic within a broader imperial framework. In so doing, she contributes to an evolving political discourse in which the strength of the British empire was regarded as contingent upon the health, both physical and moral, of the British nation.

In this paper, I intend to explore the troubling interconnections between disability and imperialism at the turn of the century via an analysis of Edgeworth’s 1804 *Popular Tale*, “Lame Jervas”. In so doing, I hope to tease out the complexities of Edgeworth’s imperial vision, exposing the ways in which the representation of the main character’s physical impairment simultaneously bolsters and disrupts the narrative’s ostensibly colonialist drive. In a period, when, as Joan Begiato remarks, “the idealised male body came to represent abstract notions such as the strength of nation and progress, and symbolised ideologies underpinning empire”, “Lame Jervas” confounds any neat or easy correlation between its eponymous hero’s physical impairment and his geo-political mobility.

CIARÁN MAC MURCHAIDH

Dublin City University

“*Seanmóirí Muighe Nuadhad*: léargas ar shaibhreas sheanmóireacht na Gaeilge san ochtú haois déag fhada”

Cnuasach seanmóirí eisceachtúil is ea *Seanmóirí Muighe Nuadhad* ar roinnt cúiseanna. Baicle mac léinn i gcliarscoil na linne sin a roghnaigh na seanmóirí as lámhscríbhinní, a chóipeáil iad agus a chuir eagar orthu don chló. Is aistriúcháin cuid de na téacsanna Gaeilge ar sheanmóirí i bhFraincis le Claude Joli. Anuas air sin, liosta le háireamh sa traidisiún Gaeilge is ea scríobhaithe éagsúla na LSí féin. Féachfar sa pháipéar seo ar ghnéithe éagsúla de na trí himleabhar seanmóirí a foilsíodh idir 1906-1908: na scríobhaithe, na lámhscríbhinní, agus seanmóirí féin (ó thaobh ábhair de), mar aon le scóip an tionscadail agus an tábhacht a bhain le foilsíú an ábhair ag tús an fichiú haois chun léargas a thabhairt ar an réimse seo de shaothar cráifeach na Gaeilge.

JASON MCELLIGOTT

Marsh's Library, Dublin

‘Books for old soldiers: Creating a library at the Royal Hospital Kilmainham, 1712-14’

The establishment of the Royal Hospital Kilmainham (RHK) during the 1680s was a major advance in the care of wounded and elderly soldiers. The officers and men surely had much time for reading, but there seems to have been no provision for a library of any sort until 1712 when the Master, Colonel Charles Feilding, solicited donations of books from a broad cross-section of the upper echelons of protestant Irish society. The surviving 211 volumes donated to the RHK between 1712 and 1714 contain specially printed bookplates which record the identities of the donors.

This paper will address what these men (and some women) donated for the benefit of the old soldiers. Did the donors send books from their own libraries, or did they purchase new texts? Do the donated texts constitute a coherent library or are they merely a random assortment of texts? Above all, this paper will consider how the soldiers engaged with books that others thought they should be reading.

ANNE-CLAIRE MICHOUX

University of Zurich

‘Dusting Off the Library Shelves: Modern Antiquarianism in Sydney Owenson and Maria Edgeworth’

In her preface to *O’Donnel; A National Tale* (1814), Sydney Owenson explained that, having first consulted Ireland’s ‘records and chronicles’ and embarked on a story set in Elizabethan times, she

‘exchanged the rude chief of the days of old, for his polished descendant in a more refined age’, for fear that raising the ‘veil’ of Irish history would send ‘an arrow winged with discord’ rather than ‘the olive of peace’, suggesting a move away from the antiquarian impulse of her sensational *The Wild Irish Girl* (1806). While *O’Donnell* displays Owenson’s continued interest in recovering and celebrating Ireland’s Gaelic past, it also reflects, in the footnotes’ dialogue between Gaelic and modern scholarship, an attempt to reconcile a focus on history with a desire to paint a modern Ireland that is not insular but an equal participant in European culture, as the novel exposes the trap of antiquarianism, which romanticises the past and obscures contemporary plights. Edgeworth, whose *Castle Rackrent* (1800) had also used a complex paratextual apparatus to introduce English readers to Gaelic culture, claimed in *Irish Bulls* that she was ‘more interested in the fate of the present race of its inhabitants than in the historian of St. Patrick’ and, unconcerned with ‘rusty antiquaries’, celebrated contemporary figures of Irish literary history, looking to Ireland’s present and future. Focusing on *O’Donnell* (1814), *An Essay on Irish Bulls* (1802), and *Ormond* (1817), this paper will explore how Owenson and Edgeworth negotiated antiquarian impulses in their work, attempting to reconcile a recovery of Ireland’s past while imagining a new future for Ireland.

SEAN MOORE

University of New Hampshire

“Swift, Dublin Castle’s Secret Service Payments, and the Irish Book Trade”

“Fake news” is as old as the printing press. While the production of fake news in recent elections has refocused scholarly attention on how the media is funded and by whom, it is rarely acknowledged that this activity has occurred since the founding of the modern state. This paper looks at this question by examining the state financing of print culture during the Enlightenment, the crucial juncture in the formation of the state of Great Britain. In doing so, it examines eighteenth-century precedents for “manufacturing consent,” a phrase coined by Edward Herman and Noam Chomsky to describe how governments use financial sponsorship and legal intimidation to influence the media to produce popular support for decisions to go to war and other policy initiatives. This paper will establish the international historical context for the First Amendment right to free speech and the press established by James Madison in the U.S. Bill of Rights.

CHRISTINA MORIN, EDWARD KEARNS

University of Limerick; Ollscoil na Gaillimhe – University of Galway

‘Irish Minerva Writers and the Affordances of Big Data’

This paper explores how big data and machine learning can help us to recover the cultural impact of texts published by London’s Minerva Press, the most prolific – and critically decried – publisher of popular fiction in Romantic-era Britain. In particular, we outline how Named-Entity Recognition and Natural Language Processing can facilitate an analysis of intertextual references to Minerva’s Irish-authored works in the British Library’s open access Nineteenth-Century Literature Dataset, comprising approximately 68,000 digitised volumes of text originally published between 1789 and 1900. Identifying these allusions reveals the ongoing influence of Minerva texts in the long nineteenth century despite critical condemnation both then and now. It also allows for the quantification and qualitative exploration of authorial engagement with these publications and with the Minerva Press more generally in nineteenth-century Anglophone literature. In this, we argue, machine learning helps to recover the network of textual relations fundamentally linked to Minerva’s Irish writers and indicative of their long-lasting impact – both negatively and positively construed – on literary production of the period.

SÍLE NÍ MHURCHÚ

University College Cork

‘Ciorcal Uí Neachtain agus an Fhiannaíocht’

Ar chuir Ciorcal Uí Neachtain spéis san Fhiannaíocht? Ní fhéadfaí a mhaíomh go bhfuil na téacsanna Fiannaíochta an-líonmhar ina gcuid lámhscríbhinní ach, nuair a chuirtear san áireamh gur beag duine a bhí ag scríobh téacsanna dá leithéid i lámhscríbhinní i dtosach na hochtú haoise déag agus gur i

lámhscríbhinní a bhaineann le deireadh na haoise sin is mó a thagaimid ar chnuasaigh mhóra de théacsanna Fiannaíochta, is féidir a áiteamh go bhfuil tábhacht ag baint leis an saothrú a dhein baill den gCiorcal úd ar litríocht na Féinne. Tá idir shean agus nua le fáil sna téacsanna Fiannaíochta i lámhscríbhinní Chiorcal Uí Neachtain. Faighimid ábhar a bhaineann le h*Agallamh na Seanórach* in LNÉ G 124, LNÉ G 125 agus LNÉ G 126, lámhscríbhinní a scríobh Seon Mac Solaidh, cuir i gcás. Tá cnuasach mór de Laoithe Fiannaíochta, ar laoithe déanacha cuid mhaith acu, le fáil in ARÉ 23 L 24 (1007) a scríobh Tadhg Ó Neachtain. Is eol dúinn go bhfuil lorg na Fiannaíochta ar chuid de cheapadóireacht Sheáin Uí Neachtain: an laoi ar a dtugtar *Suirghe Ghuill* agus an scéal dar teideal *Imtheacht an Chúigir*. Sa chaint seo, déanfar scagadh ar na téacsanna Fiannaíochta i lámhscríbhinní Chiorcal Uí Neachtain agus pléifear an úsáid a bhain Seán Ó Neachtain as traidisiún na Fiannaíochta ina shaothar cruthaitheach féin.

THOMAS O'CONNOR

Maynooth University

'Conviction or Convenience? Early modern Irish conversion narratives from Portugal'

Trading links between Portugal and Ireland had been strong since the Middle Ages and tended to strengthen in the first half of the eighteenth century. Increased economic exchange encouraged migration, overwhelmingly from Ireland to Portugal. Among these migrants were hundreds of Protestant women and men, intent on making a new life in Portugal. Because permanent residence in Portugal was conditional on the profession of Catholicism, Irish Protestants usually presented themselves to the Inquisition for the regularisation of their religious status. The process included the presentation of their faith history to the Inquisitors, usually in an oral hearing before the Holy Office. Over 800 of these survive in the Inquisition's archive, providing a wealth of information on converts' lives, circumstances and expectations. This talk examines a number of these histories with a view to reconstructing their conversion experience. It will also attempt a preliminary assessment of the meaning and significance of religious conversion for these eighteenth-century economic migrants.

TOMÁS L. Ó MURCHÚ

University College Cork

'Dán aiceanta ón 17/18ú haois tiomnaithe do dhochtúir leighis'.

Tá an dán a thosnaíonn *A fhortail fhir don bhorbhuil na bhféiníodh mear* le fáil in dhá lámhscríbhinn Ghaeilge ón 19ú haois. Guíonn an file, Muircheartaigh Ó Gríofa, dea-shláinte agus cosaint ó ghalair éagsúla ar an Dochtúir Ó Dubhagáin. Is féidir a shonrú ar shainréim na filíochta gur cumadh an dán i dtreo dheireadh na 17ú haoise nó sa chéad trian den 18ú haois. Fiosrófar cúlra an dána, an file agus an dochtúir; stair na lámhscríbhinní; agus féachfar ar roinnt de na téarmaí easláinte atá luaite sa téacs.

SHARON A. PHELAN

Munster Technological University

'The Eighteenth Century in Ireland from Socio-Cultural Perspectives: Dance as the Means of Inquiry.'

During the eighteenth century, as the Irish danced in barns, houses, fields and crossroads, their jubilant expressions echoed an integral love of dance. This paper addresses the evolution of dance in Ireland during this period. It also acknowledges where dance reflected socio-cultural change. The research for the paper largely originated in the notes of British travellers; these men toured Ireland, and they compiled information for the British aristocracy. Their notes referred to dance from differing perspectives. Firstly, they signified a relaxed atmosphere between British and Irish dancers; this included times, when the natives and the British, danced together and to times, when British landlords and travelers watched the Irish people dance. Their comments were positive, and they signified an inherent respect for the native dancers. The notes also referred to occasions, when British dance masters trained native dancers to teach the children of settled landlords. This led to the development of a native dance master tradition. It also contributed to the Irish dance repertoire, as the natives learned to dance British country dances, and European court dances. Subsequently, the Irish adapted several of the

dances. They made them more challenging and faster, and it is likely, that they were asserting their superiority, from a dance-based perspective.

At this time, the British were viewed as “colonizers” and the Irish were viewed as “colonized”. However, such group identities can oversimplify the past and this was apparent from a dance perspective. There, the British-Irish connection was constructive, from artistic, social, and cultural perspectives.

IAN CAMPBELL ROSS

‘A direct and quite literal’ translation? Oliver Goldsmith's *Memoirs of Lady Harriot Butler*.’

Goldsmith's missing translation of a French novel both intrigued and baffled scholars after its existence was noted by his biographer, James Prior, in 1837. Finally identified as *Memoirs of Lady Harriot Butler* (1761-2) in 2006 by Arthur Freeman, the work has received surprisingly little attention, perhaps because Freeman described the translation as 'direct and quite literal'. The description is quite misleading, however, and a re-examination of the translation in the context of Goldsmith's often expressed dislike of contemporary prose fiction can tell us more about the author's scathing view of the 'new species of writing' and about mid-eighteenth attitudes to translation.

ELIZA SPAKMAN

University of Groningen

‘Educating the Male Adolescent: True politeness, primitivism, and masculinity in Maria Edgeworth’s ‘Forester’

As critics such as Philip Carter, Michèle Cohen, and Matthew McCormack have demonstrated, the eighteenth-century obsession with masculinity, or manliness as it was then called, was central to many aspects of eighteenth-century society, from politeness and morality – as shown by the case of Lord Chesterfield – to national identity and politics, which became particularly relevant with the French Revolution. Even though masculinity is therefore becoming an increasingly popular research topic, very little critical attention has been given to masculinity in the works of Maria Edgeworth (1768-1849).

This paper will look at one of Edgeworth’s *Moral Tales for Young People* (1801), ‘Forester’, which tells the story of the eponymous hero’s development and education as a young gentleman. This tale is particularly well suited because Forester’s initial skepticism of anything to do with gentlemanliness, as well as the nature of the moral tale, mean it closely examines what it means to be a good gentleman and, perhaps more importantly, *why*. It traces the journey of Forester from a highly sceptical young man who idealises the lower classes, through his temporary jobs as gardener, clerk, and printer, ultimately back to being a young gentleman. This paper will then look at what the ideal man is according to this story, and how it engages with contemporary debates surrounding the ideal gentleman, particularly those surrounding politeness and primitivism. What Forester’s journey ultimately shows is that real progress is a result of true politeness, meaningful connection, and independence of mind, rather than of a radical philosophical approach.

TOM SPALDING

Researcher, Crawford Art Gallery, Cork

‘Going Dutch? Urban design and architecture in eighteenth century Cork’

In June 2019 King Willem-Alexander and Queen Máxima of the Netherlands visited Cork city. At the time it was stated that the Dutch engagement with Cork in the eighteenth century ‘is still evident in the architecture of the city’ and that the ‘reclamation of Cork’s marshlands and construction of new stone buildings, quays and waterways was influenced in no small way by the expertise of Dutch civil engineers’.¹ Drawings and paintings of the city, in the collection of the Crawford Art Gallery, were stated in justification of these claims. It was not the first time that these facts had been asserted, but what evidence exists for these Dutch links?

Building on work undertaken by the author for the Gallery in 2021, this paper attempts to trace the architectural relationship between Cork and Low Countries in the late seventeenth and early eighteenth centuries and draws largely on primary documentary sources, but also seeks to use buildings

and art as historical sources too. Through a thorough examination of the contemporaneous structures in the city as well as uncovering modernised buildings which retain elements from the period, it aims to visually rebuild our image of Ireland's 'Dutch' city. This paper will show that whilst there are significant similarities between early-eighteenth century Cork's topography and architecture and that of Holland, significant research will be required to justify the popular urge to imbricate Cork within a Dutch sphere of design influence.

COLLEEN TAYLOR

University of Notre Dame

"Eighteenth-Century Ireland and the Blue Humanities: Revisiting the Bantry Bay Shipwreck"

In September 2020, INFOMAR, a joint program between Geological Survey Ireland and the Marine Institute, re-surveyed the shipwreck of *La Surveillante*, a sunken French frigate that partook in the failed French invasion of Bantry Bay in 1796. The French fleet's journey from Brittany to Bantry had been a collaboration between French republicans, Wolfe Tone, and the United Irishmen, which ultimately fell prey to oceanic winds. The 2020 survey produced new, enhanced imagery of *La Surveillante*'s underwater archaeology, which scientists hope to preserve as a site of Irish cultural heritage. But how does this re-imaging of a Bantry Bay shipwreck re-visit the events of that failed invasion in December of 1796? How does the idea of a lost underwater culture offer a paradigm for reading and re-reading the Irish colonial imagination at the end of the eighteenth century?

This paper "re-reads" the Bantry Bay shipwreck according to recent theories on the blue humanities promoted by works like Steve Mentz's *At the Bottom of Shakespeare's Ocean*. After framing the history of the Bantry Bay invasion as a more-than-human event, I trace how the shore and the seabed of Bantry Bay became a site of colonial expression or, conversely, attempted ideological control in eighteenth-century culture, from texts like Sarah Isdell's *The Irish Recluse* (1809), Charles Lever's *The O'Donoghue*, and John Clare's "Bantry Bay," to images like James Gillray's *End of the Irish Invasion* (1797). In these cultural responses to the shipwreck, the sea depths emerge as a site of narrativity for subversive colonial power.

BRENDAN TWOMEY

Independent Researcher

'With elegies the town is cloyed': explaining the profusion of broadsheet elegies in 1720s Dublin.

Swift, in his 'pre-mortem' elegy *Verses on the death of Dr Swift*, and perhaps poking fun at the short-lived craze for printed elegies that had occurred in Dublin in the 1720s, claimed that after his own death the town would be 'cloyed' with elegies. Between 1720-29 a total of 101 Dublin printings contained the word elegy in their title, this accounted for 4% of the output of Dublin's printing houses. The equivalent numbers for London were 18 and a mere 0.001%. These Dublin elegies were anonymous, badly printed, single page broadsheets; many did not record a printer's name or a price. Dedicatees included local establishment figures such as politicians, aristocracy, bankers, lawyers, and clergy, but also a number of relatively minor civic officials and significantly several leading Roman Catholic lay and clerical personalities. The poetic quality of these encomia was decidedly mixed; texts were replete with standard elegiac tropes of grief and loss, highly selective (but also coded) recounting of the dedicatee's achievements, and admiration for the dedicatee's all-round superior worthiness.

Why was there such an effusion of this very specific memorialising genre in Dublin in the 1720s? Was it building on existing memorisation traditions? Did it replace or supplement alternative modes for publicly recording such public and private expressions of loss? Did it facilitate the projection of coded messages to different audiences within the highly contested Irish public sphere? This effusion of post-mortem panegyrics was much more than a simple gesture of public memorialisation of the recently deceased: these texts cannot be simply read at face value.

MAURA VALENTI

University of Oxford

'Italian Music at Dublin's Channel Row Convent, c. 1727: An Accusation from the Vicar of Naas'

Writing in 1727, Stephen Radcliffe, the Protestant vicar of Naas, famously alleged that ‘many Protestant FINE GENTLEMEN’ attended a musical performance at the Dominican convent located on Channel Row in Dublin – a performance for which ‘the most celebrated *Italian* Musicians help[ed] to make the Voices of the HOLY SISTERS more melodious’.

Although Radcliffe’s accusation is often cited in studies of Irish female monasticism, or in reference to the general cultural health of Ireland and its capital in this period, it has not been examined closely for what it can tell us about music and musicians in early eighteenth-century Dublin. This paper begins with a discussion of the Dublin-based musicians and music lovers who may have been involved in this concert, whether as performers or as appreciative audience members. Identifying the operatic soprano and music teacher Giovanna Paula Stradiotti and the wealthy amateur musician Philip Perceval as key figures allows us to suggest what music was performed, the reasons for the involvement of the Channel Row community, and even the occasion for this unique performance.

DEBORAH WHITE

Ulster University

‘Effecting Gentility: The Self-Fashioning of an Eighteenth-Century Provincial Irishman’

With a notable feature of eighteenth-century Irish life its lavish commensality, textiles remain a surprisingly mute material witness. An extant linen damask tablecloth of Irish manufacture, woven c.1736 for John McClintock of Trintaugh in the Donegal barony of Raphoe, proffers a carefully curated assertion of provincial gentility. Animated scenes of cock-fighting, horse-racing and mastiffs crouched in readiness for battle play out around an armorial centrepiece; a gendered display of recreation and sociability weighted by pedigree and lineage. The familial motto, *Virtute et Labore*, articulated his flinty determination to raise his social standing. As a free-holding tenant of Lord Paisley (the soon-to-be 7th Earl of Abercorn), for whom his cousin and namesake acted as agent and his brother as attorney, he orbited, though at some distance, the patrician world. His commissioning of a rare, luxury damask tablecloth was almost certainly no wine-flushed act of frippery. Rather, a conscious crafting of public standing; one calibrated to the rural, unpolished world of parochial Ireland. Farming the tythes of Taughboyne and Ray, he petitioned, unsuccessfully, in 1755 for an agency, and though his personal social ambition was to remain unrealised in his lifetime, his son, ‘Bumper Jack’ McClintock, was married in 1766 into the Foster family of County Louth, facilitating his appointment as chief-sergeant-at-arms of the Irish House of Commons. His dining table draped with his father’s damask, we can easily imagine him raising a bumper in appreciation and gratitude.

MARIA ZUKOVS

University of St Andrews

‘French Revolutionary news in the Dublin press: sources and new discoveries’

When the French Revolution broke out in June 1789, the Dublin press keenly and closely followed the events as they unfolded. Newspapers from the *Hibernian Journal* to the *Dublin Chronicle* filled their pages with news as it arrived. Previous studies on the transmission of this news from Continental Europe to Ireland have largely assumed that most, if not all news, passed through England before reaching Ireland. Scholarship on this topic largely contends that much of the foreign news in the Irish press was simply copied from their English counterparts. For a significant portion, this was true, however, it was not the only source of news in Dublin. This paper will examine the ways French Revolutionary news reached Dublin and the sources that provided that news.

A close reading of newspapers like the *Hibernian Journal* or *Dublin Chronicle*, from the time of the French Revolution, indicate that there are exceptions to the notion that most or all news was lifted from English newspapers. Numerous letters appear in the Dublin press that claim to be from individuals in Paris to their ‘friend in Dublin’. The significant amount of trade that existed between France and Ireland facilitated a means by which news could be transported between the two countries. This furthers our understanding of how news moved through Europe at a time of significant political change and the ways news of the French Revolution was able to permeate other nations.