Conference programme

The Irish and the London Stage: Identity, Culture, and Politics, 1680-1830

Trinity College Dublin, 17-18 February 2017

Friday 17 February

8.30-8.50 Coffee/tea

8.50-9.00 Welcome

9.00-10.30 PANEL 1 – There and back again: Dublin and London
Chair: Amy Prendergast (Trinity College Dublin)

John Greene (Louisiana), ‘A Tale of Two Cities: The Mobility of British and Irish Actors, 1745-1800’

Miranda Kiek (King’s College London), ‘“No English people like this place”: What happened when the London stage went to the Irish’

Colleen Taylor (Boston College), ‘From Stage Irish to Stage Feminist: Sydney Owenson’s Irish Bodkin and Alicia Sheridan Le Fanu’s The Sons of Erin’

10.30-12.00 PANEL 2 – Familiar names: Macklin and Sheridan
Chair: Raphaël Ingelbien (Leuven)

Robert Jones (Leeds), ‘An Irish Proposition; or, Why does “Manchester” appear in The School for Scandal?’

Georgina Lock (Nottingham Trent), ‘Breeches and Travesty for Mrs Macklin’s Benefit, Drury Lane April 23rd 1746’

David Worrall (Nottingham Trent/Roehampton), ‘Mansfield’s Ruling on Macklin’s Case (1775) and the End of Anti-Actor Rioting’

12.00-1.00 LUNCH

1.00-2.30 PANEL 3 – Revision, Reappropriation
Chair: Robert Jones (Leeds)

Bridget Orr (Vanderbilt), ‘The right of man to think for himself’: Liberty and Empire in Murphy’s Alzuma’

Peter Sutton (St Andrews), ‘Re-working the lean rabbit: Francis Gentleman’s revisions of Ben Jonson’
Raphaël Ingelbien (Leuven), ‘Maturin’s Irish Shakespeare: A Four-Nations Approach to Romantic Bardolatory and the London Stage’

2.30-4.00    PANEL 4 – Music and Song
Chair: Rachel Talbot (Dublin Institute of Technology)

Berta Joncus (Goldsmith’s), ‘From “Ellen a Roon” to “Aileen aroon”: Kitty Clive and the Irish Ballad’

Michael Burden (Oxford), ‘Midas, Kane O’Hara, and the ‘downfall’ of the English theatre’

Oskar Cox Jensen (King’s College London), ‘The Diminution of “Irish” Johnstone’

4.00-4.15    Coffee/tea

4.15-5.45    KEYNOTE 1
Chair: Aileen Douglas (Trinity College Dublin)

Felicity Nussbaum (UCLA), ‘Straddling: London-Irish Actresses and Their Roles’

6.45-7.45    Conference buffet supper at Smock Alley

7.45    Performance of Love à la Mode after Macklin (Smock Alley Theatre)
Saturday 18 February

9.00-9.30 Coffee/tea

9.30-11.00 Panel 5 – Irish Tragedy
Chair: Georgina Lock (Nottingham Trent)

Joe Lines (Queen’s, Belfast), ‘Charles Johnston and the London Theatrical Scene’

Sarah Burdett (York), ‘Serviceable to [his] Country: Irish Politics in Matthew West’s *Female Heroism* (1803)’

Claire Connolly (University College Cork), ‘Gerald Griffin: Drama and depression between London and Limerick’

11.00-11.15 Coffee/tea

11.15-12.00 *Love à la Mode after Macklin* discussion
Chair: David O’Shaughnessy

Colm Summers (Director) and Nicholas Johnson (Associate Artist)

12.00-12.30 New Digital Resources
David O’Shaughnessy (Trinity) ‘The Censorship of British Theatre, 1737-1843’

Erin Pearson (Adam Matthew) ‘An Introduction to *Eighteenth Century Drama: Censorship, Society and the Stage*’

12.30-1.30 LUNCH

1.30-3.00 Panel 6 – Stage Irishmen and women
Chair: Ros Ballaster (Oxford)

Norma Clarke (Kingston), ‘Catherine Clive and the English Stage’

Declan McCormack (York), ‘James Field Stanfield, an Irish Actor on the British Northern Stage’

Jim Davis (Warwick), ‘An Irishman in London: Irish Johnstone’s representation of Irishness on the London stage 1783-1820’

3.00-3.15 Coffee/tea

3.15-4.45 KEYNOTE 2
Chair: David O’Shaughnessy

Helen Burke (Florida State), ‘Estranging Pastoral: John O’Keeffe’s ‘dramatic Wild Oats’

4.45 Concluding remarks