

Contents

0. Introduction	9
1. Stereotypes	17
1.1 The Nature and Functions of Stereotypes	17
1.2 The Aesthetic Potential of Stereotypes	22
2. National Stereotypes in the Eighteenth Century	29
2.1 Growing Scepticism	29
2.2 The Notion of a Common Humanity	34
2.3 The Question of Causation	35
3. The Prevalent Anti-Irish Stereotypes in the Eighteenth Century	38
3.1 The 'Wild Irish' Phase	38
3.1.1 The Barbarous <i>Kern</i>	39
3.1.2 The Papist	42
3.1.3 The Lusty Stallion	43
3.2 The Gentrification of the Stereotypes	45
3.2.1 Fortune-Hunting	47
3.2.2 Duelling	50
3.3 The Phase of Critical Differentiation	52
4. Versions of Stage Irishness in Eighteenth-Century Drama	57
4.1 Mechanical Caricature	57
4.2 Anglo-Irish Modifications	67
4.3 The Stage Irishman Discussed	76
4.3.1 Positions	76
4.3.2 Sentimental Programmatics	79
4.4 Sentimental Modifications	83
4.4.1 Richard Cumberland's Good-Natured Stage Irishman	83
4.4.2 Hugh Kelly's Peaceable Stage Irishman	89
4.5 Subversions of Stage Irishness	102
4.5.1 A Metaplay	102
4.5.2 The Presentation of a Mirror Image	112
5. Conclusion	125
6. Bibliography	128