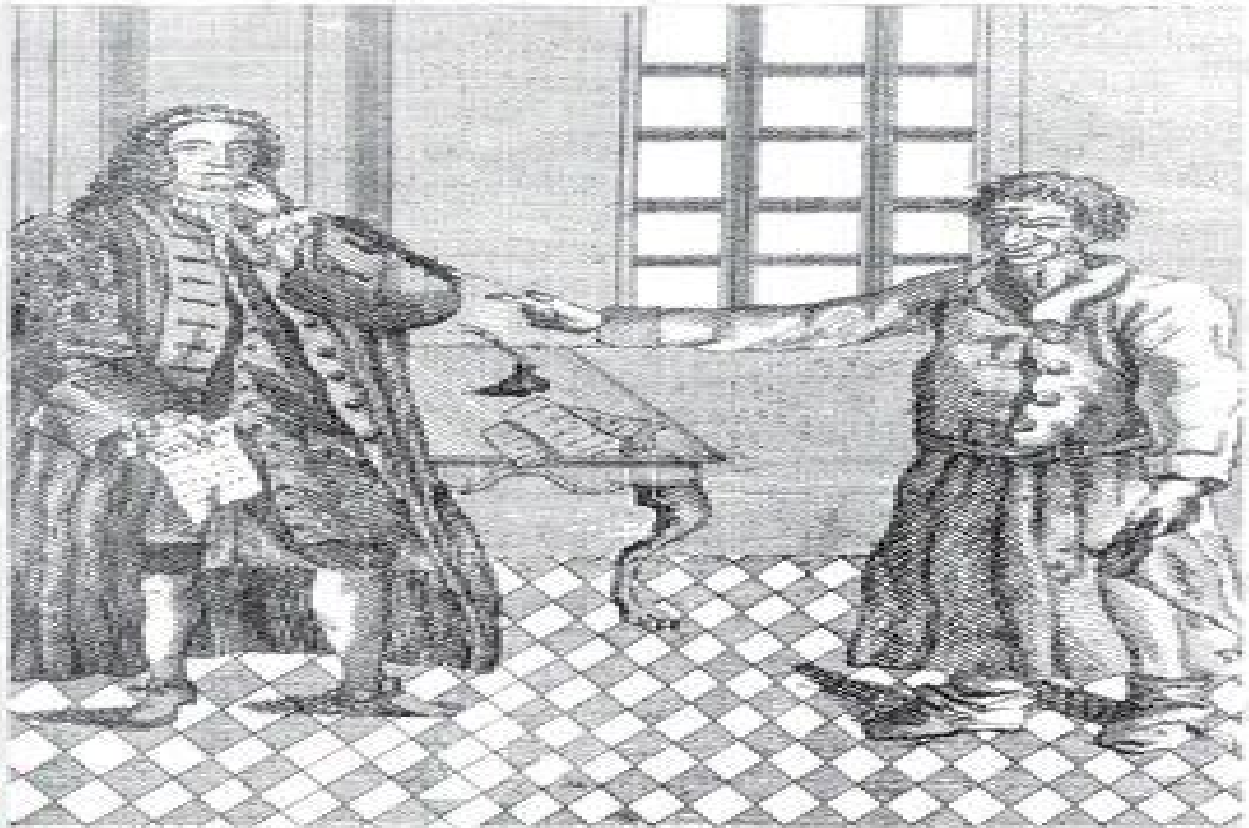




RIOTOUS PERFORMANCES

The Struggle for Hegemony
in the Irish Theater, 1712–1784

HELEN M. BURKE

Riotous Performances The Struggle For Hegemony In The Irish Theater 1712 1784

Stephen Bernard, Robin Sowerby



Riotous Performances The Struggle For Hegemony In The Irish Theater 1712 1784:

Riotous Performances Helen M. Burke, 2003 *Riotous Performances* is a thorough and daring analysis of the theater as a cultural space. Through this work, Burke recovers the voices of the dispossessed Irish and the non elite members of the Dublin audience. I think it will be essential reading for those interested in Irish Studies and eighteenth century English literature. Christopher Wheatley, Catholic University of America. *Riotous Performances* explores the significance of theater riots and other disruptive practices that occurred in Dublin playhouses between 1712 and 1784. Helen Burke's study reveals that during this period, Irish theater was a site of struggle between different ethnic, religious, and class factions competing for power in eighteenth century Ireland. Key players in this drama included Irish Protestant patriots, an emerging Catholic middle class, a dispossessed native gentry, and an increasingly politicized Dublin mob. Burke contends that these groups expressed their resistance to the ruling British culture through explosive acts as well as through more subtle counter cultural behaviors such as wearing Irish manufactured clothing, singing Irish songs, and opposing the Theater Royal. Using a wide array of primary materials including dramatic texts, newspaper accounts, pamphlets, broadsides, and songs, Burke places the riotous performances she describes in their social and political context. Her analysis reveals that in the 1740s and 1750s, the theater was the focus of intense struggles between Catholic identified gentry reformers and Protestant identified populist reformers. But by the 1780s, new united Irish themes were emerging in Dublin playhouses. She argues that the Irish Parliament passed the first Irish Stage Act in 1786 to contain these revolutionary theatrics. *Riotous Performances* demonstrates that eighteenth century Irish theater was not a static colonial institution but rather a deeply contested arena of intense ethnic, religious, and class struggle.

Thomas Sheridan's Career and Influence Conrad Brunstorm, 2011-04-18. Ambitious polymath Thomas Sheridan (1719-1788) was the lynch pin of the most fascinating family in Anglo Irish literary history. The godson and future biographer of Jonathan Swift, the son of Thomas Sheridan senior, a talented poet and scholar, the husband of the novelist Frances Sheridan, and the father of the dramatist and politician Richard Brinsley Sheridan, this new study reconstructs this much maligned transitional Sheridan as a monumental figure in his own right. This book discusses the varied and relentless energies of Thomas Sheridan in an attempt to recover an overall purpose and agenda which unites his adventures as actor, manager of Smock Alley Theatre Dublin, with his pioneering campaigns in the fields of oratory, elocution, and lexicography. Infused with civic republican zeal derived in part from close reading of Montesquieu and an admiration for native North American culture, Sheridan believed that humanity in general and Anglophones in particular suffered from a cultural and political enervation as a result of the cultivation of written language at the expense of spoken language. It is argued that republicanism functioned more as a figure of political virtue than as a preferred mode of government. Enjoying particular success in Edinburgh with his public lectures, Sheridan sought to unify the peoples of Britain and Ireland by making the principles of elocution available to all, effectively de-centralizing the linguistic claims of metropolitan center. The Sheridan

who emerges from this study is a phonocentric obsessive who left an abiding mark on the future of both acting and speech making but whose limitations are equally interesting and influential In seeking to tame the riotous eighteenth century stage he anticipated unknowingly a far more passive cinematic form of spectator entertainment accelerated by his mentorship of the great Sarah Siddons arguably the first player to be experienced as a movie star

Women, Politics, and the Irish Public Sphere in the Age of Revolution Catriona Kennedy, 2025-04-28 The late eighteenth century age of revolutions has long been identified as a key moment in the gendering of modern democratic politics one which opened up new debates on the rights of women while often re affirming the masculinity of the political citizen In Ireland the revolutionary era saw the rise of the radical United Irish movement mass popular mobilisation and reached a violent d nouement in the 1798 rebellion But what did Ireland s age of revolution mean for women Was radical republicanism able to imagine women as political actors How did Irish women experience and navigate the intense ideological conflicts of the 1790s Addressing these and related questions this is the first book length study of women and Irish politics in the late eighteenth century Revising a stubborn tendency to present women s political engagements in this period as largely mediated through men it stresses instead women s concerns initiatives and networks It reconstructs the distinctively gendered political cultures of Ireland s principal communities the dynastic politics of the Protestant elite the dynamic oppositional culture of Belfast Presbyterianism the urban and agrarian radicalism of unpropertied Catholics and asks how these shaped the meanings of the 1790s for women In looking beyond the homosocial spaces of the club pub lodge and corps it reveals a complexly gendered public sphere in which women were often active participants As the subjects of United Irish addresses religious sermons state surveillance and post rebellion commemoration women emerge as a clear if overlooked constituency in Ireland s age of revolution And it suggests how our understanding of revolution might change when viewed from the perspective of women

A Companion to Irish Literature Julia M. Wright, 2011-07-08 Featuring new essays by international literary scholars the two volume Companion to Irish Literature encompasses the full breadth of Ireland s literary tradition from the Middle Ages to the present day Covers an unprecedented historical range of Irish literature Arranged in two volumes covering Irish literature from the medieval period to 1900 and its development through the twentieth century to the present day Presents a re visioning of twentieth century Irish literature and a collection of the most up to date scholarship in the field as a whole Includes a substantial number of women writers from the eighteenth century to the present day Includes essays on leading contemporary authors including Brian Friel Seamus Heaney Eavan Boland Roddy Doyle and Emma Donoghue Introduces readers to the wide range of current approaches to studying Irish literature

The Censorship of Eighteenth-Century Theatre David O'Shaughnessy, 2023-08-17 This collection reveals the wide ranging impact of the Stage Licensing Act of 1737 on literary and theatrical culture in Georgian Britain Demonstrating the differing motivations of the state in censoring public performances of plays after the Stage Licensing Act of 1737 and until the Theatres Act 1843 chapters cover a wide variety of

theatrical genres across a century and show how the mechanisms of formal censorship operated under the Lord Chamberlain's Examiner of Plays. They also explore the effects of informal censorship whereby playwrights, audiences and managers internalized the censorship regime. As such, the volume moves beyond a narrow focus on erasures and emendations visible on manuscripts to elucidate censorship's wide-ranging significance across the long eighteenth century. Demonstrating theatre archives' potency as a resource for historical research, this volume is of exceptional value for researchers interested in the evolving complexities of Georgian society, its politics and mores. [The Oxford History of the Irish Book, Volume III](#)

Raymond Gillespie, Andrew Hadfield, 2006-02-02. The Oxford History of the Irish Book is a major new series that charts the development of the book in Ireland from its origins within an early medieval manuscript culture to its current incarnation alongside the rise of digital media in the twenty-first century. Volume III, *The Irish Book in English 1550-1800*, contains a series of groundbreaking essays that seek to explain the fortunes of the printed word from the early Renaissance to the end of the eighteenth century. The essays in section one explain the development of print culture in the period from its first incarnation in the small area of the English Pale around Dublin, dominated by the interests of the English authorities, to the more widespread dispersal of the printing press at the close of the eighteenth century when provincial presses developed their own character and style, either alongside or as a challenge to the dominant intellectual culture. Section two explains the crucial developments in the structure and technical innovation of the print trade, the role played by private and public collections of books, and the evidence of changing reading practices throughout the period. The third and longest section explores the impact of the rise of print. Essays examine the effect that the printed book had on religious and political life in Ireland, providing a case study of the impact of the French Revolution on pamphlets and propaganda in Ireland, the transformations illustrated in the history of historical writing as well as in literature and the theatre through the publication of play texts for a wide audience. Others explore the impact that print had on the history of science and the production of foreign language books. The volume concludes with an authoritative bibliographical essay outlining the sources that exist for the study of the book in early modern Ireland. This is an authoritative volume with essays by key scholars that will be the standard guide for many years to come. *The Collected Poems of Laurence Whyte*. Michael Griffin, 2016-09-06. Though his name might not be familiar to many twenty-first-century readers, Laurence Whyte (d. 1753) is an important missing link in eighteenth-century Ireland's literary and musical histories. A rural poet who established himself in Dublin as a teacher of mathematics and as an active member and poetic chronicler of the much admired and supported Charitable Musical Society, Whyte was a poet of considerable talent and dexterity, and his body of work yields a wealth of insight into the intersecting cultures of his time and place. Published in 1740 and 1742, Whyte's writing by turns humorous and poignant, insightful and nostalgic, straddled the worlds of Gaelic and Anglo-Irish of the rural midlands and the capital of Catholic and Protestant. Some of the dualities explored in his verse were present to varying extents in the work of Jonathan Swift and Oliver Goldsmith. In

matters poetical political and cultural Whyte is an important though as yet neglected and unstudied figure This edition comprehensively introduced and annotated retrieves him from that neglect *Ireland, Enlightenment and the English Stage, 1740-1820* David O'Shaughnessy, 2019-08 Reveals the contribution of Irish writers to the Georgian English stage argues that theatre is an important strand of the Irish Enlightenment **The Arms-Bearing Woman and British Theatre in the Age of Revolution, 1789-1815** Sarah Burdett, 2023-05-20 This book explores shifting representations and receptions of the arms bearing woman on the British stage during a period in which she comes to stand in Britain as a striking symbol of revolutionary chaos The book makes a case for viewing the British Romantic theatre as an arena in which the significance of the armed woman is constantly remodelled and reappropriated to fulfil diverse ideological functions Used to challenge as well as to enforce established notions of sex and gender difference she is fashioned also as an allegorical tool serving both to condemn and to champion political and social rebellion at home and abroad Magnifying heroines who appear on stage wielding pistols brandishing daggers thrusting swords and even firing explosives the study spotlights the intricate and often surprising ways in which the stage amazon interacts with Anglo French Anglo Irish Anglo German and Anglo Spanish debates at varying moments across the French revolutionary and Napoleonic campaigns At the same time it foregrounds the extent to which new dramatic genres imported from Europe notably the German *Sturm und Drang* and the French derived melodrama facilitate possibilities at the turn of the nineteenth century for a refashioned female warrior whose degree of agency destructiveness and heroism surpasses that of her tragic and sentimental predecessors *The Plays and Poems of Nicholas Rowe, Volume V* Stephen Bernard, Robin Sowerby, 2016-11-03 Nicholas Rowe was the first Poet Laureate of the Georgian era A fascinating and important yet largely overlooked figure in eighteenth century literature he is the lost Augustan His plays are important both for the way they address the political and social concerns of the day and for reflecting a period in which the theatre was in crisis This edition sets out to demonstrate Rowe's mastery of the early eighteenth century theatre especially his providing significant roles for women and examines the political and historical stances of his plays It also highlights his work as a translator which was both innovative and deeply in tune with current practices as exemplified by John Dryden and Alexander Pope This is the first scholarly edition of all Rowe's plays and poems and is accompanied by 15 musical scores and 31 black and white illustrations In this final volume the second part of his translation of Lucan's *Pharsalia* described by Samuel Johnson as one of the greatest productions in English poetry is presented along with some of his own original poetry A newly written explanatory introduction to the *Pharsalia* by Stephen Bernard precedes the full edited text in volume IV Appendices covering the related music and textual apparatus are also included The edition comes with a consolidated bibliography for ease of reference

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