



# 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

**Helen M. Burke**



## **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

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 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.

**The Politics of Consumption in Eighteenth-Century Ireland** Martyn J. Powell, 2005-12-16. This book explores the politicization of consumer goods in eighteenth century Ireland. Moving beyond tangible items purchased by consumers, it examines the political manifestations of the consumption of elite leisure activities, entertainment and display, and in doing so, makes a vital contribution to work on the cultural life of the Protestant Ascendancy. As with many other areas of Irish culture and society, consumption cannot be separated from the problems of Anglo-Irish relations, and therefore, an appreciation of these political overtones is vitally important.

**The Formation, Existence, and Deconstruction of the Catholic Stage Guild of Ireland** Alex Cahill, 2018-06-11. In 1945, the Irish Catholic Church began a unique relationship with the entertainment industry through an organization known as the Catholic Stage Guild of Ireland. This Guild, whose members included Jimmy O'Dea, Noel Purcell, Cyril Cusack, and Gabriel Fallon, acted as a microcosm of twentieth century Ireland, dramatically depicting the heartaches and successes of the Irish Catholics. This unprecedented study of the Catholic Stage Guild begins an investigation on the contemporary relationship between the Irish Catholic Church and theatre that until now has rarely been examined. Written for those interested in theatre studies, Catholic studies, and Irish studies, the Catholic Stage Guild of Ireland's persuasion over the theatre population, both within and outside the country's borders, proposes a story long overdue to be told.

**Terrorists, Anarchists, and Republicans** Richard Whatmore, 2021-12-14. A bloody episode that epitomised the political dilemmas of the eighteenth century. In 1798, members of the United Irishmen were massacred by the British amid the crumbling walls of a half-built town near Waterford in Ireland. Many of the Irish were republicans inspired by the French Revolution, and the site of their demise was known as Geneva Barracks. The Barracks were the remnants of an experimental community called New Geneva, a settlement of Calvinist republican rebels who fled the continent in 1782. The British believed that the rectitude and industriousness of these imported revolutionaries would have a positive effect on the Irish populace.

The experiment was abandoned however after the Calvinists demanded greater independence and more state money for their project Terrorists Anarchists and Republicans tells the story of a utopian city inspired by a spirit of liberty and republican values being turned into a place where republicans who had fought for liberty were extinguished by the might of empire Richard Whatmore brings to life a violent age in which powerful states like Britain and France intervened in the affairs of smaller weaker countries justifying their actions on the grounds that they were stopping anarchists and terrorists from destroying society religion and government The Genevans and the Irish rebels in turn saw themselves as advocates of republican virtue willing to sacrifice themselves for liberty rights and the public good Terrorists Anarchists and Republicans shows how the massacre at Geneva Barracks marked an end to the old Europe of diverse political forms and the ascendancy of powerful states seeking empire and markets in many respects the end of enlightenment itself *Shakespeare in Ireland* Andrew Murphy,2025-05-01 Through a selection of essays from a variety of scholarly voices this volume maps the various ways in which Shakespeare has been adapted adopted and appropriated in Ireland from the late 17th century through to the present day Shakespeare s plays have been performed in Ireland since the 1660s when Smock Alley theatre was established in Dublin with Shakespeare serving as its essential stock in trade Since then the playwright s work has played a central role in the formation of Irish culture His works helped to fashion colonial identity in Ireland in the 18th century and beyond but from the 1800s onwards Shakespeare also became an important figure for Irish nationalists In the modern period Shakespeare s influence can also be discerned in the work of a broad range of Irish writers and this volume considers the impact of his plays on such authors as Synge Joyce Beckett and others The volume also explores the place of Shakespeare in the Irish theatrical tradition Shakespeare in Ireland explores the history of Irish Shakespeare through the numerous ways in which the playwright and his work were reconfigured and recycled in various Irish contexts The volume demonstrates how Shakespeare has been rendered Irish in a variety of complex ways and it aims to track over time the story of how Shakespeare became a fully hibernicised figure **New World Drama** Elizabeth Maddock Dillon,2014-09-01 In New World Drama Elizabeth Maddock Dillon turns to the riotous scene of theatre in the eighteenth century Atlantic world to explore the creation of new publics Moving from England to the Caribbean to the early United States she traces the theatrical emergence of a collective body in the colonized New World one that included indigenous peoples diasporic Africans and diasporic Europeans In the raucous space of the theatre the contradictions of colonialism loomed large Foremost among these was the central paradox of modernity the coexistence of a massive slave economy and a nascent politics of freedom Audiences in London eagerly watched the royal slave Oroonoko tortured on stage while audiences in Charleston and Kingston were forbidden from watching the same scene Audiences in Kingston and New York City exuberantly participated in the slaying of Richard III on stage enacting the rise of the people and Native American leaders were enjoined to watch actors in blackface jump Jim Crow Dillon argues that the theater served as a performative commons staging debates over representation in a

political world based on popular sovereignty Her book is a capacious account of performance aesthetics and modernity in the eighteenth century Atlantic world

**Jonathan Swift and the Arts** Joseph McMinn, 2010 Swift is a shrewd and humorous observer of the changing artistic and cultural scene in both Ireland and England and his views on these changes in public taste are an important albeit neglected part of his biography His correspondence especially his Journal to Stella shows us someone very aware of the various arts and of their lively emergence from the enclosed world of the Puritan era Many of Swift's friends and acquaintances were serious collectors of paintings sculpture coins medals and Swift himself eventually enjoyed an interesting and revealing collection of artistic artifacts as this study shows

A Nation of Politicians Padhraig Higgins, 2010-02-01 Between the years 1778 and 1784 groups that had previously been excluded from the Irish political sphere women Catholics lower class Protestants farmers shopkeepers and other members of the laboring and agrarian classes began to imagine themselves as civil subjects with a stake in matters of the state This politicization of non elites was largely driven by the Volunteers a local militia force that emerged in Ireland as British troops were called away to the American War of Independence With remarkable speed the Volunteers challenged central features of British imperial rule over Ireland and helped citizens express a new Irish national identity In A Nation of Politicians Padhraig Higgins argues that the development of Volunteer initiated activities associating petitioning subscribing shopping and attending celebrations expanded the scope of political participation Using a wide range of literary archival and visual sources Higgins examines how ubiquitous forms of communication sermons songs and ballads handbills toasts graffiti theater rumors and gossip encouraged ordinary Irish citizens to engage in the politics of a more inclusive society and consider the broader questions of civil liberties and the British Empire A Nation of Politicians presents a fascinating tale of the beginnings of Ireland's richly vocal political tradition at this important intersection of cultural intellectual social and public history Winner of the Donald Murphy Prize for Distinguished First Book American Conference for Irish Studies

Lady Macbeth in America G. Smith, 2010-02-01 Lady Macbeth has haunted American history since the conflicts of Shakespeare's England spilled over into New England's real witch hunts To reveal how Lady Macbeth entered American politics as an icon for the First Lady this investigation focuses on the prominent actresses in the role how they performed and their effect on audiences anxious about the country's First Lady and her influence over the President especially at times of war Smith ably shows how the various Lady Macbeths have both reflected and shaped the image their contemporaries have of the ambitious political wife producing parallels that converge dramatically in twentieth century witch hunts

**Lives of Shakespearian Actors, Part I, Volume 3** Gail Marshall, Tetsuo Kishi, Michael Caines, Paul Goring, Nicola Shaughnessy, 2024-10-28 Focuses on David Garrick and the leading actors of his company at Drury Lane This book tells how in their time Garrick Macklin and Woffington were as famous for their achievements on the stage as they were infamous for their activities off it It draws a selection of the actors own words with those of their contemporaries and critics

*Ireland in Official Print Culture, 1800-1850* Niall Ó Ciosáin, 2014-02-27 The



decades after 1800 saw a fundamental redefinition of the role of the state in Ireland. Many of the most pervasive and enduring forms of official intervention and regulation date from this period such as a permanent centralised police force, a system of elementary education, a network of small courts and a national system of poor relief. Many of these were preceded by large scale official investigations whose results were published as parliamentary reports, another novel aspect of state activity. The book analyses the construction and dissemination of an official image of Irish society in those reports. It takes as its principal example a state inquiry into poverty, the largest social survey of Ireland lasting from 1833 to 1836, running to thousands of pages and offering a unique insight into pre-famine society and official perceptions of it. This volume also illuminates two other contemporary aspects of the development of the state. The 1820s saw the beginning in Ireland of a comprehensive engagement with the parliamentary process by the population at large, with the appearance of the first mass electoral organisation in Europe, the Catholic Association. Finally, the Union of 1801 meant that Irish legislation was now discussed and enacted in Britain rather than in Ireland, and by a parliament and public newly informed by official reports on Ireland. This was therefore a crucial period in the construction of the public understanding of Ireland in both Britain and Ireland, a process in which the state and its publications played a fundamental role.

**Sydney Owenson, Lady Morgan and the Politics of Style** Julie Donovan, 2009. Recently there has been a growing scholarly interest in Sydney Lady Morgan nee Sydney Owenson. The reasons are many. In this work Dr Donovan contextualizes an important yet relatively neglected author by analyzing an emblematic Irishness that was too often dismissed in the early 19th century as excessive showmanship; the criticism was not without some basis since Owenson was an actor's daughter and grew up in the company of traveling performers. The study includes an extensive discussion of Morgan's personal papers and artifacts housed in the national Library of Ireland and the Royal Irish Academy. No previous study has fully considered this crucial archival material and its implications. In addition, unpublished and hitherto unconsulted papers from the Yale University collection are also part of this original research monograph. Owenson's writing is far-ranging; she is known both as a polemicist and the author of works on post-restoration Italy as well as Ireland, and she commanded the friendship and respect of many early 19th-century authors and poets including Byron, Shelley, Moore, among many others. The table of contents includes: Introduction, Body Text, and Textile in *The Wild Irish Girl*, Sydney Owenson's *Self-Fashioning*, How Sydney Owenson Played the Harp in Ireland, in Europe and the World, Sydney Owenson's Travel Writing, Owenson in the 19th Century, Irish Research Series No 55.

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