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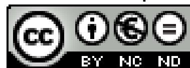

Shakespeare, Gender, and Contemporary Ireland:

Performing and Recreating National Identities

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Summary of the Contents

This dissertation explores the performance of Shakespeare by Irish theatre practitioners in Ireland and England at a time of significant biopolitical, social, and legislative change (2014-2018), and as such, approaches such performances through the lens of gender, queerness, and feminisms. Notions, performances, and debates around gender and sexuality shape much of current Irish society, and I contend that this extends towards Shakespeare performance. I also propose that such performances of gender and sexuality are also intertwined with performances and invocations of Irishness, national identity, and Anglo-Irish cultural exchange. Using archival and theoretical methodologies, I display the different forms that Irish Shakespeare takes on Irish and English stages. My case studies include Druid Theatre Company's adaptation of the Henriad, *DruidShakespeare*, directed by Garry Hynes (2015); the Abbey Theatre's production of *Twelfth Night*, directed by Wayne Jordan (2014); Shakespeare's Globe's production of *The Taming of the Shrew*, directed by Caroline Byrne (2016); and the Almeida/Harold Pinter Theatre's production of *Hamlet*, directed by Robert Icke (2017). I explore how these productions perform notions, ideas, and experiences of gender, queerness, and feminisms as they navigate traditions, iconographies, and conventions in Shakespeare performance: whether it is situating *Twelfth Night* in the context of contemporary Irish queer performance; through cross-gender casting the Histories in the case of *DruidShakespeare*; interrogating the erasure of women's histories in Irish commemoration culture where *The Taming of the Shrew* is concerned; or placing the Irish actor Andrew Scott's performance as Hamlet within the context of celebrity culture, *Hamlet*'s performance history, and the performance of non-normative masculinities.

My dissertation demonstrates that more approaches to the study of Shakespeare and Ireland are required than simply literary and historical approaches. Such approaches include examining the impact of external social, cultural, and political influences on Irish Shakespeares; exploring the significance of performing particular plays, especially those with an Irish presence in the text; and considering the influence of British Shakespearean theatrical institutions such as the Globe, the Royal Shakespeare Company, and the National Theatre on modes of performance.

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Declaration

I certify that this dissertation is all of my own work, and that I have not obtained a degree in this University, or elsewhere, on the basis of this work.

Acknowledgements

This dissertation was made possible through the granting of an Irish Research Council Government of Ireland Postgraduate Scholarship, and I gratefully acknowledge the Council's support.

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around NUI Galway generally: here I want to thank Mary McGill, who is probably the best desk-mate anyone could ask for, as well as Evan Bourke, Jamie Canavan, John Carrigy, Marie-Louise Coolahan, Caroline Forde, Rosemary Gallagher, Stephen Gaffney, Anders Ingram, Sue Jones, Anne Karhio, Amie Lajoie, Gerard Madden, Felicity Maxwell, Erin McCarthy, Ciaran McDonough, Muireann Ó Cinnéide, and Ira Ruppo-Malone. Thanks particularly go to Ciara, Ciaran, and Rosemary for proof-reading my work. Thanks especially to Barry Houlihan for his help and assistance in Special Collections, and whose invitation to contribute to an edited collection helped me in refining my thoughts about my work; to Lindsay Ann Reid, for her support, continued generosity, and collaborative spirit; and to Tiana Fischer, whose friendship, boundless kindness, and enthusiasm for contemporary fiction and classic cinema buoyed me during these last few months (as well as displaying a keen ability for proof-reading and accidentally finding hard-to-locate articles). I am also grateful to Charlotte, Dan, Ian, and Lindsay for serving as members of my Graduate Research Committee for the last four years, who provided incisive feedback on my research and asked the difficult questions that needed to be asked. Thanks also to Shakespeare's Globe Library and Archives for allowing me to access materials in relation to *The Taming of the Shrew*; as well as to Natalie Radmall-Quirke for answering questions about *Twelfth Night*.

I'm very grateful to wonderful friends throughout the wider scholarly community of early modern drama, a community that I count myself so lucky and fortunate to be a part of. Several of the people listed below also read drafts and engaged with my work throughout the process of writing this dissertation, too: I thank them all. There are simply too many to name, but I want to extend my gratitude to a number of people. Thank you especially to Robbie Hand, without whose friendship, support, kindness, sharp wit, and good cheer I would be much more the poorer (as well as ensuring I saw *Mamma Mia 2* in the final months of writing up, like any good friend would); Nora Williams, one of the smartest, kindest, and toughest people I know; Mia Hewitt, a brave scholar and activist who I am proud to have in my life; Miranda Fay Thomas, a dear friend to whom I am so grateful for her love, wisdom, and generosity; Richard O'Brien, for being a good influence, an excellent sounding-board, and who never ceases to be inspiring; Rosie Fielding, for the friendship and solidarity that spans over continents; Eilís Smyth, a sister-in-arms in all things Shakespeare and Ireland; Sally Barnden, a frequent co-panellist and frequently the coolest person in the room; and Ella Hawkins, for her good sense, thoughtful nature, and the most wonderful care package a friend could ever receive. I am also particularly thankful to Pascale Aebischer, Susan Anderson, Susan Bennett, Gina Bloom, Mark Burnett, Danielle

Clarke, Heather Froehlich, Louise Geddes, Jane Grogan, Stephen Guy-Bray, Diana Henderson, Katherine Hennessey, Tracey Hill, Adele Lee, Georgie Lucas, Pete Kirwan, Sonia Massai, Niamh O'Leary, Stephen O'Neill, Eoin Price, Ellie Rycroft, Laura Seymour, Maria Shmygol, Nicholas Taylor-Collins, Geoff Way, and Ramona Wray for their generosity, mentorship, kindness, advice, engaging with my research, and/or sharing their work with me throughout the writing of this dissertation. Thank you especially to my colleagues past and present on the STR New Researchers' Network committee: Nora, Ella, David Coates, Chris Dingwall-Jones, Claire Read, Kate Holmes, Poppy Corbett, Rachael Nicholas, Michelle Leonforte, Emily Garside, Hailey Bachrach, and Cara Davies. Outside of early modernity, Emer O'Toole deserves a special mention for always being right about Shakespeare, as does Chris Beausang for always listening, and Hannah Kate Boast for inspiring me to do better as a feminist scholar and teacher. Catherine Baker read the entire thing, and has been an inspiring, generous, kind friend for some time now (and I am always grateful to her and Heather for not only their wisdom and advice, but for always being willing to talk about Carly Rae Jepsen, *Carol*, and Céline Dion's early pop hits).

I would not have even ended up studying theatre and performance at all were it not for my friends and peers in County Sligo Youth Theatre, a place that became a second home to me as a teenager. Thank you especially to Bernie Meehan, Bob Kelly, and Jean-Marie Perinetti for essentially changing the direction that my life went in, and for always encouraging me to pursue theatre. Thanks also to Reuben Cummins, Niamh Denyer, Jordan Gallagher, and Kiefer Short for their friendship, and for encouraging me and my work from afar. Who could have foreseen how my admittedly terrible performance as the Porter as *Macbeth* could have led to this stage, or how being taken to see questionable mash-ups of Joy Division with Chekhov would have somehow ended up in my academic work. Who knows.

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At this point, I'm supposed to move onto my family. I want to start with those who I practically consider to be so: thank you to my dear friends Siobhán Purcell and Kate Harvey, the older sisters I never had. Together with their partners Brian and Stephen (as well as Siobhán and Stephen's daughter, Matilda), their love, friendship, and kindness have sustained me for the last four years. Neasa O'Callaghan has been a dear friend for nearly ten years now, and I'm still grateful that she continues to be in my life as friend, fellow theatre-goer, and sharp interlocutor. Sam Ó Fearraigh has also been a dear friend for just as long too, and I'm thankful for his friendship, love, expert cat-wrangling, and shared appreciation for Shakespeare.

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EM
September 2018

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Notes on the Text

All references to Shakespeare's texts, unless otherwise specified, originate from their Arden Third Series editions. These are referenced using the standard in-text (act/scene/line) format. The references are provided below:

Shakespeare, William, *Hamlet*, rev. edn, ed. by Ann Thompson and Neil Taylor (London: The Arden Shakespeare, 2016)
—— *King Henry IV Part One*, ed. by David Scott Kastan (London: The Arden Shakespeare, 2010)
—— *King Henry IV Part Two*, ed. by James C. Bulman (London: The Arden Shakespeare, 2016)
—— *King Henry V*, ed. by T. W. Craik (London: The Arden Shakespeare, 1995)
—— *King Richard II*, ed. by Charles R. Forker (London: The Arden Shakespeare, 2002)
—— *The Taming of the Shrew*, ed. by Barbara Hodgdon (London: The Arden Shakespeare, 2010)
—— *Twelfth Night*, ed. by Keir Elam (London: The Arden Shakespeare, 2008)

Other editions and versions of Shakespeare used in this dissertation do not adhere to act/scene/line formation, and as such, are cited using footnotes. References for these are provided in the 'Editions and adaptations of Shakespeare' section of the bibliography.

in loving memory of my grandmother,
Mary Ann McHugh
(1918-2014)
cat lady, whiskey aficionado, voracious reader, an example to us all

II
We are to be proud
of our Elizabethan English:
'varsity', for example,
is grass-roots stuff with us;

we 'deem' or we 'allow'
when we suppose
and some cherished archaisms
are correct Shakespearean.

Not to speak of the furled
consonants of lowlanders
shuttling obstinately
between bawn and mossland.

III
MacMorris, gallivanting
around the Globe, whinged
to courtier and groundling
who had heard tell of us

as going very bare
of learning, as wild hares,
as anatomies of death:
'What ish my nation?'

And sensibly, though so much
later, the wandering Bloom
replied, 'Ireland,' said Bloom,
'I was born here. Ireland.'

extract from Seamus Heaney, 'Traditions'[1]

It's very funny, in my convent the play we were allowed to do extracts from for the Christmas fête was *Julius Caesar*, and I think it's because there's no sex in *Julius Caesar*.

Edna O'Brien, in conversation with Mark Lawson (2009)[2]

---

[1] Seamus Heaney, 'Traditions', in Seamus Heaney, *Wintering Out* (London: Faber and Faber, 1972), p. 23.
[2] Mark Lawson, 'Edna O'Brien', in *Conversations with Edna O'Brien*, ed. by Alice Hughes Kersnowski (Jackson, MS: University of Mississippi Press, 2014), pp. 72-6 (p. 74).

Introduction: what ish my nation?

> FLUELLEN Captain Macmorris, I think, look you, under your correction, there is not many of your nation –
>
> MACMORRIS Of my nation? What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal? What ish my nation? Who talks of my nation?
>
> (3.1.121-26)

So goes the most notorious depiction of an Irish character in Shakespeare's plays, let alone the history of Western drama and theatre. These words are attributed to *Henry V*'s Captain Macmorris, a character who is often incorrectly labelled as the 'first stage Irishman' by scholars such as Declan Kiberd and James Shapiro.[1] It is also perhaps a line that has captured the Irish cultural and intellectual imagination, with Irish writers and thinkers subsequently seeking to define that nation which Macmorris speaks of. To give one example, Seamus Heaney's 'Traditions' answers Macmorris' question with the words of *Ulysses*' Stephen Bloom: '"Ireland" said Bloom, | "I was born here. Ireland."'[2] 'What ish my nation?', then, is often used as or is made representative of these writers and thinkers looking inwards at the state of the nation – or, seeking a way to redefine what this nation may look like. In engaging with Benedict Anderson's suggestion that 'nation-ness is the most universally legitimate value in the political life of our time', Miriam Haughton argues that 'nation-ness is a creative engine in constant flux,

---

[1] See Stephen O'Neill, *Staging Ireland: Representations in Shakespeare and Renaissance Drama* (Dublin: Four Courts, 2004), pp. 77-190, p. 24; Declan Kiberd, *Inventing Ireland: The Literature of a Modern Nation* (London: Vintage, 1996), p. 13; Declan Kiberd, 'The Fall of the Stage Irishman (1979)', in Declan Kiberd, *The Irish Writer and the World* (Cambridge: Cambridge UP, 2005), pp. 21-41 (p. 21); James Shapiro, '"What ish My Nation?" Shakespeare's Irish Connections', *Irish Times*, 23 April 2016, <https://www.irishtimes.com/culture/stage/what-ish-my-nation-shakespeare-s-irish-connections-1.2619173> [accessed 18 July 2018]. Note that some sources used here differ on whether the character's name is spelled 'Macmorris', 'Mackmorrice', or 'MacMorris': here, I favour 'Macmorris'.

[2] Heaney, p. 23. See chapter four, also, for a brief gloss on the reference to Millicent Bandmann-Palmer's 1904 performance as Hamlet in *Ulysses*, and the intertwining of nationality and gender. See also Rui Carvalho Homem, '"Memory Like Mitigation": Heaney, Shakespeare, and Ireland', in *Shakespeare and Contemporary Irish Literature*, ed. by Nicholas Taylor-Collins and Stanley van der Ziel (London: Palgrave Macmillan, 2018), pp. 27-48, for a discussion of Heaney and Shakespeare.

responding to and informed by political processes.'[3] Constructions of what may make a nation cannot be so easily delineated or categorised; this is reflected in Haughton's critique of the idea that 'the nation is somehow a single and unified body of people, with the same needs, ideas, and experiences.'[4] What ish my nation, indeed: perhaps Macmorris' query warranted that question mark. Haughton's cautioning that '[w]hen political agendas produce a finite end to the creative engine supporting the nation, they simultaneously produce the parameters for the nation's agenda for exclusion' also reminds us that nationhood is also not the same entity for minorities as it is for hegemonies.[5]

This dissertation argues that Irish Shakespeare performance is an entity that cannot be divorced from the fluxity of what makes a nation, and what makes national identity. As I show, this is a cultural politics that has been undeniably shaped by the intertwining of Irish nationhood with notions and constructions of gender and sexuality. I suggest that this interplay is enacted in Shakespeare performance in Ireland, and in performances of Shakespeare by Irish theatre practitioners abroad. These performances include those by major Irish theatre companies such as the Abbey and Druid Theatres, but I also consider invocations and performances of Irishness in English theatrical institutions as part of my remit. This interplay is also enacted against the backdrop of significant biopolitical, social, and legislative change in Ireland: therefore, I consider performances within the timeframe of 2014-2018.

This dissertation is the first full-length study of contemporary Irish Shakespeare performance, and of the process of Irishness interacting with Shakespeare performance. Shakespeare has been perceived as a 'symbolization of cultural hegemony'[6] in Irish contexts; my research challenges and engages with this view by investigating how theatre companies in Ireland and England have fused his plays with performances and invocations of Irishness, as well as Irish literary, historical, and cultural contexts, using them to explore notions and performances of gender and sexuality. By doing so, I interrogate attitudes towards the playwright in modern and contemporary Irish performance and culture, as well as exploring Shakespeare performance within the

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[3] Benedict Anderson, *Imagined Communities: Reflections on the Origins and Spread of Nationalism*, rev. edn (London and New York: Verso Books, 1993), p. 29; Miriam Haughton, 'Them the Breaks: #WakingTheFeminists and Staging the Easter/Estrogen Rising', *Contemporary Theatre Review* 28.3 (2018), 345-54 (p. 350).
[4] Haughton, 'Them the Breaks', p. 350.
[5] Haughton, 'Them the Breaks', p. 350.
[6] Mark Thornton Burnett, 'Introduction', in *Shakespeare and Ireland: History, Politics, and Culture*, ed. by Mark Thornton Burnett and Ramona Wray (Basingstoke: Macmillan, 1997), pp. 1-5 (p. 1).

context of formulating Anglo-Irish cultural exchanges and constructing Irish national identities. Irish Shakespeare performance, as I show, is a valuable site for exploring the interplay between nationality, gender, sexuality, and performance.

'There are no homosexual acts in Shakespeare': Shakespeare, gender, and Ireland in context

As a way of introducing this interplay between nationality, gender, sexuality, and performance, as well as introducing the key issues and questions that this dissertation addresses, I begin with the case of Fiona Shaw's *The Hamlet Project*, and how Shaw made sense of conservative religious and homophobic reactions to this production. This was a production that toured Ireland in the summer of 1993, which Shaw, billed by the Abbey as 'the best Shakespearean exponent of her generation', directed.[7] The production starred John Lynch in the title role, Jane Brennan playing Gertrude, and Sean McGinley in the role of Claudius.[8] Shaw herself had attained critical acclaim for her performances of Shakespeare, primarily at the Royal Shakespeare Company: she played Katherina opposite Brian Cox's Petruchio in Jonathan Miller's 1987 production of *The Taming of the Shrew*, as well as Celia opposite Juliet Stevenson's Rosalind and Alan Rickman's Jaques in Trevor Nunn's 1985 production of *As You Like It*.[9] *The Hamlet Project* was 'an Abbey Theatre Initiative in collaboration with Galway Arts Festival' – the then-artistic director of the Abbey Theatre, Garry Hynes, is chiefly known for being one of the founders of Druid Theatre Company which is directed from Galway city centre. [10]

The production unexpectedly made headlines after a performance in Newtownshamdrum, County Cork, on Wednesday 18 August 1993, after a schoolteacher, Bridget Randles, stormed the stage in protest in the middle of the performance. Randles had also run for the Dáil as an Independent Teachta Dála (TD)

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[7] NUI Galway Special Collections, Abbey Theatre Digital Archive, *The Hamlet Project*, 20 July 1993 [programme], Abbey Theatre, 5004_MPG_01, p. 3. The show toured across Ireland, beyond the north and south borders. In line with its prioritisation of 'unorthodox spaces', the tour began at what was then known as the IMI Munitions Warehouse at University College Galway (now the O'Donoghue Centre for Drama, Theatre and Performance) during the Galway Arts Festival, and then went on to tour to Derry, Tralee, Boyle, Dublin, Killarney, Sligo, Cork, Skibbereen, Charleville, Newry, Armagh, Belfast, Cootehill, and Ramelton.

[8] Abbey Theatre Digital Archive, 5004_MPG_01, p. 3.

[9] Two years after this *Hamlet* toured, Shaw would go on to play Richard II in Deborah Warner's production at the National Theatre to divided audiences, but which is now seen as a landmark in cross-gender Shakespeare performance practice.

[10] Abbey Theatre Digital Archive, 5004_MPG_01, p. 3.

in the Limerick West constituency on a pro-life platform in the 1992 general election, winning a 2.03% share of the vote.[11] Randles reportedly stated that '[t]here are no homosexual acts in Shakespeare' and '[t]his is not Shakespeare' at the time.[12] A *Cork Examiner* article suggested that '[t]he reason for Mrs Randles's outburst seems to have been the play's previous scenes, one in which the character Polonius simulates a homosexual act on a male servant, and a second where a distraught and deranged Hamlet walks across the stage naked, his body daubed with blood.'[13] Randles confirmed this supposition, stating in an interview with the *Examiner* that '[t]here were two incidents I was unhappy with. First, Polonius was presented as a drunken homosexual. In Shakespeare's *Hamlet* Polonius does not come across as a drunkard and there is no homosexuality. Secondly, there is an awful jump from Hamlet's clothes being disordered to being bare naked on stage'.[14] Another interview with the *Telegraph* claimed that 'Mrs Randles, whose preferred Hamlet is the late Lord Olivier's 1948 film version, said the presentation of Polonius had disturbed her. "He had a big bottle of wine and he was belting his son around the place. Then this was this homosexual act."'[15] In that same *Telegraph* interview, Randles is also quoted as saying: 'When people go to see *Hamlet* they expect to see *Hamlet*.' Whereas it seems that Shaw did not respond directly to Randles' criticism, then-artistic director Hynes was asked for comment. The *Sun* newspaper reported that Hynes 'accepted Mrs Randles' right to protest', but also quotes her stating that '[w]e are also free to interpret Shakespeare in our own way.'[16] While they stand upon opposite poles to one another, Randles and Hynes' comments are emblematic of countless debates over what constitutes 'Shakespearean' or not: as Stephen Purcell opines, 'at some point, evidently, a production ceases to count as "Shakespeare" and becomes something else.'[17]

While Fiona Shaw did not comment directly upon the Randles controversy, she did speak about the complexities and possible tensions associated with performing Shakespeare as an Irish theatre practitioner during *The Hamlet Project*'s run. Speaking on the BBC radio programme *Front Row*, Shaw said: 'There is a massive anti-

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[11] 'ElectionsIreland.org: Bridget Randles', <https://electionsireland.org/candidate.cfm?ID=4055> [accessed 4 July 2018]; 'An Electoral History of the Catholic Right from 1983 to present', <https://cedarlounge.wordpress.com/2016/10/07/an-electoral-history-of-the-catholic-right-1983-to-present/> [accessed 4 July 2018].
[12] Abbey Theatre Digital Archive, 5004_PC_0001, p.108.
[13] Abbey Theatre Digital Archive, 5004_PC_0001, p.108.
[14] Abbey Theatre Digital Archive, 5004_PC_0001, p. 108.
[15] Abbey Theatre Digital Archive, 5004_PC_0001, p. 111.
[16] Abbey Theatre Digital Archive, 5004_PC_0001, p. 116.
[17] Stephen Purcell, "That's Not Shakespeare": Policing the Boundaries of "Shakespeare" in Reviews', *Shakespeare* 6.3 (2010), 364-70 (p. 365).

Shakespearean feeling in Ireland… Irish actors seem to have a block, an understandable block.' Shaw went on to suggest that Ireland should 'explode the polite relationship to Shakespeare', the supposed 'quintessential Englishman', and claimed that Shakespeare was 'not an English writer', but 'a confrontational writer'.[18] Five years after *The Hamlet Project*, while participating as the main artistic associate for Lizbeth Goodman, Tony Coe, and Huw Williams' Multimedia Shakespeare Research Project, Shaw was asked to give her 'informal views and memories of Shakespeare'. Part of Shaw's answer included this response:

> But unlike, perhaps, most of the English people you've been interviewing, we didn't have much Shakespeare in Ireland, largely I think because when [Edmund] Spenser and [Walter] Raleigh (who were contemporaries of Shakespeare) came over to Ireland they went down to West Cork where they made four hundred people jump into the sea with their armour on, and they ripped the pregnant women's stomachs out, and they hanged the priests. So there's a real inherited resistance to Shakespeare's language and to all things Shakespearean in Ireland.[19]

Whereas it may have taken place outside of this dissertation's timeframe, I begin with *The Hamlet Project* for a number of reasons, since its production and reception, and public commentary by participants in the production raise several issues relating to gender, sexuality, and national identity, the subject matter at hand here. Shaw's response is an admittedly flippant one to the prompt that she was given: yet, if we unpack her comments, in referring to Spenser and Raleigh (who played a significant role in Queen Elizabeth I's plantations in Ireland) as 'contemporaries of Shakespeare', she encodes the relationship between Shakespeare and Ireland as related to the deeply postcolonial one between Ireland and England. As Dympna Callaghan suggests in relation to the plantations, '[t]he impetus to enforce English linguistic hegemony, and thereby English history, in Ireland is a means to exercise power fully, flatly, and evenly on all regions within its jurisdiction'.[20] As such, it is appropriate to acknowledge the uneasy cultural exchange that is Shakespeare and Ireland, and Shakespeare in Ireland, and its role in the formulation and performance of national identities in Irish Shakespeare performance. This dissertation argues that this uneasy cultural exchange can translate into strategies and approaches to staging and performing Shakespeare's plays.

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[18] Tony Howard, *Women as Hamlet: Performance and Interpretation in Theatre, Film and Fiction* (Cambridge: Cambridge UP, 2007), p. 222.

[19] Lizbeth Goodman, Tony Coe, and Huw Williams, 'The Multimedia Bard: Plugged and Unplugged', *New Theatre Quarterly* 14.53 (1998), 20-42 (p. 22).

[20] Dympna Callaghan, *Shakespeare Without Women: Race and Gender on the Renaissance Stage* (London and New York: Routledge, 2000), p. 118.

These strategies and approaches are not uniform: here we must account for what Elaine Aston and George Savona call 'the plurality and complexity of the theatrical process'.[21] We can detect some commonalities however: Patrick Lonergan has noted that in Shakespeare productions at the Abbey Theatre where the scenography is relatively 'experimental', the fidelity to the text is a common through-line.[22] He argues that '[a]t a time when it is considered perfectly acceptable in most international productions of Shakespeare to cut large portions of the text, to modernize some of the vocabulary, and to cut obscure references or allusions, most Irish productions continue to leave the text largely intact.'[23] These artistic decisions, Lonergan suggests, 'may arise from insecurity, but it has also meant that practitioners seek to innovate mainly in the fields of design.'[24] Lonergan has also traced cultural attitudes towards Shakespeare in Irish theatre criticism, particularly in the context of the Abbey's 2009 production of *The Comedy of Errors*, in which the Ireland-referencing 'Marry, I found it out by the bogs' joke was featured, commenting that 'when faced with what seems like negative stereotyping of the Irish in Shakespeare's plays, audiences have most often responded with confused and uncomfortable silences, such as that evident at the Abbey's *Comedy*. Irish audiences, that is, seem unable to reconcile Shakespeare's apparent politics with his established greatness.'[25] It is also worth pointing out that the writer, journalist, and former literary manager of the Abbey, Fintan O'Toole, wrote an opinion piece for *The Irish Times* following that production of *Errors*, remarking that '[t]here is something rather poignant about the way, after 400 years, we're still wondering if Shakespeare belongs in the Irish theatre. […] How come, in the 21st century, there's still something so tentative and experimental in the Abbey's efforts to make Shakespeare a normal part

[21] Elaine Aston and George Savona, *Theatre as Sign-System: A Semiotics of Text and Performance* (London and New York: Routledge, 1991), p. 2.
[22] In the deployment of the term 'experimental', I am conscious of Susan Bennett's problematising of the term in the context of British and American Shakespeare performance: 'many, perhaps all, contemporary productions of Shakespeare's plays are to be understood as experimental, yet the term offers no indication of the quality, style, or even imagination of a particular production. […] a notion of an "experimental Shakespeare" has been a driver of interpretation, both in theatrical production and scholarly inquiry, for at least the last fifty years; and while the term had once signalled innovative creative and critical practices… the descriptor now attaches itself everywhere and anywhere.' See Bennett, 'Experimental Shakespeare', in *The Oxford Handbook of Shakespeare and Performance*, ed. by James C. Bulman (Oxford: Oxford UP, 2017), pp. 13-27 (p. 13).
[23] Patrick Lonergan, '"The Chap That Writes Like Synge": Shakespeare at the Abbey Theatre', in *Renaissance Shakespeare/Shakespeare Renaissances*, ed. by Martin Procházka, Andreas Höfele, Hanna Scolnicov, and Michael Dobson (Newark: University of Delaware Press, 2013), pp. 229-37 (p. 236).
[24] Lonergan, '"The Chap That Writes Like Synge"', p. 236.
[25] Patrick Lonergan, '"I Found it Out by the Bogs": Reviewing Shakespeare in Ireland', *Shakespeare* 6.3 (2010), 343-49 (p. 344).

of Irish theatre?'[26] So too, Randles' contention that the performance of queerness does not belong in Shakespeare productions leads us to consider the relationship between Shakespeare and early modern performance and the performance of non-normative sexualities and gender.

To account for the relationship between Shakespeare and non-normative performances of gender and sexualities, we must first reckon with the categorisation of the latter as taboo within a societal infrastructure that has rendered these as non-normative. Michel Foucault asks in *The History of Sexuality: Volume I*:

> Is it not with the aim of inciting people to speak of sex that it is made to mirror, at the outer limit of every actual discourse, something akin to a secret whose discovery is imperative, a thing abusively reduced to silence, and at the same time difficult and necessary, dangerous and precious to divulge? We must not forget that by making sex into that which, above all else, had to be confessed, the Christian pastoral always presented it as the disquieting enigma: not a thing which stubbornly shows itself, but one which always hides, the insidious presence that speaks in a voice so muted and often disguised that one risks remaining deaf to it.[27]

In extending the representation of such non-normativity in the performance of Shakespeare, Pascale Aebischer's *Shakespeare's Violated Bodies* is valuable from a methodological and positional stand-point. Aebischer suggests that, with respect to the performance of violence against minorities in plays such as *King Lear*, *Hamlet*, *Titus Andronicus*, and *Othello*, '[t]he spectator is crucial to creating the meaning of these bodies in performance, a meaning that essentially arises out of the relationship between the bodies as signs and the contemporary "world" of the spectator.'[28] Aebischer's assertion highlights the contingencies of meaning-making in performance analysis (which I discuss later in this introduction). Moreover, her argument that 'Shakespeare's violated bodies become a barometer on which cultural changes of attitude can be registered as each generation makes them mean differently, using the same textual gaps to articulate ever-changing concerns' is crucial in the context of this work.[29] In this dissertation, I suggest that the performance of non-normative genders and sexualities also register cultural changes of attitude. Thus, this dissertation explores Shakespeare in the Irish theatre, as well as Shakespeare performed by Irish theatre practitioners, and as such,

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[26] Fintan O'Toole, 'Can we Irish do Justice to Shakespeare?', *Irish Times*, 11 April 2009, <http://www.irishtimes.com/news/can-we-irish-do-justice-to-shakespeare-1.743389> [accessed 20 July 2015].

[27] Michel Foucault, *The History of Sexuality: Volume 1: An Introduction*, trans. by Robert Hurley (London: Allen Lane, 1978), pp. 34-35.

[28] Pascale Aebischer, *Shakespeare's Violated Bodies: Stage and Screen Performance* (Cambridge: Cambridge UP, 2004), p. 5.

[29] Aebischer, *Shakespeare's Violated Bodies*, p. 6.

explores their engagement with embodiments and performances of gender, sexuality, and national identity.

Given that I examine case studies in Irish and English theatres, the term that I favour here is 'Irish Shakespeare performance', rather than 'Shakespeare performance in Ireland'. My examples are found in regional theatres along the west coast of Ireland, and on the stage of Ireland's national theatre, as well as within the apparatus of English Shakespearean theatrical institutions, namely theatres such as Shakespeare's Globe and the Almeida Theatre as well as the West End stage. The title of this dissertation is inspired by and indebted to Ayanna Thompson's ground-breaking study *Passing Strange: Shakespeare, Race, and Contemporary America*; as Thompson comments, '[n]otions, constructions, and performances of race continue to define the contemporary American experience, including our conceptions, performances, and employments of Shakespeare. […] [Race] is always there; it is always present; it always impacts the way Shakespeare is being employed.'[30] I do not suggest that race is not part of the contemporary Irish experience, nor can it be normatively separated from gender and sexuality in a societal context as intersectional feminist theorists have shown.[31] In fact, I would suggest that Irish Shakespeare performance has not adequately reckoned with issues of race and ethnicity.[32] However, in this dissertation I suggest that notions, constructions, and performances of gender and sexuality continue to define the contemporary Irish

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[30] Ayanna Thompson, *Passing Strange: Shakespeare, Race, and Contemporary America* (Oxford: Oxford UP, 2011), p. 3.

[31] In stating that race, gender, and sexuality are not separated in a societal context, I am drawing upon Kimberlé Crenshaw's theories of intersectionality, in which different societal oppressions are interlinked with one another. She rightly suggests that 'Black women are sometimes excluded from feminist theory and antiracist policy discourses because both are predicated on a discrete set of experiences that often does not accurately reflect the interaction of race and gender. […] Because the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account can not sufficiently address the particular manner in which Black women are subordinated.' See Kimberlé Crenshaw, 'Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics', *University of Chicago Legal Forum* 1 (1989), 139-68 (p. 140). Whereas Crenshaw specifically writes on racism towards black women in feminist and social justice circles, her theories of intersectionality are applicable across the spectrum of societal oppressions (not only racism, but sexism, ableism, transphobia, homophobia/queerphobia, classism, among others). Later work on intersectionality addresses this: as Patricia Hill Collins and Sirma Bilge summarise, 'major axes of social division in a given society at a given time… operate not as discrete and mutually exclusive entities, but build on each other and work together.' See Hill Collins and Bilge, *Intersectionality (Key Concepts)* (Cambridge: Polity Press, 2016), p. 4.

[32] For more on race and contemporary Irish performance, see Charlotte McIvor, *Migration and Performance in Contemporary Ireland: Towards a New Interculturalism* (Basingstoke: Palgrave Macmillan, 2016); Charlotte McIvor and Matthew Spangler, eds., *Staging Intercultural Ireland: New Plays and Practitioner Perspectives* (Cork: Cork UP, 2015); Justine Nakase, 'Performing Scalar Interculturalism: Race and Identity in Contemporary Irish Performance' (unpublished doctoral dissertation, NUI Galway, 2018).

experience, and that these extend towards performances of Shakespeare.[33] These notions, performances, and debates have been entrenched within Ireland's history from the nineteenth century onwards. They range from the feminisation of Ireland into the figure of 'Hibernia', to the drawing up of the Irish Constitution in 1937, which included Article 41.2.1's statement that 'the State recognises that by her life within the home, woman gives to the State a support without which the common good cannot be achieved'; the decriminalisation of homosexuality in 1993; as well as a referendum on the removal of the prohibition of divorce from the Constitution in 1995. My case studies take place during a time of legislative, biopolitical, and social change in Ireland (2014-2018), particularly the referendum campaigns which resulted in the passing of marriage equality in 2015 and the removal of the Eighth Amendment from the Constitution (which held that both mother and unborn child held an equal right to life, essentially a ban on abortion) in 2018. As well as this, the #WakingTheFeminists campaign was established towards the end of 2015 in protest at the Abbey Theatre's Waking the Nation programme, the national theatre's 1916 Easter Rising commemorative season which included only one female playwright and which was dominated by contributions from male playwrights and directors. For over a year, #WakingTheFeminists campaigned for equality and equity in the theatrical profession in Ireland, particularly throughout 2016's year-long programme of commemoration.[34] Hence, it is appropriate to consider live Shakespeare performance by Irish theatre practitioners during this timeframe.

The entrenchment of gender and sexuality within the history of the Irish state is largely owing to the intertwining of the state with the Irish Catholic Church in power and legislation – indeed, this is reminiscent of Foucault's suggestion that 'the Christian pastoral' treats sex as 'a disquieting enigma'. Indeed, this intertwining was formerly established by then-Taoiseach Éamon de Valera's government in the 1937 Constitution, in which officials from the Church had input.[35] Fintan Walsh highlights the implication

[33] In their introduction to *Shakespeare and Contemporary Irish Literature*, Nicholas Taylor-Collins and Stanley van der Ziel argue that '[m]ore dominant in modern Irish discourse than the politics of race or even sexuality is the question of gender.' Whereas these entities have tended to be dealt with separately in contemporary Irish prose and poetry, as Taylor-Collins and van der Ziel's collection shows, I demonstrate in this introduction and throughout this dissertation that, with regards to Irish Shakespeare performance, gender and sexuality cannot necessarily be looked at in isolation from one another. See Taylor-Collins and van der Ziel, 'Introduction: Shakespeare, Ireland, and the Contemporary', in *Shakespeare and Contemporary Irish Literature*, ed. by Nicholas Taylor-Collins and Stanley van der Ziel (London: Palgrave Macmillan, 2018), pp. 1-25 (p. 18).
[34] 'About The Campaign – #WakingTheFeminists', http://www.wakingthefeminists.org/about-wtf/how-it-started/ [accessed 18 October 2016].
[35] For more, see Dermot Keogh and Andrew McCarthy, 'The Catholic Church and the Writing of the 1937 Constitution', *History Ireland* 13.3 (2005), <https://www.historyireland.com/20th-

of this relationship between church and state in the light of multiple allegations of abuse at the hands of church officials having been revealed in the 1990s, and suggests that:

> although many people have been celebrating the secularization of Irish society for some time now, it still remains commonplace for sexual matters to be measured against religious convention. Much of this pattern has recently been shaped by attempts to hold the Catholic Church accountable for the sexual violence it inflicted on its faithful, while simultaneously regulating dogmatic morality.[36]

If we focus particularly on the idea of 'dogmatic morality', we can see Irish queer and feminist activism over the last number of decades as attempting to resist and refute the byproducts of this idea, especially its patriarchal influences on Irish societal structures. Indeed, as Anthony Bradley and Maryann Gialanella Valiulis posit, 'Ireland has, of course, long been gendered by the political nationalist metanarrative and the cultural nationalism of traditional history and literature as a woman victimized by the colonizing English male. For an equally long time, the lives of actual Irish women were arguably colonized by Irish men, at the same time as both genders were colonial subjects of England.'[37] Gender is written into the history of the nation; it is written into its iconography, and it is inextricably linked into conceptions and representations of national identity. However, there is also room for counter-narratives. Emilie Pine, writing in *The Politics of Irish Memory*, contends that 'we have never known our past better than we currently do, and it has never been so vital that we do so. […] Irish remembrance culture has opened up our recent history so that audiences, readers and viewers are now more present in the past – and vice versa – than ever before.'[38] And so, it is this dissertation's contention that Irish Shakespeare performance has been, and can be, a vehicle for engaging with issues of national identity. These issues tend to revolve around how heteronormative patriarchy is enshrined into the infrastructure of building a nation, and the formation of postcolonial identities in relation to England. Often, such issues are not mutually exclusive.

I use both gender and sexuality as interrogative prisms in this dissertation: not because they are one and the same (and of course, they are not), but because many of

century-contemporary-history/the-catholic-church-and-the-writing-of-the-1937-constitution/> [accessed 5 July 2018].

36 Fintan Walsh, 'Introduction: The Flaming Archive', in *Queer Notions: New Plays and Performance*, ed. by Fintan Walsh (Cork: Cork UP, 2010), pp. 1-16 (pp. 1-2).

37 Anthony Bradley and Maryann Gialanella Valiulis, 'Introduction', in *Gender and Sexuality in Modern Ireland*, ed. by Anthony Bradley and Maryann Gialanella Valiulis (Amherst: University of Massachusetts Press, 1997), pp. 1-7 (p. 6).

38 Emilie Pine, *The Politics of Irish Memory: Performing Remembrance in Contemporary Irish Culture* (London: Palgrave Macmillan, 2011), pp. 2-3.

my case studies tend to overlap in their exploration of both, and as such, use these prisms as fruitful opportunities for exploring issues of national identity – or national identities, perhaps. In the context of this dissertation, my exploration of performances and notions of gender takes in femininities and masculinities, whereas in the case of sexualities, I primarily focus on performances of queerness and non-normative sexualities. Given that these productions originated in the context of legislative and social change in Ireland, as well as within the performance of Irish commemorative culture, I focus primarily on productions in the Republic of Ireland, as well as performances of Shakespeare by Irish practitioners in English theatres. I also focus on the latter to illustrate this relational approach to exploring national identities, as well as illustrating performances and invocations of Anglo-Irish cultural exchanges. Over the following pages, I contextualise this dissertation within four prisms: Shakespeare and Ireland studies; early modern performance studies and gender; queer Shakespeare studies; and the presence of Ireland within global or world-wide Shakespeare studies. Contextualising this dissertation in this manner demonstrates the distinctive nature of writing about Irish Shakespeare performance, in that it sits within multiple theoretical frameworks and paradigms. I also frame this dissertation in this way to illustrate Irish Shakespeare performance as a site for exploring and embodying notions, performances, and ideas of gender, sexuality, and national identity. I then provide a brief overview of the methodologies used here in this work, as well as outlining the work's structure.

Shakespeare's Ireland, Ireland's Shakespeare

In conceiving the relationship between Shakespeare and Ireland, one has to negotiate the cultural politics that entail. In his study of how Shakespeare came to be Britain's 'National Poet', Michael Dobson argues that the playwright 'has been as normatively constructive of British national identity as afternoon tea, and it is now probably as hard for any educated Briton to imagine not enjoying the former as it would be to imagine forgoing the latter.'[39] As such, looking at Shakespeare performance in modern and contemporary Ireland gives one an insight into how we can configure the complex relationship between Ireland and England. As Andrew Hadfield and Willy Maley have ascertained, '[i]n Ireland, versions of Englishness are always also conversions and subversions of Englishness; conversely, versions of Irishness are often subversions of Englishness. Ireland was both a mirror and a hammer – reflecting and fragmenting

[39] Michael Dobson, *The Making of the National Poet: Shakespeare, Authorship and Adaptation 1660-1769* (Oxford: Clarendon Press, 1992), p. 7.

images of England.'[40] We can take Hadfield and Maley's hypothesis and reflect it through how Irish theatre practitioners imagine (or do not imagine) the performance of Shakespeare on the Irish stage, or even on the British stage too.

Notable studies of early modern Anglo-Irish relations in the context of conquest have already explored how that has imprinted onto British and Irish culture over subsequent centuries: John Kerrigan's *Archipelagic English*; Bradshaw, Hadfield, and Maley's *Representing Ireland*; and Patricia Palmer's *Language and Conquest in Early Modern Ireland* and *The Severed Head and the Grafted Tongue* are only a select number of these.[41] Certainly, as we will see, there has been a great deal of scholarly work carried out on the implications of these literary imprints, more specifically in the case of Shakespeare. My argument is that whereas the majority of these texts advocate a nuanced approach that can be applied to performance analysis, they only account for the literary imprints – yet approaches to studying Shakespeare and Ireland also need to incorporate methodologies and theories as used in early modern performance studies and its feminist points of praxis, as well as accounting for where exactly Irish Shakespeare performance sits within global or world-wide Shakespeare studies. In a conversation with Barbara Hodgdon, W. B. Worthen puts forward the notion that 'the history of performance might be conceived as a record of experiment, efforts to produce an accommodation with the past through the instrument of early modern drama. To think that way, though, would require us to resist the impulse to think of "theater" as one historically transcendent medium'.[42] The history of Shakespeare as performed in Ireland is the story of multiple theatres and performers, of different approaches and cultural attitudes, and of the many different ways in which Anglo-Irish relations can be conceived. Looking at this area of scholarship, it indicates that 'in Ireland, we have two Shakespeares: an English writer, who is viewed with suspicion by some, and with insecurity by others – and a world writer, whose greatness is uncontested, whose work is part of the fabric of

[40] Andrew Hadfield and Willy Maley, 'Introduction: Irish Representatives and English Alternatives', in *Representing Ireland: Literature and the Origins of Conflict, 1534-1660*, ed. by Brendan Bradshaw, Andrew Hadfield, and Willy Maley (Cambridge: Cambridge UP, 1993), pp. 1-23 (p. 15).
[41] John Kerrigan, *Archipelagic English: Literature, History, and Politics 1603-1707* (Oxford: Oxford UP, 2008); Brendan Bradshaw, Andrew Hadfield, and Willy Maley, eds., *Representing Ireland: Literature and the Origins of Conflict, 1534-1660* (Cambridge: Cambridge UP, 1993); Patricia Palmer, *Language and Conquest in Early Modern Ireland: English Renaissance Literature and Elizabethan Imperial Expansion* (Cambridge: Cambridge UP, 2001); Palmer, *The Severed Head and the Grafted Tongue: Literature, Translation and Violence in Early Modern Ireland* (Cambridge: Cambridge UP, 2013).
[42] Barbara Hodgdon and W. B. Worthen, 'Renaissance and/or Early Modern Drama and/or Theater and/or Performance: A Dialogue', *Renaissance Drama* 40 (2012), 19-28 (p. 28).

our culture, our languages, and our theatre.'[43] As we have seen, the study of Shakespeare and Ireland cannot allow for overgeneralisation and overdetermined responses in its outlook. Rather, it encourages us to think of Irish Shakespeare performance as taking multiple forms. More than anything, what becomes abundantly clear is that the study of Shakespeare and Ireland requires a new approach, one that incorporates theatrical repertoires as well as an awareness of how cultural politics and contemporary performance bears upon the production and reception of such work.

Nevertheless, with some notable exceptions, the focus of studies of Shakespeare and Ireland has been largely literary. It is an area particularly preoccupied with two particular prongs of thought: one examining the representations of Ireland in Shakespeare's plays, and the other preoccupied with how Irish writers have responded to these depictions in modern poetry, prose, and drama. There are many works, too, that utilise an interdisciplinary fusion of these two approaches to the subject. Furthermore, it is important to note that there have already been a number of important critical articles on Shakespeare in Irish performance. In this section, I first focus on the literary dimension of this area of study, before going on to evaluate current critical work on performance, as well as current issues and debates within the field.

Where the study of Ireland in Shakespeare's drama is concerned, the focus is largely on a select number of plays, predominantly references to Ireland in *2 Henry VI*, *Richard II*, *The Tempest*, *The Comedy of Errors*, *As You Like It*, and *Henry V*. With regards to *Richard II* and *The Tempest*, there is a tendency to read the play through a postcolonial lens: for instance, Nicholas Taylor-Collins has written on the 'spectral' imprisonment of England by Ireland in the former, and Paul Brown applies an early modern Irish context to the depiction of Caliban and his interpersonal relationships in the latter.[44] If we were to select a predominant focus, however, *Henry V* emerges as a frontrunner. Unsurprisingly, in the context of this play, Captain Macmorris is rather prominent in a great amount of criticism, with Stephen O'Neill, Robin E. Bates, and Andrew Murphy exploring the meanings and connotations of 'What ish my nation?'[45] Philip Edwards'

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[43] Patrick Lonergan, Rev. of *Shakespeare and the Irish Writer*, <https://web.archive.org/web/20130201143748/http://www.irishtheatremagazine.ie/Books/Shakespeare-and-the-Irish-Writer> [accessed 7 May 2015].

[44] Nicholas Taylor-Collins, '"This Prison Where I Live": Ireland Takes Centre Stage', *Cahiers Élisabethains* 88 (2015), 126-38; Paul Brown, '"This Thing of Darkness I Acknowledge Mine": *The Tempest* and the Discourse of Colonialism', in *Political Shakespeare: Essays in Cultural Materialism*, ed. by Jonathan Dollimore and Alan Sinfield, 2nd edn (Manchester: Manchester UP, 1994), pp. 48-71.

[45] O'Neill, *Staging Ireland*, pp. 143-77; Robin E. Bates, *Shakespeare and the Cultural Colonization of Ireland* (London and New York: Routledge, 2008), pp. 36-59; Andrew Murphy, *But the Irish Sea*

paraphrasing of this scene in *Threshold of a Nation* is often used as a starting point for such discussion, usually in an attempt to refute it.

> The paraphrase should run something like this. 'What is this separate race you're implying by using the phrase "your nation"? Who are you, a Welshman, to talk of the Irish as though they were a separate nation from you? I belong in this family as much as you do.' This is the essence of it – indignation that a Welshman should think of Ireland as a separate nation from the great (British) nation which the Welshman apparently thought he belonged to. [46]

No matter if 'What ish my nation?' is interpreted as a defiant claim of nationhood, a question of national identity, or indeed has its ambiguity emphasised, Macmorris' predominance in such criticism has not come without its problems.[47] O'Neill warns that this predominance perhaps comes to the detriment of other stage Irishmen in plays written by early modern dramatists other than Shakespeare. In *Staging Ireland*, he reclaims attention to some of these including *Sir John Oldcastle*'s Mock Chane, and reminds us that Macmorris was not the very first stage Irishman (that honour goes to an anonymous character in *The Misfortunes of Arthur*).[48] In his survey of Shakespeare and Ireland scholarship, O'Neill proposes that '[s]uch privileging [of Macmorris] has as much to do with Shakespeare's centrality to the canon – stage Irish characters in other plays from the period have not been analysed to the same extent – as it does with the centrality of MacMorris's questions to a play about conquest, cultural difference and national identity.'[49] 'What ish my nation?' has become the predominant question for Shakespeare and Ireland studies, it seems: hence the subtitle of this introduction.

Contemporary Shakespeare and Ireland scholarship has sought to examine Shakespeare's Irish afterlives, with a primary emphasis on Irish writing over the last two centuries. O'Neill's co-edited collection with Janet Clare, *Shakespeare and the Irish Writer*, addresses how writers such as W. B. Yeats, George Bernard Shaw, Brian Friel, Frank McGuinness, Douglas Hyde, and Seán Óg Ó Caomhánach engaged with Shakespeare and his work in both the Irish and English languages, all in varying ways.[50] In their introduction to the collection, Clare and O'Neill argue that 'it is important to note the

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Betwixt Us: Ireland, Colonialism, and Renaissance Literature (Lexington: University Press of Kentucky, 1999), pp. 97-123.

[46] Philip Edwards, *Threshold of a Nation: A Study in English and Irish Drama* (Cambridge: Cambridge UP: 1979), pp. 75-76.

[47] O'Neill, *Staging Ireland*, pp. 151-2; Bates, p. 46; Murphy, *But the Irish Sea*, p. 118.

[48] Stephen O'Neill, 'Beyond MacMorris: Shakespeare, Ireland and Critical Contexts', in *Celtic Shakespeare: The Bard and the Borderers*, ed. by Willy Maley and Rory Loughnane (Farnham: Ashgate, 2013), pp. 245-57 (p. 247); O'Neill, *Staging Ireland*, pp. 24, 77-190.

[49] O'Neill, 'Beyond MacMorris', p. 247.

[50] Janet Clare and Stephen O'Neill, eds., *Shakespeare and the Irish Writer* (Dublin: UCD Press, 2010).

ways in which Irish engagements with Shakespeare were shaped by the historical relationship between Britain and Ireland, [and] it is also necessary that we avoid producing Manichean or over-determined understandings and interpretations of those engagements'[51] – which becomes rather evident in essays such as Andrew Murphy's exploration of Hyde's contribution to Israel Gollancz's *A Book of Homage of Shakespeare* in 1916. In addition, Rebecca Steinberger's *Shakespeare and Twentieth-Century Irish Drama* also explores the influence of Shakespeare on Irish theatrical writing. Steinberger exclusively focuses on the Shakespearean echoes in Friel and Sean O'Casey's work, and how ideas of nationhood as expressed in Shakespeare's history plays have reverberated throughout Irish theatrical history.[52] Whereas Steinberger highlights the fascination that Shakespeare held for many important figures such as Yeats and O'Casey, her examination of O'Casey's Dublin Plays and Friel's *Translations* in relation to the first Henriad is essentially a comparative exercise. Similarly, Adam Putz's *The Celtic Revival in Shakespeare's Wake* explores the appropriation of Shakespeare in a 'Celtic' context by authors such as Matthew Arnold, Yeats, Edward Dowden, and James Joyce, and explores how they were shaped by contemporary Anglo-Irish cultural politics.[53] Additionally, Nicholas Taylor-Collins and Stanley van der Ziel's *Shakespeare and Contemporary Irish Literature* examines the appropriation and adaptation of Shakespeare by Friel and later Irish writers, such as Marina Carr, Seamus Heaney, Eavan Boland, John McGahern, and Frank McGuinness.[54] Recent work by Jane Grogan explores the presence of Shakespeare and Spenser in modern Irish writing, with specific focus on McGuinness' 1997 play *Mutabilitie* and its rendering of Shakespeare as a queer Catholic man.[55]

Putz's exploration of Yeats and Dowden's own explorations of Shakespeare is one of many others that have examined these two authors' engagement with the playwright. As with *Henry V* and interpretations of Macmorris, a generous amount of scholarly work on Shakespeare's Irish afterlives in the early twentieth century focuses on Yeats and Dowden. In the context of Yeats' complex, often contradictory relationship with Shakespeare, much attention has centred on his 1901 essay 'At

[51] Janet Clare and Stephen O'Neill, 'Interpreting Shakespeare in Ireland', in *Shakespeare and the Irish Writer*, ed. by Janet Clare and Stephen O'Neill (Dublin: UCD Press, 2010), pp. 1-23 (p. 3).
[52] Rebecca Steinberger, *Shakespeare and Twentieth-Century Irish Drama* (Farnham: Ashgate, 2008).
[53] Adam Putz, *The Celtic Revival in Shakespeare's Wake: Appropriation and Cultural Politics, 1867-1922* (Basingstoke: Palgrave Macmillan, 2013).
[54] Nicholas Taylor-Collins and Stanley van der Ziel, eds., *Shakespeare and Contemporary Irish Literature* (London: Palgrave Macmillan, 2018).
[55] Jane Grogan, "Saluage Soyl, Far From Parnasso Mount": Spenser and Shakespeare in Contemporary Irish Writing', *Literature Compass* 15.9 (2018), 1-11.

Stratford-on-Avon', written against the backdrop of his visit to the town to watch the Frank Benson Company perform the history cycle. Many have homed in on Yeats' attempts to reclaim Richard II as a character, whilst also criticising Dowden's Shakespearean criticism – however, there have also been attempts by Murphy and Edwards to rehabilitate Dowden, and Jonathan Allison, Neil Corcoran, and Brian Cosgrove have attempted to read Yeats' criticism through personal and political lenses.[56] Generally, Yeats' relationship with Shakespeare has proven to be a fruitful area of Yeats studies, as other studies by Rupin W. Desai, Wayne K. Chapman, and Oliver Hennessey have shown.[57]

There have been a select number of interdisciplinary fusions of both the textual and contextual in Irish Shakespeare studies. Bates' study is one example, as is Mark Thornton Burnett and Ramona Wray's *Shakespeare and Ireland: History, Politics, Culture*. Thornton and Wray's collection seeks to show, as Burnett outlines in his Introduction:

> …a nuanced sense not of a single 'Shakespeare' but of a plural and malleable cultural identity. Shakespeare, then, is hardly a straightforward manifestation of cultural hegemony. His place in Ireland is deeply involved in the contradictory processes, and in the shifting power balances, that accompany the colonial encounter. Although Shakespeare's work can be seen as an imperial export, it also belongs to a broader dialogue – a system of negotiations, manipulations and imaginative reinscriptions. Equally significant, of course, in this respect are the multiple 'Irelands', and notions of 'Irishness', 'Englishness' and 'Britishness', to which the contributors give voice.[58]

Burnett's assertion echoes Clare and O'Neill's call for a nuanced approach to the reception of Shakespeare in Ireland, and a cautioning against overdetermined and generalising assumptions in this regard. Similarly, Willy Maley and Rory Loughnane's *Celtic Shakespeare: The Bard and the Borderers* seeks to avoid such overdetermined conclusions: in a collection that is concerned with not only the Irish dimensions of Shakespearean plays, but also that of the Welsh and Scottish, Maley and Loughnane

[56] Philip Edwards, 'Shakespeare and the Politics of the Irish Revival', in *Shakespeare and the Irish Writer*, ed. by Janet Clare and Stephen O'Neill (Dublin: UCD Press, 2010), pp. 24-39; Andrew Murphy, 'An Irish Catalysis: W. B. Yeats and the Uses of Shakespeare', *Shakespeare Survey* 64 (2011), 208-21; Neil Corcoran, *Shakespeare and the Modern Poet* (Cambridge: Cambridge UP, 2010), pp. 27-40; Jonathan Allison, 'W. B. Yeats and Shakespearean Character', in *Shakespeare and Ireland: History, Politics, Culture*, ed. by Mark Thornton Burnett and Ramona Wray (Basingstoke: Macmillan, 1997), pp. 114-35; and Brian Cosgrove, 'The "Wild" and the "Useful": Shakespeare, Dowden and Some Yeatsian Antinomies', in *Shakespeare and the Irish Writer*, ed. by Janet Clare and Stephen O'Neill (Dublin: UCD Press, 2010), pp. 40-50.
[57] Rupin W. Desai, *Yeats's Shakespeare* (Evanston, IL: Northwestern UP, 1971); Wayne K. Chapman, *Yeats and English Renaissance Literature* (Basingstoke: Macmillan, 1991); Oliver Hennessey, *Yeats, Shakespeare, and Irish Cultural Nationalism* (Lanham, MD: Rowman and Littlefield, 2014).
[58] Burnett, p. 4.

are careful to note that '"Celticity", or Celticism, is bound up with class, gender, nation and race in complex ways that cannot be reduced to morality tales of victims and villains'.[59] In exploring both the textual and contextual, these texts call for a multifarious notion of what 'Irish Shakespeare' may be.

As of writing, this dissertation is the first full-length study of Irish Shakespeare performance, but as I mention earlier in this section, there has been important critical work carried out on the topic. The *Shakespearean Performance in Ireland, 1666-1903* database, hosted at NUI Galway's O'Donoghue Centre for Drama, Theatre and Performance, hosts statistics and details relating to performances of Shakespeare's plays in Dublin and Belfast from 1666 to the opening of the Abbey Theatre in 1904.[60] There have also been noteworthy articles on Irish Shakespeare performance in the twentieth century: Janet Clare, Lisa Fitzpatrick, Patrick Lonergan, Christopher Murray, and Eilís Smyth have written on such performances, and indeed Lonergan, Clare, and Smyth have all commented on the place of Shakespeare in the Irish theatrical repertoire while doing so.[61] For instance, in the case of the Abbey, Lonergan makes the persuasive argument that 'Shakespeare is a problem that needs continually to be solved; each generation approaches his plays as if confronting them for the first time.'[62] This attitude appears to be widespread: as these articles show, there is a tendency to attempt to locate Shakespeare within cultural signifiers recognisable to Irish audiences.[63] As well as this,

[59] Willy Maley and Rory Loughnane, 'Introduction: Celtic Connections and Archipelagic Angles', in *Celtic Shakespeare: The Bard and the Borderers*, ed. by Willy Maley and Rory Loughnane (Farnham: Ashgate, 2013), pp. 1-22 (p. 21).

[60] 'Shakespeare's Plays in Dublin, Performance in Ireland, 1660-1904', <www.nuigalway.ie/drama/shakespeare> [accessed 21 August 2018]; 'Belfast Plays', <www.nuigalway.ie/drama/shakespeare/belfast> [accessed 21 August 2018].

[61] Patrick Lonergan, '"I Found it Out by the Bogs": Reviewing Shakespeare in Ireland', *Shakespeare* 6.3 (2010), 343-49; Lonergan, '"The Chap That Writes Like Synge": Shakespeare at the Abbey Theatre', in *Renaissance Shakespeare/Shakespeare Renaissances*, ed. by Martin Procházka, Andreas Höfele, Hanna Scolnicov, and Michael Dobson (Newark: University of Delaware Press, 2013), pp. 229-37; Janet Clare, 'Shakespeare Performances in Ireland, 2002-2004', *Shakespeare Survey* 58 (2005), 260-67; Christopher Murray, 'Early Shakespearean Productions by the Abbey Theatre', *Theatre Notebook* 33.2 (1979), 66-80; Eilís Smyth, 'Troubles Shakespeare: The Politics of Performance at Belfast's Lyric Theatre, 1951-1998' (unpublished masters dissertation, The Shakespeare Institute, University of Birmingham, 2015); Lisa Fitzpatrick, 'Staging *The Merchant of Venice* in Cork: The Concretization of a Shakespearean Play for a New Society', *Modern Drama* 50.2 (2007), 168-83.

[62] Lonergan, '"The Chap That Writes Like Synge"', p. 229.

[63] In the case of filmic adaptations, Tom Magill's *Mickey B* (2006) relocates *Macbeth* to Maghaberry maximum security prison in Northern Ireland after the 1998 Good Friday Agreement. Ramona Wray argues that the film '[provides] a resistant construction of Maghaberry that places at center stage controversial issues around suicide among prisoners and collusion between paramilitary and state forces. *Macbeth*, so mediated, is a play that prompts reconsideration of current political sticking points and brings into circulation questions about guilt and memory that plague the ongoing peace process.' See Wray, 'The Morals of Macbeth and Peace as Process: Adapting Shakespeare in Northern Ireland's Maximum Security Prison', *Shakespeare Quarterly* 62.3 (2011), 340-63 (p. 346).

Murray highlights Yeats' reaction to Denis Johnston's 1928 *King Lear*: 'An elaborate verse play is beyond our people […] If I dared I would put *King Lear* into modern English and… invite an audience of Connaught farmers, or sailors before the mast.'[64] Other examples include Rattlebag Theatre's *Measure for Measure* refashioning Angelo as a Pioneer, Corcadorca's *The Merchant of Venice* which incorporated Cork's intercultural contexts, and the Abbey's *The Comedy of Errors* set in an 'Ephesus reimagined as Tom Murphy's Tuam or Synge's Mayo.'[65] Whereas all of these productions certainly differed in execution, design, and concept, retaining a decidedly 'accessible' Irish context remains a common thread throughout.

In addition, Lonergan and Clare have pinpointed the tendency with which Irish theatre companies and practitioners readily market Shakespeare performance for schoolchildren undertaking state examinations as a target audience. The Junior and Leaving Certificate English curriculums both feature one compulsory Shakespearean play year after year: *Romeo and Juliet*, *A Midsummer Night's Dream*, *1 Henry IV*, *Much Ado About Nothing*, and *The Merchant of Venice* in the case of the former, and *Hamlet*, *Macbeth*, *King Lear*, or occasionally *Othello* where the latter is concerned.[66] As Clare posits, 'the choice of text for large auditorium productions is largely dictated by the limited range of the school syllabus, since it is this that will guarantee an audience. When a professional Irish theatre company decides to do Shakespeare, other than for schools, it is faced with the task of making a creative discovery that is its own and interesting risks are often taken.'[67] If we consider the list of Junior and Leaving Certificate Shakespeare plays, all except *The Merchant of Venice* and *Much Ado About Nothing* have been on the Abbey and Peacock stages since 2000. This poses a question: is there significance attached to a choice of Shakespeare play if it is not a play on the national curriculum?

As well as this, is the choice of some plays more significant than others – perhaps those where Ireland itself is a presence in the text? Stephen O'Neill provides an overview of the presence of Ireland within Shakespeare's texts, or, perhaps, Ireland's ghostly presence within these texts.

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[64] Murray, p. 72.
[65] Clare, 'Shakespeare Performances', p. 264; Fitzpatrick; Lonergan, '"The Chap That Writes Like Synge"', p. 234.
[66] See 'Prescribed material for the Junior Cert Student Award in English. For Students Commencing Junior Cycle in September 2014, September 2015, and September 2016 Only', <http://education.ie/en/Circulars-and-Forms/Active-Circulars/cl0032_2014.pdf> [accessed 9 October 2014]; and 'Prescribed Material for the Leaving Cert Examination in English', <http://education.ie/en/Circulars-and-Forms/Active-Circulars/cl0021_2014.pdf> [accessed 9 October 2014].
[67] Clare, 'Shakespeare Performances', p. 250.

> But when it comes to the Celtic spaces of those plays, Ireland seems at best an enigmatic entity on the hinterland, at worst barely visible. Compared to its Celtic neighbours, Ireland fares rather badly: where Wales and Scotland loom large in *1 Henry IV* and *Macbeth* respectively, Ireland is an offstage space in *2 Henry VI* and *Richard II*. It is briefly a subject of discussion in *Henry V*, where the Irish captain MacMorris appears as part of a lively exchange between the representatives of Ireland, Scotland, Wales and England and reactively asks 'Of my nation? What ish my nation?' (3.2.90), Pistol echoes the refrain of an Irish song (4.4.4), and where a topical allusion is made to the Irish rebellion in the fifth chorus (5.0.30). To these Shakespearean (Irish) histories one might add *The Tempest*, which seems mutually accommodating to the context of early colonial Ireland as it does to Mediterranean or new world contexts, and the fleeting references to *The Comedy of Errors* (3.2.106-7) and *As You Like It* (5.2.84-5). With a list of plays as brief as this, it is unsurprising that Ireland has sometimes been regarded as a peripheral topic within Shakespeare studies.[68]

O'Neill's comment on the peripherality of Ireland within the field of Shakespeare studies seems apposite here, especially in a theatrical context. With some exceptions, there has been little critical analysis of how modern Irish theatre practitioners and companies have responded to Shakespeare's work in performance, a record which is scanty at best compared to the massive output of Shakespeare productions every year in English theatres. Nor has there been much analysis of Irish theatre practitioners' engagement with Shakespeare (and other non-Irish playwrights) elsewhere. Thus, this dissertation seeks to extricate how Irish Shakespeare performance is conditioned by cultural attitudes towards Shakespeare, and by conventions and trends in Irish theatre as well as in Shakespeare performance. In doing so, I follow the lead of Sophie Duncan's *Shakespeare's Women and the Fin de Siècle*, in which Duncan argues that celebrity Victorian actresses' careers as star Shakespeareans were conditioned and informed by contemporary *fin de siècle* theatre and culture, and vice versa. 'Reinterrogating actresses' most iconoclastic performances of Shakespeare's heroines, and those actresses' movements between Shakespeare and *fin-de-siècle* roles,' she suggests, 'demonstrates how such performances created collisions and unexpected consonances between apparently independent areas of this "repertory".'[69] Duncan later contends that 'scholarship on Shakespeare in performance needs to be tied more closely to the study of other types of contemporary performance',[70] and the case studies in this dissertation demonstrate this: exploring Irish Shakespeare performance cannot be so quickly divorced from the cultural milieu in which it is situated, whether it is the landscape and aesthetics of Irish queer performance in the case of the Abbey's production of *Twelfth Night*; the extensive

[68] O'Neill, 'Beyond MacMorris', p. 246.
[69] Sophie Duncan, *Shakespeare's Women and the Fin de Siècle* (Oxford: Oxford UP, 2016), p. 9.
[70] Duncan, p. 233.

history of Druid Theatre's repertoire where *DruidShakespeare* is concerned; commemorative culture in the case of the Globe's *Taming of the Shrew*; or celebrity culture and contemporary British and Irish film in the case of Andrew Scott's performance as Hamlet.. After all, this is a dissertation about Anglo-Irish cultural exchange as well as it is about contemporary theatre and performance: so how is this cultural exchange enacted, and how does gender and sexuality impact and inform this cultural exchange?

To return to the uneasy relationship between Shakespeare and Ireland, we must return to the beginnings of the Abbey Theatre itself. The poet and playwright W. B. Yeats, too, frequently drew upon his contradictory, often uneasy relationship with Shakespeare in his writing; his essay 'A General Introduction to My Work' is often offered as an introductory summation of how a poet of Anglo-Irish stock engaged with England's so-called National Poet, with many critics pointing to his famous lamenting statement that 'I owe my soul to Shakespeare, to Spenser and to Blake, perhaps to William Morris, and to the English language in which I think, speak, and write, that everything I love has come to me through English; my hatred tortures me with love, my love with hate.'[71] Additionally, in a letter to Thomas Patrick Gill, Yeats noted how Shakespeare has become 'a national superstition' for English critics, whilst also expressing hopes that Ireland would not come to treat the playwright in such a way in his story collection *The Secret Rose*.[72] Yeats' engagement with Shakespeare can perhaps be epitomised by three further examples. The first is in an appendix in Lennox Robinson's *Ireland's Abbey Theatre: A History, 1889-1951*, taking the form of a dialogue between Robinson and an American soldier named Brendan O'Neill, who is visiting the theatre with his 'second cousin David, from Sligo, or near there'.[73] Brendan and David are initially taken to see the gallery in the theatre's vestibule, with John Butler Yeats' portraits of personnel such as the Fay brothers, Lady Gregory, Sara Allgood, and Annie Horniman adorning its walls. At one point, David asks Robinson: 'Who's that above the box office, staring down?', and receives the reply:

[71] W. B. Yeats, 'A General Introduction for my Work', in W. B. Yeats, *The Major Works*, ed. by Edward Larrissy (Oxford: Oxford UP, 1997), pp. 379-89 (p. 385).
[72] W. B. Yeats, 'Letter to Thomas Patrick Gill, 22 May 1899', in *The Collected Letters of W. B. Yeats: Electronic Edition: Volume 2 (1896-1900)*, ed. by John Kelly, Eric Domville, Warwick Gould, Ronald Schuchard, Deirdre Toomey, et al. (Charlottesville, VA: InteLex Corp, 2002) <http://pm.nlx.com> [accessed 6 December 2014]; Cosgrove, p. 41.
[73] Lennox Robinson, *Ireland's Abbey Theatre: A History, 1889-1951* (Port Washington: Kennikat Press, 1951), p. 185.

> That's W. B. Yeats, son of the man who painted the portraits and the originator of the theatre. And yet I don't think he cared very much for plays, he told me once that the only plays he really liked were Shakespeare's.[74]

The second is a private rejection letter that Yeats wrote to an aspiring Abbey playwright, J. Milbanke Hamilton, which provides contradictory sentiments to the above: 'Get some good dramatic author, who has literature, that is a true vision of life. Ibsen is the teacher of most moderns and he writes for the modern stage. Shakespeare will not help you he wrote for a different instrument.'[75] The third is a revealing footnote in the first volume of R. F. Foster's *W. B. Yeats: A Life* detailing how, writing in 1911, Lady Gregory 'reminded [Yeats] that they were not trying to out-do [Herbert Beerbohm] Tree in Shakespearean drama. "I thought we had decided, or you had consented, that your verse plays should be our object outside folk drama."'[76] As well as this, J. M. Synge had also vetoed the performances of Shakespeare at the Abbey – Christopher Murray pinpoints his reluctance being that '[he] argued that to stage foreign plays, unless they had a direct bearing upon the Irish work, was to risk diluting the nationalist vigour of the movement.'[77] Therefore, as much as Shakespeare may have been a favourite playwright of Yeats, it seems as if his work is not deemed suitable for the Irish national – or Irish nationalist – theatre.

However, there is ample evidence that Irish writers in the early twentieth century were able to engage with Shakespeare without a self-conscious reluctance based on postcolonialism – and this is clearly shown in the case of Douglas Hyde, who contributed to Israel Gollancz's *A Book of Homage of Shakespeare* to mark the 1916 centenary year. As Andrew Murphy shows in his exploration of this contribution, Hyde's poem 'An Rud Tharla do Ghaedheal ag Stratford ar an Abhainn' is proof that '[t]he project of "De-Anglicising" Ireland does not, then… represent a blanket rejection of *all* English culture', including Shakespeare.[78] This is crucial, as Irish responses to Shakespeare are not necessarily uniform. To return to Burnett's words briefly, the non-uniformity of these responses reinforces the fact that this dissertation is largely about

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[74] Robinson, p. 187.

[75] W. B. Yeats, 'Letter to J. Milbanke Hamilton, 11 February 1909', in *The Collected Letters of W. B. Yeats: Electronic Edition,* ed. by John Kelly, Eric Domville, Warwick Gould, Ronald Schuchard, Deirdre Toomey, et al. (Charlottesville, VA: InteLex Corp, 2002) <http://pm.nlx.com> [accessed 6 December 2014].

[76] R. F. Foster, *W. B. Yeats: A Life I: The Apprentice Mage 1865-1914* (Oxford: Oxford UP, 1997), p. 661, n. 39.

[77] NUI Galway Special Collections, Abbey Theatre Digital Archive, *Hamlet*, 21 April 1983 [programme], 746_MPG_01, p. 9.

[78] Andrew Murphy, '"Bhíos Stratford ar an abhainn": Shakespeare, Douglas Hyde, 1916', in *Shakespeare and the Irish Writer*, ed. by Janet Clare and Stephen O'Neill (Dublin: UCD Press, 2010), pp. 51-63 (p. 53).

plural 'Shakespeares' and Ireland, rather than Shakespeare and Ireland. By reclaiming the varied, non-linear, complex performance history of his plays in this country, this dissertation will demonstrate how an emphasis on literary approaches to Shakespeare and Ireland is indeed limiting, and that the field needs to follow recent advances in early modern performance studies, as well as in the wider field of performance studies. By doing so, we can reposition Ireland firmly within the context of global Shakespeare studies as well as within early modern performance studies, as well as elucidating new ways of evaluating Anglo-Irish cultural relations. Just as Irish theatre studies has moved on from the paradigm of 'the playwrights' theatre' into an incorporation of production and reception analysis, perhaps with regards to the study of Shakespeare and Ireland we can begin to conceive of 'the dramatic text neither as a container of meanings nor as a set of instructions for reproducing a dramatic fiction onstage but as what it is in the circumstances of theatrical production: an instrument for doing work, whose semantic potentialities change as the work it can accomplish is imagined anew.'[79] What these shifting semantic potentialities might be is yet to be discovered.

Early modern performance studies as theory and praxis: feminist interventions and potentialities

This dissertation is situated within the field of what could be called either 'Shakespeare/an performance studies', or more broadly (and my chosen term), 'early modern performance studies'. As Susan Bennett and Gina Bloom have ascertained, '[o]ver the last twenty to thirty years, performance has moved, definitively, from a marginal subfield to a robust and diverse set of interests and approaches that impacts many critical nodes from the production of texts to the material conditions of early modern theatre. Moves that considered the text as the blueprint for performance and, even, tested editing practices through performance significantly changed the ways that editions of Shakespeare's plays are made and used.'[80] Early modern performance studies, as a field, seeks to interrogate the cultural dominance that Shakespeare and early modern playwrights wield in Western and non-Western cultures. Several scholars and critics have debated the terminology and practice of Shakespeare and early modern performance studies, and I trace the developments of these arguments here, as well as exploring the field's place in its exploration of feminist inquiry.

[79] Hodgdon and Worthen, p. 22.
[80] Susan Bennett and Gina Bloom, 'Shakespeare and Performance Studies: A Dialogue', *Shakespeare Bulletin* 35.3 (2017), 367-72 (p. 368).

In the case of Shakespeare/an performance studies as a specific term, W. B. Worthen attempts to define that very term in his monograph which takes the same name. Writing in the opening paragraphs of *Shakespeare Performance Studies*, Worthen argues that 'Shakespeare performance cannot be definitive of performance per se; but Shakespeare performance provides a powerful instrument for examining the intersection of dramatic writing, the institutions of theatre, and evolving ideologies of performance.' Worthen then closely examines these intersections with respect to writing about Shakespeare in performance, in discussing where the emphasis should fall, if one should at all. He writes:

> Shakespeare performance sometimes seems to evoke a specific and relatively narrow sense of genre: performance that depends on, exists to reproduce, is defined by the defining algorithm of Shakespeare's writing. Is Shakespeare performance, a subset even of dramatic theatre, where special rules about the proper role of the text – a principle of the conservation of textual meaning – should prevail? Perhaps. Yet, at the same time, the uses of Shakespeare's writing by an ever expanding range of stage practice… dramatize a more mobile, decentered, yet not quite deauthorized understanding of the ways writing can be made to function in performance. Is the accent on *Shakespeare* or on *performance*?[81]

The debates as to whether to place the accent on *Shakespeare* or *performance* recalls Michael Dobson's exploration of what it means to write about Shakespeare performance, or how to write about Shakespeare performance, indicated by his title: 'Writing About [Shakespearian] Performance.' For Dobson, the accent veers between both:

> Even taken on their own chosen terms, live productions tease and challenge and occasionally baffle audiences with such a range and succession of interpretative possibilities that the summary description 'this one was a conservative costume drama' can never be fully adequate […] The range of dramatic conventions within which Shakespeare worked haven't comfortably fitted the theatrical conventions of any period subsequent to his own, if they even fitted that, though different aspects of the plays have come into focus at different points over time […] If it is true that performance by its very nature exceeds the Shakespearian text, as we are now acknowledging, then we still need to acknowledge that the Shakespearian text exceeds any given performance. So far from staying put around the figure of the author, the position of those square brackets remains endlessly negotiable.[82]

In terms of defining what exactly 'Shakespeare performance studies' might do as a term, Worthen reminds us that '[r]ather than taking Shakespeare Performance Studies as a linear declension – *studying*, in other words, how *performance* reproduces *Shakespeare*…

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[81] W. B. Worthen, *Shakespeare Performance Studies* (Cambridge: Cambridge UP, 2014), pp. 1-2.
[82] Michael Dobson, 'Writing About [Shakespearian] Performance', *Shakespeare Survey* 58 (2005), 160-68 (p. 168).

contemporary theatre practice might provide the means for seizing alternative conceptions of the work of writing in the event of performance, and so provide a means to locate performance in dialogue with more formal critical discourse', rather than conceiving '"Shakespeare performance" as a genre finally *about* the Shakespearean text, as merely another interlocutor with Shakespeare's literary designs.'[83] This dissertation follows Worthen's line of practice. It is more productive to view these Irish Shakespeare performances as seizing alternative concepts of Shakespeare's writing in performance (or not), but it is also worth considering where fidelity to the text, or particular choice of text, fits into this paradigm. Additionally, Worthen crucially highlights the 'massive cultural and literary authority of Shakespeare's writing', which also aligns with Dobson's caution that the Shakespearean text might just exceed the performance itself. Worthen and Dobson's arguments are integral not just to our own practice as scholars of early modern performance, but they are also integral to the understanding of how Shakespeare works within relevant cultural imaginations and contexts – specifically here, the Irish cultural imagination.

Another exploration of the terminology and core arguments of Shakespeare/an performance studies is provided by Pascale Aebischer in *Jacobean Drama*, as she explores the development of performance criticism on Shakespeare and his fellow early modern dramatists. Aebischer traces the development of traditional Shakespeare performance criticism into its development into what she calls 'Shakespearean performance studies': '[i]t took a few more years for performance criticism to free itself (more or less successfully, depending on the critic) from the tyranny of a search for authenticity and "faithfulness" to the Shakespearean text and to mature, under the influence of cultural studies and the development of drama departments in British and American universities, into a study of how theatre practitioners *create* meaning through performance.' Shakespearean performance studies, she states, 'is a broader, more theoretically informed field, whose concern is how modern "performances" of Shakespeare – whether theatrical, televisual, filmic, or digital – use Shakespeare's works as a pre-text for the creation of meanings relevant to contemporary culture.'[84] Marking a distinction from traditional performance criticism, Aebischer notes that 'critics have long argued for a reconsideration of Shakespeare's work as controversial, fraught with political and individual violence, implicated in proto-colonialist discourses, and particularly appropriate for queer readings, or that the performance tradition of

[83] Worthen, *Shakespeare Performance Studies*, p. 3.
[84] Pascale Aebischer, *Jacobean Drama* (Basingstoke: Palgrave Macmillan, 2010), pp. 141-42.

Shakespeare's plays is far from being as "straight" as is implicitly assumed.'[85] In her foreword to Kim Solga's *Violence Against Women in Early Modern Performance*, Aebischer defines the field as 'early modern performance studies', my preferred nomenclature. Early modern performance studies, to state the practicalities of the term, is inclusive of the corpus of early modern drama as a whole. 'In both theatre practice and performance studies today the performer's body, along with that of the politically engaged and responsible spectator, takes centre-stage,' Aebischer argues, 'where it stands in a critical, often antagonistic, relationship with the early modern text it bodies forth.'[86] If we are to fully extricate these texts and their role in their cultural production, is it necessary to flit between Shakespeare/an performance studies and early modern performance studies? By insisting on moving between both terms, are we perhaps reinforcing Shakespeare's own cultural authority, a cultural authority that we as performance scholars are seeking to problematise and interrogate?

In the introduction to *Performing Early Modern Drama Today*, Aebischer and Kathryn Prince explore more closely this 'second wave' of early modern performance scholarship, highlighting Susan Bennett's *Performing Nostalgia* and Kathleen McLuskie's 'The Patriarchal Bard' (McLuskie's contribution to Alan Sinfield and Jonathan Dollimore's *Political Shakespeare*) as initial key texts in this second wave. Aebischer and Prince suggest that '[i]nstead of concentrating on the faithfulness of the performance to the early modern text and its theatrical culture,' as the 'first wave' of preceding scholarship had, these texts 'began to ask what these revivals could tell us about the anxieties and desires that underpinned their revival today.' As well as this, they add that work by Kim Solga, Roberta Barker, and Sarah Werner has 'brought into focus and up to date this understanding of early modern drama in performance, which includes the ethics of spectatorship, the methodological challenges and impasses of performance studies and the importance of theatre architecture and acting styles.'[87] Shakespeare and early modern performance studies is invested in the idea of early modern performance as a cultural production, and as situated within their cultural moment. Particularly with regards to this dissertation, my chosen case studies cannot be read without taking into account the cultural, political, and social milieu in which they, and Irish performance, Shakespeare performance, and Irish theatre practitioners generally, are found.

[85] Aebischer, *Jacobean Drama*, p. 154.
[86] Pascale Aebischer, 'Preface', in Kim Solga, *Violence Against Women in Early Modern Performance: Invisible Acts*, 2nd edn (Basingstoke: Palgrave Macmillan, 2012), pp. xii-xiii (p. xii).
[87] Pascale Aebischer and Kathryn Prince, 'Introduction', in *Performing Early Modern Drama Today*, ed. by Pascale Aebischer and Kathryn Prince (Cambridge: Cambridge UP, 2012), pp. 1-16 (pp. 14-5).

Debates around methodology and practice in this area are also to be found in Sarah Dustagheer, Oliver Jones, and Eleanor Rycroft's introduction to *Shakespeare Bulletin*'s special issue on Practice-as-Research in early modern performance, with specific emphasis on aspects of reconstructing early modern theatrical practice and stagecraft. According to Dustagheer, Jones, and Rycroft, '[t]he methodological danger lies in universalizing theater practice', and '[t]he implication that the methods that we use to stage a text "now" were the same methods that were used "then" is profoundly problematic. On the other hand, if performance-based researchers are unable fully to reconstruct the theatrical worlds in which performances took place, so traditional textual scholarship is similarly hamstrung by its inability to completely historicize reading practices.'[88] This is particularly pertinent not just for reconstructed original practices productions, but for early modern performance on the whole. Dustagheer, Jones, and Rycroft's note of caution in relation to areas of early modern drama scholarship's tendencies towards historicization is, moreover, reminiscent of Carol Rutter's thoughts on the relationship between performance and Shakespeare's playtexts in *Enter the Body: Women and Representation on Shakespeare's Stage*. According to Rutter, a certain playtext by Shakespeare:

> tells only part of the story: that, until the text he didn't write down – the performance text – is recuperated, re-imagined, put back into play and accounted for by spectators, we're reading only half Shakespeare's play. Reading performance texts means reimagining the canon, opening up its supplementary physical, visual, gestural, iconic texts, making more space for the kind of work women do in play (particularly as Shakespeare situates their roles to play off men). It also means writing about it in a body-conscious language attentive to feeling, to the itch and pleasures of desire, and to pain. It means attending to theatre's "feminine" unruliness and the unpredictable, not to say promiscuous, theory-resisting effects performance generates. And it means registering and fixing scrutiny on the woman's body as bearer of gendered meanings – meanings that do not disappear when words run out or characters fall silent. Discursive criticism finds such textual absence a form of erasure or mysterious opacity…[89]

Rutter's focus on 'the woman's body as bearer of gendered meanings' is closely aligned with Solga's *Violence Against Women In Early Modern Performance*, and her reading of women's bodies in the moment of violence in performance as what she terms as 'in/visible acts' – as well as Aebischer's analysis in *Shakespeare's Violated Bodies*. Indeed, in the latter, Aebischer too suggests that performance and performance criticism can make visible the invisible: as she explains, 'bodies that are marginalised in playtexts and

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[88] Sarah Dustagheer, Oliver Jones, and Eleanor Rycroft, '(Re)constructed Spaces for Early Modern Drama: Research in Practice', *Shakespeare Bulletin* 35.2 (2017), 173-85 (p. 178).
[89] Carol Rutter, *Enter the Body: Women and Representation on Shakespeare's Stage* (London and New York: Routledge, 2001), p. xv.

literary criticism may come centre stage in performance and performance studies. […] Performance challenges the erasure of Shakespeare's violated bodies and offers the attentive spectator alternative narratives, viewpoints and protagonists.'[90] This perhaps brings into play the feminist and political potentialities of early modern performance studies as a field, in its interrogation of how the play functions within the production, with the actor, and with the audience.

Writing on Solga's book, Aebischer suggests it harnesses 'a political critique as we think afresh about the ways in which performance articulates in and for the present the structures of oppression and the experiences of trauma that have defined our past and threaten to shape our collective future.'[91] Solga herself argues that '[p]erformance for me is a cultural doing, a historical doing, but it is also a means of cultural and historical intervention' – and that early modern drama can be used as part of this intervention.[92] This dissertation consolidates Solga's argument that early modern drama can be used as cultural and historical intervention. In their embodiment of non-normative genders and sexualities, in their explication of the intertwining of these entities with nationhood and identity, and in their depiction of the structures of oppression in some cases, my case studies demonstrate the harnessing of early modern drama for addressing, articulating, and challenging societal issues and structures.

Here I do not, of course, mean to suggest that feminist interrogations of early modern drama, or indeed interrogations of the feminist potentialities in performing early modern drama, are a new phenomenon. *Clamorous Voices: Performing Shakespeare's Women Today*, Rutter's edited volume of interviews with members of the RSC Women's Group on their performance of Shakespearean roles (including Fiona Shaw, Harriet Walter, Juliet Stevenson, and Sinead Cusack) is still a landmark text in the field of early modern performance. Harriet Walter herself has written essays and books on her performance of Shakespeare's plays, particularly her *New Theatre Quarterly* essay 'The Heroine, The Harpy, and the Human Being', elements of *Other People's Shoes*, and *Brutus and Other Heroines.* All of the above, as well as Duncan's *Shakespeare's Women and the Fin de Siècle*, are examples of works that highlight and emphasise women's contribution to Shakespeare performance: in fact, Duncan – drawing on the work of Joseph Roach – is swift to point out that 'Shakespeare studies has done much to trace creative networks and genealogies of performance among male Shakespeareans.'[93] Indeed, it is true that

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[90] Aebischer, *Shakespeare's Violated Bodies*, p. 5.
[91] Aebischer, 'Introduction', p. xiii.
[92] Kim Solga, *Violence Against Women in Early Modern Performance: Invisible Acts*, 2nd edn (Basingstoke: Palgrave Macmillan, 2012), p. 3.
[93] Duncan, p. 11.

Shakespearean genealogies tend to focus on white heterosexual English men (or Irish, in the case of Kenneth Branagh). My dissertation contributes to this discourse by considering how different performances of gender, specifically different performances of masculinities and femininities, intersect with these genealogies of performance.

Sarah Werner explores this fully in *Shakespeare and Feminist Performance*, which brings together case studies and key issues in feminist Shakespeare performance – such as the problems of performing *The Taming of the Shrew* and the history of the RSC Women's Group – into a focused analysis. Werner also notes how the '[r]eceived notions of Shakespeare's female characters can obscure feminist reinterpretations, with unquestioned assumptions about women's behaviour replacing textual inquiry and standing in for assertions of universality.'[94] Elizabeth Schafer's landmark study *MsDirecting Shakespeare: Women Direct Shakespeare* explores these issues but with an emphasis on women directors of Shakespeare in England and Australia. Schafer's utilising of the term 'misdirecting'/ 'MsDirecting' is useful in this context: as she contends, '"misdirecting" is often a positive term, as by "misdirecting" or "MsDirecting" and deviating from the norm, women directors are asserting their right to bring their own, very distinctive vision to the Shakespearean canon; a vision that is not only refreshing, but also reveals much about the social and political climates in which they work.'[95] Both Werner and Schafer's emphasis on feminist 'msdirectings' and interpretations are crucial to the work of early modern performance studies as a whole, and the ongoing project of questioning and interrogating Shakespeare's cultural authority. By responding to these plays, and also responding to these received notions of these plays and indeed of the author itself, feminist reinterpretations are part of that ongoing project.

In its exploration of how performances of gender interact with conceptions of Irish national identity, therefore, this dissertation uses early modern performance studies as theory and praxis, is guided by its principles and tenets, and is situated within its current debates and issues. The project of questioning and interrogating the cultural dominance of Shakespeare is a key element of considering Irish theatre companies and practitioners' attitudes towards performing these plays, especially given Shakespeare's preconfiguring as a symbol of English cultural hegemony, as we will see further on in this introduction. But, in the interrogation of the cultural hegemony of a male white

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[94] Sarah Werner, *Shakespeare and Feminist Performance: Ideology on Stage* (London and New York: Routledge, 2001), p. 31.
[95] Elizabeth Schafer, *MsDirecting Shakespeare: Women Direct Shakespeare* (London: The Women's Press, 1998), p. 7.

cisgender English author and his centrality to the Western canon as a whole, needless to say, it is important to pay attention to the feminist potentialities of early modern performance studies, as well as its uses for interrogating performances and notions of gender.

Queer interventions: exploring Shakespearean queernesses

Worthen's *Shakespeare Performance Studies*, among its other contributions to the field, shows how Shakespeare studies and performance studies may not be mutually exclusive. However, there is more room for exploring how queer performance studies and early modern performance studies may interact with one another – specifically, in my purview, what are the limitations that queer performance studies may present to early modern performance studies? In much of queer performance studies, and queer theory more generally, there is a tendency to read the word 'queer' for either gay or lesbian, however, in the context of theorising queerness within Shakespeare studies, this has particularly evolved to account for bisexual and non-monosexual experiences or perspectives. Of course, reading 'queer' for gay or lesbian is indicative of a binary attitude towards sexuality on a societal level: as Shiri Eisner has commented, '[b]isexual erasure is present on every level and sphere of our lives, from the public and cultural level, through the social and community level, and to the private level. [...] In the social/community sphere, bisexuals are generally presumed to be either straight or gay/lesbian, and bisexual issues and people are left unaddressed.'[96] This binary conception of sexuality trickles down towards writing on queer performance. Writing in *Feminist and Queer Performance,* for example, Sue-Ellen Case claims that '[i]f the strategy in deconstructing historical traditions is a particularly feminist one, imagining subcultural delights, "real" or not, is a specifically lesbian one.'[97] In positing that '[f]or lesbian spectators a heterosexual woman would not be believable as a lesbian', Jill Dolan draws a dichotomy between lesbian and heterosexual practitioners and spectators, without accounting for the possibilities in between both.[98] Fintan Walsh's *Queer Performance and Contemporary Ireland* focuses primarily on the gay Irish perspective, and in a discussion of the Pantigate scandal in 2014, highlights the debates surrounding 'the provision of rights to gay people in terms of what is best for children, or families, or

[96] Shiri Eisner, *Bi: Notes for a Bisexual Revolution* (Berkeley, CA: Seal Press, 2013), pp. 66-67.
[97] Sue-Ellen Case, *Feminist and Queer Performance: Critical Strategies* (Basingstoke: Palgrave Macmillan, 2009), p. 3.
[98] Jill Dolan, *Presence and Desire: Essays on Gender, Sexuality, Performance* (Ann Arbor: University of Michigan Press, 1993), p. 145.

more generally the "natural order".'[99] However, a binary view of queerness is not conducive to envisioning and theorising queer Shakespeares.

On a structural level, it is worth bearing in mind Eisner's interrogation of confusion and instability in relation to non-monosexuality, in that '[c]onfusion points to instability as well as doubt, marking bisexuality as a vantage point for questioning, as well as marking a radical potential for change.'[100] Bisexuality, as Eisner sees it, 'can be thought as of as a destabilising agent of social change, promoting doubt in anything' – which can include sexual orientation and white heteropatriarchal structures of oppression.[101] Where queer criticism of Shakespeare is concerned, I take my lead from Madhavi Menon's introduction from her edited volume *Shakesqueer*, which reads similarly to Eisner's thoughts on the subject, as well as a methodological manifesto:

> The difficulty for *Shakesqueer* rests precisely in the coils of this thorny question: if no homosexuals existed in the Renaissance, then did queerness? Thus formulated, the query collapses homosexuality and queerness so that the queer is grounded in specific bodies and acts. Homosexuality and its historical placement become synonymous with the queer. In such a schema, the acceptable face of Shakespearean queerness becomes the project of locating characters in the poems and the plays – Antonio in *The Merchant of Venice* and Viola in *Twelfth Night*, for example – and suggesting that they might be proto-homosexuals.[102]

Furthermore, Menon adds that '[i]f queerness can be defined, then it is no longer queer – it strays away from its anti-normative stance to become the institutionalized norm. Queerness is not a category but the confusion engendered by and despite categorization.'[103] Aspects of queer Shakespeare studies have alluded to, or drawn upon this protean conception of sexuality: Kate Chedgzoy has argued for a bisexual approach to Shakespeare's sonnets, explaining that 'if we accept that plot [concerning the speaker's relationships with the 'Dark Lady' and the 'Fair Youth'] which many readers have found in the 1609 sequence, we are also of necessity constructing it as a bisexual narrative, because it is a plot which in juxtaposing the speaker's love for the young man and the dark woman insists on the co-presence of both these erotic possibilities.'[104]

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[99] Fintan Walsh, *Queer Performance and Contemporary Ireland: Dissent and Disorientation* (London: Palgrave Macmillan, 2016), p. 44. For a detailed discussion of the 2014 Pantigate scandal, please see chapter one.
[100] Eisner, p. 44.
[101] Eisner, p. 44.
[102] Madhavi Menon, 'Introduction: Queer Shakes', in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon (Durham, NC: Duke UP, 2011), pp. 1-27 (p. 4).
[103] Menon, p. 7.
[104] Kate Chedgzoy, '"Two Loves I Have": Shakespeare and Bisexuality', in *The Bisexual Imaginary: Representation, Identity and Desire*, ed. by Bi Academic Intervention (London: Cassell, 1997), pp. 106-19 (p. 107).

Goran Stanivukovic describes queer Shakespeare as 'never graspable in full; it is never circled; so many meanings compete at once, and sometimes contradict one another.'[105] Whereas many of the Irish theatre practitioners whose work I examine here are gay or lesbian, and the gay Irish male perspective tends to predominate much of Irish queer performance, Shakespeare's plays cannot be levelled into a gay/straight dichotomy of sexuality, and thus my exploration of queer Shakespeare is informed by this line of thinking. Some of these practitioners may be gay or lesbian, but to return to Menon's point about evaluating Shakespeare's characters as 'proto-homosexuals', these characters may not necessarily be so.

Contemporary scholarship, in some regards, has sought to explore the interactions between queer performance theory and queer Shakespeares – Mario DiGangi's *The Homoerotics of Early Modern Drama*, Stanivukovic's *Queer Shakespeare: Desire and Sexuality*, Terri Power's *Shakespeare and Gender in Practice*, and Anthony Guy Patricia's *Queering the Shakespeare Film* are useful starting points in this regard, particularly Power's application of Judith Butler and Jack Halberstam's theories to her subject.[106] We cannot divorce Irish queer Shakespeares from the cultural context they find themselves in, particularly in the case of Wayne Jordan's *Twelfth Night* and its application of aesthetics – Fintan Walsh and Brian Singleton's work on Irish queer performance is instructive in this regard. Throughout this dissertation, I use some of these texts, as well as work by Sara Ahmed, Dolan, and others. In doing so, I take up Dolan's assertion that '[t]he point is not to form exclusive clubs with secret codes in which essential identities are transparently expressed but, instead, to make these various destabilized, multivocal positions of sexuality visible and available.'[107] Queer Shakespeare may be hard to grasp in full (to borrow Stanivukovic's phrasing), but we can aspire to make its multifarious nature somewhat visible.

Placing Ireland within global/world-wide Shakespeare studies

[105] Goran Stanivukovic, 'Introduction: Queer Shakespeare – Desire and Sexuality', in *Queer Shakespeare: Desire and Sexuality*, ed. by Goran Stanivukovic (London: The Arden Shakespeare, 2017), pp. 1-29 (p. 22).
[106] Mario DiGangi, *The Homoerotics of Early Modern Drama* (Cambridge: Cambridge UP, 1997); Goran Stanivukovic, ed., *Queer Shakespeare: Desire and Sexuality* (London: The Arden Shakespeare, 2017); Terri Power, *Shakespeare and Gender in Practice* (Basingstoke: Palgrave Macmillan, 2016); Anthony Guy Patricia, *Queering the Shakespeare Film: Gender Trouble, Gay Spectatorship, and Male Homoeroticism* (London: The Arden Shakespeare, 2016).
[107] Dolan, *Presence and Desire*, p. 32.

To write of Irish Shakespeare in the context of global or world-wide Shakespeare studies is to write of absence.[108] With some exceptions, Irish Shakespeare is not given much critical attention in the context of this field. Generally, this dissertation aims to reclaim Irish Shakespeare's position in this field of research, however this is not without acknowledging that Irish Shakespeare is certainly not intercultural performance, and that it is perhaps more appropriate to place it within European Shakespeare studies, or global Shakespeare studies more broadly. However, as Ania Loomba and Martin Orkin assert, Shakespeare 'became, during the colonial period, the quintessence of Englishness and a measure of humanity itself. Thus, the meanings of Shakespeare's plays were both derived from and used to establish colonial identity.'[109] Ireland, as we know, was no exception to this process. Yet, writing in the context of Irish theatre prior to the financial crisis, Lonergan outlines the complexities surrounding the use of the description 'postcolonial' in relation to modern Ireland:

> Unlike such countries as the UK or the USA, Ireland claims an affinity (albeit a contested one) with cultures in postcolonial countries. Yet economic growth, political integration into the European Union, and economic integration into the American-led world economy have brought Ireland firmly into the West. Ireland now has a substantial community of immigrants from other countries, many of whom are part of the developing world, and its economy is based on practices that contribute to global inequalities. […] the economic practices used by Irish theatre are similar to those employed in most other countries in the West. But unlike most of these countries, the history of Irish literature, theatre, and its criticism are grounded on the notion that Ireland is a victim rather than a perpetrator of global inequality.[110]

At Lonergan's time of writing, Ireland was the most globalized country in the world. At the same time, it is hard to ignore Fintan O'Toole's statement that '[i]t is striking that, in the World Shakespeare Festival, staged as part of the cultural Olympiad in London [in 2012], there are productions from Albania and Macedonia, from Mexico and China,

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[108] In the use of 'world-wide Shakespeares' as a term, I am following the example of Sonia Massai's edited collection *World-wide Shakespeares: Local Appropriations in Film and Performance* (London and New York: Routledge, 2005). In using 'world-wide' as a term, Massai argues that 'if any signifying practice, including Shakespearean appropriation as a mode of (inter)cultural production, is local, than the categories of "local" and "global", which are increasingly invoked to define the current stage of the history of the afterlife of Shakespeare's works, need careful reconsideration.' See Sonia Massai, 'Defining local Shakespeares', in *World-wide Shakespeares: Local Appropriations in Film and Performance* (London and New York: Routledge, 2005), pp. 3-11 (p. 3).

[109] Ania Loomba and Martin Orkin, 'Introduction: Shakespeare and the Post-Colonial Question', in *Post-Colonial Shakespeares*, ed. by Ania Loomba and Martin Orkin (London and New York: Routledge, 1998), pp. 1-19 (p. 1).

[110] Patrick Lonergan, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era* (Basingstoke: Palgrave Macmillan, 2009), p. 194.

from Belarus and Kenya, from India and Sudan. There are none from Ireland'.[111] There is also a tendency on the part of Irish theatre reviewers 'to impose a vision of Shakespeare as implicated in colonialism, instead of analysing what is actually present in the text and production of his plays.'[112] This asks the questions: how exactly can we conceive Irish Shakespeare performance in relation to global and world-wide Shakespeare, and to what extent does 'postcolonial' fit as a label?

Returning to the World Shakespeare Festival, in terms of global Shakespearean performance the most recent contributions to the field have sprung from this festival as well as the Globe2Globe Festival, which also took place in 2012. The most notable examples are Paul Edmondson, Paul Prescott, and Erin Sullivan's *A Year of Shakespeare* (2013); Christie Carson and Susan Bennett's *Shakespeare Beyond English: A Global Experiment* (2013); and Prescott and Sullivan's *Shakespeare on the Global Stage* (2015).[113] Whereas these named collections understandably do not include Irish productions (although – as acknowledged by O'Toole – the Irish singer Camille O'Sullivan's performance of *The Rape of Lucrece* is included in *A Year of Shakespeare*), Erin Sullivan's introduction to *A Year of Shakespeare* nevertheless provides a locus for conceiving Irish Shakespeare in an international context.[114] She pinpoints how 'questions surrounding the possible colonial echoes of an international celebration of Shakespeare, designed, managed and largely enjoyed by the British, would return again and again – and for good reason.' She also acknowledges that '[s]ince the eighteenth century "Brand Shakespeare" and "Brand Britain" had been intimately linked, with the boy from Warwickshire and his exceptional writings being co-opted to stand for British talent, influence and might'.[115] Indeed, these questions would certainly reverberate into the general sphere – most notably by Emer O'Toole in a polarising *Guardian* column. O'Toole argued that these festivals espoused a form of cultural imperialism: an argument that was rather persuasive in the light of Shakespeare's Globe's production of *Henry V*, with its production values standing in contrast to the rather modest visiting

[111] Fintan O'Toole, 'Wherefore Art Thou, Irish Rat?', *Irish Times*, 25 August 2012, p. 8.
[112] Lonergan, '"I Found it Out by the Bogs"', p. 346.
[113] Paul Edmondson, Paul Prescott, and Erin Sullivan, eds., *A Year of Shakespeare: Re-living the World Shakespeare Festival* (London: The Arden Shakespeare, 2013); Christie Carson and Susan Bennett, eds., *Shakespeare Beyond English: A Global Experiment* (Cambridge: Cambridge UP, 2013); Paul Prescott and Erin Sullivan, eds., *Shakespeare on the Global Stage: Performance and Festivity in the Olympic Year* (London: The Arden Shakespeare, 2015).
[114] O'Toole, 'Wherefore Art Thou', p. 8.
[115] Erin Sullivan, 'Olympic Performance in the Year of Shakespeare', in *A Year of Shakespeare: Re-living the World Shakespeare Festival*, ed. by Paul Edmondson, Paul Prescott, and Erin Sullivan (London: The Arden Shakespeare, 2013), pp. 3-11 (p. 8).

productions.[116] Sullivan and O'Toole's concerns provide a starting point for conceiving the tensions in producing Shakespeare in Ireland: a possible (?) obligation on the part of Irish theatre practitioners to grapple with 'Brand Shakespeare' and/or 'Brand Britain' in the attempt to make something new.

It is also important to locate this dissertation within the context of international Shakespeare performance studies beyond the Cultural Olympiad. As I have illustrated, the study of international Shakespeare performance has gained prominence in recent years, perhaps exemplified by the publication of Dennis Kennedy's *Foreign Shakespeare: Contemporary Performance* and Sonia Massai's *World-wide Shakespeares*.[117] As well as this, area-specific works such as Kennedy and Yong Li Lan's *Shakespeare in Asia: Contemporary Performance*, Alexa Alice Joubin's *Chinese Shakespeares*, Maley and Murphy's *Shakespeare and Scotland*, and Poonam Trivedi and Dennis Bartholomeusz's *India's Shakespeare* offer comparative and contrasting ways in which to locate Irish Shakespeare.[118]

More explicitly in the context of European Shakespeare, Emily Oliver's study of Shakespearean performance before, during, and after German reunification (*Die Wende*) is a useful starting point in terms of assessing the politics of such theatre. Whereas it is important to note that the systems of German theatre vastly differ from that of Irish theatre, Oliver calls for a nuance in analysis that recalls that of Burnett, Clare, and O'Neill. '[A] Shakespeare production cannot in itself *create* political dissent', she writes. 'Instead, if performed in the right place at the right time to the right audience, a performance might *articulate*, or reflect, certain concerns already prevalent in that audience.'[119] Such analysis, in turn, can be applied to Irish performance. Oliver's study is also symptomatic of critical work which has sought to examine the political frameworks in which European Shakespeare exists, such as Dirk Delabastita, Jozef De Vos, and Paul Franssen's *Shakespeare and European Politics*; Ladina Bezzola Lambert and

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[116] Emer O'Toole, 'Shakespeare, Universal? No, it's Cultural Imperialism', *Guardian*, 21 May 2012, <http://www.theguardian.com/commentisfree/2012/may/21/shakespeare-universal-cultural-imperialism> [accessed 7 May 2015].
[117] Dennis Kennedy, ed., *Foreign Shakespeare: Contemporary Performance* (Cambridge: Cambridge UP, 2004); Sonia Massai, ed., *World-wide Shakespeares: Local Appropriations in Film and Performance* (Basingstoke: Palgrave Macmillan, 2005).
[118] Dennis Kennedy and Yong Li Lan, eds., *Shakespeare in Asia: Contemporary Performance* (Cambridge: Cambridge UP, 2010); Alexa Alice Joubin, *Chinese Shakespeares: Two Centuries of Cultural Exchange* (New York: Columbia UP, 2009); Willy Maley and Andrew Murphy, eds., *Shakespeare and Scotland* (Manchester: Manchester UP, 2004); Poonam Trivedi and Dennis Bartholomeusz, eds., *India's Shakespeare: Translation, Interpretation, and Performance* (Cranbury, NJ: Associated University Presses, 2005).
[119] Emily Oliver, *Shakespeare and German Reunification: The Interface of Politics and Performance* (Oxford: Peter Lang, 2017), p. 31.

Balz Engler's *Shifting the Scene: Shakespeare in European Culture*; and Ton Hoenselaars' *Shakespeare's History Plays: Production, Translation and Adaptation in Britain and Abroad*.[120] Hoenselaars' collection is notable in that it includes an essay by Murphy on the liminality of Ireland in the context of the history plays: 'owing to the complex historical interconnectedness of the two islands, Ireland never wholly serves as a truly foreign location for the literature of the period, but that it rather functions as a kind of liminal space – at one and the same time foreign and familiar.'[121] It is noteworthy that, in comparison to the majority of the essays in the volume, Murphy utilises a literary-historical approach rather than focusing on performance.

Again, to talk of Ireland in terms of an international discourse on performance is to talk of absence, an absence which cannot be ignored. Global and world-wide Shakespeare studies as a field in itself provides very useful social, historical, and cultural frameworks in which to place Irish performance, however it is inappropriate to simply compare and contrast as a methodological framework. Conceiving Irish Shakespeare in relation to global Shakespeare studies remains a contested issue, but in any case, this dissertation aims to address the absence of Irish Shakespeare performance from the current discourse.

'Constructions of language': on methodologies

This dissertation is underpinned by the preceding theoretical frameworks, but it also uses different methodologies in its composition: live performance analysis; using reception studies as a method to track responses to these productions; and the use of archival research and consulting performance materials. In this section I examine these different methodologies, as well as the particular challenges and limitations that they present to scholars working on Shakespeare and Irish performance.

I primarily focus on live performance throughout a period of social and legislative change in the Republic of Ireland, and as such, much of this dissertation is comprised of live performance analysis, and thus analyses of theatrical events which I

[120] Dirk Delabastita, Jozef De Vos, and Paul Franssen, eds., *Shakespeare and European Politics* (Newark: University of Delaware Press, 2008); Ladina Bezzola Lambert and Balz Engler, eds., *Shifting the Scene: Shakespeare in European Culture* (Cranbury, NJ: Associated University Presses, 2004); Ton Hoenselaars, ed., *Shakespeare's History Plays: Performance, Translation and Adaptation in Britain and Abroad* (Cambridge: Cambridge UP, 2004).
[121] Andrew Murphy, 'Ireland as Foreign and Familiar in Shakespeare's Histories', in *Shakespeare's History Plays: Performance, Translation and Adaptation in Britain and Abroad*, ed. by Ton Hoenselaars (Cambridge: Cambridge UP, 2004), pp. 42-59 (p. 42).

have attended. The limitations and challenges of live performance analysis tend to circulate around the perception, subjectivity, and memory of the writer at the theatrical event. Rather than solely relying on my own perspective – which, after all, is the perspective of one audience member out of many – where possible I have also endeavoured to include materials such as reviews (whether written for lay or academic audiences); interviews with practitioners, whether conducted by myself or others; and archival materials where appropriate: such materials can include programmes, prompt books, actor's notebooks, technical scripts, and newspaper cuttings. Writing about the collective and the individual in terms of audience responses, Stephen Purcell suggests that:

> any discussion of "the audience" as a collective risks writing out the various different responses at play within that audience. But at the same time, every audience *does* have a collective identity of sorts: when a large number of people respond en masse by laughing, applauding, or even falling silent simultaneously, they temporarily enact a group identity, however tenuous and unstable it may be. At such moments, we participate in the act of telling ourselves stories about who "we" are.[122]

Purcell also adds that 'at the moment of articulation, audience response ceases to be material and embodied, and becomes a construction of language.'[123] My own responses to these performances, as would any audience member's, cannot help but be constructions of language in themselves, innately subjective in their perception of the theatrical event – and as such, I do not claim to speak for fellow audience members at the productions that I consider in this dissertation. Memory, on the other hand, is a trickier process to unpack in the process of performance criticism. In her landmark study *Unmarked*, Peggy Phelan contends that '[p]erformance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation *of* representations: once it does so, it becomes something other than performance.'[124] Emma Smith offers this as a counterpoint: 'performance criticism should embrace, rather than efface, its own radical contingency, by replacing theater archaeology with fantasy. Instead of trying to unearth the details of past performances we persist in thinking of as actual, perhaps performance criticism can project forwards, out of the never-was into the never-will-be.'[125] I conjoin Smith's point with Thomas

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[122] Stephen Purcell, *Shakespeare and Audience in Practice* (Basingstoke: Palgrave Macmillan, 2013), p. 13.
[123] Purcell, *Shakespeare and Audience*, p. 20.
[124] Peggy Phelan, *Unmarked: The Politics of Performance* (London and New York: Routledge, 1993), p. 146.
[125] Emma Smith, '"Freezing the Snowman": (How) Can We Do Performance Criticism?', in *How to Do Things with Shakespeare*, ed. by Laurie Maguire (Oxford: Blackwell, 2008), pp. 280-97 (p. 283).

Postlewait's ideas on the meaning-making that audience members – regardless of who they might be – attach to the theatrical event: 'the event takes part of its meaning – its contextual significance – from how it is received and understood by spectators, critics, the general public, and society at large. Reception and audience are always part of the context for theatrical events.' Simply put: any given perspective on the theatrical event is conditioned by that particular audience member's expectations, experiences, and tastes. 'The *reception*,' Postlewait writes, 'though often given a singular identity, engages a range of possible responses from spectators, emotional as well as intellectual, psychological as well as ethical, social as well as political.'[126] As such, in its methodology this dissertation is conscientious of the collective and the individual responses that may arise with regards to theatrical performance spectatorship.

Given that this dissertation takes examples of live performance from 2014-2018 as its case studies, as of writing the process of archiving some of these case studies is very much at its outset. For example, archival materials for chapter three (*The Taming of the Shrew*) are readily available for visiting researchers at Shakespeare's Globe Library, whereas materials concerning the other three chapters have yet to be made widely available, or can only be made available through personal channels (this was the case with regards to accessing the technical script for *DruidShakespeare*). However, at this juncture, Derrida's theorising of the archive and its biases proves instructive for the purpose of analysis. Derrida pinpoints the process of creating the archive as non-neutral, as 'acts': that is, 'at once the content of what is to be archived and the archive itself, the archivable and the archiving of the archive: the printed and the printing of impression.'[127] Building on Derrida's points, Diana Taylor reminds us that '[t]here are several myths attending the archive. One is that it is unmediated, that objects located there might mean something outside the framing of the archival impetus itself. What makes an object archival is the process whereby it is selected, classified, and presented for analysis.'[128] This is reminiscent of Purcell's suggestion that audience response eventually 'becomes a construction of language': the archival of any performance event in itself, and the selection and curation of its related materials, is a construction of language as well. As a general point, in considering responses to the theatrical event – whether present in the audience or curating its archival at a later stage – it is appropriate

[126] Thomas Postlewait, *The Cambridge Introduction to Theatre Historiography* (Cambridge: Cambridge UP, 2009), p. 13.
[127] Jacques Derrida, 'Archive Fever: A Freudian Impression', trans. by Eric Prenowitz, *Diacritics* 25.2 (1995), 9-63 (p. 17).
[128] Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham, NC: Duke UP, 2003), p. 19.

here to consider the ideologies of such constructions of language. I am guided in my thinking here by Jill Dolan's *The Feminist Spectator as Critic*. 'The lighting, setting, costumes, blocking, text – all the material aspects of theatre – are manipulated so that the performance's meanings are intelligible to a particular spectator, constructed in a particular way by the terms of its address', Dolan asserts. 'Historically, in North American culture, this spectator has been assumed to be white, middle-class, heterosexual, and male. That theatre creates an ideal spectator carved in the likeness of the dominant culture whose ideology he represents is the motivating assumption behind the discourse of feminist performance criticism.'[129] Dolan's argument here is a reminder that such constructions of language cannot be perceived as purely neutral aspects ideologically. Meaning-making in performance is never neutral: what I present here in this dissertation is my own reading of these case studies, conditioned by other readings and perspectives. Given that such meaning-making lacks neutrality, this also gestures towards how ideas and constructions of gender and sexuality condition Irish identities, and thus approaches to performing Shakespeare in this context.

Structure of the dissertation

This dissertation takes four case studies as its focus: two productions originating in the Republic of Ireland, and two productions involving Irish theatre practitioners within the apparatus of English Shakespearean theatrical institutions. Given these productions' closeness to one another in performance dates, these case studies are presented chronologically. Chapter one focuses on the Abbey Theatre's 2014 production of *Twelfth Night*, and explores, through its deployment of camp and kitsch aesthetics and its performances of queerness, how Irish Shakespeare performance stands between tradition and innovation in the context of the Abbey's repertoire, the history of performing Shakespeare at the national theatre, and contemporary Irish queer performance. I also situate the production within the history of performing Shakespeare at the Abbey, and how the theatre has tended to place or displace Shakespeare within its own theatrical repertoire.

Chapter two is an exploration of Druid Theatre Company's *DruidShakespeare*, the company's adaptation of the Henriad into a seven-hour piece of marathon theatre, and demonstrates how the production navigated traditions, conventions, and iconographies in Irish theatre and Shakespeare performance through performances and

[129] Jill Dolan, *The Feminist Spectator as Critic*, 2nd edn (Ann Arbor: University of Michigan Press, 2012), p. 1.

embodiments of multiple femininities and masculinities. Here, history is certainly written on the body. I use Judith Butler's, Marvin Carlson's, and Rebecca Schneider's work here in order to trace the ghosts, remains, and multiple bodies at play in this production: not just the ghosts of Shakespeare performance, but also those in Druid's history as a theatre company.

Chapter three examines Shakespeare's Globe's production of *The Taming of the Shrew* as directed by Caroline Byrne, exploring how its relocation of the play to 1916 Ireland emphasises the erasure of women's histories from Irish commemorative culture. I use feminist performance theory as espoused by Sarah Werner and Jill Dolan to explore this production's feminist outlook (as well as to explore the implications of staging a misogynistic play such as *Shrew*). I also utilise theories of Irishness as outlined by Patrick Lonergan to interrogate this *Shrew*'s performances of Irishness, as well as its deployment of Hibernia iconography. Here I draw upon work by Werner, Margaret Jane Kidnie, and Paul Prescott in situating this production within recent trends and traditions in Shakespeare performance and adaptation.

My final chapter focuses on *Hamlet*, and the gay Irish actor Andrew Scott's performance in the role at both the Almeida and Harold Pinter Theatres. I read Scott's performance, and aspects of the production (such as the Irish actress Derbhle Crotty's performance as Gertrude), through the cultural signifiers that Scott's previous performances of Irishness and queerness provide. I also deploy theories of masculinity, theories of celebrity culture, and the cultural and theatrical history of *Hamlet* as a play as lenses. I argue that, through Scott's performance of a particularly emotive masculinity, one can read Scott's performance in the role against the modern tendency to perform Hamlet as a 'man of action'. Through his performance of grief and emotion, Scott's Hamlet leans towards the 'femininities' of the character.

Given that this dissertation is the first full-length study of Irish Shakespeare performance, it is important to note that the field (as well as the landscape of performance) is still emerging and expanding. Indeed, this dissertation argues that Irish Shakespeare performance is particularly distinctive from a methodological viewpoint, and this is partly due to its nascence as a subfield. As such, whereas Irish Shakespeare performance has reckoned with aspects of gender, sexuality, and national identity, issues such as race and class have yet to figure as prominently in Irish Shakespeares, with the exception of Joe Dowling's 2016 Abbey Theatre production of *Othello*, and Terra Nova Productions' adaptation, *Belfast Tempest*, a production which engaged with

multiple minority communities from Belfast in its performance.[130] Adopting an intersectional point of view, this is a result of the homogeneity and biases of major Irish and British theatre companies and institutions, and that the majority of high-profile Irish theatre practitioners are white and middle class.[131] This indicates future directions for the field to head towards, to explore, and to interrogate. This dissertation, if anything, attempts to gesture towards the pluralities of Irish Shakespeare, if specifically through the context of gender and sexuality here. It also offers suggestions for how those pluralities might just multiply in the future.

[130] For *Othello*, see Edel Semple, 'Review Essay: Othello at the Abbey and Shakespeare in Ireland', <https://shakespeareinireland.wordpress.com/2016/05/24/review-essay-othello-at-the-abbey-and-shakespeare-in-ireland/> [accessed 27 November 2017]. For *Belfast Tempest*, see: 'The Belfast Tempest – Terra Nova Productions', <http://www.terranovaproductions.net/belfast-tempest/> [accessed 27 November 2017].

[131] An exception is the Irish-Ethiopian actor Ruth Negga, whose work in film and television has been recognised worldwide, and who is to play Hamlet in Yael Farber's 2018 production at the Gate Theatre. As stated in an earlier footnote, McIvor, Spangler, and Nakase have sought to give prominence to theatre practitioners of colour working on Irish stages.

1

What you will? *Twelfth Night* (2014) and the aesthetics of queer Shakespeare at the Irish national theatre

In this chapter, I analyse Wayne Jordan's 2014 production of *Twelfth Night* at the Abbey Theatre, Ireland's national theatre.[1] I demonstrate how this production's use of aesthetics is integral in situating it between convention and innovation in Shakespeare and Irish performance practice at that theatre. This contributes to the overall argument of the dissertation by demonstrating the distinctive nature of Irish Shakespeare performance practice, as it sits within multiple methodologies of performance analysis, as well as demonstrating how Irish Shakespeare performance is used to explore and interrogate performances, ideas, and notions of gender and sexuality. This chapter thus examines this production as it intersects with two particular paradigms: the production as it sits within the history of Shakespeare performance at the Abbey, and the production as a piece of Irish queer performance. I demonstrate that Shakespeare at the Abbey Theatre cannot be looked at in isolation from contemporary Irish performance trends. In relation to *Twelfth Night*, this means the aesthetics and politics of Jordan's work, especially his use of camp and kitsch aesthetics and the visibility of queerness and queer relationships in many of his productions. Patrick Lonergan has argued that a pattern exists with Shakespeare performance at the national theatre and has existed since Denis Johnston's 1928 production of *King Lear* there (the first ever production of Shakespeare on the Abbey stage): that is, 'young actors, directors and designers being given an experimental space to produce Shakespeare – and by doing so, to regenerate

[1] My analysis is based upon seeing the production at the Abbey on 30 April 2014. This chapter builds on an earlier analysis in Emer McHugh, '*Twelfth Night* @ Abbey Theatre, Dublin, Ireland, 2014', <http://bloggingshakespeare.com/reviewing-shakespeare/twelfth-night-abbey-theatre-dublin-ireland-2014/> [accessed 14 September 2018].

the theatre in some way.'[2] As I shall demonstrate, this pattern has continued and developed, and in turn illuminates shifts, changes, and developments in contemporary Irish performance practice: this use of Shakespeare to instigate and showcase contemporary theatre practice has become a tradition in itself. The use of camp and kitsch aesthetics, I argue, act as (to borrow Sara Ahmed's term) orientation devices, which orientate oneself towards this distinctly queer interpretation of *Twelfth Night* as a play.[3] What does it mean to have queer Shakespeare performed at Ireland's national theatre, and what does this tell us about the aesthetics and politics of elements of queer Irish performance practice at the time?

Shakespeare at the Abbey Theatre: trends and traditions

Twelfth Night premiered at the Abbey in 2014 towards the end of then-artistic director Fiach Mac Conghail's tenure. During Mac Conghail's tenure, a production of a Shakespeare play was performed on the main stage every year, and was usually directed by younger Irish theatre directors, many of whom had their own independent companies. These productions included Jason Byrne's *The Comedy of Errors* (2009), Jimmy Fay's *Macbeth* (2010), Selina Cartmell's *King Lear* (2013), Jordan's *Twelfth Night*, and Gavin Quinn's *A Midsummer Night's Dream* (2015). For Cartmell and Quinn, these productions marked their debut on the Abbey main stage. Additionally, Mac Conghail's immediate predecessor, Ben Barnes, had programmed 2005's *Hamlet*, the first collaboration between the theatre and the Lyric Theatre in Belfast. Barnes had also programmed Mark O'Rowe's 2002 adaptation of *1 Henry IV* (directed by Jimmy Fay), which, judging by its promptbook in the Abbey Theatre Digital Archive, appears to be a very early iteration of the play as it was edited for *DruidShakespeare*; as with Druid's production, the play was edited for a ninety-minute running time.[4] With perhaps the exception of the condensed *Henry IV Part One*, Lonergan contends that 'the tendency for Shakespeare directors at the Abbey is to be faithful to the script but innovative in design.'[5] At this point, Susan Bennett's exploration of the terminology of 'experimental Shakespeare' is instructive: 'the application of the designation "experimental" continues to provide a refresh for the Shakespeare brand; on the other, the productions we

[2] Patrick Lonergan, 'Shakespearean Productions at the Abbey Theatre, 1970-1985', in *Irish Theatre in Transition from the Nineteenth to the Early Twenty-First Century*, ed. by Donald E. Morse (Basingstoke: Palgrave Macmillan, 2015), pp. 149-61 (p. 154).
[3] Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, NC: Duke UP, 2006), pp. 11.
[4] NUI Galway Special Collections, Abbey Theatre Digital Archive, *Henry IV Part 1*, 26 November 2002 [prompt script], 4794_PS_0001.
[5] Lonergan, 'Shakespearean Productions', p. 157.

continue to identify under this well-worn rubric affirm assumptions and practices that are by now as familiar as the creative and critical Shakespeare of liberal humanism.'[6] This is true for Shakespeare at the Abbey. Shakespeare performance there it seems, has tended to operate as a site for reflecting the experimentation, innovation, and change in Irish performance practice and collaboration: to the point where this has been established as a 'tradition'. *Twelfth Night*, as a production, stands upon that still-point of tradition and innovation.

Indeed, Mac Conghail's inspiration for programming Shakespeare in this manner came chiefly from former artistic director Joe Dowling, who is largely renowned for his productions of Shakespeare at the theatre (this includes the smaller Peacock stage): in his programme note for *Othello*, directed by Dowling in 2016, Mac Conghail writes that the director's 'commitment to programming the plays of Shakespeare was a tradition [he] wanted to re-establish.'[7] Lonergan has explored Dowling's productions of Shakespeare at the Abbey, as well as many of the other Shakespeare productions at the theatre under his tenure that he did not direct. This work includes Dowling's *Merchant of Venice* in 1984, which starred Cyril Cusack as Shylock, as well as Michael Bogdanov's *Hamlet* the previous year, suggesting that 'analysing Shakespearean productions reveals the importance of Dowling's leadership of the Abbey – showing how he set out to dismantle prejudices, to innovate and to prove to Irish actors that they could actually perform in these plays.'[8] It is perhaps appropriate that Dowling was chosen as the final director to perform Shakespeare under Mac Conghail's tenure: however, given that directors such as Jordan, Fay, Cartmell, and Quinn were considered as younger, more experimental theatre-makers in comparison to Dowling, it also illustrates how trends in Irish performance practice simply continue to change, to the point where appointing Dowling seemed a conservative choice in 2016. Cartmell's subsequent appointment to the artistic directorship of the Gate Theatre in 2017 also illustrates the fact that her work is certainly not outside of the mainstream of contemporary Irish performance. If Mac Conghail's appointment of Jordan, Fay, Cartmell, and Quinn indicates anything about contemporary Irish performance at the time, it clearly shows the proliferation of independent theatre companies since the Celtic Tiger, aided by the accessibility of

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[6] Bennett, 'Experimental Shakespeare', p. 25.
[7] *Othello* (dir. Joe Dowling, Abbey Theatre, 2016), programme, p. 4. For more on this, see Emer McHugh, 'A Shared Language: Placing and Displacing Shakespeare in the Irish National Theatrical Repertoire', in *Negotiating Ireland's Theatre Archive: Theory, Practice, Performance*, ed. by Barry Houlihan (Oxford: Peter Lang, forthcoming).
[8] Lonergan, 'Shakespearean Productions', p. 160.

theatre education at third level universities in Ireland (Jordan, Cartmell, and Quinn are all graduates of Trinity College Dublin's Samuel Beckett Centre).

I would suggest that this desire to experiment with and to play with scenography in Shakespeare performance at the Abbey also stems from a need to find a place for Shakespeare at the theatre itself. This is evident when one examines programme material for productions of Shakespeare's plays since the early 1970s. For example, Hugh Hunt's programme note for his 1971 production of *Macbeth* sees the director propose a dichotomy between the Abbey's responsibility as a national theatre to stage such world classics as Shakespeare's plays, as well as making the presumption that the Abbey are in thrall to British and American actors where the performance of Shakespeare is concerned:

> It has always been Abbey policy to present international 'classics' from time to time. The Theatre's record in this respect has been a long and honourable one. Shakespeare's plays have however not figured in this list in a manner commensurate with their world importance. This is understandable, since in the past they were frequently presented by visiting companies, as well as by the dedicated work of Anew MacMaster. […]
>
> It has been rightly claimed by British and American actors that to play Shakespeare is not only the final test of an actor's quality, but an essential means of stretching his talents.[9]

To Hunt, it is almost as if these actors possess a sense of authority in this area, as if Shakespeare does not come naturally to the Abbey and to Irish actors. This is evocative of W. B. Worthen's statement that 'contemporary acting is informed by a range of attitudes towards Shakespeare, the text, the body, the audience, and the purpose and meaning of theatrical performance, that in some sense how "speaking" and "listening" emerge in performance, what they mean as activities, and what they *do* in dramatic action onstage.'[10] Lonergan makes a more specific point about the application of this idea at the Abbey: 'Shakespeare is a problem that needs continually to be solved; each generation approaches his plays as if confronting them for the first time.'[11] Essentially, the Abbey's approach to Shakespeare here is informed by issues surrounding authority and insecurity, and a need for relevance and contemporaneity.

Indeed, Hunt attempts to draw upon an Irish context for this staging of this play, perhaps to attract audiences with a particular relevance. Under the heading of

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[9] NUI Galway Special Collections, Abbey Theatre Digital Archive, *Macbeth*, 28 Apr 1971 [programme], 4137_MPG_01, p. 8.

[10] W. B. Worthen, *Shakespeare and the Authority of Performance* (Cambridge: Cambridge UP, 1997), p. 177.

[11] Lonergan, '"The Chap That Writes Like Synge"', p. 229.

'Why Macbeth?', Hunt posits that 'One obvious reason is that of all Shakespeare's plays this legendary Celtic story is the closest to the literature of Ireland. More important "Macbeth" is a great play. It is also a play that has considerable relevance to contemporary life with its portrayal of political ambition, the horrors of civil war and the slaughter of innocent victims.'[12] So, we find Hunt drawing on the then-current tensions in Northern Ireland as a touchstone, as well as *Macbeth*'s 'Celtic' elements, for approaching the play on the national stage.[13] Producing Shakespeare for an Irish audience, it appears in this case, is driven by a persistent need for relevance. For Hunt, relevance looks very much like performing and emphasising forms of Irishness for the audience-goer. Where the curation of programme material is concerned, this also extends towards reproducing timelines of Shakespeare performance during the lifetime of the theatre in subsequent decades. Programmes in subsequent years published essays by critics such as Lonergan and Christopher Murray so to firmly position Shakespeare within the history of the Abbey, as well as reproducing production photography and material.[14]

One could argue, as Lonergan does, that 'Shakespeare has *always* been part of the Irish stage – that, perhaps, one way of integrating him into the Irish tradition is to accept that he never left it.'[15] This is true, but I would also contend that the Abbey Theatre has struggled, and continues to struggle, to find a language that it deems suitable for Shakespeare performance at an Irish theatre, and that successive theatre practitioners at the Abbey struggle to reconcile performing the work of England's 'National Poet' with creating and emphasising an Irish theatrical tradition. Irishness, too, is used as a safeguard: a safe way to legitimise these performance practices.[16] However, this dissertation establishes that one cannot necessarily conceive Irishness as a uniform entity, and its performance within specific productions of Shakespeare is largely dependent on the particular theatrical cultures these productions are situated within. Performing Irishness in Shakespeare performance tells us much about Irish theatre-makers' strategies, attitudes, and approaches towards performing Shakespeare more generally.

Given this, it is perhaps unsurprising that Mac Conghail drew upon directors such as Jordan, Fay, Cartmell, and Quinn to reimagine Shakespeare for the Irish

[12] Abbey Theatre Digital Archive, 4137_MPG_01, p. 8.
[13] The Northern Irish Troubles began in 1968, so by the time that Hunt's *Macbeth* was performed, the conflict was in its third year.
[14] See McHugh, 'A Shared Language'.
[15] Lonergan, '"The Chap That Writes Like Synge"', p. 236.
[16] See McHugh, 'A Shared Language'.

national theatre. Jordan is artistic director of Randolf SD|The Company, which is described on *Irish Theatre Online* as 'an emerging theatre company who present contemporary and classical European plays, with an emphasis on innovative design and the central role of the actor.'[17] Fay is Executive Producer of the Lyric Theatre in Belfast, and as mentioned earlier, directed *Henry IV Part One* under Barnes' tenure at the Abbey. Reviewing his production of *Macbeth* in 2010 for *Irishtheatremagazine*, Harvey O'Brien argues that the production was an allegory for 'the dusty death of the Celtic Tiger':

> Steel girders jut from the walls, suggesting castle buttresses, yes, but clearly post-industrial. A massive and all-too visually significant pile of gravel and sand occupies stage left, piled against the wall forming an obstacle over which characters must climb. It is an abandoned building site. […] Although the costumes, which are great, might suggest [the time of Oliver] Cromwell, this is definitely the New Dark Age of recessionary Ireland.[18]

Prior to assuming the artistic directorship at the Gate, Cartmell was artistic director of Siren Productions, which has produced notable productions of Shakespeare plays and adaptations: in 2003, Cartmell directed *Titus Andronicus* starring Owen Roe, Olwen Fouéré, and Ruth Negga, and in early 2014 directed the Irish premiere of Ben Power's *A Tender Thing*, an adaptation of *Romeo and Juliet* which starred Fouéré and Roe in the principal roles. Roe had also played Lear for Cartmell at the Abbey the previous year, appearing in a stage show that incorporated real live wolfhounds in the proceedings, and that employed innovative stage design: writing in *Exeunt*, Jane Grogan notes '[t]he set of bare rock, with a minimal frame providing an upper level and a projection'.[19] Under her tenure, the Gate hosted Camille O'Sullivan's touring production of *The Rape of Lucrece* in April 2018, as well as producing Yael Farber's production of *Hamlet* with Negga in the lead role.

Quinn is artistic director of Pan Pan Theatre Company, a company that has specialised re-imaginings and adaptations of classic texts, especially Shakespeare. These include *Mac-Beth 7*, which premiered in 2007, and 2010's *The Rehearsal: Playing the Dane*. *The Rehearsal* was a stage show that fused *Hamlet* with Samuel Beckett's play *Endgame*, which began with an academic lecture by the Trinity College academic Amanda Piesse and an intense casting process of *Hamlet* that was ultimately decided upon by the audience. The second half was thus a performance of the company's

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[17] 'Randolf SD|The Company – Companies – Irish Theatre Online', <http://irishtheatre.ie/company-page.aspx?companyid=30291> [accessed 15 September 2017].
[18] Harvey O'Brien, Rev. of *Macbeth*, <http://itmarchive.ie/web/Reviews/Current/Macbeth-(1).aspx.html> [accessed 20 June 2016].
[19] Jane Grogan, Rev. of *King Lear*, <http://exeuntmagazine.com/reviews/king-lear-6/> [accessed 20 June 2018].

actual adaptation of the play, with numerous dustbins lined up across the stage as a nod to *Endgame*. Notably, this production was revived at the Abbey in 2018, becoming the first Shakespeare production under the tenure of Neil Murray and Graham McLaren.[20] 2013 saw Pan Pan bring *Every Man Is King Lear In His Own Home* to the Dublin Theatre Festival, a show that adapted *King Lear* as a site-specific two-hander in a set that directly reproduced lead actor Andrew Bennett's Dublin apartment. Quinn then directed *A Midsummer Night's Dream* at the Abbey in 2015, situating the play in a hospice for the elderly: the lovers were cast as senior citizens who sought to assert their autonomy and independence in their own pursuit of love, passion, and desire, with the forest becoming a heady, gauzy, Eno-esque dreamland that resembled both the hospice in which the lovers resided as well as perhaps their heyday of previous decades.[21] Speaking in conversation with Jordan during an event on directing Shakespeare at the Abbey in 2015, assistant director Ronan Phelan asserted that Quinn had no interest in doing verse work with his actors on *Dream*: this is perhaps evident in Peter Crawley's comment in *The Irish Times* that 'Fiona Bell [who played Hippolyta] is one of our finest performers, but she is treated here like a sculptural object, something radiant and inert. Finding no strong interpretation for the words or the character, the drugged and humiliated Titania seems more abused than ever.'[22] Whether it is eschewing verse work, the use of live animals on stage, such performance practice is illustrative of Bennett's assertion that experimental Shakespeare 'must always be novel and familiar'.[23] The choice of Shakespeare indicates a degree of permissiveness, yet also a set of conventions to adhere to, as does, arguably, the Abbey itself and its general audience demographic.

Joe Dowling's *Othello* followed in 2016, with Marty Rea as Iago and Peter Macon as Othello. This production seems anomalous in comparison to the likes of Jordan, Fay, Cartmell, and Quinn, particularly with regards to its dependency on so-called 'authentic' approaches to Shakespeare performance, such as the building of a thrust stage, with some rows of seats on either side of this thrust stage platform, on the

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[20] For more detail, see Emer McHugh, Rev. of *The Rehearsal, Playing the Dane*, *Shakespeare Bulletin* 36.3 (2018, forthcoming).
[21] For more on this production, please see Emer McHugh, '*A Midsummer Night's Dream* @ Abbey Theatre, Dublin, Ireland, 2015', <http://bloggingshakespeare.com/reviewing-shakespeare/midsummer-nights-dream-abbey-theatre-dublin-ireland-2015/> [accessed 15 September 2017].
[22] Ronan Phelan and Wayne Jordan, 'Strong Imaginations: Exploring Shakespeare in the Contemporary World', Abbey Theatre, 18 March 2015; Peter Crawley, Rev. of *A Midsummer Night's Dream*, *Irish Times*, 18 February 2015, <https://www.irishtimes.com/culture/stage/review-a-midsummer-night-s-dream-1.2108324> [accessed 20 June 2016].
[23] Bennett, 'Experimental Shakespeare', p. 25.

Abbey stage. This perhaps stems from Dowling's time as artistic director at Minneapolis' Guthrie Theatre, and the Guthrie's thrust stage design. Yet, it is debatable still what is considered innovative or conservative within the context of Shakespeare performance in Ireland itself. As well as this, we must consider the hiring of Macon, brought in from the Guthrie having performed the role at the theatre previously in 2014, and the hiring of Rea, a year after his performance as Richard II in *DruidShakespeare* which won him critical acclaim and an *Irish Times* Theatre Award for Best Actor. Considering my earlier point of re-establishing traditions, it is still perhaps appropriate in some sense that Dowling was asked to return to the theatre to helm the final Shakespeare performance of Mac Conghail's tenure. This was arguably a conservative end to Mac Conghail's time as artistic director, but it was also a meaningful call-back to the theatre's history of Shakespeare performance.

However, as it is essentially looking back at the theatre's history of performing Shakespeare at the theatre, unlike the appointment of Jordan, Cartmell, Fay, Quinn, and others, Dowling's appointment to direct *Othello* is not necessarily indicative of Irish Shakespearean theatrical culture at the Abbey at the time. The appointment of previous directors, given their previous work, indicates an awareness of approaches to Irish Shakespeare performance practice at that time. This illustrates how Shakespeare at the Abbey stands at a still-point between tradition and innovation. Mac Conghail's statement that the performance of Shakespeare at the theatre 'was a tradition I wanted to re-establish' is telling in this regard – the tradition being that the performance of Shakespeare at the theatre indicates change and contemporaneity, of current approaches to Shakespeare in Irish theatre. Dowling's work at the Abbey throughout the 1970s and 1980s is indicative of approaches to Shakespeare at that time, and is not necessarily indicative of Shakespeare performance practice throughout Mac Conghail's tenure, or perhaps in Irish theatre more generally. To return to *Twelfth Night*, then, the production is then situated within a so-called re-established tradition, and also corresponds with the aesthetics and associated politics of contemporary Irish queer performance, the latter of which will be discussed in the following section.

Notes on Wayne Jordan's 'Camp' (and Kitsch)

In his introduction to *Queer Notions: New Plays and Performance*, a compendium of queer Irish performance texts, Fintan Walsh offers a contextual overview of contemporary queer Irish performance since the late 1960s, from the controversy that greeted the premiere of the playwright Thomas Kilroy's *The Death and Resurrection of Mr Roche* in

1968 to later work by theatre practitioners such as Panti Bliss, thisispopBABY, and Brokentalkers. Throughout this introduction, Walsh evaluates these practitioners' contribution to the contemporary Irish theatrical canon as well as to queer activism:

> Many of the people involved in the writing, production and performance of the events documented here move between the fringe and the mainstream, rendering these distinctions less stable in the process. These artists have been integral to the enrichment of Irish theatre and performance, not only in the exploration of alternative themes, but in developing a range of dramaturgical strategies, theatrical languages and aesthetic devices that have shifted the focus of Irish theatre from being both logo- and author-centric, to being a more collaborative, participatory, performance-focused form.[24]

This 'range of dramaturgical strategies, theatrical languages and aesthetic devices' is intrinsic to thinking through and unpacking the aesthetics of Wayne Jordan's work as a queer Irish theatre-maker, which go on to inform a reading of *Twelfth Night* as a production. Here, I sketch out the specifics of Jordan's aesthetics as they apply to his theatrical work. In doing so, I do not suggest that the aesthetics of queer Irish performance can be so neatly uniform: the aesthetics of any given production, of course, are largely dependent on form, content, and context. After all, it is a wide range of strategies, languages, and devices, as Walsh suggests. However, some of the dramaturgical strategies in Jordan's work (such as the depiction of queer relationships) are atypical of a particularly monosexual focus in Irish queer performance, and, as I show, do not correspond with the nebulousness and unfixity of Shakespearean queerness as outlined in the introduction.

Walsh describes the aesthetic of *Twelfth Night* as having a 'lustrous colour palette and kitsch design, displays of contemporary fashion and occasional bursts of pop music.'[25] If we unpack Walsh's use of the word 'kitsch', this leads us to consider the terminologies of queer aesthetics more generally. As Fabio Cleto suggests, in the light of the work of Andy Warhol and Pop Art styles, '[k]itsch… is the secondary, derivative, *fake* product, the (rough) copy of an *existing* art-piece'.[26] Indeed, Chris Baldick defines kitsch in the *Oxford Dictionary of Literary Terms* as '[r]ubbishy or tasteless pseudo-art of any kind. It is most easily recognizable in the products of the souvenir trade, especially those attempting to capitalize on "high" art (Mona Lisa ashtrays, busts of Beethoven, etc.) or on religion (flesh-coloured Christs that glow in the dark);

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[24] Fintan Walsh, 'Introduction: The Flaming Archive', in *Queer Notions: New Plays and Performance*, ed. by Fintan Walsh (Cork: Cork UP, 2010), pp. 1-16 (pp. 5-6).
[25] Walsh, *Queer Performance and Contemporary Ireland*, p. 131.
[26] Fabio Cleto, 'Introduction: Queering the Camp', in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. by Fabio Cleto (Edinburgh: Edinburgh UP, 1999), pp. 1-42.

and is found in many forms of popular entertainment'.[27] Clement Greenberg's seminal essay, 'Avant-Garde and Kitsch', positions kitsch in opposition to the avant-garde tradition. Kitsch, according to Greenberg, is 'popular, commercial art and literature with their chromeotypes, magazine covers, illustrations, ads, slick and pulp fiction, comics, Tin Pan Alley music, tap dancing, Hollywood movies, etc., etc.'[28] Moreover, Greenberg argues that kitsch cannot exist without 'the availability close at hand of a fully matured cultural tradition, whose discoveries, acquisitions, and perfected self-conscious kitsch can take advantage of for its own ends.'[29] 'Low art', essentially, cannot exist without pre-existing 'high art'. In the context of performance at a theatre such as the Abbey ('high art' in this context), drawing on elements of popular culture becomes an exercise of heavy contrasts, and manifests as kitsch. There are certainly some elements of kitsch aesthetics in Jordan's *Twelfth Night* – for example, its use of popular music such as Rage Against the Machine's 'Killing in the Name' and a barbershop quartet rendition of the Prodigy's 'Firestarter', and the use of bright, garish colours in its scenography. I would argue, however, that it is not the only term that is useful for thinking through the aesthetics of this production. Another term that is useful, in my view, is 'camp.'

'Camp' has a number of different definitions and meanings, and I draw upon a number of these definitions and meanings here. To begin with, I quote from an exchange in Christopher Isherwood's 1954 novel *The World In The Evening*:

> …true High Camp always has an underlying seriousness. You can't camp about something you don't take seriously. You're not making fun of it; you're making fun out of it. You're expressing what's basically serious to you in terms of fun and artifice and elegance.[30]

Susan Sontag's essay, 'Notes on "Camp"' draws upon this exchange in Isherwood's novel (which she considers to be the first, if brief, sketching of camp in print) as a starting point in exploring the tenets of defining camp as a term. She writes:

> [Camp] is not a natural mode of sensibility, if there be any such. Indeed, the essence of Camp is its love of the unnatural: of artifice and exaggeration. And Camp is esoteric – something of a private code, a badge of identity even, among small urban cliques. […]

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[27] Chris Baldick, 'Kitsch', *Oxford Dictionary of Literary Terms* (Oxford: Oxford UP, 2008), p. 361.
[28] Clement Greenberg, 'Kitsch and Avant-Garde', in Clement Greenberg, *Art and Culture: Critical Essays* (Boston: Beacon Press, 1971), pp. 3-21 (p. 9).
[29] Greenberg, p. 10.
[30] Christopher Isherwood, *The World in the Evening* (London: Vintage, 2012), p. 111.

> Camp is a certain mode of aestheticism. It is one way of seeing the world as an aesthetic phenomenon. That way, the way of Camp, is not in terms of beauty but in terms of the degree of artifice, of stylization.[31]

It is telling that Sontag describes camp as 'a badge of identity even, among small urban cliques': as Walsh suggests, '[a]s is typical of theatre and queer culture', queer Irish performances of note 'have taken place in urban centres, and mainly Dublin'.[32] What makes kitsch and camp particularly queer? Cleto argues that '[c]amp and queer… share in their clandestine, substantial inauthenticity, and in their unstable and elusive status, a common investment in "hetero-doxia" and "para-doxia" as puzzling, questioning deviations from (and of) the straightness of orthodoxy'.[33] Kitsch, on the other hand, is considered a reproduction, a copy, somewhat derivative, but also somewhat associated with elements of popular culture. It also cannot, as per Greenberg's words, exist without the context of so-called 'high art'. It is its association with popular culture, its positioning in opposition to 'high art', and its apparent 'tastelessness', that I take up as a definition in this chapter.

In Jordan's *Twelfth Night*, I argue, the aesthetics of camp and kitsch are intertwined with one another. Whereas the production does employ some kitsch sensibilities, as I have shown, it is also camp in its stylised, unnatural set and costume design. This is not to say that the performance of Shakespeare and early modern drama has always favoured a representational mode of stagecraft, but Ciarán O'Melia's scenography explored modes of camp in its deliberate playing with forms of exaggeration and artificiality to a great extent. As the audience entered the auditorium, they were confronted with large gold lamé curtains that dominated the stage space. As the play began, Barry John O'Connor's Orsino played deafening riffs on an electric guitar – if music, indeed, is the food of love, play on, but the use of heavy guitar music invoked connotations of popular music and, thus, connotations of kitsch. While he did so, Valentine (played by Elaine Fox, perhaps the one notable example of cross-gender casting in this production) slowly pushed giant amplifiers around the stage. The curtains then dropped after 1.1, revealing the words WHAT YOU WILL written in large white capitals across the back of the performance space. There is no one uniform aesthetic used here: in its utilising of elements from popular culture and the creation of a heightened, self-conscious performativity, Jordan's production uses a pastiche of both kitsch and camp.

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[31] Susan Sontag, 'Notes on "Camp"', in *Camp: Queer Aesthetics and the Performing Subject: A Reader*, ed. by Fabio Cleto (Edinburgh: Edinburgh UP, 1999), pp. 53-65 (pp. 53-54).
[32] Walsh, *Queer Performance and Contemporary Ireland*, p. 17.
[33] Cleto, p. 16.

Aside from his work on *Twelfth Night*, Jordan's work on Shakespeare and other canonical European playwrights also utilise kitsch and camp aesthetics in their use of popular music and exaggerated, colourful, artificial-looking elements. Before being commissioned to direct a Shakespeare play for the Abbey stage, Jordan had already directed several other plays for the national theatre, generally bold re-interpretations of plays by canonical authors. In 2009, for instance, Jordan directed Martin Crimp's version of *The Seagull* for the National Youth Theatre on the Peacock stage. Collaborating with a predominantly teenage cast, all of whom began the show in modern dress and who gradually began to appear in *fin de siècle* wear as the show progressed, Jordan cast the young actress Sinéad Bolger as 'The Seagull', a silent character who stalked the stage in a giant seagull costume: none of the other characters commented on their changing costumes, nor did they comment on the artificiality of a teenager dressed as a giant bird. After Kostya dumped a dead seagull in front of Nina, The Seagull took up the dead creature and played with it as a mournful, deadly serious version of Britney Spears' hit song 'Everytime' was performed by musicians. The show came to a climax with Kostya shooting himself on stage, with Arkadina discovering the body and being carried off-stage screaming. It then concluded with the ensemble joining together for a rambunctious, admittedly jarring rendition of Joy Division's 'Love Will Tear Us Apart', as a red curtain fell behind them as they stared at the audience after finishing their singing.[34] Whereas it was not entirely successful in its execution – to put it plainly, it was essentially trying to do too many things at once – Jordan's *Seagull* used camp (giant bird costumes) and kitsch (popular music) aesthetics to formulate what was certainly an irreverent approach to Chekhov.

In 2010, Jordan directed Seán O'Casey's *The Plough and the Stars* for the main stage, casting Joe Hanley as Fluther Good, Cathy Belton as Mrs Gogan, and Gabrielle Reidy as Bessie Burgess. In a similar vein to *The Seagull*, Jordan utilised another red curtain at the outset and his actors operating in what was called a 'heightened performance style.'[35] This perhaps acted as a throwback to Garry Hynes' landmark 1991 production at the same theatre, known for its engagement with *Verfremdungseffekt*, the purpose of which Elin Diamond describes as 'to denaturalize and defamiliarize what ideology – and performativity – makes seem normal, acceptable, inescapable'.[36] Jordan

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[34] My comments are based upon seeing this production on 28 August 2009.
[35] Sara Keating, 'Rev. of *The Plough and the Stars*', <http://itmarchive.ie/web/Reviews/Current/The-Plough-and-the-Stars.aspx.html> [accessed 15 September 2017].
[36] Elin Diamond, *Unmaking Mimesis: Essays on Feminism and Theater* (London and New York: Routledge, 1997), p. 47. For more on Hynes' production of *The Plough and the Stars*, please see Lonergan, *Theatre and Globalization*, pp. 64-6.

would tackle O'Casey again on the main stage in 2013, with frequent collaborator Mark O'Halloran in the lead role of Donal Davoren in *Shadow of a Gunman*.

In another instance of the use of camp and kitsch in Jordan's work, in 2012 he directed *Alice in Funderland* for the Abbey main stage. This was a musical reimagining of Lewis Carroll's novel *Alice's Adventures in Wonderland* in collaboration with the theatre collective thisispopBABY, with a script by writer and director Phillip MacMahon and songs written by the actor and playwright Raymond Scannell. Since their inception in 2007, thisispopBABY have produced shows by Irish queer theatre-makers such as the drag artist Panti Bliss (2014's *High Heels and Low Lives*, 2009's *Woman in the Making*), MacMahon (*High Heels and Low Lives*, 2018's *Money*), as well as the variety show *RIOT* (2016). 'THISISPOPBABY [sic] has been at the forefront of making and curating queer theatre and performance in contemporary Ireland,' writes Walsh:

> [Their] expressed ambition is to "[rip] up the space between popular culture, counter culture, queer culture and high art – providing both a vehicle for [their] associate artists' dreams and an electrifying access point to the arts." As this mission statement espouses, the company is invested in queerly distorting boundaries between what we might think of as legitimate and illegitimate cultural practices, while increasing access to the arts for an otherwise excluded demographic – in particular among young and LGBTQ people.[37]

Alice in Funderland is perhaps the epitome of the company's aims: as Walsh explains, '[e]ven though Alice wonders who she is, her real quest is for home – not so much a fixed identity, or even a real place, but a revised sense of belonging.' 'Everything is suddenly very queer', as she says.[38] However, given that the production is directed by Jordan (who is not a member of thisispopBABY, but was closely linked to the Abbey at the time), it does espouse many of the kitsch and camp aesthetics that are a trademark of his work. Writing about the production in *Queer Performance and Contemporary Ireland*, Walsh notes the 'camp mode' of some of the characters, the 'vivid colour blocks, hyperbolic objects', and the reimagining of the Queen of Hearts as Delores, the Queen of Hartstown, 'a cruel and sometimes comic dominatrix… dressed in a garish PVC costume'.[39] The musical as a genre of performance is in itself a heightened performance style: as Stacy Wolf argues, 'musical theatre is, at its essence, built on the contrast between speaking and singing, between everyday speech and the poetry of lyrics, between walking and dancing. As a genre, musical theatre is insistently, exuberantly

[37] Walsh, *Queer Performance and Contemporary Ireland*, p. 121.
[38] Walsh, *Queer Performance and Contemporary Ireland*, p. 123.
[39] Walsh, *Queer Performance and Contemporary Ireland*, pp. 124-25.

performative, always already aware of itself as performance'.[40] Whereas this is certainly true of *Alice in Funderland*, this insistent, exuberant performativity – the 'artifice and exaggeration' of camp, to return to Sontag's words – is evident in Jordan's non-musical work.

Jordan's only other outing in directing Shakespeare occurred a year after *Twelfth Night* – although this took place at the Gate Theatre, and not at the Abbey as before. *Romeo and Juliet* sought to explore and interrogate the patriarchal infrastructure inside the world of the play through, as per Jordan's work, a deployment of a pastiche of camp and kitsch aesthetics – particularly through a heightened sense of exuberant performativity.[41] In an interview with the *Irish Examiner*'s Pádraic Killeen, Jordan asserted that 'the first half of Romeo and Juliet is really playful and I do feel very invited to be playful. […] The first half is histrionic almost, and bright and funny. And then the second half is really quite dark. So we're trying to figure out the bridge between those two things.'[42] As such, the playful histrionics manifested in camp and kitsch modes, although some of these elements remained in the production's second half. Such kitschy elements included the use of pop music and characters wearing bright neon coloured costumes and elaborate fancy dress during the Capulet ball. The use of fast-paced choreography, too, verged on camp: the opening brawl between the Capulets and Montagues depicted the combatants running across the stage in a stylised fashion, sharply cued by loud horn dance music. One of the production's final images is of Natalie Radmall-Quirke's Lady Capulet weeping onstage, rejecting her confused husband, realising that she has repeated the mistakes of the past – and in a characteristically kitschy fashion, this takes place to the soundtrack to Frank Sinatra's love song 'You Make Me Feel So Young'. Una Kavanagh's Lady Montague, who normally disappears from the play after Act Three, reappeared with Lady Capulet and the Nurse (Ruth McGill) in the second half of the production as a female chorus, singing snatches of the Indigo Girls' version of Dire Straits' 'Romeo and Juliet'. (Kavanagh also appeared as a guest at the Capulet ball drunkenly singing Roberta Flack's 'The First Time I Ever Saw Your Face' in the first half.) Whereas this production was perhaps more kitsch than camp, the use of heightened performance styles served to reinsert women into the play's narrative: as much as it was about two

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[40] Stacy Wolf, *Changed for Good: A Feminist History of the Broadway Musical* (Oxford: Oxford UP, 2011), p. 11.
[41] My comments are based upon seeing this production on 25 April 2015.
[42] Pádraic Killeen, 'When Familiarity Breeds New Opportunity in Shakespeare's Romeo and Juliet', *Irish Examiner*, 31 March 2015, <https://www.irishexaminer.com/lifestyle/artsfilmtv/when-familiarity-breeds-new-opportunity-in-shakespeares-romeo-and-juliet-321229.html> [accessed 22 June 2018].

star-crossed lovers, this production was also about a mother's unstable relationship with her daughter – that being Radmall-Quirke's Lady Capulet and Lauren Coe's Juliet. Lady Capulet, trapped in a loveless marriage and devastated by the loss of her lover Tybalt, consigned her daughter to the same fate, thus leading to her daughter's suicide and her family's downfall.

Some of Jordan's productions, too, have tended to share thematic concerns. When asked in a personal interview about situating *Twelfth Night* within her frequent collaborations with Jordan, Natalie Radmall-Quirke answered that 'Wayne and I actually talk about how *Twelfth Night* was a culmination of the conversation we've been having since we were in university together, and we did *Crave* [at the Samuel Beckett Centre].' To her, *Twelfth Night* 'seemed like the natural follow-up' to Randolf|SD's 2008 production of *Everybody Loves Sylvia* at the Project Arts Centre, Jordan's translation of Pierre de Marivaux's eighteenth-century comedy *La Double Inconstance*.[43] This told the story of a young peasant girl, Silvia, who is kidnapped by a prince in love with her, while the prince's infatuated servant Flaminia begins a relationship with Silvia's lover Harlequin. Radmall-Quirke, who played Flaminia in Jordan's translation and adaptation, commented that *Twelfth Night* 'feels like the natural progression to follow up that with a similar aesthetic, like, and it was also about… the perverse things we do for love, and how we… reject, and subvert our desires in order to do what we think we should do'.[44] We can map a number of parallels onto *Twelfth Night* here: as Radmall-Quirke estimates, *Everybody Loves Sylvia* certainly employed elements of kitsch and camp in its aesthetic – indeed, an interview with Jordan by *The Irish Times*' Sara Keating at the time of the production describes Jordan 'pacing around the pink balloon-littered maze of a set that sprawls across the floor of Project's Cube theatre. The bright blue linoleum reflects the sheen of four coloured party bulbs that hang from the ceiling'. Most tellingly, Jordan tells Keating '[w]ith Randolf|SD I usually design the work myself'.[45] Similarly, in terms of plot, there are certainly some parallels in terms of comedy, unrequited love, and love triangles: as Sharon Holland argues, *Twelfth Night* is 'as much a play about how to play at love as it is about the fact that whom we love is of little consequence.'[46]

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[43] Natalie Radmall-Quirke, personal interview, 26 April 2017.
[44] Radmall-Quirke, personal interview.
[45] Sara Keating, 'Translating the Language of Love', *Irish Times*, 24 November 2008, <https://www.irishtimes.com/culture/translating-the-language-of-love-1.914160> [accessed 22 September 2017].
[46] Sharon Holland, '*Twelfth Night*: Is There an Audience for My Play?', in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, ed. by Madhavi Menon (Durham, NC: Duke UP, 2011), pp. 385-93 (p. 386).

Another thematic element of Jordan's work, which is crucial to *Twelfth Night*, is the performance of queerness and queer relationships within his productions. Walsh writes of Thomas Kilroy's adaptation of Frank Wedekind's *Spring Awakening*, retitled *Christ Deliver Us!*, directed by Jordan for the Abbey main stage in 2009, which depicted 'a giddy dance and lingering kiss between two teenage boys in a diocesan secondary school in 1950s Ireland. […] the scene took place downstage centre, and worked powerfully to critique other instances of sexual oppression in the play world, as well as in Irish culture more generally.'[47] It is worth pointing out here that this moment of tenderness had been Jordan's idea, which he then talked Kilroy into including into the script: the dance itself was choreographed by Colin Dunne.[48] Queer male lives feature quite frequently in Jordan's work: as well as the two boys in *Christ Deliver Us!*, Tadgh Murphy's Mercutio in *Romeo and Juliet* was a predatory individual who did not discriminate on the basis of gender. As well as sexually harassing Ruth McGill's Nurse, this Mercutio aggressively flirted with Fra Fee's Romeo, with the implication that there were unresolved feelings between the two. *Twelfth Night*, as discussed in the next section, corresponds with this thematic strand, as it depicted the relationship between Antonio (Conor Madden) and Sebastian (Gavin Fullam) as romantic. Given the sincerity and tension in the depiction of these relationships, we are perhaps presented here with an illustration of Isherwood's definition of High Camp – the 'underlying seriousness. You can't camp about something you don't take seriously'.[49]

However, the depiction of queerness and queer relationships in Jordan's work has tended to remain largely male, gay, and cisgender, without much room for other types of queerness to be represented on stage. Such a binary depiction of queerness is perhaps at odds with the Shakespearean queerness that I explore in the introduction to this dissertation. This binarism is perhaps symptomatic of most Irish queer performance, as most of the prominent performers within the queer Irish performance scene are gay or lesbian: Jordan, Rory O'Neill, Úna McKevitt, Amy Conroy, Phillip McMahon, and Mark O'Halloran being core examples. To my knowledge, there has not yet been any emerging work focused specifically on bisexual/non-monosexual lives and characters in Irish theatre. The focus on queer male lives in Jordan's work is perhaps with the exception of Radmall-Quirke's Olivia falling for Sophie Robinson's Viola in *Twelfth Night*. Generally, however, male queer lives are all the more readily visible – given greater prominence even – throughout his productions. However, as

[47] Walsh, 'Introduction', pp. 6-7.
[48] My thanks to Patrick Lonergan for this information.
[49] Isherwood, p. 111.

Madhavi Menon asserts in outlining the parameters of Shakespearean queerness, or 'Shakesqueer', it is important to rethink the notion that 'queerness is a synonym for embodied homosexuality' in Shakespeare's plays, particularly in the case of plays such as *Twelfth Night*.[50] Marjorie Garber, too, contends that '[b]isexuality (often in recent criticism labelled "homoeroticism", but clearly "hetero" as well) occurs as an important motive and plot device in several of his plays as well – *Twelfth Night*, *The Merchant of Venice*, and *As You Like It*, to cite the best-known instances'.[51] Labels such as 'gay' and 'lesbian' do not fit well upon characters such as Viola, Orsino, or even Sebastian: to apply a gay or lesbian label is somewhat limiting in this context. Thus, I deliberately employ Menon's methodology in appraising Shakespearean queerness, and Shakespearean queerness as embodied in this production, through a lens that is non-monosexually queer – a bisexual praxis, perhaps, or a queerness that defies labels. As Menon suggests, '[i]f queerness can be defined, then it is no longer queer – it strays away from its anti-normative stance to become the institutionalized norm. Queerness is not a category but the confusion engendered by and despite categorization.'[52] Queerness in many of Shakespeare's plays and characters cannot be so roughly placed under one category, and attempting to categorise this queerness as such is something which I refute here.

Putting *Twelfth Night* into dialogue with *Alice in Funderland*, Walsh suggests that both productions are both 'invested in queerly distorting boundaries between what we might think of as legitimate and illegitimate cultural practices'.[53] Thinking about the distortion of boundaries between cultural practices offers us an opportunity within which to define Jordan's approach to adapting and reimagining canonical texts. A canonical play such as *Twelfth Night* makes for a crucial case study, particularly in relation to its use of camp and kitsch aesthetics on the national stage, as well as its performance of queer lives and relationships. To be sure, as Jill Dolan reminds us, 'theatre texts can be *queered*, turning a word that was conventionally used as a noun – a state of being – into an active verb describing a practice through which spectators, critics, and artists can reread any representation from a queer perspective.'[54] *Twelfth* Night's queerness on the Abbey stage, accordingly, allows us to consider, as Lonergan points out, how developments in contemporary scenography and stagecraft in Irish

[50] Menon, p. 2.
[51] Marjorie Garber, *Bisexuality and the Eroticism of Everyday Life* (London and New York: Routledge, 2000), p. 13.
[52] Menon, p. 7.
[53] Walsh, *Queer Performance and Contemporary Ireland*, p. 121.
[54] Jill Dolan, *Theatre and Sexuality* (Basingstoke: Palgrave Macmillan, 2010), p. 17.

theatre (in this case, a particular kind of queer Irish performance) is reflected through staging Shakespeare on the Abbey stage. In the following section, I examine the production in further detail, with respect to its performance of queerness and its utilisation of camp and kitsch aesthetics.

Drag queens and cross-dressing: queering Shakespeare at the national theatre

Saturday 11 January 2014: a few short months before *Twelfth Night* premiered on the Abbey main stage, an episode of the popular Irish television programme *The Saturday Night Show* was aired on the Irish television network RTÉ. Among the guests that the host Brendan O'Connor interviewed that night was Rory O'Neill, better known as his alter ego Panti Bliss. Panti is an Irish drag performer, LGBTQ rights activist, and a self-described 'gender discombobulist' who has produced stand-up shows with thisispopBABY, such as the aforementioned *High Heels in Low Places*, *Woman in the Making*, and *RIOT*. Panti's influence is such that Walsh contends that 'Panti's performance work has significantly influenced the landscape of queer culture in Ireland, which… has impacted Irish theatrical culture more broadly.'[55] Indeed, the subject matter of 2014's *High Heels in Low Places* was inspired by the events I describe briefly here.

O'Connor and O'Neill's conversation that night turned to homophobia, with O'Neill stating that '[t]he only place that… it's okay to be really horrible and mean about gays is… on the internet in the comments and… [in articles written by] people who make a living writing opinion pieces for newspapers'.[56] Prompted by O'Connor, he then singled out two *Irish Times* journalists, Breda O'Brien and John Waters, and the Irish Catholic lobby group the Iona Institute, as those whom he considered to be particularly guilty of such homophobia. O'Brien, Waters, and the Institute then threatened legal action against O'Neill and the state broadcaster RTÉ, leading RTÉ to offer a substantial monetary settlement and a public apology on O'Connor's show. This resulted in massive public backlash against O'Brien, Waters, and the Institute, as well as an almost as equal outpouring of support for Panti – to the extent where Panti was asked by the Abbey Theatre to perform a 'Noble Call' after a performance of James Plunkett's *The Risen People*, a play about the 1913 Dublin 'Lockout' which saw

[55] Walsh, *Queer Performance and Contemporary Ireland*, pp. 44-5.
[56] 'Panti's Back On', <http://www.broadsheet.ie/2014/01/16/wisdom-is-bliss/> [accessed 23 September 2014].

thousands of striking workers starved and impoverished when they sought higher wages.[57]

These Noble Calls were short performances or speeches, given by musicians, actors, and politicians throughout the production's run, and were intended as a response to the issues that were raised in *The Risen People*, namely those of oppression and societal division. Panti's speech was the very last Call in *The Risen People*'s run, and was performed late on Saturday 1 February 2014. During this speech, Panti commented that:

> for the last three weeks I have been lectured by heterosexual people about what homophobia is and who should be allowed identify it. Straight people – ministers, senators, lawyers, journalists – have lined up to tell me what homophobia is and what I am allowed to feel oppressed by. […] So now Irish gay people find ourselves in a ludicrous situation where not only are we not allowed to say publicly what we feel oppressed by, we are not even allowed to think it because our definition has been disallowed by our betters.[58]

Panti's Noble Call drew on Plunkett's exploration of how oppression and societal division dominated Ireland's past – doing so in order to make a point about homophobia at that present moment. The speech was broadcast on YouTube within minutes of its delivery, and as Finian O'Gorman has commented, 'the vast majority of people who saw it were not in the theater on the night it was performed'.[59] The use of social media turned what was initially a national platform to address the controversy surrounding Panti, into a global one addressing homophobia more generally.

This speech generated worldwide coverage in days, with Panti being interviewed by the BBC and Channel 4, receiving support from celebrities such as Madonna and Martina Navratilova, and having her speech adapted into a disco tune by the electro pop group the Pet Shop Boys. With perhaps more pertinence in relation to this dissertation and to the place of queer and feminist performance, Walsh also suggests that '[t]he events [surrounding this Noble Call] also revealed how theatre and performance still have a unique part to play when television and radio recoil under the

[57] Writing in his autobiography *Woman in the Making*, O'Neill writes: 'In the middle of that week, while I was trying to keep my head above water in the boiling cauldron of public opinion, the Abbey Theatre invited me to speak. […] When [Mac Conghail] first invited me to address the audience at the end of the final performance of the theatre's production of James Plunkett's *The Risen People*, my first instinct was to say, "No." I was in the eye of a media storm while at the same time trying to get on with my regular work.' See O'Neill, *Woman in the Making: A Memoir* (Dublin: Hachette, 2014), pp. 247-49.
[58] Panti Bliss, *Panti's Noble Call at the Abbey Theatre – WITH SUBTITLES*, online video recording, YouTube, <www.youtube.com/watch?v=WXayhUzWnl0> [accessed 23 September 2014].
[59] Finian O'Gorman, 'World-class Questions: Irish Theater in 2013', *New Hibernia Review* 18.3 (2014), 110-20 (p. 114).

threat of legal action: Panti in the Abbey Theatre could do more than what O'Neill on RTÉ could or was allowed to do.'[60] This is largely because of the inflexibility of 2009's Defamation Act: writing shortly after its passing in the Dáil, Eoin O'Dell commented in *The Irish Times* that '[t]he centrepiece defence of fair and reasonable publication is unworkably narrow. [...] there are so many conditions here that it is very unlikely that the defence could ever be successful.'[61] However, O'Neill himself was aware of how Panti as a persona operates in relation to such public incidents: writing in his autobiography, *Woman in the Making*, he muses that, for the Irish public, 'it was easy to turn [Panti] into a symbol, an avatar. An avatar for the kind of Ireland they wanted. The kind of Ireland that would choose a drag queen for a kind of figurehead.'[62] It is also not surprising that towards the end of that year, communities and activists were gearing towards a referendum on same-sex marriage, which passed with a comfortable majority in May 2015, followed a month later by the passing of a bill on gender recognition which granted binary trans people the right to self-declare their identity. Clearly, the placing of queer issues on a national platform (which then became a global platform) firmly positioned them within the Irish public consciousness.

In May 2014, a few months after the Noble Call, *Twelfth Night* premiered at the Abbey Theatre. Panti's Noble Call, and her practice as a drag performer, is rooted in the milieu of contemporary Irish queer performance – as is *Twelfth Night*. Walsh comments that 'Panti has been instrumental in mobilising performance as activism, social engagement and cultural critique, and in ushering queer performance from bars, clubs, social gatherings and street interventions to more conventional theatre and performance contexts and spaces.'[63] Many commentators on the production drew on what had became known as 'Pantigate' as a context for reading the production: in a feature in *The Irish Times*, Peter Crawley suggests that *Twelfth Night* 'shares amperage with more recent

[60] Walsh, *Queer Performance and Contemporary Ireland*, p. 44.
[61] Eoin O'Dell, 'Defamation Act a Welcome but Imperfect Reform for Libel Cases', *Irish Times*, 18 January 2010, <https://www.irishtimes.com/news/crime-and-law/defamation-act-a-welcome-but-imperfect-reform-for-libel-cases-1.1269685> [accessed 22 June 2018]. At this juncture, it is worth taking into account the legacy of censorship in the Republic of Ireland, particularly the Censorship of Films Act in 1923 and the Censorship of Publications Act in 1929, which led to the establishment of the Censorship of Publications Board. Writing in the context of Emergency-era Ireland (during which the Emergency Powers Act was enforced, imposing further censorship on methods of communication), Clair Wills asserts that '[w]hen combined with the censorship of personal correspondence, and difficulties of travel, Irish cultural and intellectual seemed entirely turned in on itself. Political censorship not only compounded the existing moral and religious censorship – it made itself appear patriotic, and so all the harder to criticise.' See Wills, *That Neutral Island: A Cultural History of Ireland During World War II* (London: Faber and Faber, 2014), p. 269.
[62] O'Neill, *Woman in the Making*, p. 268.
[63] Walsh, *Queer Performance and Contemporary Ireland*, p. 21.

and politicised displays of queer identity and gender play on its own stage, and it seems subtly informed by them', making direct links to Panti and to the previous *Alice in Funderland*.[64] Patrick Lonergan argued that 'it is impossible not to see *Twelfth Night* as a continuation of the conversation that Panti initiated. […] while it [might be] an exaggeration to see this *Twelfth Night* as an intervention into debates about marriage equality, it is also true that this production feels urgent and contemporary: it could not have been done in this way a year ago, nor could it be received in this way a year from now.'[65] Chris McCormack, too, suggests that, in relation to the visibility of Antonio's predicament in the production, '[p]erhaps it is the resonating words of Panti's Nobel [sic] Call on the same stage but it's hard not to consider this "blemish" of the mind as a prejudice based on the grounds of his homosexuality.'[66] The *Twelfth Night* creative team were certainly aware of Pantigate and its impact: Radmall-Quirke commented that 'everything influences everything and of course, we were all aware [of it happening]'.[67] Mark O'Halloran, who played Malvolio, noted in an interview that: 'When you look at our own society, if you look at all the stuff that happened around Panti-gate […] there's a right-wing element that wants to impose its will. […] It's never going to be about the triumph of one thing over the other, because that skews things. This play is dealing with all of that.'[68] Given that the production was programmed long before the controversy even occurred, it is therefore difficult to ascertain how far Pantigate was an influence on it, but it is considerably less difficult to ascertain its influence on aspects of its reception.

Yet, if we consider the aesthetics of Panti's performance, and her performance of camp and kitsch on the national stage, we might understand the inclination to draw links between that and *Twelfth Night*. Consider Panti's heightened style of speaking, her garish dress and make-up, the wearing of high heels, and the inherent and self-conscious artificiality of drag performance. As O'Neill comments in his autobiography *Woman in the Making*, the audience at the Abbey 'would expect me to be brash and outrageous and

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[64] Peter Crawley, 'Casual Sex Changes in "Twelfth Night"', *Irish Times*, 6 May 2014, <http://www.irishtimes.com/culture/casual-sex-changes-in-twelfth-night-1.1782074> [accessed 18 September 2014].
[65] Patrick Lonergan, 'Queering Shakespeare at the Abbey: Wayne Jordan's *Twelfth Night*', <http://patricklonergan.wordpress.com/2014/05/03/queering-shakespeare-at-the-abbey-wayne-jordans-twelfth-night/> [accessed 18 September 2014].
[66] Chris McCormack, 'Abbey Theatre, "Twelfth Night": By the Roses of the Spring', <http://musingsinintermissions.blogspot.ie/2014/05/abbey-theatre-twelfth-night-by-roses-of.html> [accessed 18 September 2014].
[67] Radmall-Quirke, personal interview.
[68] Pádraic Killeen, 'Shakespeare's 450th Birthday Marked by Abbey Production of Twelfth Night', *Irish Examiner*, 23 April 2014, <http://www.irishexaminer.com/lifestyle/artsfilmtv/artsvibe/shakespeares-450th-birthday-marked-by-abbey-production-of-twelfth-night-266175.html> [accessed 23 September 2014].

silly. They would expect me to be light. […] I would start off with a light preamble, let them get to know me a little, let them get used to the tone of my voice, my accent, my cadence, let them look all they needed to till they had answered their own questions about my hair, my makeup, my corset, my breasts.'[69] The queer, camp, and kitsch ghost of Panti, it seems, haunts this production. As Marvin Carlson suggests, '[w]e are able to "read" new works – whether they be plays, paintings, musical compositions, or, for that matter, new signifying structures that make no claim to artistic expression at all – only because we recognize within them elements that have been recycled from other structures of experience that we have experienced earlier.'[70] These recognisable elements, in both Panti's speech and in *Twelfth Night*, are the visible performance of queerness as well as the use of camp and kitsch aesthetics.

According to Radmall-Quirke, Jordan had two choices of Shakespeare play to direct at the Abbey Theatre, either *Twelfth Night* or *As You Like It*.[71] It is perhaps unsurprising that it came down to these two plays, given that both particularly lend themselves well to queer readings and interpretations. In the case of *As You Like It*, there is the question of Rosalind's cross-dressing as Ganymede, and its implications for Ganymede's relationship with Orlando, as well as Rosalind's friendship with Celia possibly having queer undertones. Where *Twelfth Night* is concerned, theatre practitioners are presented with Viola's cross-dressing as Cesario; Olivia's desire for Cesario, little realising his true identity; Orsino's possible desire for Cesario, rather than Viola; and the relationship between Antonio and Sebastian, which ultimately falls apart. To summarise by using Miranda Fay Thomas' assertion, '*Twelfth Night*, with its homosexual overtones and its depiction of a character presenting as an alternate gender, is a particularly rich case' in terms of exploring gender and sexuality in Shakespeare.[72] Unsurprisingly, then, it matches well with Jordan's use of camp and kitsch, as well as the performance of queerness, in his work.

In an interview with the Irish theatre critic Peter Crawley prior to *Twelfth Night*'s debut at the Abbey, Jordan outlined his conception of the play as presenting a world without inhibition, although this is largely dependent on surroundings and context:

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[69] O'Neill, *Woman in the Making*, pp. 254-55.
[70] Marvin Carlson, *The Haunted Stage: Theatre as Memory Machine* (Ann Arbor: University of Michigan Press, 2001), p. 4.
[71] Radmall-Quirke, personal interview.
[72] Miranda Fay Thomas, 'A Queer Reading of *Twelfth Night*', <https://www.bl.uk/shakespeare/articles/a-queer-reading-of-twelfth-night> [accessed 15 September 2017].

> Sex isn't as big an issue in our world of the play. I don't think people care whether you kiss girls or boys that much. There are much softer borders around gender.
>
> […] I wanted to do something that would be urban, intelligent and vital, because I was getting offered a lot of things that were either set in the past, or very rural, or full of people that didn't have access to expression […] The issue in those plays was that people weren't able to say what they wanted to say. I found that a little stultifying, because it wasn't my experience. I also felt it wasn't an Irish condition any more.[73]

Jordan's commentary on making the play 'urban' and his aversion to the 'very rural', of course, is symptomatic of the urbanity of Irish queer culture. The focus on 'a world without inhibition' and 'the softer borders around gender' bring to mind Sara Ahmed's comments on the phenomenology of queerness, specifically her suggestion that:

> If we presume that sexuality is crucial to bodily orientation, to how we inhabit spaces, then the differences between how we are orientated sexually are not only a matter of 'which' objects we are orientated toward, but also how we extend through our bodies into the world. Sexuality would not be seen as determined only by object choice, but as involving differences in one's very relation to the world—that is, in how one faces the world or is directed toward it. Or rather, we could say that orientations toward sexual objects affect other things that we do, such that different orientations, different ways of directing one's desires, means inhabiting different worlds.[74]

Ahmed's contention that 'the differences between how we are orientated sexually are not only a matter of "which" objects we are orientated toward, but also how we extend through our bodies into the world' is crucial for thinking through the pastiche of camp and kitsch in *Twelfth Night*, as well as its performance of queerness and queer relationships. Specifically, it is crucial for thinking through how this pastiche orientates oneself towards the production's queerness, and towards a queer reading of it.

An integral part of assessing *Twelfth Night*'s orientation towards queerness is Ahmed's concept of 'orientation devices'. 'The work of inhabitance involves orientation devices; ways of extending bodies into spaces that create new folds, or new contours of what we could call livable or inhabitable space', she writes. 'If orientation is about making the strange familiar through the extension of bodies into space, then disorientation occurs when that extension fails. Or we could say that some spaces extend certain bodies and simply do not leave room for others.' Walsh uses the concept of the orientation device as a major framework in *Queer Performance and Contemporary Ireland*, stating that 'the experience of feeling oriented is closely connected to the

[73] Crawley, 'Casual Sex Changes', n.pg.
[74] Ahmed, pp. 67-8.

experience of feeling at home, of having arrived, whether in terms of one's embodied subjectivity, or our relationship to place. For queers, there is nothing straightforward about orientation: our desire draws us to people and places off the beaten track.'[75] The feeling of being orientated, or feeling at home, is closely linked to thinking through the different meanings of 'what you will': whether it be the personal, political, or Shakespearean. Thus, we could say that the exaggerated, colourful, and slightly unnatural set design acted to orientate the audience towards the 'softer borders around gender' that Jordan spoke of, and towards a decisively camp, kitsch, and queer interpretation of the play. In the first instance, this was characterised by the lamé curtains, the giant guitar amps, and WHAT YOU WILL (a scenographic decision which led Peter Crawley to term the play's subtitle as a 'permissive decree' within the world of the production). Camp and kitsch aesthetics were used as, per Ahmed's words, orientation devices: devices to orientate the audience towards the performance of queerness in the production.[76]

Further to this point, I return to Jordan's comments made to Crawley, specifically his comments that a lack of freedom of expression, whether it be sexuality, opinion, or gender performance, 'wasn't an Irish condition any more'. His use of the words 'any more', I would contend, attempts to draw a gap between the older and younger generations of Irish people, and their respective attitudes towards sexuality and gender. The historian Diarmuid Ferriter, writing about the history of sex in modern Ireland, argues that there still remains 'a concern of outward conventions, a decidedly middle-class discourse about sexuality, deep strains of homophobia and misogyny that cannot be regarded as only belonging to the first half of the twentieth century'.[77] This is perhaps evidenced by the fact that homosexuality was decriminalised and divorce was legalised in Ireland only in the early 1990s, the attempted lawsuit against Panti, and the referendums on marriage equality and on repealing the Eighth Amendment in 2015 and 2018. Being interviewed in 2014, Jordan delineates between generations of Irish people through their respective attitudes towards social issues, which perhaps reflects the target demographic of a performance such as this, as it sits within the milieu of contemporary Irish queer performance. Indeed, as Walsh suggests in relation to his case studies in *Queer Performance and Contemporary Ireland* – and which I suggest can be applicable to Irish queer performance as a whole – 'these performances function as performative archives of reflection, displacement and searching which provide, in a way, their own

[75] Walsh, *Queer Performance and Contemporary Ireland*, p. 140.
[76] Ahmed, p. 11.
[77] Diarmuid Ferriter, *Occasions of Sin: Sex and Society in Modern Ireland* (London: Profile Books, 2009), p. 545.

kind of home for queer people, history and culture.'[78] In the case of *Twelfth Night*, I contend that such creation of a performative archive is undertaken by its orientating of the audience through camp and kitsch aesthetics towards queerness.

The artistic decisions made concerning some of the characters in *Twelfth Night*, particularly Ger Kelly's Feste and Sophie Robinson's Viola, also served as camp and kitsch orientation devices. Of course, in this interpretation of the play, Feste as fool would naturally subvert gender norms as well as household allegiances – and as such, he sports a thick black beard, a black jumper, and a black kilt. As Walsh comments, 'Although Jordan does not technically cross-dress his cast, clothes constitute important scenographic signs within the production, insofar as they reflect the often gender-neutral quality of much contemporary fashion, which also points to more fluid notions of gender and sexuality.'[79] Yet, in his constant shifting between modes of masculinity and femininity through his actions and his costuming, there are traces of camp and kitsch in Kelly's performance in the role. In an interview on the Irish website *thejournal.ie*, costume designer Emma Fraser stated that she and Kelly had 'talked a lot about gender bending and cross-dressing. [The costume design is] referenced from that, but also it's keeping him very masculine and not dressing him as a woman, but playing on the idea of him being different than [sic] everyone else.'[80] Feste, at one point, was swilling cans of Heineken and raucously singing barbershop versions of Prodigy songs with Toby and Andrew: indeed, the incongruity of 'Firestarter', a 1990s rave hit, sung using melodious barbershop harmonies makes for a rather kitschy moment. In contrast to these 'bloke-ish' masculinities, at other points in the production Kelly performed Feste's songs, 'Come away death', 'O mistress mine', and 'The rain it raineth every day', in a haunting falsetto. Indeed, Radmall-Quirke cited the importance of the juxtaposition of '[t]he imposing presence of [Kelly], and his delivery and his accent'.[81] As Aoife Monks contends, '[t]he costume is the spectator's means to access the actor's body, and is also a means for the actor to access the world of the performance'.[82] Kelly's costume orientates him within *Twelfth Night*'s queerness; the costume is a camp orientation device for the audience to access this world too.

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[78] Walsh, *Queer Performance and Contemporary Ireland*, p. 20.
[79] Walsh, *Queer Performance and Contemporary Ireland*, p. 134.
[80] Aoife Barry, 'Gold Pants and Gender Bending… it's Shakespeare, but Not as You Know it', *thejournal.ie*, 5 May 2014, <http://www.thejournal.ie/the-abbey-theatre-twelfth-night-1445201-May2014/> [accessed 18 September 2014].
[81] Radmall-Quirke, personal interview.
[82] Aoife Monks, *The Actor in Costume* (Basingstoke: Palgrave Macmillan, 2010), p. 20.

In the case of Viola, her Cesario disguise is taken by Crawley, Jordan, and Robinson as 'a living monument to her brother'. It is not the case that she was forced to impersonate Sebastian to survive, but like Orsino and Olivia, both of whom engage in performances of melancholy – either through clothing (in the case of Olivia's veil) or music (in the case of Orsino's playing the guitar) – she expresses herself through mourning, using her costuming.[83] Both Viola and her twin brother Sebastian wear the same nautical navy and white striped jumper, pedal pusher trousers, and blue and white boater shoes, and have their long blonde hair tied back. In the case of Sophie Robinson, there is no distinction between her performance as Viola and Viola's performance as Cesario. As Walsh suggests, she:

> plays Cesario exactly as she plays Viola. This has the effect of removing humorous tension from exchanges with other characters, naturalising them instead. So when Viola effects her transformation by stating 'Conceal me what I am,' we do not see her hide her 'true' identity at all. This does not feel like an inconsistency or a distraction, however, as Jordan's approach directs us to appreciate this same-sex desire straight up, as it were.[84]

So, there is no clear delineation between these male and female personae: Cesario's clothes are not overtly masculine, and do not necessarily connote atypical 'men's wear'. After all, Fraser stated that 'I didn't really want to dress Sophie as a boy, I wanted to bring them to a middle ground'.[85] (We could say the reverse for Fullam's Sebastian as well, even though Sebastian chooses not to cross-dress during this production.) This reflects Monks' suggestion that '[c]ross-dressing allows us to see the connection between costumed performance, and the concept of "performativity": the ability of performance not just to imitate, but also to invent and perpetuate further ways of doing the body. To tamper with the categories of clothing and make-up is to remake bodies and identities.'[86] In this manner, then, there is a degree of camp in the inherent performativity in Viola's costuming aesthetic as Cesario (just like Panti, it is something like drag performance). In the case of embodying Feste and Viola, these characters do not necessarily subscribe to the rigid heteronormative categories of clothing and make-up that Monks writes of; perhaps these categories are suspended in the Illyria that is imagined here, and the aesthetics of costuming them as such orientates oneself outside of a heteronormative lens.

As I have mentioned in the previous section, in terms of the performance of queerness and queer relationships in *Twelfth Night*, this is perhaps most clearly

[83] Crawley, 'Casual Sex Changes', n.pg.
[84] Walsh, *Queer Performance and Contemporary Ireland*, p. 133.
[85] Barry, n.pg.
[86] Monks, p. 97.

delineated in the relationship between Sebastian and Antonio, whose first scene together begins with a mattress being dragged onto the middle of the stage, with the two waking up in bed together half-dressed and sharing a tender moment before Sebastian leaves to find his sister. At the production's end, Antonio was visibly angry following the revelation of Sebastian's marriage to Olivia, as Sebastian dismissed him with a shrug. Of course, this is not a particularly novel artistic decision to make in relation to these two, as the suggestion that the relationship between Antonio and Sebastian is sexual has been made visible in several iterations of the play.[87] However, this is the one queer relationship in this production that is made readily visible through intimacy and sex, and it is also no surprise that this queer relationship happens to be the same-sex male relationship, too. Although one cannot – and should not – reduce the legitimacy of queerness to sexual acts and the presumption of allosexuality, I am reminded of Jill Dolan's question, '[m]ust sexuality be seen to be known? What can be seen in representation, and who is seeing?'[88] This leads us to consider the issues that tend to pertain to the visuality and representations of queerness and sexualities on the stage, which is of particular significance to the dissertation at hand. How does one adequately represent, or perform non-normative sexualities? To whom are we are performing these non-normative sexualities? What are the implications of performing these non-normative sexualities for an audience that would normally go along to a show at the Abbey, and of performing such queerness in the context of a Shakespeare production at this particular theatre? In addressing how these representations and constructions of queerness and sexualities manifest in *Twelfth Night*, I demonstrate the interplay between gender, sexuality, nationality, and performance in Irish Shakespeares.

The giant WHAT YOU WILL sign at the back of the stage signified the core ideas underpinning this production, and also signalled the major thematic emphasis given to the subtitle. This production reflected the experiences of people who *are not* able to do what they will, to say what they wish to say, or are instead punished for doing such things. In leading us to question and problematise the validity of 'What You Will', the production highlights the extent to which societal groups are willing to accept certain liberties. On an immediate level, what does 'what you will' mean in terms of this production? To begin with Orsino and Olivia, both were engaged in forms of performed melancholy. As I have noted, Orsino was seen at the outset of the production loudly playing his guitar, and at one point, flung his entire body on top of a giant amp in

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[87] For more on this, please see Keir Elam, 'Introduction', in William Shakespeare, *Twelfth Night*, ed. by Keir Elam (London: The Arden Shakespeare, 2008), pp. 1-153 (pp. 111-17).
[88] Dolan, *Presence and Desire*, p. 24. Allosexuality is the experience of feeling sexual attraction, as opposed to asexuality, which is the experience of not feeling such attraction.

despair over Olivia's coldness towards him. Olivia, in mourning for her father and brother, chose to indulge in her melancholy by dressing in a prim black dress and veil, and would only greet visitors in these accoutrements. Antonio and Sebastian were seen to be pursuing a relationship from the outset, and Sir Toby, Sir Andrew, Feste, and Maria were shown to be staying up all night drinking Heineken and waking O'Halloran's Malvolio up with blasts of Rage against the Machine (indeed, as Walsh notes, 'Killing in the Name' includes the lyrics: 'Fuck you, I won't do what you tell me').[89] Malvolio himself had aspirations of social mobility, as well as to romance Olivia: while reading the letter penned by Maria, his emphasis on 'She that would alter services with thee' (2.5.148-9) accentuated surprise as well as sheer delight. Moving up the social ladder, for this steward, seemed to be something that was possible and attainable in this Illyria. 'What you will', here, takes several forms: it is aspirational (Malvolio), disruptive (Toby, Maria, and Feste), indulgent (Olivia and Orsino), and queer (Antonio and Sebastian).

Eventually, Jordan's production leads one to question the extent of this freedom, and to question how far the concept of 'what you will' can stretch for some of the production's characters. Nick Dunning played a particularly nasty Sir Toby, whose cruelty towards others surfaced at intervals. Dunning's Toby was particularly cruel to Mark Lambert's Sir Andrew – towards the end, he severely beat Andrew in front of many of the other characters, leaving Andrew to depart humiliated and alone without the friends with whom he had been conspiring earlier, and without Olivia whom he had been attempting to woo. Malvolio's humiliation began long before he was gulled into wearing a yellow Morphsuit (this production's interpretation of cross-garters and yellow stockings).[90] When he complained about the noise-making in 2.3, Toby doused him in Heineken, with the words 'Art any more than a steward?' (2.3.106) taking on a particularly threatening interpretation, primarily acting as a warning to Malvolio (who is of a lower class status) to not overstep his boundaries. The Sir Topaz scene saw Malvolio imprisoned in a cramped and brightly lit glass box on an isolated stage, whereas Feste's use of a humanoid face mask rendered his priestly disguise grotesque. By the end, Malvolio was a broken man, physically and mentally, and his shriek of 'I'll be revenged on the whole pack of you' (5.1.368) as he departed the Abbey auditorium reinforced the sense that, as Olivia rebuked Feste, '[h]e hath been most notoriously abused' (5.1.369). As O'Halloran has commented, 'It's not his Puritanism that destroys him, but his ambition. And he does get rightly plucked asunder. But the method that

[89] Walsh, *Queer Performance and Contemporary Ireland*, p. 133.
[90] A Morphsuit is a skin-tight spandex garment which covers the entire body, face included.

they use — and its consequences — is far too cruel. That's why it has such an impact with an audience.'[91] Social mobility, for a steward like Malvolio, does not seem possible in this version of Illyria.

As well as this, the production's treatment of love and romance further problematises the idea of 'what you will'. Jordan's programme note for the production begins with the following:

> *Twelfth Night*, or *What You Will* is, in form, a comedy. It deals with themes of disguise, of confused and false identities. Its characters jostle for position and scramble in pursuit of inappropriate desires and misconceived affections. In the end the major players are married off. It's terrifying.[92]

And so it goes that this production's series of marriages are not necessarily happy ones. Rather than happily accepting Sebastian as her husband, Olivia was visibly distraught over losing Cesario, despite her new spouse's reassurances that she was 'betrothed to a maid and man' (5.1.257). When discussing her character's reaction to the situation that she found herself in, Radmall-Quirke summarised her interpretation of Olivia's line 'Most wonderful!' as 'My Olivia was much like, "I have to say something! This is appalling." She's so embarrassed. And humiliated.'[93] The bond Sebastian shared with Antonio disintegrated as a result of the former's marriage to Olivia, and Antonio's protests were greeted with nothing more than a shrug. And then you have Orsino, histrionic to the very end, attempting to salvage the situation by planting a large, exaggerated, non-consensual kiss on Viola. Lonergan highlights 'the need to impose a normative version of heterosexual marriage upon Sebastian' – not only does this affect Sebastian, but it is implied that this affects Orsino and Olivia too.[94] This restrictive heteronormativity has severe consequences: in this so-called permissive society, these marriages are unwanted, unhappy, and constricting. Loss in this production, Walsh posits, is a queer experience – whether it is a loss of a partner or a sibling, the latter which is experienced by Viola and Sebastian in the beginning. 'It is this dual experience of loss which opens up queer worlds to the characters', he writes. 'This connection between sexual and geographical lost-ness and searching brings us back to shifting definitions of "will" as being both about wanting something we do not have, and being out of place.'[95] The production's aesthetics orientate oneself into a distinctly queer

[91] Killeen, 'Shakespeare's 450th birthday', n.pg.
[92] Wayne Jordan, 'What You Will', programme for *Twelfth Night* (Dublin: Abbey Theatre, 2014), pp. 7-9 (p. 7).
[93] Radmall-Quirke, personal interview.
[94] Lonergan, 'Queering Shakespeare at the Abbey', n.pg.
[95] Walsh, *Queer Performance and Contemporary Ireland*, p. 136.

world, yet by the production's end these characters are out of place, without what they want – thus, providing another take on whatever 'what you will' may mean.

The staging of the production's final moments – which are extratextual and primarily visual – nevertheless offer an alternative response to this troubling climax. Following Feste's mournful rendition of 'The rain it raineth every day', Viola runs on-stage, finding herself alone in nothing but her underwear. She's shortly joined by fellow members of the cast, all similarly undressed (except for Malvolio, who's in his body suit). In a deliberate throwback to Elizabethan jigs, a dance that would conclude a theatrical performance regardless of comedy or tragedy, all of the actors begin to dance, either by themselves or with each other, all across the stage. Watching the show on opening night in May 2014, this tableau felt loose, free, uninhibited, and extraordinarily moving to watch. The final image before blackout was of the entire cast all standing underneath massive showers, covered by falling water, undivided by gender, class, or sexuality, and positioned right underneath those big white letters that we saw at the start of the production. We could interpret this as the actors washing away their theatrical fashionings, but – given that Malvolio is dressed in his Morphsuit – we could also conceive of it as a washing away of these characters' social expectations. In line with the production's camp aesthetics, it is an inherently performative moment, drawing our attention to the artificiality of the theatrical event itself; the addition of Malvolio leaping around in his Morphsuit is also a kitsch touch. The use of such camp and kitsch aesthetics here arguably proposes, it could be argued, a re-conception of 'What You Will'.

Conclusion: 'What country, friends, is this?'

Writing in *Queer Phenomenology,* Ahmed posits that:

> In the case of sexual orientation, it is not simply that we have it. To become straight means that we not only have to turn toward the objects that are given to us by heterosexual culture, but also that we must "turn away" from objects that take us off this line. The queer subject within straight culture hence deviates and is made socially present as a deviant.[96]

Ahmed's exploration of queer orientations and objects is quite apposite for considering the vividly camp and kitsch worlds of Jordan's *Twelfth Night*, and indeed much of his output. As I have outlined, the feeling of being orientated, or feeling at home, is closely linked to thinking through the personal, political, and Shakespearean meanings of 'what you will' in this production. It is also closely linked to a drag performer standing on the

[96] Ahmed, p. 21.

national stage, speaking about (in Ahmed's words) being 'made socially present', with the drag aesthetics clashing with the cast and crew of a production about the 1913 Lockout. Through the use of camp and kitsch aesthetics, orientating towards queerness, Jordan's *Twelfth Night* speaks to this – ghosts it, perhaps – by orientating the national theatre away from this direction, or simply, queering it for a short space of time. This use of aesthetics demonstrates the tendency to experiment with scenography and design in Irish productions of Shakespeare at the Abbey, to the point where such innovation has become traditional in itself. Choosing *Twelfth Night* might have been an obvious choice to make in terms of exploring queer Shakespeare at the Abbey, but it was certainly an appropriate one for the theatre at that moment. The chapter that follows also explores this tension between tradition and innovation in Irish Shakespeare performance, in its utilising of the history plays to interrogate gender, history, and nationality.

2

DruidShakespeare (2015): writing (Irish) histories on the body

This chapter takes *DruidShakespeare*, Druid Theatre Company's 2015 adaptation of the first Henriad – in which a quartet of serial history plays by Shakespeare including *Richard II*, *1 Henry IV*, *2 Henry IV*, and *Henry V* were adapted and condensed into a singular narrative seven-hour performance – as its case study.[1] In this chapter, I argue that *DruidShakespeare* navigates traditions, histories, and iconographies in Irish and Shakespeare performance, and suggest that this is largely achieved through the production's approach to casting and the performance and embodiment of different genders. Gemma Miller has suggested that 'female cross-gender casting at theatres without a Globe-style concentration on "authentic" Renaissance revivals is free to operate on a more confrontational and disruptive level', and I contend that this is the case with *DruidShakespeare* (although, its use of male cross-gender casting is also applicable here; cross-gender casting is generally not as common in contemporary Irish performance).[2] Given that this was the company's fortieth anniversary production, I also suggest that *DruidShakespeare* uses gender to engage with the history of Druid's repertoire. Given this production's engagement with Shakespeare as repertoire and Druid's own history as a company specialising in modern Irish theatre, its grappling with the cultural politics of Shakespeare and Ireland becomes apparent.

I explore the production's navigation of gender and history through three prisms. The first examines the performance of femininities by the male cast members,

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[1] My analysis is based upon seeing the production at the Mick Lally Theatre on 20 May and 16 June 2015, at Skibbereen Town Hall on 29 June 2015, at the Gerald W. Lynch Theater at John Jay College as part of the Lincoln Center Festival on 11 July 2015; and at Kilkenny Castle as part of the Kilkenny Arts Festival on 6 August 2015. Any quotations from the production are supplied from the *DruidShakespeare* technical script. Notably, the script does not adhere to the act/scene structure, so references will be given in page numbers. My thanks to Thomas Conway for providing me with a copy. Otherwise, all references to plays correspond with the guidelines as provided in the Notes on the Text.

[2] Gemma Miller, 'Cross-Gender Casting as Feminist Interventions in the Staging of Early Modern Plays', *Journal of International Women's Studies* 16.1 (2014), 4-17 (p. 9).

primarily Marty Rea's performance as Richard II and John Olohan's performance as Mistress Quickly, and contrasts this with the production's female 'boy players' and their performances of masculinities. I investigate the roots of these performances in pantomime and in the history of the actress. The second examines Derbhle Crotty's performance of Henry Bolingbroke/Henry IV, and considers the embodiment of Henry IV's illness through the display of the actor's partially nude, female body. The final section of this chapter looks at Aisling O'Sullivan's performance as Prince Hal/Henry V, and explores how her performance of gender negotiates histories, iconographies, and conventions in Irish and Shakespeare performance.[3] In this negotiation and engagement with multiple histories, iconographies, and conventions through performances of gender, my analysis is underpinned by theories of gender performativity, queer and performance phenomenology, visuality, and perception. I also particularly draw on Rebecca Schneider and Marvin Carlson's work on bodies, theatrical remains, and 'ghosting' as part of my analysis. Ultimately, I argue that *DruidShakespeare* engages in multiple instances of what Carlson calls 'ghosting': several aspects of the production (particularly set design and actors' performances) are haunted by 'what has gone before', particularly Druid's own repertoire and the extensive theatrical and cultural histories of performing the Henriad. I also suggest that, through its embodiment and performances of gender, it prompts a reconsideration of masculinities in these history plays, as well as of Shakespearean bodies in an Irish context.

English histories and Irish lenses

In 2009, Druid Theatre Company reopened their theatre – originally known as Druid Lane Theatre, and since 2011 known as the Mick Lally Theatre – after a major refurbishment, and at the time employed particularly eye-catching décor in its lobby. When audience members arrived to watch a performance, slender red cylinders ran across the foyer's ceiling and above their heads, with one phrase translated into Irish, French, Mandarin, and other languages over and over again. The phrase was, in some ways unsurprisingly, 'What ish my nation?'.[4] The fact that Druid chose this phrase is striking, considering how their repertoire chiefly consists of Irish dramatists from the

[3] Throughout this chapter, I refer to Crotty and O'Sullivan's characters using these series of names, reflecting the shift in their royal title and status throughout *DruidShakespeare*. For example, 'Hal/Prince Hal' is used in relation to the *1 Henry IV* and *2 Henry IV* segments, and 'Henry/Henry V' is used in relation to *Henry V*. I specify 'Henry IV' in relation to my analysis of Crotty's performance, given the specific royal status of the character in those segments.

[4] See the introduction – which uses this quotation as a subtitle – for a discussion of this quotation in Shakespeare and Ireland studies.

twentieth century onwards – but by 2016 the company's reasons for including the phrase had become more evident, as they had staged four productions of Shakespeare and early modern drama in forty-one years.

In October 2013 the company publicly announced a proposed 'Three Year Plan', which detailed plans for their fortieth anniversary year in 2015. Among other elements, these plans included the staging of what was then known as *The Irish Shakespeare Project*: an adaptation of a selection of Shakespeare's history plays (*Richard II*, *1 Henry IV*, *2 Henry IV*, and *Henry V*) by the Irish playwright Mark O'Rowe, who is known for plays such as *Howie the Rookie* (1999), *Crestfall* (2003), and *Terminus* (2007), works which are largely structured as monologues delivered to the audience – and, in the case of *Terminus*, sometimes written in verse. O'Rowe had also previously adapted *1 Henry IV* for the Peacock Theatre stage in 2003, in a production directed by Jimmy Fay. This was the company's fourth attempt at marathon theatre, following 1997's *The Leenane Trilogy* (comprising three Martin McDonagh plays: *The Beauty Queen of Leenane*, *A Skull In Connemara*, and *The Lonesome West*), 2005's *DruidSynge* (performing all of J. M. Synge's plays barring *When The Moon Has Set*), and 2012's *DruidMurphy* (three Tom Murphy plays: *A Whistle in the Dark*, *Conversations on a Homecoming*, and *Famine*).[5] *DruidShakespeare* was the company's first marathon theatre event that abridged plays rather than presenting them in their entirety, perhaps a justifiable decision given the histories' length in comparison to the works of McDonagh, Synge, and Murphy. The staging of *The Leenane Trilogy*, *DruidSynge*, and *DruidMurphy* each took place within twelve hours, but if Druid had staged Shakespeare's history plays largely unabridged in a similar fashion to, for example, the RSC's 2008 *Histories Cycle*, spanning 'eight plays adding up to more than 24 hours (excluding intervals), spread over two evenings plus two whole days, each starting at 10.30 in the morning and finishing more than 12 hours later', it would have taken more than a day to perform the first Henriad.[6]

As this Three Year Plan was announced, the company's artistic director Garry Hynes described these history plays as 'a great story of families and wars and the making of nations'; she went on to note, 'the question we are asking is how, in the context of the historical relationship between Ireland and England, do we as Irish artists

[5] I use 'marathon theatre' in the context of Jonathan Kalb's *Great Lengths: Seven Works of Marathon Theater* (Ann Arbor: University of Michigan Press, 2011), in which he defines marathon theatre as a theatrical production that stretches beyond four hours' length (in contrast to 'full-length' theatre, which is two to three hours long). See Kalb, p. 3.
[6] Anthony Holden, 'Kings of a Great Long Weekend', *Observer*, 18 May 2008, <https://www.theguardian.com/stage/2008/may/18/rsc.theatre> [accessed 11 July 2018].

produce these plays today?'[7] Whereas Hynes' reflections are certainly part of pre-production promotion, and as such about the generation of a reception context (and perhaps, an audience), her provocative question, in a sense, recalls the question that Macmorris poses in *Henry V*.[8] This project would eventually become known as *DruidShakespeare*, a seven-hour marathon adaptation of the Henriad, which premiered at the Mick Lally in May 2015, and would go on to tour to Letterkenny in County Donegal, Sligo, Limerick, Skibbereen in County Cork, New York, and Kilkenny over a four-month period.[9] O'Rowe siphoned these history plays into one singular narrative of kingship and succession: whereas Henry Bolingbroke, later Henry IV, faces the consequences of deposing his predecessor Richard II, his son Prince Hal, later Henry V, comes of age and reckons with his family's history and the responsibilities of becoming king. Indeed, at one point, Hynes had wanted to title the show *Heavy Lies The Head*, a misquotation of Henry IV's line 'Uneasy lies the head that wears a crown' (3.1.31), as a way of underlining this interpretation.[10]

In terms of marking the fortieth anniversary, there were no explicit reasons given for choosing Shakespeare for the landmark year, given that Druid has been traditionally associated with producing the work of Irish playwrights (following *DruidShakespeare*, revivals of John B. Keane's *Big Maggie*, Samuel Beckett's *Waiting for Godot*, and Martin McDonagh's *The Beauty Queen of Leenane* were programmed for 2016, almost as a return to the *status quo*). The choice of Shakespeare, then, for this fortieth anniversary might have seemed surprising. However, the company had produced Shakespeare before. In 1981 and 1982, the company produced a version of *Much Ado About Nothing* which relocated Messina to an Irish garrison town that strongly resembled Galway after the Crimean War, and recast its characters as members of the Anglo-Irish gentry and of the Connaught Rangers. This premiered as Druid's 1981 Christmas production at Druid Lane Theatre before becoming the opening production

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[7] 'Exciting Announcements from Druid', <http://www.druid.ie/news/exciting-announcements-from-druid> [accessed 6 January 2016].

[8] In considering the generation of a reception context, Susan Bennett's work on production and reception in the theatrical event is useful. Bennett muses that 'it would seem then that both an audience's reaction to a text (or performance) and the text (performance) itself are bound within cultural limits', but she then argues that 'those limits are continually tested and invariably broken.' This idea of cultural limits (and breaking them) perhaps help illustrate Hynes' approach to the *DruidShakespeare* project, and perhaps to Irish Shakespeare performance in general. See Bennett, *Theatre Audiences: A Theory of Production and Reception*, 2nd edn (London and New York: Routledge, 1997), p. 94.

[9] The dates were as follows: Galway (9-30 May 2015), Letterkenny (3-6 June 2015), Sligo (9-13 June 2015), Galway (16, 17, 19, 20 June 2015), Limerick (23-27 June 2015), New York (7-19 July 2015), and Kilkenny (6-15 August 2015).

[10] *DruidShakespeare*, dir. by Maurice Sweeney (Wildfire Films, 2015).

at Sligo's Hawk's Well Theatre in January 1982, and then returning for a second run at Druid Lane. In 1985, the company produced *'Tis Pity She's A Whore* by the early modern dramatist John Ford, directed by Hynes and performed at Druid Lane.[11] In 1999, more than twenty years after the company was established, its former artistic director Maelíosa Stafford directed a production of *As You Like It* at Druid Lane, billed by the company as 'Shakespeare meets Mad Max' – consulting material on the production in the company's archives, it is difficult to determine exactly what its defining concept was, and a lot of its press coverage focused on the fact that its set was designed by the Hollywood actress Cate Blanchett's sister, production designer Genevieve Blanchett.[12] These productions appear disjointed from one another: however, as I later assert, the company's approach to staging *Much Ado* is strikingly similar to the approach taken to *DruidShakespeare*.

In a documentary chronicling the production of *DruidShakespeare* (filmed by Wildfire Films for Irish national television), the cast and crew talk extensively about the risks they believed they were taking: Hynes describes the show as their 'biggest ever production'; Marie Mullen states at one point that 'Shakespeare's something we've all been afraid of'; on opening night someone off-camera is heard to say, 'If it doesn't connect with an audience, we're in trouble.'[13] While Shakespeare may be an innovative – and intimidating – choice for a company such as Druid, it might also be perceived as a conservative move elsewhere. To quote Susan Bennett,

> tradition embraces the canon. And at the heart of the literary canon is always Shakespeare. [...] There is at this conjecture the dilemma around whether there are, in fact, new ways to play old texts. Theatre is, anyway, generally and rightly regarded as a conservative art form, and the devotion to Shakespeare a manifestation of that inherent conservatism.[14]

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[11] For details, please see: ''Tis Pity She's A Whore 1985 – Galway – Druid Theatre Company, Galway, Ireland', <http://www.druid.ie/productions/tis-a-pity-shes-a-whore> [accessed 11 February 2016]. *'Tis Pity* was billed as part of the company's tenth anniversary celebrations, but it was possibly overshadowed by the premiere of Tom Murphy's *Conversations on a Homecoming* and *Bailegangaire* that same year: Murphy's plays received considerable publicity and newspaper coverage partly owing to his role as Writer in Residence at Druid at the time, and the difference between that and the publicity for *'Tis Pity* is evident in the company's archival holdings. For more on Murphy's collaborations with Druid, see Shelley Troupe, 'From Druid/Murphy to *DruidMurphy*', in *The Oxford Handbook of Modern Irish Theatre*, ed. by Chris Morash and Nicholas Grene (Oxford: Oxford UP, 2016), pp. 404-21.

[12] NUI Galway Special Collections, Druid Theatre Company Archive, *As You Like It*, 18 March 1999 [publicity material], T2/258. This production featured a small ensemble of eight actors including Mark O'Halloran, Helen Norton, and David Wilmot, and applied cross-gender casting, puppetry, and live music performed by Brendan O'Regan.

[13] *DruidShakespeare*, dir. by Sweeney.

[14] Susan Bennett, *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past* (London and New York: Routledge, 1996), p. 12.

If we return to Miller briefly, to what extent are non-Renaissance revival cross-gender performances 'free to operate on a more confrontational and disruptive level'?[15] Returning, too, to Stephen O'Neill's contention that a focus on Macmorris in critical work on Shakespeare and Ireland signifies 'the centrality of Shakespeare to the canon', also forces us to question *DruidShakespeare*'s level of subversion.[16] Bennett and O'Neill's comments illustrate how acts of subversion may or may not be applicable in different contexts, and is dependent on certain publics of production and reception; subverting Shakespeare is not necessarily universal.

In the lead-up to *DruidShakespeare*'s premiere, the cast and creative team placed a considerable focus on the challenges that they faced in performing Shakespeare as Irish theatre practitioners. At both of the production's launches in Dublin and at the Mick Lally Theatre in March 2015, and throughout the process of readying it for a public audience, this was an issue that Garry Hynes and her creative team constantly returned to. Of course, such reflections or questions need to be understood in the context of a commercial imperative to generate audiences and to shape or condition the reception context for the production. Speaking at the launch in Dublin, Hynes posed the question: 'How does Ireland do Shakespeare's History plays, in particular, when the relationship between our two islands is a colonial one, and a difficult colonial one for a period of 800 years? […] I have often envied other countries, in that they have a distancing lens of translation. We don't have that.'[17] Writing for Miriam Haughton and Mária Kurdi prior to curtain call, Hynes also pinpointed the show's potential audiences as a possible obstacle, surmising that '[i]t will be a challenge in the rehearsal process and, later, with audiences.'[18] This tentative attitude towards staging these plays was echoed by O'Rowe, who claimed that his edited script could 'potentially bring the wrath of Shakespeare authorities down on our heads'.[19] Hynes and O'Rowe's comments afford insight into *DruidShakespeare*'s creative process: there is a tendency here to filter this production through a heuristic of Shakespeare in, but not quite of, Ireland. Here, Shakespeare, and the English literary and theatrical traditions that are associated with his work, are drawn upon as a strawman.

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[15] Miller, p. 9.
[16] O'Neill, 'Beyond MacMorris', p. 247.
[17] Peter Crawley, '"Villain, Basterd, Knave, Rascal" – New Production Aims to Rewrite Shakespeare's Ireland', *Irish Times*, 6 March 2015, <https://www.irishtimes.com/culture/villain-basterd-knave-rascal-new-production-aims-to-rewrite-shakespeare-s-ireland-1.2129163> [accessed 15 December 2015].
[18] Garry Hynes, 'Foreword', in *Radical Contemporary Theatre Practices by Women in Ireland*, ed. by Miriam Haughton and Mária Kurdi (Dublin: Carysfort Press, 2015), p. v.
[19] Crawley, '"Villain, Basterd, Knave, Rascal"', n.pg.

The issue Hynes raises of making Shakespeare appeal to an Irish audience was not new to Druid however: it had also arisen in relation to the company's production of *Much Ado,* which she had also directed. In early January 1982, after *Much Ado About Nothing* reopened at Druid Lane, Kevin Myers in his 'An Irishman's Diary' column in *The Irish Times* quotes Hynes as saying: 'There are no textual changes [...] but we've changed the titles, and so on, to Lord Lieutenant or whatever. There are lots of parallels with Ireland in the 1850s and in the new setting it has more reverberations for Irish people'.[20] A month earlier, an *Evening Press* feature on the production had Hynes making similar assertions. 'We were all agreed that, if we did a Shakespeare,' she told Graham Sennett, 'we wouldn't do it in an Elizabethan setting and *Much Ado* provided us with an opportunity to perform it in the context of a parallel society which would mean something to our audiences. The production is being done in Ireland and we felt it should have an Irish setting'.[21] Hynes' objective chimes with issues and debates surrounding presentism within Shakespeare studies: as Hugh Grady and Terence Hawkes posit, '[o]f course we should read Shakespeare historically. But given that what we term history develops out of a never-ending dialogue between past and present, how can we decide whose historical circumstances will have priority in the process, Shakespeare's, or our own?'[22] The production 'meaning something to [their] audiences' once again raises relevance as an apparent issue in staging Shakespeare in Ireland, and is echoed in Hynes' questions surrounding the performance of *DruidShakespeare*. Looking at Shakespeare through an Irish lens is emblematic of a belief that the production will only mean something if it is steeped in local and national culture: as if Shakespeare is not naturally part of the repertoire. There is an apparent tension, then, between Shakespeare and Ireland, and this tension runs as an undercurrent in *DruidShakespeare*. In a sense, Druid are ghosted by the Shakespeare of tradition, Englishness, and authority, and even as they exorcise it, it seems to reappear.

[20] NUI Galway Special Collections, Druid Theatre Company Archive, January 1982 [newspaper cutting], T2/71[2].
[21] NUI Galway Special Collections, Druid Theatre Company Archive, December 1981 [newspaper cutting], T2/70[125].
[22] Hugh Grady and Terence Hawkes, 'Introduction: Presenting Presentism', in *Presentist Shakespeares*, ed. by Hugh Grady and Terence Hawkes (London and New York: Routledge, 2006), pp. 1-5 (p. 3). For texts exploring presentism in Shakespeare studies, see Hawkes, *Shakespeare in the Present* (London and New York: Routledge, 2003); Cary DiPietro and Hugh Grady, eds., *Shakespeare and the Urgency of Now: Criticism and Theory in the 21st Century* (Basingstoke: Palgrave Macmillan, 2011); Ewan Fernie, *Spiritual Shakespeares* (London and New York: Routledge, 2011); Fernie, *Shakespeare for Freedom: Why the Plays Matter* (Cambridge: Cambridge UP, 2017).

The production was initially billed by the company as 'an exploration of English history through an Irish lens'.[23] There is a sense that we could relate this so-called Irish 'lens' with how Druid as a company conceives Irishness, what an audience expects from a Druid production, and the company's performance of Irish theatre as a whole. This is first signified through the application of 'Druid' in the title, similarly to *DruidMurphy* and *DruidSynge.* Indeed, the name also operates as a branding tool: an analogy could be made here between Druid's rendering of the Henriad into marathon theatrical experience and Shakespeare's own harnessing of the national histories from the chronicles into commercial entertainments for playgoers. In Wildfire Films' documentary, Hynes is heard to say:

> We're going to use a floor surface that we've used many times in Druid, which is earth. It's about taking things that are familiar and seeing can we use these things to tell this story. I mean the eventual aim of all this is something that makes sense to us as a group of people and is a story that our audiences will listen to, and enjoy.[24]

Druid's history, and its place in the history of Irish theatre and performance, reverberates throughout *DruidShakespeare* most particularly in a spatial sense, in that its set design recalls and ghosts their previous marathon theatrical events. The peat moss floor that becomes a key aspect of *DruidShakespeare*'s set design was also crucial to the sets used for *DruidSynge* and *DruidMurphy*. Aiming to familiarise audiences with the production in this way is emblematic of Marvin Carlson's suggestion that 'a number of [...] modern directors and companies have quite consciously recycled elements of their previous productions, clearly in the expectation that audiences would recognize this ghosting and make it a part of their reception.'[25] This cultivating of familiarity correlates with Rebecca Schneider's contention, one that resonates with Hynes' pre-production reflections, that 'the past can simultaneously be past – genuine pastness – *and on the move*, co-present, not "left behind". [...] The past can disrupt the present… but so too can the present disrupt the past… neither are entirely "over" nor discrete, but partially and porously present.'[26] Here, in *DruidShakespeare*'s design, past performances are co-present, interacting *with* the present. In bringing Shakespeare to the Druid stage, Hynes and her team were preoccupied with planting familiar characteristics of performance throughout, perhaps in an attempt to embed the familiar Druid imprint on Shakespeare

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[23] 'About | DruidShakespeare | National and International tour, 09 May – 15 August 2015', <http://druid.ie/druidshakespeare/about> [accessed 16 December 2015].
[24] *DruidShakespeare*, dir. by Sweeney.
[25] Carlson, p. 106.
[26] Rebecca Schneider, *Performing Remains: Art and War in Times of Theatrical Reenactment* (London and New York: Routledge, 2011), pp. 14-5.

performance itself. Here, the company excavate points of contact between past and present, between Ireland and England – with Shakespeare as a metonym for the latter, but only partially so.

DruidShakespeare is, I contend, heavily conditioned by the theatrical and cultural history of the plays that it has adapted, as well as its cultural legacies, particularly in relation to Ireland. Those legacies include Macmorris, whom O'Rowe excised from the production's script, as well as Richard II's journey to Ireland. In that play, Richard justifies this short trip as follows: 'We must supplant those rough rug-headed kerns, | Which live like venom where no venom else | But only they have privilege to live' (2.1.156-59). Stephen O'Neill persuasively suggests that the 'earthy metaphors' in these lines, as well as Richard's declaration of 'Dear earth, I do salute thee with my hand' (3.2.6), are literalised in *DruidShakespeare* by its use of the peat floor.[27] Indeed, Marty Rea's delivery of 'We will make for Ireland presently' in the production was given particular dramatic emphasis, and the lines 'Now for our Irish wars, | We must supplant these rough rug-headed kerns' were left intact.[28] In the case of *Henry V*, Abigail Rokison-Woodall notes that the play is 'generally perceived as Shakespeare's most nationalistic play', a sense of jingoism which in the immediate context of *DruidShakespeare*'s production was reinforced by the reception of Gregory Doran's 2015 Royal Shakespeare Company production starring Alex Hassell.[29] *Henry V*, it seems, can elicit rather exuberant expressions of English patriotism: the *Telegraph*'s Dominic Cavendish closed his review of the performance with: 'I kneel down and kiss the ground outside the RSC: this is just what the nation ordered.'[30] This cultural nationalism has been apparent at other theatres, too: writing an overview of Dominic Dromgoole's 2012 production which closed the Globe2Globe Festival, Rokison-Woodall highlights how '[t]he play presents its non-English characters as culturally and linguistically inferior,

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[27] Stephen O'Neill, 'Beyond Shakespeare's Land of Ire: Revisiting Ireland in English Renaissance Drama', *Literature Compass* 15.9 (2018), 1-15.
[28] Mark O'Rowe, *DruidShakespeare* (unpublished technical script, 2015), p. 12.
[29] There is also a well-established tradition of seeing *Henry V* as subverting its patriotic rhetoric: see, for example, Stephen Greenblatt, 'Invisible Bullets: Renaissance Authority and its Subversion, *Henry IV* and *Henry V*', in *Political Shakespeare: Essays in Cultural Materialism*, ed. by Jonathan Dollimore and Alan Sinfield, 2nd edn (Manchester: Manchester UP, 1994), pp. 18-47; David J. Baker, *Between Nations: Shakespeare, Spenser, Marvell, and the Question of Britain* (Stanford: Stanford UP, 1997). Bruce R. Smith also sees Henry as both 'chivalric idealist' and a 'Machiavellian pragmatist': see Smith, *Shakespeare and Masculinity* (Oxford: Oxford UP, 2000), pp. 136-7.
[30] Abigail Rokison-Woodall, '"From Thence to England": *Henry V* at Shakespeare's Globe', in *Shakespeare Beyond English: A Theatrical Experiment*, ed. by Susan Bennett and Christie Carson (Cambridge: Cambridge UP, 2013), pp. 303-07 (p. 303); Dominic Cavendish, Rev. of *Henry V*, *Daily Telegraph*, 23 September 2015, <http://www.telegraph.co.uk/theatre/what-to-see/henry-v-royal-shakespeare-company-review/> [accessed 18 December 2015].

and Dominic Dromgoole's production did little to play down this mockery, with an idiotic, if charming, Fluellen and an incomprehensible Scottish Captain Jamy', and its finishing of the play 'on a note of triumph rather than impending doom'.[31] Prior to 2012, there had not been a professional production of the play in Ireland since 1910, perhaps owing to the sense of English nationalism that is often drawn out in performance.[32]

Yet, the first *Henry V* performed in Ireland in over a hundred years was not performed by an Irish company, but by Propeller Theatre Company, a touring company with roots in British Shakespeare institutions (artistic director Ed Hall is the son of Peter Hall, founder of the RSC). Notably, during a performance of the show at Galway's Black Box Theatre in July 2012, while promising Karl Davies' Katherine 'I will tell thee aloud England is thine, Ireland is thine, France is thine, and Harry Plantagenet is thine', Dugald Bruce-Lockhart's Henry turned to the audience as if to acknowledge the awkwardness of hearing those lines in an Irish theatre.[33] *DruidShakespeare*'s abridgement of the play is therefore the first Irish production in the modern era. As Patrick Lonergan observes, that play and *Richard II* are two of '[e]leven Shakespeare plays [that] explicitly mention Ireland and the Irish', but as of 2010, 'almost none of them has been performed in that country recently.'[34] With the exception of Ouroboros Theatre's production of *Richard II* in 2013 – whose imagery evoked twentieth-century Anglo-Irish relations from the War of Independence to the Northern Ireland Troubles, culminating with the dirty protests – prior to *DruidShakespeare* there had been scant engagement with the Histories in modern Irish theatre from the establishment of the Abbey Theatre onwards.[35] There is also the obvious precedent of performing these plays in a cycle. Writing in the wider context of the histories as an eight-play cycle rather than just as the first Henriad, Rokison-Woodall notes that the practice of performing these plays as a cycle is not innovative, citing the likes of Franz von Dingelstedt (the first to attempt such a feat), Frank Benson, Peter Hall and John Barton, Terry Hands, and Michael Boyd – the latter

[31] Rokison-Woodall, '"From Thence to England"', p. 303.
[32] See Lonergan, '"I Found it Out"', p. 344.
[33] My comments are based upon seeing this production at the Black Box Theatre on 28 July 2012.
[34] Lonergan, '"I Found it Out"', p. 344.
[35] The dirty protests, also known as the 'no-wash protests' (1978-81) were protests by paramilitary prisoners in Armagh Prison and the Maze Prison ('Long Kesh') against the British government during the Northern Irish Troubles, in which they refused to bathe, use the toilet, or to clean their cells. For more on productions of Shakespeare prior to 1904 (especially *Richard III*), see 'Shakespeare's Plays in Dublin, 1660-1904', <http://www.nuigalway.ie/drama/shakespeare/> [accessed 10 July 2018].

four having done so for the RSC.[36] Further to this, Gregory Doran spoke in late 2013 about resisting the 'tetralogy mentality' in his 2013 production of *Richard II* at the RSC, a mentality he believed was espoused by Boyd and Benson, among others.[37] But Doran would go on to establish continuity by inserting an actor resembling David Tennant's Richard in the opening moments of *1 Henry IV*, as well as including returning cast members from *Richard*. This was followed by *Henry V*, and the performance of all four plays together at the Barbican Centre in 2016 as *King and Country: Shakespeare's Great Cycle of Kings*, as well as releasing their Live from Stratford-upon-Avon broadcasts together in boxsets. Performing and collecting these plays together in this way implies tetralogy or even seriality. Whereas *DruidShakespeare* is considerably more abridged than *King and Country* or any of the history cycles mentioned here, its staging of these history plays as marathon theatre and its seriality is consonant with practices in established Shakespeare theatrical institutions.

This is not to say that abridging the history plays is an unusual practice in the context of Shakespeare performance, filmic or theatrical. The BBC's *The Hollow Crown*, broadcast in 2012 and 2016, adapted the entire cycle of eight plays, with the first series covering the first Henriad, and the second series focusing the second Henriad and *Richard III* into individual two-hour television films, with Ben Whishaw, Jeremy Irons, Tom Hiddleston, and Benedict Cumberbatch filling principal roles. In 2014, Phyllida Lloyd directed *Henry IV* at the Donmar Warehouse starring Harriet Walter and the Irish actor Clare Dunne, which largely consisted of the majority of *Part One* and a handful of scenes from *Part Two*. This production was part of a trilogy of Shakespeare plays performed at the Donmar directed by Lloyd and starring Walter, the first of which was 2012's *Julius Caesar*. A production of *The Tempest*, with Walter playing the role of Prospero, followed in 2016, as well as the performance of all three productions as *The Donmar Trilogy* that same year. Furthermore, promotional materials for *Henry IV* contextualise the production within a historical narrative of conflating its two parts in performance.[38] The Donmar production of *Henry IV* is an interesting counterpart to *DruidShakespeare*, and also serves as a pertinent context for its casting decisions (however, Hynes has not cited it as a direct influence). This is not only in terms of adapting the text, but also in its all-female cast (Walter and Dunne play prison inmates

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[36] Abigail Rokison-Woodall, 'Shakespeare's History Cycle in Performance: Actor and Audience Perspectives', *Shakespeare* 5.1 (2009), 105-13 (p. 106).
[37] Gregory Doran, 'Director's Talk: *Richard II*', Royal Shakespeare Theatre, 16 October 2013.
[38] See *Behind the Scenes: Henry IV by William Shakespeare* (London: Donmar Warehouse, 2014), p. 10.

who then play the title role and Hal respectively) and also in its verse-speaking, particularly in the case of Dunne, who used an inner-city Dublin accent for the role.

Additionally, as of writing, *Kings of War*, an adaptation of *Henry V*, *Henry VI*, and *Richard III* directed by Ivo van Hove for Toneelgroep Amsterdam, continues to tour worldwide: as such, this draws Druid's production into a wider European theatrical milieu. Similarly to Hynes and O'Rowe's approach to *DruidShakespeare*, van Hove streamlined these history plays into a shorter narrative of over four hours. Writing about the production, van Hove commented that '[Shakespeare] creates kings who are passionate and driven, kings who are hesitant and ineffectual, and those who are just plain mad. He gives us men of flesh and blood, who must constantly weigh the interests of their country and subjects against their own. These are men under pressure, leaders who know that they are writing history, sometimes in the blood of their people.'[39] As we shall see later in this chapter, *Kings of War*'s approach to the responsibilities of kingship is not very dissimilar from that of *DruidShakespeare*: a use of Shakespeare that challenges a particularly nationalist or jingoistic trend of English history play performance.

On cross-gender casting, gender, and methodology

As I have outlined, Druid's production choices can be understood in terms of a broader context of European and even international theatre. One crucial aspect of this broader context is genderblind casting and its commonality in modern and contemporary Shakespeare performance.[40] Given there is no such widespread commonality of such casting in Irish theatre, the company thus invoke another history of performance in this production. To provide a brief overview, Hynes cast the actresses Derbhle Crotty and Aisling O'Sullivan as Henry IV and Henry V respectively, whereas Karen McCarthy, Charlotte McCurry, Marie Mullen, and Clare Barrett were cast in assorted male roles, such as Nym, Bardolph, the Boy, Northumberland, and Exeter. John Olohan's casting as Mistress Quickly was the singular case of a man playing a woman's role. Aaron Monaghan was cast as the Chorus, a role that does not necessarily specify gender but which was played as a man. Other major roles in the production were played as corresponding to the gender of the actor: Marty Rea was cast as Richard II, Garrett

[39] 'kings of war', <https://tga.nl/en/productions/kings-of-war> [accessed 21 February 2018].
[40] Key critical work on cross-gender Shakespeare performance include Elizabeth Klett, *Cross-Gender Shakespeare and English National Identity: Wearing the Codpiece* (Basingstoke: Palgrave Macmillan, 2009) and James C. Bulman, ed., *Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary Performance* (Madison, NJ: Fairleigh Dickinson UP, 2008). Both primarily focus on British and North American performance.

Lombard played Hotspur and Fluellen, Rory Nolan performed as Falstaff, and Bosco Hogan was cast as John of Gaunt. The ensemble, with the exception of O'Sullivan, also doubled up to play minor roles throughout the seven hours of performance. However, it is worth noting that only one female actor in the entire production plays a role corresponding to her gender, that being Charlotte McCurry's performances as Queen Isabella in *Richard II* and Doll Tearsheet in *2 Henry IV*. When asked about these casting choices, Hynes answered that she did not want to be 'surrounded by men in the rehearsal room.'[41] The histories' large number of male characters presumably would have presented some challenges in this regard, but in Hynes' hands become an opportunity to highlight gender in performance.

Along these lines, Hynes' observation recalls Elizabeth Schafer's work on women directors of Shakespeare, where she describes Shakespeare's history plays as being:

> dominated by male characters jostling for positions of power, leading armies into the field and committing acts of violence, often onstage, accompanied by flourishes of drums and trumpets. With the important exceptions of Joan of Arc and Margaret of Anjou in the *Henry VI* plays, women characters are marginalised in the plays' narratives of macho brouhaha. Women directors who take on these plays are not only dealing with very male dominated material but they also have to confront the culturally conditioned expectation that women and violence don't go together, that a woman director is a less obvious choice for warrior culture plays.[42]

Schafer's commentary on women and representation in such male-dominated material is reminiscent of the points made by Ellen Donkin in her landmark essay 'Mrs Siddons Looks Back in Anger'. Donkin postulates 'that in all areas of theater, but particularly in performance, women have made repeated efforts to establish a point of view that is distinct from that of men.' These efforts, Donkin suggests, 'took the form of subverting dramatic texts that failed to reflect the reality of women's lives' – these subversions were either deliberate or not. As Donkin then summarises, 'the history of women's performance is the history of a struggle for a subject, rather than an object, position in representation.'[43] By casting female actors as these male characters, and showing these kings committing acts of violence and leading armies into war (particularly in the case of O'Sullivan's Henry V, a particularly ruthless and unheroic interpretation of the king),

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[41] Garry Hynes, in conversation with Mark O'Rowe and Thomas Conway, interview, *DruidShakespeare* symposium at Fordham University at Lincoln Center, 12 July 2015.
[42] Schafer, *MsDirecting Shakespeare*, p. 162.
[43] Ellen Donkin, 'Mrs Siddons Looks Back in Anger: Feminist Historiography for Eighteenth-Century British Theater', in *Critical Theory and Performance*, ed. by Janelle G. Reinelt and Joseph Roach (Ann Arbor: University of Michigan Press, 1992), pp. 276-90 (p. 276).

DruidShakespeare repositions women, violence, warrior culture, and masculinity into the same circles. It is, to borrow Donkin's terms, subverting a dramatic text that does not necessarily reflect women's lives in order to achieve a subject representation within male-dominated material.

It is also worth pointing out that the characters of Lady Mortimer, Lady Percy, Princess Katherine, and Katherine's maid Alice were cut from the *DruidShakespeare* script, yet Mistress Quickly and Doll Tearsheet remained. Hailey Bachrach suggests that, in doing so, 'Hynes proposed an alternate explanation for their separation from the political sphere, one based in rank rather than in gender.'[44] The characters that O'Sullivan, Crotty, McCurry, Mullen, McCartney, and Barrett play are still gendered as male within the world of the production. This provokes the question as to how does one inhabit particular kinds of gender? Further, how does one inhabit masculinities, particularly these hegemonic masculinities as espoused in these history plays?[45] *DruidShakespeare* perhaps asks these questions of its audiences, of (Irish) theatre, and uses Shakespeare's history plays as a space to do so. Here, women's bodies represent not just hegemonic masculinities, but kings anointed by God: this is as per the medieval doctrine of the divine right of kings, or 'the King's Two Bodies' (that is, the myth that the king possesses the body natural and the body politic).[46] Thus, these women's bodies make a subversive claim on English nationalism. In a sense, we could say that *DruidShakespeare* is a queering of the Henriad, and that a production like this is itself a critical interpretation of Shakespearean history that can alter how we conceive of that category, what we notice and prioritise, and how we might remember it differently.

In posing such questions, *DruidShakespeare* invites consideration from the perspective of gender performativity, queer and performance phenomenology, visuality, and perception of bodies in space. I am concerned with how the body performs gender in the performance space: how it orientates itself, how it is orientated around history, conventions, and traditions; how it is received and seen. My analysis largely derives

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[44] Hailey Bachrach, '"There is a History": Women's Performance and Feminine Storytelling in Shakespeare's History Plays' (unpublished master's dissertation, King's College London), p. 39.
[45] In a converse queer reading of Hal's relationship with Hotspur in *1 Henry IV*, Matt Bell uses the term 'love's likeness', doing so 'to capture the powerful burlesque of heterosexuality embodied in the two Harrys: their pairing is simultaneously an impossible absurdity and a creepy disruption.' See Bell, '*Henry IV, Part 1*: When Harry Met Harry', in *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare* (Durham, NC: Duke UP, 2011), pp. 106-13 (p. 109).
[46] As well as exploring the latter idea more generally, Ernst H. Kantorowicz also specifically explores it in relation to *Richard II*, suggesting that the play 'is the tragedy of the King's Two Bodies.' See Kantorowicz, *The King's Two Bodies: A Study in Medieval Political Theology*, 8th edn (Princeton, NJ: Princeton UP, 2016), pp. 24-41 (p. 26).

from my own experience of seeing *DruidShakespeare* in its different iterations in several locations throughout Ireland and abroad. To begin with, I want to present some ideas concerning visuality and orientation in the theatre, particularly pertaining to the body and textuality. Dominic Johnson asserts that 'the theatre produces and privileges active spectators, who must follow the movements of bodies, and other temporal elements of a stage production, and produce meaning from visual and other experiences.'[47] In her essay 'On Taking the Blind in Hand', Rebecca Schneider suggests a dismantling of the dichotomy between body and text: 'One might suggest that all theatre consists of bodied words, tactile signifiers, but that we are in the habit of disavowing the basis of theatre in embodiment and repetition on both sides of the stage/house divide.'[48] Colette Conroy expands on the dismantling of this dichotomy in *Theatre and the Body*, where she suggests that '[b]odies are elements of theatre. The shape, form, resonance and movement of the actor's body are used as creative elements within the form. The body of the audience member is physically present in the same room as the acting body. […] But, as well as being a part of the analytical corpus of theatre, bodies and their actions may appear within theatre as objects of analysis. That is to say, bodies may be thought as of texts.'[49] I take up Conroy's idea of the body as text: indeed, as a following section demonstrates, I apply Conroy's ideas as a crucial framework in my consideration of the embodiment of Derbhle Crotty's Henry IV in its sickness and nakedness. Yet, specifically in relation to plays such as Shakespeare's histories, it is also worth bearing in mind Conroy's assertion that:

> [t]here is also a series of conventions that determine the sorts of body we expect to see on stage, even in non-realist plays. […] But because there is a long cultural tradition of casting the parts, it seems that the expectations, based on tradition, have become part of the conventions by which the performance is made meaningful.[50]

This is particularly pertinent to what Druid appear to be striving for in their iteration of the Henriad: in this way, in how they are producing Shakespeare performance and producing theatre, through these processes they give expression to Irish Shakespeares too. The embodiment of any character in a Shakespeare play is inevitably intertwined with the weight of the play's own theatrical histories, and with the weight of the conventions, expectations, and traditions that are associated with its performance.

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[47] Dominic Johnson, *Theatre and the Visual* (Basingstoke: Palgrave Macmillan, 2012), p. 30.
[48] Rebecca Schneider, 'On Taking the Blind in Hand', *Contemporary Theatre Review* 10.3 (2000), 23-38 (p. 36).
[49] Colette Conroy, *Theatre and the Body* (Basingstoke: Palgrave Macmillan, 2010), pp. 13-14.
[50] Conroy, p. 34.

Following on from this, we can return to Sara Ahmed's *Queer Phenomenology* as a framework – here, particularly in this consideration of bodies as text, and the inscribing of histories on such bodies. Ahmed suggests that:

> History cannot simply be perceived on the surface of the object, even if how objects surface or take shape is an effect of such histories. In other words, history cannot simply be turned into something that is given in its sensuous certainty, as if it could be a property of an object. […] Such histories are not simply available *on* the surface of the object, apart from the scratches that might be left behind. Histories shape 'what' surfaces: they are behind the arrival of 'the what' that surfaces.[51]

Here, Ahmed is writing more broadly within queer studies, but this conceptualisation is applicable to Conroy's idea of the body as text within a theatrical context, the markings of convention and tradition, and especially with reference to *DruidShakespeare*. If we take the actor's body as the 'object' that Ahmed writes of, then histories of performance cannot be completely reproduced on the actor's body, but their residue and their 'scratches' (to use Ahmed's term) remain, and thus shape the performance of these bodies in space – just like the theatrical ghosts that Carlson writes of. These scratches can come in the form of vocal expression, dress, make-up – indeed, these material things that can make up gender performativity too. They shape the body as text. As Judith Butler reminds us in *Gender Trouble*, 'what we take to be an internal essence of gender is manufactured through a sustained set of acts, positioned through the gendered stylization of the body […] what we take to be an "internal" feature of ourselves is one that we anticipate and produce through certain bodily acts, at an extreme, an hallucinatory effect of naturalized gestures.'[52] These material methods of writing on the body, as well as conceiving gender through external bodily acts, links with Carol Rutter's writing on the work costume can do in the theatrical event: as she suggests, '[i]n the theatre, costume is the most conspicuously charged material for writing a politics of the body, the boldest and at the same time the most nuanced, and for women's roles particularly, the most problematic, for costume determines the discursive space a role occupies and how the audience reads it.'[53] Gender, I argue, makes history manifest on the body in this production.

Butler's work might, indeed, be said to inform *DruidShakespeare*'s gender conscious performance. As Butler suggests in the preface to the second edition of *Gender Trouble*, 'what we take to be an internal essence of gender is manufactured through a

[51] Ahmed, pp. 41, 44.
[52] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity*, 2nd edn (London and New York: Routledge, 1999), p. xv.
[53] Rutter, *Enter the Body*, p. 107.

sustained set of acts, positioned through the gendered stylization of the body […] what we take to be an "internal" feature of ourselves is one that we anticipate and produce through certain bodily acts, at an extreme, an hallucinatory effect of naturalized gestures.'[54] Gender is not innate, but socially constructed by several factors: 'gender intersects with racial, class, ethnic, sexual, and regional modalities of discursively constituted identities […] it becomes impossible to separate out "gender" from the political and cultural intersections in which it is invariably produced and maintained.' In brief, gender – whether it is masculine, feminine, both, or neither – is a performance, and there are multiple ways of constructing it. Indeed, to illustrate this point, Crotty's breasts were deliberately exposed through a sheer garment she wore throughout *2 Henry IV*.

I am not arguing that genderblind Shakespeare is in itself revolutionary, but in *DruidShakespeare*, and in the performances of O'Sullivan, Crotty, Rea, Olohan, McCarthy, and others, it is worth examining how masculinity and femininity conflate, or become difficult to determine or to be made binary. Speaking at a symposium marking *DruidShakespeare*'s debut at the Lincoln Center, Crotty also noted the presence of feminine attributes in their stage appearances: whereas these male characters were performed as men, the actors grew out their hair and fingernails in preparation for their performances, and their breasts were not padded down in their costumes.[55] This disruption of normative ways of seeing gender is connected to the production's treatment of history and nationality, and to the production's defamiliarisation of Shakespeare's work itself.

Girls and boys: fey Richards, pantomime dames, dandy Frenchmen, and boy players

The performance of gender is crucial to *DruidShakespeare* as a production since it is there that one can see its engagement with the multiple histories of Shakespeare performance, and indeed Druid's engagement with own history as a theatre company. It is fitting, then, that such a show should be used to commemorate forty years as a company. Gender, it seems, makes history manifest on the body in this production. Writing in *Female Masculinity*, Jack Halberstam argues that '[t]he difference between men performing femininity and women performing masculinity is a crucial difference to mark out: the stakes in each are different, the performances look different, and there is a

[54] Butler, p. xv.
[55] Derbhle Crotty, in conversation with Marie Mullen and Thomas Conway, interview, *DruidShakespeare* symposium at Fordham University at Lincoln Center, 12 July 2015.

distinct difference between the relations between masculinity and performance and femininity and performance.'[56] This distinct difference manifests itself in *DruidShakespeare*, especially when one compares and contrasts the performance of femininity by some of the production's minor and major male characters with the performance of masculinity by some of the production's minor and major female characters (with the exception of Henry IV and Henry V, whom I explore at length in later sections below). I particularly focus on Marty Rea's performance as Richard II, John Olohan's performance as Mistress Quickly, and the performances of Charlotte McCurry, Clare Barrett, and Karen McCarthy as Nym, Monsieur Le Fer, Bardolph, and the Boy respectively. I analyse these performances due to their roots in conventionalities in gender performance and theatrical practice: the effeminate Richard II, the dandy Frenchman, the pantomime dame, and the boy player.

Marty Rea's portrayal of Richard is perhaps conventional within the context of the history of *Richard II* in performance: the king is often played as ineffectual, effeminate, and fey, with some productions gesturing towards the character's possible queerness (in Doran's 2013 production of the play, Tennant's Richard shared a kiss with Aumerle at Pomfret Castle, and *The Hollow Crown*'s adaptation saw Ben Whishaw's Richard cavorting with men). Additionally, too, Rea's use of white face in the role recalls Jonathan Slinger's performance in the role at the RSC in 2007, in which the actor aped the 'monumental alabaster' of Elizabeth I. As such, Rea's Richard was not dissimilar from its predecessors: indeed, he explained that an inspiration for the actor's performance in the role was a feminine figure from his own life – his own grandmother.[57] As well as his shaved head being covered with white make-up, Rea's Richard wore flowing red robes and a gold and purple dress-like garment. Alone in prison towards the end of the *Richard II* segment of the production, Richard washed this make-up away in a bucket: indeed, Hailey Bachrach points out that 'this gesture took place shortly before what may be Richard's only unequivocally 'manly' action in the play: the murder of several of Exton's servants in self defence before Exton himself enters to kill him.'[58] Bachrach also suggests that 'effeminacy itself was the outward show, his effeminate costume and cosmetics instead implied to be a betrayal of the 'true' maleness of his body. […] Richard seemed to reclaim his masculinity in this prison fight, answering violence with violence and, through his death, forcing his way back into Bolingbroke's masculinized history.'[59] Yet I would also contend that the production

[56] Jack Halberstam, *Female Masculinity* (Durham, NC: Duke UP, 1998), p. 238.
[57] My thanks to Farah Karim-Cooper for this information.
[58] Bachrach, p. 38.
[59] Bachrach, p. 38.

here presents the audience with the seeming contradictions of the effeminate man who can turn violent, and thus conforming to cultural expectations of masculinity. In short, that the production here again does some cultural work with normative ways of seeing, doing or being in a gender. It is arguable, therefore, that in this production, gender performance is a process that can apparently be cleanly washed away, or perhaps gender is more difficult and complex to determine if we polarise it into a masculine/feminine dichotomy.

John Olohan's performance as Mistress Quickly was the only case of a male actor playing a female role in *DruidShakespeare*, and was perhaps the most self-consciously theatrical aspect of the entire production. Given that Francis O'Connor and Doreen McKenna's costume design dressed many of the actors in muted colours (dark blues, browns, greys, and black), in contrast Olohan's first entrance as Quickly is an admittedly jarring presence. When playing Quickly, Olohan was dressed in a black-and-white vest, puffy yellow sleeves, puffy pink undertrousers, and a skirt that was simply made up of its tough fabric outline, while at the end of the production he was seen in a wedding veil adorned with flowers, holding a bouquet as Quickly bid her husband Pistol farewell (*Fig. 3*). Olohan did not remove his beard for the role, and also spoke in a higher pitched voice, again lending a sense of self-conscious theatricality. As Aoife Monks suggests in her study of costume, 'there is often a desire to distinguish between "real" actors and the roles that they play. Cross-dressed actors foreground this distinction [… and] makes the difference between the actor and the role explicit.'[60] In terms of the production's affect, disruption and dissonance is key in this instance. The performance of Quickly in drag – a heightened performance style in itself – disrupts the masculinist world of the Henriad, and also corresponds with the production as a response to Shakespeare more generally – an entity considered both proximate and alien by the creative, and as of the past and yet uncannily present.

Of course, this interpretation of the role is not without precedent: Propeller's 2012 production of *Henry V* saw Tony Bell play Quickly as Pistol's silent, deliriously happy bride in drag, very briefly seen before Bell returned to the stage later in the production to play Fluellen. And, as with Propeller's casting choices, we can determine the roots of Olohan's casting within the early modern theatrical practice of casting men in women's roles, and particularly older men in matronly roles such as Quickly and *Romeo and Juliet*'s Nurse. But the dressing of Olohan's Quickly in puffy, brightly coloured garments and particularly in a skirt where only its lining is visible, as well as

[60] Monks, p. 79.

the retaining of the actor's beard, is more reminiscent of a pantomime dame – in which a male actor plays an older female character such as Widow Twankey or the Fairy Godmother, and is also another example of cross-dressing performance where the difference between the actor and the role being played is drawn out explicitly. Additionally, Olohan engages in a similar performance aesthetic to that of the pantomime dame – that is, camp. 'Deliberately performed, camp can humorously alert us to the shallowness of certain identity constructs', writes Fintan Walsh. 'However, as an inadvertent or symptomatic effect of the failure to seamlessly embody an identity, camp can also dangerously sabotage an underpinning ideology or culture.'[61] Druid have tended not to use camp aesthetics in a similar fashion to Jordan as per the previous chapter, but if we return to Susan Sontag's 'Notes on "Camp"', in Quickly's costuming and heightened performance style – as well as in Rea's performance as Richard II – there is also a 'degree of artifice, of stylization.'[62] The empty spaces in between the lining of the skirt make the inherent performative aspect of Mistress Quickly's gender visible, particularly its femininity.

Rea reappears in the *Henry V* section as a member of the French forces, the Constable of France, alongside Garrett Lombard, Aaron Monaghan, Gavin Drea, and Bosco Hogan, who played Grandpré, the Dauphin, Rambures, and Charles VII respectively. Derbhle Crotty portrayed Montjoy, but was never seen amongst his own forces during this section of the production. Save Montjoy, whose only interactions were with Henry V himself, in their first scenes the French were performed as highly choreographed, balletic, dandified, sophisticated, and often petty soldiers: the actors practised their steps in formation, with rapiers outstretched in the air towards the audience, dressed in bright blue and gold robes and speaking in excessively enunciated, fey accents – with Rea's taller Constable using his height to undermine the authority of Monaghan's shorter Dauphin. During the battle of Agincourt, the French became vicious silent assassins, creeping up on and brutally murdering Pistol, the Boy, and Nym in quick succession.[63] There is a tendency, however, to portray the French forces in *Henry V* as somewhat ridiculous, effeminate men, in opposition to the heroic and stoic English forces – indeed, in her survey of Richard Olivier's inaugural production of the play at Shakespeare's Globe Theatre in 1997 starring Mark Rylance in the title role,

[61] Walsh, *Queer Performance and Contemporary Ireland*, p. 54. For a sustained discussion of camp aesthetics with relation to *Twelfth Night*, please see chapter one.
[62] Sontag, 'Notes on "Camp"' p. 54.
[63] This is one production in which Pistol does not survive, and as such, his lines at the end of the play are cut. Pistol 'resurrects' at the end, along with Nym, Bardolph, and the Boy, and the scene in which Mistress Quickly informs them of Falstaff's death takes place.

Christie Carson notes that the production was criticised for what was considered a stereotypical depiction of the French.[64]

This approach to performing the French does certainly feed off stereotypes of French people as sophisticated, dandified, and often argumentative, and whereas Aisling O'Sullivan's interpretation of Henry does differ from a heroic, conventionally masculine approach to the character, nonetheless the character is portrayed as stoic and just as ruthless in diplomacy as in battle: war, it seems, is the great leveller, just like the peat floor that the actors trample on. As with other aspects of the production, there is a certain leaning on in traditions and conventions of performance and interpretation: yet, as we shall see in the following section, Crotty's performance as Montjoy avoids stereotypical renditions. As with the competing and clashing modes of femininities and masculinities elsewhere in the production, this relates back to disruptions that the production seems keen to create. *DruidShakespeare*, then, negotiates these traditional and innovative elements – as such, much of its energy might be said to stem from a productive tension between them.

The casting of Charlotte McCurry, Karen McCarthy, and Clare Barrett in multiple male roles throughout *DruidShakespeare* has roots in and resonances with the history of women playing boys, and specifically women playing boys in Shakespeare. Commenting on the response to her 1936 performance as Hamlet, the actress Eva Le Gallienne wrote: 'It is possible for an actress at the height of her powers to give the impression of being a boy, while having at her command all the craft, range, force, and subtlety which such great roles require.'[65] In a broader sense, this applies to women's cross-gender performance in *DruidShakespeare* as a whole, and not just to McCurry, McCarthy, and Barrett's performances: the production somewhat brings the histories of such performance into play, and its casting choices clearly has historical precedent. Commenting in turn on Le Gallienne's statement, Jacky Bratton argues that:

> the fascination of a woman playing 'boy' is more complicated than the combination of smallness with acting experience. The pantomime 'principal boy', like the British Blondes in the burlesque, wore tights to flaunt female curves and indeed often padded her thighs to ensure the proper effect […] but others dressed and played a slender, diminutive boyishness with less obvious [hetero-]sexual responses in mind; and they sometimes delighted

[64] Christie Carson, 'Mark Rylance, Henry V and "Original Practices" at Shakespeare's Globe: History Refashioned', *Filming and Performing Renaissance History*, ed. by Mark Thornton Burnett and Adrian Streete (Basingstoke: Palgrave Macmillan, 2011), pp. 127-45 (p. 139).
[65] Quoted in Jacky Bratton, 'Mirroring Men: the Actress in Drag', in *The Cambridge Companion to the Actress*, ed. by Maggie B. Gale and John Stokes (Cambridge: Cambridge UP, 2007), pp. 235-52 (p. 242).

> audiences, but they also ran into other kinds of disapprobation and disquiet.[66]

What Bratton appears to be describing here is a form of feminine boyishness, and given her examples, a form of boyishness that cannot be reduced to one singular performance of gender. Certainly, male roles which have been coded as boyish when played by women have precedent in the context of histories of Shakespeare performance since the emergence of the actress: Ariel in *The Tempest* and Puck in *A Midsummer Night's Dream*, for example, have both been played by women in major productions.[67] When playing men, McCurry, McCarthy, and Barrett's bodies, like those of the other female cast members (Crotty, O'Sullivan, and Marie Mullen), were not padded down by their costumes, suggesting a re-rendering of normative ways of seeing and perceiving masculinities, or perhaps femininities in this production. This was particularly evident in the case of McCarthy's performance as the Boy, where the actress brought 'a slender, diminutive boyishness', to borrow Bratton's phrasing, to the role. When on stage during the *2 Henry IV* and *Henry V* segments, McCarthy's Boy bounded on stage appearing as a tiny swashbuckler. Wearing a light brown cape and hat and bearing a sword that was disproportionate in size, he eagerly followed Rory Nolan's Falstaff around and, as with Olohan's Quickly, spoke in a high-pitched voice.

These roles in *DruidShakespeare* are simultaneously informed by but also feed off stereotypes, conventions, and traditions of performing gender in the theatre, and in Shakespeare performance specifically. As I have already noted, Rea's Richard II is firmly situated within the milieu of traditional interpretations of the role, with an emphasis on femininity used as a way of explicating the king's own ineffectualness and occasional cruelty. The same could perhaps be said of both Mistress Quickly's own

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[66] Bratton, 'Mirroring Men', p.242.

[67] Pertinent examples of female Pucks include, among many others, a young Ellen Terry playing Puck in Charles Kean's 1856 production – see Russ McDonald, *Look to the Lady: Sarah Siddons, Ellen Terry, and Judi Dench on the Shakespearean Stage* (Athens: University of Georgia Press, 2005), pp. 60-61 – as well as Miss Freear in Herbert Beerbohm Tree's 1900 production; Kathryn Hunter in Julie Taymor's 2013 production at Theatre for a New Audience, Katy Owen in Emma Rice's 2016 production at Shakespeare's Globe, and Lucy Ellinson in Erica Whyman's 2016 production at the Royal Shakespeare Company. In the case of Ariel, notable examples include Margaret Leighton in Michael Benthall's 1952 production at the RSC; Rakie Ayola in Bill Alexander's 1994 production at the Birmingham Repertory Theatre, Geraldine Alexander in Lenka Udovicki's 2000 production at the Globe, Pippa Nixon in Dominic Dromgoole's 2016 production at the Globe's Sam Wanamaker Playhouse, as well as Thomas Adès writing the role for a coloratura soprano in his operatic adaptation of the play (previous Ariels have included Audrey Luna at the Metropolitan Opera in 2012 and Cyndia Sieden for its world premiere at the Royal Opera House in 2004). There is also the notable history of female children playing boys' roles in silent Shakespeare films, for example, Dora Senior playing Prince Henry opposite Beerbohm Tree's King John in an 1899 short. See 'BFI Screenonline: King John (1899)', <http://www.screenonline.org.uk/film/id/439193/index.html> [accessed 15 August 2018].

artificiality and the portrayal of the French forces, whose camp antics and emphasis on sophistication and formation are subject to ridicule. Bachrach persuasively argues that 'effeminacy thus became not a function of the actor's gender or the character's sexuality, but a hint of the degree to which even supposedly powerful male characters could contain the seeds of their own dismissal and marginalization, and a marker of the success with which they forestalled that fate.'[68] In the case of Olohan, McCarthy, Barrett, and McCurry, I am guided by Aoife Monks' suggestion that '[c]ross-dressing allows us to see the connection between costumed performance, and the concept of "performativity": the ability of performance not just to imitate, but also to invent and perpetuate further ways of doing the body. To tamper with the categories of clothing and make-up is to remake bodies and identities.'[69] However, as Halberstam cautions, '[i]f boys can play girls and women, but women can play only boys, mature masculinity once again remains an authentic property of adult male bodies while all other gender roles are available for interpretation.'[70] This cautionary note is a useful referencing point for the next two sections, in which I examine Derbhle Crotty and Aisling O'Sullivan's performances as Henry IV and Henry V respectively: here, women play male monarchs, and certainly not boys. Since this is the case, then in its rendering of feminine masculinities in characters such as the Boy, *DruidShakespeare* suggests that these histories' lowly characters are as important as its adult kings, and that these histories are chorographic rather than simply driven by its monarchs.[71]

Written on the body: Derbhle Crotty's Henry IV

Derbhle Crotty's principal role within *DruidShakespeare* was that of Henry Bolingbroke, later King Henry IV. Following that character's death in *2 Henry IV*, Crotty then played the French herald Montjoy in *Henry V*, whose primary interaction is with the king and the English forces, and who informs Henry that the English have won the battle against the French at the end of the production, kneeling to demonstrate his surrender.[72] Crotty was also one of the few cast members who had previous experience with performing Shakespeare and early modern drama.[73] Here I turn to her performance of Henry IV in

[68] Bachrach, p. 43.
[69] Monks, p. 97.
[70] Halberstam, p. 233.
[71] Indeed, such a chorographic approach to the plays is reflected in Jean E. Howard and Phyllis Rackin's *Engendering a Nation: A Feminist Account of Shakespeare's English Histories* (London and New York: Routledge, 1997).
[72] O'Rowe, p. 42.
[73] Please see chapter four for a list of these productions, as well as a discussion of Crotty's performance as Gertrude in *Hamlet*, which came after *DruidShakespeare*.

DruidShakespeare, and its embodiment of male gender through the display of a partially nude, femininely costumed body. The embodiment of Henry IV as such is notable for its depiction of the character's ill-health and diseased body, and is first signified in *1 Henry IV* by a bloody rash that appears on the character's face and neck. By the time *2 Henry IV* commenced, this rash had spread down the left-hand side of Henry's body, from his face and neck down to his legs and buttocks, and it is thus implied as an explanation for the king's ill health and subsequent death (*Fig. 4*).

Bachrach draws attention to the king's costume at this stage in the production: the character wore 'a translucent black robe, which plainly revealed both the rash and her naked body beneath.'[74] In comparison to the character's attire in the *Richard II* and *1 Henry IV* segments, in which the king wore 'a bulky black jacket' and 'a bronze undershirt with distinctly feminine tailoring', this costuming, in revealing the extent of this rash, rendered Henry partly undressed. Phyllis Rackin's exploration of sexual difference in Renaissance thought and culture is a useful framework here, particularly her suggestion that 'the body served as a map, not of gender difference, but of social and political hierarchy', specifically 'the king as its head, the lower parts as its subordinate members.' Rackin also contends that '[t]he same analogy rationalized the subordination of women: like common people of both sexes, women were regarded as appetitive creatures, easily enslaved by bodily lusts and irrational passions', thus they were associated with the lower parts while '[m]ale authority resided in the higher regions.'[75] Specifically in the case of *DruidShakespeare*, as Bachrach suggests, '[i]n his decay and mortality, King Henry IV's body was explicitly feminized, while the mind and body politic (as well as pronouns and titles used by the other characters) remained that of a man and a king.'[76] In Crotty's performance, then, there is this embodied tension between this explicitly feminised, decaying body and the kingly authority bestowed upon Henry IV. Throughout the *2 Henry IV* segment, the king becomes increasingly feeble: at the outset, he enters onstage alone, walking barefoot on the mud in his translucent robe, leaning on a cane for support as he speaks to the audience: 'Uneasy lies the head that wears a crown'. Fainting as he awaits the arrival of Prince Hal, the king then becomes unable to walk: the production depicts his sons carrying Crotty's body around the stage to signify the journey to a bedchamber. The character's last moments on stage are spent lying on the muddy floor in his robe, propped up against a

[74] Bachrach, p. 40.
[75] Phyllis Rackin, 'Historical Difference/Sexual Difference', in *Privileging Gender in Early Modern England*, ed. by Jean R. Brink (Kirksville, MO: Sixteenth Century Journal Publishers, 1993), pp. 37-64 (p. 50).
[76] Bachrach, p. 40.

wooden support, before being helped by Hal onto his feet so he can shuffle offstage to die (*Fig. 5*). Crotty's body becomes key to the production's semiotics, and specifically to its interest in the decayed, bloody, feminine body as embodied in the performance space.

Rebecca Schneider writes that: 'A mass of orifices and appendages, details and tactile surfaces, the explicit body in representation is foremost a site of social markings, physical parts and gestureal signatures of gender, race, class, age, sexuality – all of which bear ghosts of historical meaning, markings delineating social hierarchies of privilege and disprivilege.'[77] Writing in *Closer*, Susan Kozel posits that '[e]mbodiment is not a catch-all category, because although we share a basic template we live it differently depending on age, ability, race, gender, illness or health, preoccupation, and occupations.'[78] Elaborating on this idea in relation to the perception of skin in performance, she suggests 'skin opens itself up to being seen and to receiving traces. Some traces remain, some slowly fade; skin has its own temporality, capable of registering rapid changes and subject to slow, wearing signs of age or the softening effect of a lingering caress. The screens/skins move as with the memory of caresses or traces of people. As a region of contact between people and things, skin can be touched even without an actual physical stroke.'[79] While it is obvious that the bloody marks on Crotty's body were the result of extensive make-up, the audience was invited to interpret the all too visible scars and rashes on Henry IV's body as traces of the 'hollow crown', a crown that he took for his own. As the traces remain on Crotty / Henry's body, he consequences for the king's own actions are made manifest, and through the display of skin, are made visible to the audience to see. In perceiving Crotty's naked body in performance, Aoife Monks' consideration of nudity as costume is also useful. She posits that:

> if we look closely at undressing we can see that the body is not revealed, in some sort of truthful state beneath the clothing, but is rather reformed and remade by the act of undressing. When we watch the actor undressing, we see a series of bodies emerging, which are determined by their relation to clothes. In this, the naked body seems peculiar and stubbornly present because of its uncanniness: it doesn't look like it should, or rather it doesn't look like the way the clothes made it look, and yet it still bears traces of the clothes it once wore. Undressing doesn't betray the secret of what is beneath the costume; it simply establishes more secrets and more costumes.[80]

[77] Rebecca Schneider, *The Explicit Body in Performance* (London and New York: Routledge, 1997), p. 2.
[78] Susan Kozel, *Closer: Performance, Technologies, Phenomenology* (Cambridge, MA: MIT Press, 2007), Amazon Kindle e-book, Kindle Locations 3484-3486.
[79] Kozel, Kindle Locations 3488-3493.
[80] Monks, p. 101.

Indeed, Crotty's body is not fully revealed to the audience; rather, it is reformed and remade into a diseased body, to apply Monks' terms, that not only bears traces of the crown but also discloses Henry's decisions and choices. It is not an erotic undressing of a female body: indeed, as Crotty commented on the performance of gender in the production, 'we're not consciously playing men… it becomes sexless… depersonalised'.[81] Crotty's enigmatic comments on playing these characters as sexless is reminiscent of Halberstam's comment that '[w]ithin the theater of mainstream gender roles, femininity is often presented as simply costume whereas masculinity manifests as realism or as body', in that masculinities are traditionally seen as less elaborately performed than femininities.[82] In this instance, Crotty's masculinity manifests as body: but is rendered vulnerable, and very much on display.

If we borrow Monks' words, there is a certain degree of 'uncanniness' to this embodiment of Henry IV: it challenges us to rethink the Shakespearean body, and the kingly body, without offering answers. In a marked contrast to the artificiality, camp, and pomp of Richard, Mistress Quickly, and the French forces, the body of Henry IV is demonstratively presented before the audience. Yet, to borrow Rebecca Schneider's term, Crotty's undressed body is an explicit 'body in performance'. As Schneider elaborates:

> The feminine is emblematic of the private sphere – the home, the family, and consumption – while the sphere of production bears gender as a masculine domain. Yet woman, as emblematic of home, leisure, and the private property which that sphere implies, is simultaneously the prime terrain of the given to be seen, the obsessional hub of *public* display. She is the public private, as it were.[83]

The appearance of Crotty's body is the only instance of undress during the production; in comparison to this semi-explicit embodiment, none of the male cast members are costumed as such. As well as this, if we consider other depictions of the character in theatre and film, such as Jasper Britton in Gregory Doran's 2014 production at the RSC and Jeremy Irons in *The Hollow Crown*, who are simply dressed in bedclothes, neither bodies are rendered as explicit. But, if we take the idea of the public private, this Henry's body becomes visible in sickness, death, and ultimately rendering vulnerability physical and explicit. There is a connection to be made here between the semi-clothed body and the soil, in terms of *DruidShakespeare*'s apparent interest in levelling the playing field between the kings and the lay characters: here, these kings have vulnerable,

[81] Crotty and Mullen in conversation with Conway, 12 July 2015.
[82] Halberstam, p. 258.
[83] Schneider, *The Explicit Body in Performance*, p. 72.

abject bodies beneath, and will return to the earth. This was made apparent in the Galway and Kilkenny iterations of the production, as a graveyard of small crosses just outside the playing space grew in size throughout the performance. Richard II and Henry IV lay in the same plot of earth as Hotspur, Falstaff, Nym, Bardolph, Pistol, and others, without any distinguishing made between these bodies. In any case, the vulnerability and infirmity of Crotty's Henry is made manifest through skin, which is given a costume through nudity, and is gendered feminine.

Another running motif throughout *DruidShakespeare* was the crown that passed from Richard to Bolingbroke and eventually on to Hal – although, it was designed to look like a crown of thorns, a crown that tainted its wearer, a crown that sat upon a bare skull in a tabernacle-like gold trimmed plastic box when not in use and which was visible throughout the entire production. The only bearer not to be physically affected by it was Henry V, who did not wear it as often as his predecessors, yet this costuming perhaps emphasised that Henry was keenly aware of how the crown came to pass to him (a discussion of this, as well as the character's costuming, follows in the next section). When Richard appeared without the crown for the first time in the deposition scene, tiny bloody pinpricks could be seen on his head. And, in the case of Henry IV, as we have seen, the wearing of the crown visibly impacted on his physical health.[84] Illness, decay, and death are intertwined with Henry IV's story. Indeed, the production implied that this is the price he must pay for deposing Richard, the latter who considers himself anointed by God (as per the 'King's Two Bodies' doctrine). Druid's publicity for the production cast these two kings and their story arcs in bold terms: Richard II's story is 'the loss of innocence'; 'Henry IV's story is the price of arrogance', for '[h]aving plucked the crown from his cousin's head, he divides houses, enrages nobility and jeopardises the loyalty of his own supporters until he has only his family to turn to.' Henry V's is 'a coming-of-age.'[85] Conroy's exploration of body and soul in world religion has particular resonances for considering the embodiment of this dying king, as it seemingly draws on this idea of the King's Two Bodies. As Conroy writes:

> Most world religions uphold a difference between the mortal body and the immortal soul. Religions that teach belief in an afterlife suggest that there is a sphere where the spirit or soul, minus the body, continues its existence in some way. The body dies and the soul goes to heaven/hell. Bodies are considered corruptible, decaying and impermanent, and subject to base appetites. Bodily desires such as the need for food, material comfort and sex

[84] Bachrach, p. 40. During a *DruidShakespeare* performance in Skibbereen Town Hall, Crotty wore sheer underwear for these scenes: contrast the rural population of the small Cork village to the cosmopolitanism of New York and Galway.

[85] 'DruidShakespeare – Druid Theatre', <http://www.druid.ie/productions/druidshakespeare> [accessed 20 February 2017].

> are seen as the factors that chain us to the physical world. The transcendence of bodily desires is regarded as a perpetual and necessary struggle.[86]

If we return to the trajectory of Henry IV's characterisation in these plays, it is perhaps illuminated by this idea of bodily desires and base appetites – the king paying 'the price of arrogance', as the company term it. After having been banished from England by Richard and following the death of his father John of Gaunt, Henry returns to England to, as he puts it, 'I lay my claim | To my inheritance of free descent' (2.3.135-6), and subsequently seizes the crown from his cousin. The new king orders the death of his predecessor, yet comes to regret making such an order upon being confronted with Richard's dead body – 'Thy buried fear' (5.6.31), as Exton refers to it – and for the rest of his life is consumed with the idea of making a pilgrimage to Jerusalem to repent for his sins. (This pilgrimage never happens, and Henry does not die in the holy city, as he envisioned.) The impact of Henry IV's taking the crown for himself is rendered explicitly on the body.

What does this mean for the character's performance of gender, and the performance of masculinity? As Raewyn Connell comments in *Masculinities*:

> the physical sense of maleness and femaleness is central to the cultural interpretation of gender. Masculine gender is (among other things) a certain feel of the skin, certain muscular shapes and tensions, certain postures and ways of moving, certain possibilities in sex. Bodily experience is often central in memories of our own lives, and thus in our understanding of who and what we are.[87]

Normative, 'certain', expressions of masculinities are linked with hegemonic masculinities: writing with James W. Messerschmidt, Connell highlights hegemonic masculinity as 'the currently most honoured way of being a man', a normative or 'certain', an expression of masculinity that other men find they must negotiate, if not acquiesce to.[88] In *DruidShakespeare*, versions of hegemonic masculinities manifest themselves in the aggression of Rea's Archbishop in *Henry V* – in deploying an exaggerated Northern Irish accent, Rea recalled the histrionic public-speaking of the Unionist politician Ian Paisley Sr. – and also in the vicious temper of Garrett Lombard's Hotspur, who engages Hal in a particularly violent duel in *1 Henry IV*. Yet, the physical sense of maleness as described by Connell and as embodied in Crotty's performance

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[86] Conroy, p. 19.
[87] Raewyn Connell, *Masculinities*, 2nd edn (Cambridge: Polity Press, 2005), pp. 52-3.
[88] Raewyn Connell and James W. Messerschmidt, 'Hegemonic Masculinity: Rethinking the Concept', *Gender and Society* 19.6 (2005), 829-59 (p. 832).

(and, as we shall see, in O'Sullivan's performance) is rendered uncertain, and unfixed. This indeterminacy may take on a particular formation in an Irish context.

As Brian Singleton highlights, '[t]he Irish male, let alone his masculinity, is very difficult to determine in a post-colonial context given his feminization in the colonial period, subordinated to the hegemonic forces of British law, custom, and practice. Post-colonially the subordination has been used as a contrapuntal narrative in the construction of masculine identity.'[89] *DruidShakespeare*, through the visible feminine, explicit, vulnerable embodiment of Henry IV's masculinity, renders the physical sense of masculinity as difficult to determine – or, Shakespeare is used in this context to *present* different and non-normative physical forms of masculinities. As I have mentioned, this is crucial for the analysis of Aisling O'Sullivan's performance as Henry V in this production. The body of the actor and the multiple bodies of Shakespeare's characters all converge in the playing space. As a concluding case study, I now turn to O'Sullivan's performance in order to show how her performance of gender, with all of its ghosts and social markings, functions within traditional narratives and conventions of Irish and Shakespeare performance, which is to say within marginal and mainstream spaces and narratives of performance.

'wanton, effeminate boy': Aisling O'Sullivan and the bodies of Henry V

In the context of contemporary productions of *Henry V*, Aisling O'Sullivan has not been the only actress to play the role of Henry: London's Lazarus Theatre Company produced an all-female version in the summer of 2015, and Michelle Terry played the role in Robert Hastie's production for Open Air Theatre at Regent's Park in 2016.[90] Genderblind Shakespeare may not be inherently innovative – as Michael Mangan comments, '[w]hat was once a liberating and subversive gender practice has become a convention necessitated by expedience' – but it is clear that O'Sullivan's performance in itself is a response to conventions, traditions, and iconographies in Irish and Shakespeare performance practice.[91] In particular, I want to suggest that O'Sullivan's

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[89] Brian Singleton, *Masculinities and the Contemporary Irish Theatre* (Basingstoke: Palgrave Macmillan, 2011), p. 8.

[90] See 'Henry V :: Open Air Theatre – Regent's Park Open Air Theatre', <https://openairtheatre.com/production/henry-v> [accessed 15 September 2018] and 'Henry V (2015, Lazarus Theatre Company) – Internet Shakespeare Editions', <http://internetshakespeare.uvic.ca/Theater/production/stage/3410/> [accessed 15 September 2018] for more information on these two productions.

[91] Michael Mangan, *Staging Masculinities: History, Gender, Performance* (Basingstoke: Palgrave Macmillan, 2003), p. 7.

performance is haunted by the cultural signifiers that Henry V as a character and as an icon can produce in an Irish context. She negotiates these through her performance of masculinity, especially through her vocal technique and physical presence. As with the preceding case studies, O'Sullivan's Hal / Henry instances how gender is used as a tool through which histories of performance are written and, crucially, subverted.

O'Sullivan's portrayal of Henry can be understood through the terms Halberstam provides in *Female Masculinity*. Here, he highlights how:

> masculinity must not and cannot and should not reduce down to the male body and its effects. I also venture to assert that although we seem to have a difficult time defining masculinity, as a society we have little trouble in recognizing it, and indeed we spend massive amounts of time and money ratifying and supporting the versions of masculinity that we enjoy and trust; many of these 'heroic masculinities' depend absolutely on the subordination of alternative masculinities.[92]

Although Halberstam does not mention Shakespeare's histories, we might suggest Hal / Henry as an iteration of heroic masculinity, one that O'Sullivan seeks to interrogate through her stylised performance. Building on Halberstam's assertion, I posit the question: in *DruidShakespeare*, what exactly is a male body? In how many ways can the male body be remade or redefined? Further to this point, Halberstam also suggests that 'female masculinity actually affords us a glimpse of how masculinity is constructed as masculinity. In other words, female masculinities are framed as the rejected scraps of dominant masculinity in order that male masculinity may appear to be the real thing.'[93] In terms of 'dominant masculinity', Halberstam appears to be referring to is Connell and Messerschmidt's idea of hegemonic masculinity. However, it is worth reiterating that O'Sullivan does play Hal/Henry as a male character, albeit one with a female body beneath, so to what extent can we call this female masculinity, or male masculinity?

I argue that O'Sullivan's performance in the role offers an alternative performance of masculinity to that of the 'heroic masculinities' as often embodied in readings, performances, and remediations of *Henry V*. As Jean E. Howard and Phyllis Rackin assert, '[i]n *Henry V*, for the first time in Shakespeare's English histories, male heterosexual dominance achieves its modern status as the "natural" basis of legitimate masculine authority.'[94] The role of Prince Hal/Henry V has been portrayed as espousing what could be constituted as heroic masculinity; Mangan argues that 'Hal's story is of

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[92] Halberstam, p. 1.
[93] Halberstam, p. 1.
[94] Howard and Rackin, p. 201.

the attainment of masculinity, while Falstaff's is of the disintegration of masculinity.'[95] This so-called 'attainment' of masculinity is signalled by Hal's rejection of Falstaff in *2 Henry IV*, as well as the King of France warning the Dauphin in *Henry V* that '[t]his is a stem of that victorious stock, and let us fear | The native mightiness and fate of him' (2.4.63-4). Writing on Kenneth Branagh's *Henry V* (1989), Ramona Wray traces Henry V's 'epic journey to [heroic] masculinity' through the film's use of hallmarks and stylistic registers associated with the epic film genre. She cites how, in the film, 'Henry is glimpsed less as the aggressor than the defender, more as the victim than the perpetrator, despite textual warrant for an altogether alternative interpretation.'[96] Commenting on the embodiment of hegemonic masculinity in this adaptation, Wray suggests that '*Henry V* reaches out in relational-hegemonic terms to contemplate reinvented styles and constructions, making of masculinity a virtue with a culturally redemptive purchase.'[97] Howard and Rackin similarly detect a recuperation of Henry's masculinity through 'the hero's sexual conquest of a desirable woman'; as they note, 'it is not surprising that modern critics have admired the wooing scene as a final demonstration of Henry's "humanity".'[98] By these standards, Druid and O'Sullivan's portrayal of Hal/Henry is considerably 'unheroic': Katherine and Alice are excised from the production entirely, as is the wooing scene, thus depriving this Henry of a romantic foil, and of the traditional heteronormative marital happy ending. *DruidShakespeare* does not end with the marriage of Henry and Katherine (or the Chorus' pre-empting of the Wars of the Roses in the *Henry VI* plays, thus closing the narrative), but rather with Mistress Quickly informing the Eastcheap set of Falstaff's death before they head off to war, and to their deaths.[99] The decision to move this scene from its earlier position in the play firmly underscores Hal's rejection of the old knight and, with the reappearance of Bardolph, the king's earlier execution of that character. Instead of ending with Henry's triumph through conquest and marriage, *DruidShakespeare* ends with the casualties of war.

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[95] Mangan, p. 72.
[96] Ramona Wray, 'Masculinity, the Roman Epic, and Kenneth Branagh's *Henry V*', in *Shakespeare on Screen: The Henriad*, ed. by Sarah Hatchuel and Nathalie Vienne-Guerrin (Rouen: Publications des l'Universites de Rouen et du Havre, 2008), pp. 209-32 (pp. 225. 117).
[97] Wray, 'Masculinity, the Roman Epic, and Kenneth Branagh's *Henry V*', p. 228.
[98] Howard and Rackin, p. 196.
[99] Whereas *DruidShakespeare* was performed as a singular narrative, in 2018 Hynes directed *DruidShakespeare: Richard III*, with Aaron Monaghan in the lead role. The use of *DruidShakespeare* in the title suggests some form of continuation, and this was further emphasised by the use of a peat floor, its similar costuming, and the use of the crown of thorns. However, *Richard III* was not adapted for the production by O'Rowe, and was performed as a three-hour standalone show without the *Henry VI* plays.

O'Sullivan's performance of gender in the role of Hal/Henry was especially notable for its vocal technique and physical presence. Her adopted voice was a guttural County Kerry accent, which largely contrasted with Rea and Crotty's more melodic tones, and the softer Irish accents of many of the other cast members. She had deployed this vocal technique previously in Druid productions. In performance, the Shakespearean verse came out in sharp vowels and guttural rasps; her speaking style was harsh and low, compared to her own natural voice. O'Sullivan is heard using her own softer accent through the rehearsal period and when being interviewed by Maurice Sweeney for the *DruidShakespeare* documentary; indeed, she is also shown using it in an early rehearsal on screen.[100] This accent acted as its own theatrical ghost: as Marvin Carlson notes in *The Haunted Stage*, 'when a new actor undertakes an established role, this almost always involves a negotiation on the part of both audience and actor between two ghostly backgrounds, that of the previous incarnation or incarnations of this role and that of the previous work of this new actor.'[101] O'Sullivan's voice in performance recalled her interpretations of roles in plays incorporated into the canon of Irish theatre and as staged by Druid, most notably the Widow Quin in J. M. Synge's *The Playboy of the Western World* (2003), Dolly in Tom Murphy's *Bailegangaire* (2014), and the eponymous Big Maggie in John B. Keane's play of the same name (having played the role in 2011, she returned to play Maggie in a revival in early 2016). Following her performance in *DruidShakespeare*, O'Sullivan played the role of Maureen Folan in Druid's 2016 revival of Martin McDonagh's *The Beauty Queen of Leenane*, where she deployed the same vocal style in performance, thus bringing a new theatrical ghost to that play. It is worth noting that O'Sullivan is primarily known to Irish audiences for her role as the GP Cathy Costello in the Irish television programme *The Clinic* (2003-2009), in which she used her natural accent, so it is therefore possible that she was deliberately working against the audience's familiarity in many of her Druid roles.[102]

O'Sullivan's chosen accent may be recognisable to some of Druid's audiences, but it was also jarring in its pronunciation of Shakespearean verse. *DruidShakespeare* did not tour to London, or to any venues in the UK, and thus O'Sullivan's performance as Henry is particularly situated within a theatrical tradition that is separate to contemporary British Shakespeare performance, where productions of *Henry V* are

[100] *DruidShakespeare*, dir. by Sweeney.
[101] Carlson, pp. 96-7.
[102] This is with the exception of her performance as the wealthy heiress Anne Chute in Druid's production of Dion Boucicault's *The Colleen Bawn* (2013/2014), in which she did not use this guttural accent.

particularly frequent. As such, O'Sullivan's accent in performance throws into sharp contrast the ghosts of Henrys in mainstream British theatrical productions, the majority of these being cisgender male actors who have performed the role at institutions that W. B. Worthen would describe as 'institutionalized Shakespeare'.[103] Examples include Hassell at the RSC in 2015 (as highlighted earlier in this chapter), Kenneth Branagh at the same theatre in 1982 and later on film in 1989, Jude Law for the Michael Grandage Company in 2013, Adrian Lester for the National Theatre in 2005, and Jamie Parker in the Globe's 2012 production. Many of the theatres housing these performances listed above are associated with institutionalised ideas of verse-speaking: indeed, some of them, as Rokison-Woodall states, 'have been extremely influential in the establishment of principles of Shakespearean verse speaking on the modern British stage.'[104] Whereas there is a tendency to reserve 'speaking in an Irish manner' for 'the portrayal of the subordinate or comical roles' in Irish productions of Shakespeare, and whereas leading actors have tended to speak in what Lonergan terms 'a recognizably "Shakespearean" accent'[105], O'Sullivan's deployment of this thick Kerry brogue asks the audience to consider what a Shakespearean accent might sound like, especially for Irish audiences. If to be an Irish actor is to speak in an Irish manner, then what does it mean to be a Shakespearean actor, and what does it mean to play a character such as Henry V in an Irish manner as well as by a female Irish actor at that? O'Sullivan's interpretation of the role also illustrates that, in an Irish theatrical context, different approaches to the characterisation of Prince Hal/Henry V are necessary. O'Sullivan's accent intersects between traditions and conventions in Irish and Shakespeare performance, as the mainstays of the Druid repertoire and conventions in verse-speaking all converge in a number of vocal sounds. Here, we return to the tensions and dissonances created within the production, and the creation of moments of affective disjuncture with/through bodies visually and aurally.

In comparison to previous Henrys, O'Sullivan's physical presence is distinctive. Upon her first entrance, O'Sullivan's Hal is lithe, wiry, thin, and prone to posturing and

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[103] Worthen, *Shakespeare and the Authority of Performance*, p. 41. In terms of thinking through received understandings of the quintessential Shakespearean actor, Lynette Goddard reminds us of the '[c]oncerns about whether British-Nigerian actor David Oyelowo should play an English king [in the context of the 2000 RSC production of *Henry VI*] also suggest that anxieties remain about how a performer's race interacts with certain parts.' She contrasts this with the positive response in the press to Lester's *Henry V*, who appears to be an outlier. See Goddard, 'Will We Ever Have A Black Desdemona? Casting Josette Simon at the Royal Shakespeare Company', in *Shakespeare, Race and Performance: The Diverse Bard*, ed. by Delia Jarrett-Macauley (London and New York: Routledge, 2016), pp. 80-95 (p. 85).

[104] Abigail Rokison-Woodall, *Shakespearean Verse-Speaking: Text and Theatre Practice* (Cambridge: Cambridge UP, 2009), p. 1.

[105] Lonergan, 'Shakespearean Productions', p. 158.

slouching, in contrast to the likes of Hassell, Branagh, Parker, Law, and Lester, as well as filmic examples such as Laurence Olivier's 1944 film and Tom Hiddleston's performance in *The Hollow Crown*, all of whom played athletic, muscular, conventionally masculine Henrys. Where these actors tend to be embodiments of traditionally 'heroic masculinities', O'Sullivan's Henry is unheroic in action and behaviour. Her Henry was ruthless and uncompromising in matters of war and kingship: responding to Rory Nolan's Falstaff's pleas of 'Banish plump Jack, and banish all the world' in the *1 Henry IV* segment, without breaking eye-contact Hal tore off the cushion standing in for his crown and angrily declared, 'I do, I will', which foreshadows his eventual rejection of the old knight at the conclusion of *2 Henry IV*.[106] Towards the end of the production itself, and shortly after the battle of Agincourt concluded, Henry was handed the list of the English dead. After reading aloud the names of lords and dukes dead in battle, he pronounces 'None else of name; and of all other men, | None but five and twenty', yet, behind him lay the bodies of Nym, Bardolph, Pistol, and the Boy, unacknowledged and forgotten in their deaths.[107] Here, the price of kingship was not marked on the body as it was with Rea's and especially Crotty's performances. Unlike his predecessors, who were covered in their own blood, O'Sullivan's Henry was covered in the blood of others.

Moreover, in contrast to Rea's Richard II and Crotty's Henry IV, who were always seen in their royal garments (these being the crown of thorns and flowing red robes), O'Sullivan's chief uniform was a large black leather jacket and denim trousers. In the *Henry V* segment of *DruidShakespeare*, Henry wears the crown in two scenes only: the opening sequence at court, and his prayer to God prior to Agincourt. The latter has him accompanied by the ghosts of Richard II and Henry IV who silently place the crown on his head. O'Sullivan's leathers also contrast with the royal livery with which the character of Henry is arguably associated with: not only a crown and a suit of armour, but the colours of red and blue, the three lions, and the fleur-de-lis (Hassell, Branagh, Law, and Parker all sported variations on this, harking back to Olivier's interpretation of the role) (*Fig. 6*). Considering Hynes' desire to make *DruidShakespeare* resonate with Irish audiences, we could pinpoint an attempt at ownership of the role and all that it signifies, or perhaps a concern that Henry in such typically English accoutrements would alienate Irish audiences. In its negotiating and subverting of iconographies and conventions in Irish and Shakespeare performance through performances of gender, O'Sullivan's performance, as does Crotty's, prompts us to

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[106] O'Rowe, p. 78.
[107] O'Rowe, p. 193.

reconsider and question models of hegemonic masculinities in embodying in embodying Shakespeare's histories on Shakespeare's histories on reconsider and question models of hegemonic masculinities in embodying Shakespeare's histories on stage.

Conclusion: *DruidShakespeare* – reimagining the canon, reimagining the body

There are, then, a number of dimensions to O'Sullivan's embodiment and portrayal of this character to unravel. First, there is the matter of speaking Hal/Henry's lines in 'an Irish manner', as opposed to a 'Shakespearean manner', the latter of which has typically had connotations with the English theatrical tradition owing to the institutionalisation of the RSC, the Globe, the National Theatre, and others. Secondly, there is the matter of playing Hal, as a male character by a cisgender female actor. Thirdly, there is the matter of *Henry V* as a play and Henry V as a character as a symbol of English cultural hegemony, and as a performance of conventional, typically heroic masculinity. We can thus consider O'Sullivan's performance in the role as, per Halberstam's terms, an example of 'new renditions of male masculinities', which invites us to consider new possibilities of rendering Henry/Hal as a character, as an avatar of heroic masculinity, as a character that can be played as distinctly Irish, and as a body as well. [108] Both O'Sullivan and Druid can be said to extend the boundaries of Shakespeare and Shakespeare performance, in ways that return us to Rutter's assertion that '[r]eading performance texts means reimagining the canon, opening up its supplementary physical, visual, gestural, iconic texts, making more space for the kind of work women do in play.'[109] In this chapter, I have applied (to borrow Rutter's words) 'a body-conscious language' to my analysis of *DruidShakespeare*, with a view to demonstrating how the histories and conventions of performance are indeed written on the body – or, to be more specific, multiple bodies – in this production, itself conceived as a reimagining and remembering of a canon.[110] After all, it was billed as 'English history through an Irish lens' at one point. In doing so, I have asked questions pertaining to how material effects such as costuming and make-up can come into dialogue with history and gender; the degree to which masculinity and femininity become difficult to quantify or determine in cross-gender roles; and the degree to which one can quantify 'male', 'female', 'Irish', or even 'Shakespearean'. Exploring Druid's previous Shakespearean output provokes significant questions that circle around the performance

[108] Halberstam, pp. 276-77.
[109] Rutter, *Enter the Body*, p. xv.
[110] Rutter, *Enter the Body*, p. xv.

of Shakespeare in Ireland, a history that is quite sparse in comparison to the United Kingdom's, or even to other competing centres of Shakespeare performance, such as North America.[111] These questions, as we have seen, revolve largely around any given production's legitimacy, authority, and relevance to its audience.

This emphasis on authority and relevance co-exist, too, with an emphasis on iconoclasm and innovation, or perhaps even a productive tension between these. We could also ask whether Hynes' approach to Shakespeare performance practice would be received well at British theatrical institutions such as the RSC, the National Theatre, or the Globe: *DruidShakespeare* '[takes] the pre-existing text in some way and [overhauls] it', to borrow Nadine Holdsworth's words, and '[talks] back to the original text as a means of theatricalizing anxieties over the persistence of its national canonicity.'[112] Whereas Druid was not, prior to 2016, an institution known for its Shakespeare performance, the company's 'talking back' to Shakespeare in its fortieth year – in an unapologetic Irish accent, no doubt – embodies and amplifies the anxieties and concerns of the Irish theatre practitioner attempting to make an English cultural icon their own. It becomes an act of appropriation, or perhaps more precisely, a negotiation of a seemingly appropriative gesture. In order to do so, the company remake the bodies of these kings of war, and remake ways of doing and performing gender. *DruidShakespeare*'s ways of illustrating the body, masculinities, femininities, and histories of performance is why it is a fascinating example of the complex position Irish Shakespeare often finds itself in, that is between traditionalism and iconoclasm, between the national and the regional, and between the margins and the mainstream. In a sense, then, Druid amplifies Macmorris' query, but leaves us with questions rather than answers. The following chapter, then, demonstrates another re-versioning of Shakespeare in order to address questions of Irish nationhood and gender – this time, in an English setting.

[111] As a notable contrast: in the context of metropolitan Shakespeares elsewhere, particularly in the case of London's 2012 Cultural Olympiad and its corporate sponsorship, Susan Bennett points out how 'Shakespeare was explicitly instrumentalised for the nation and expected to labour internationally on [the Olympiad's] behalf'. See Bennett, 'Sponsoring Shakespeare', in *Shakespeare's Cultural Capital: His Economic Impact from the Sixteenth to the Twenty-First Century*, ed. by Dominic Shellard and Siobhan Keenan (London: Palgrave Macmillan, 2016), pp. 163-79 (p. 165).

[112] Nadine Holdsworth, 'Introduction', in *Theatre and National Identity: Re-Imagining Conceptions of Nation*, ed. by Nadine Holdsworth (London and New York: Routledge, 2014), pp. 1-16 (p. 10).

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The Taming of the Shrew at Shakespeare's Globe (2016): Shakespeare, 1916, and numbering women in the song

Given that the first half of this dissertation has explored Irish Shakespeare performance in the Republic of Ireland, I now move towards considering two case studies in England, both of which embody and invocate performances and notions of Irishness respectively. The first case study is explored in this chapter, which takes Shakespeare's Globe Theatre's production of *The Taming of the Shrew* (2016), directed by Caroline Byrne, as its focus.[1] It examines this *Shrew*'s interrogation of Irish commemorative culture, particularly the propensity to omit women's contributions to 1916's Easter Rising. The production does so through its relocation of the play to 1916 Ireland and its performance of a globalised, commoditised Irishness in a specifically British institution. Not only can this production be read in the context of the 1916 events, I also argue that this *Shrew* can be read in a broader postcolonial context, which takes into account discourses of engendering of Irish womanhood, and the embodiment of Ireland as the feminised figure of 'Hibernia'. This contributes to the broader argument of this dissertation in displaying how this production's engagement with Irish feminism and women's histories (as well as its engagement with the problem that *Shrew* as a play presents to feminist theatre practitioners) demonstrates how Irish Shakespeare performance embodies the fluid interplay between gender, sexuality, nationality, and performance. It also contributes to the broader argument of the dissertation in showing

[1] My analysis is based upon seeing the production at Shakespeare's Globe Theatre on 31 August 2016, as well as consulting archival material as referenced throughout the chapter. This chapter builds on an earlier analysis in Emer McHugh, 'Review: Taming of the Shrew at Shakespeare's Globe', <https://shakespeareinireland.wordpress.com/2016/08/26/review-taming-of-the-shrew-shakespeares-globe-2/> [accessed 14 September 2018].

how Irish Shakespeare performance is used to explore and interrogate performances, ideas, and notions of gender and sexuality.

Remembering Shakespeare, remembering 1916: 'my tongue will tell the anger of my heart'

Caroline Byrne's production of *The Taming of the Shrew* was announced as part of Emma Rice's first season as artistic director of Shakespeare's Globe in early 2016. In a press release announcing final casting, the production was billed as marking 'the centenary of the Easter Rising by revisiting 1916 Ireland and remembering the role of women in the fight for independence.'[2] As Byrne later commented, '[i]t's not a play about the Easter Rising, but it attempts to chime with the experience of Irish women. The promises made in the [1916] Proclamation were not kept in the decades that followed and Irish women are still seeking equality to this day – much in the same way that Katherina is in *Shrew*'.[3] Throughout, the production drew upon these promises, made by the Rising participants in the Proclamation:

> The Irish Republic is entitled to, and hereby claims, the allegiance of every Irishman and Irishwoman. The Republic guarantees religious and civil liberty, equal rights and equal opportunities to all its citizens, and declares its resolve to pursue the happiness and prosperity of the whole nation and of all its parts, cherishing all the children of the nation equally and oblivious of the differences carefully fostered by an alien government, which have divided a minority from the majority in the past.[4]

To that end, the play was relocated to 1916 Dublin, and most of the cast and crew (including Byrne herself) were Irish nationals.

Writing in *Staging Trauma*, Miriam Haughton elucidates the impact of patriarchal systems on the inclusion of women and other marginalised voices in cultural practice:

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[2] 'Globe Theatre Press Release – Shakespeare's Globe announces full cast for Caroline Byrne's *The Taming of the Shrew*', <http://www.shakespearesglobe.com/uploads/files/2016/04/12.04.16_shrew_casting_release_final.pdf> [accessed 18 October 2016].

[3] Caroline Byrne and Danielle Pearson, 'Confronting the Shrew', programme for *The Taming of the Shrew* (London: Shakespeare's Globe, 2016), p. 8. There are a number of different spellings of 'Katherina' used in relation to productions and remediations of *Shrew*: 'Kate', 'Katherine', 'Katharina', to name a few. I use 'Katherina' as used by Byrne throughout this chapter.

[4] 'Proclamation of Independence – Department of Taoiseach', <https://www.taoiseach.gov.ie/eng/Historical_Information/State_Commemorations/Proclamation_of_Independence.html> [accessed 8 May 2018].

> Thousands of years of patriarchy leaves [sic] its structurally embedded legacies of discrimination to ensure that the operations of language, law, economics and governance prioritise the patriarchal and the capitalist, which are intertwined and interdependent, to the detriment of the rest. Histories written down and thus legitimised reflect such agendas. In this context, performance can act as a radical method of retrieval and significantly, operate as a language not wholly constructed from, and thus embedded in, that agenda.[5]

Haughton then asserts that '[m]ultiple paradigms of female histories, experiences, and narratives become conditioned to exist at the margins and lurk along the periphery of social consciousness, cultural practice and political policy. These are the shadowed spaces of public discourse.' [6] This chapter argues that Byrne's production of *Shrew* emblematises Haughton's idea of performance as a method of retrieval: here, a retrieval of female histories, experiences, and narratives through an engagement with a Shakespeare play that is largely considered to be one of his most misogynistic, as well as an interrogation of the methods of commemorating and remembering the foundational events in the history of the modern Irish state.[7] The fact that a production of *The Taming of the Shrew* was performed in this manner at the Globe in 2016 is perhaps an example of a specifically English theatrical institution acknowledging its country's histories, especially those pertaining to England's relationship with Ireland.

Prior to its opening at the Globe in June 2016, this production of *Shrew* received a lot of press attention based on Byrne's interpretation of the play. This press attention was most notable in the *Mail on Sunday* two months beforehand, where Jonathan Bate was quoted in an article as saying: 'Emma Rice is going to have to work very hard to make this [staging of *The Shrew*] seem convincing. Nothing is impossible in good theatre, but it does seem quite a stretch. […] Women did play a very powerful role in the Easter Rising but *The Taming Of The Shrew* is a play about women submitting to male power.'[8] Interestingly, this article was titled 'Shakespeare's bawdy comedy… about a massacre: How new Taming of the Shrew production highlights the 1916 Easter

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[5] Miriam Haughton, *Staging Trauma: Bodies in Shadow* (London: Palgrave Macmillan, 2018), p. 25.
[6] Haughton, *Staging Trauma*, p. 25.
[7] For more on *The Taming of the Shrew* and misogyny, see Elizabeth Schafer, 'Introduction', in William Shakespeare, *The Taming of the Shrew (Shakespeare in Performance Series)* (Manchester: Manchester UP, 2002), pp. 1-76; Lisa Jardine, *Still Harping on Daughters: Women and Drama in the Age of Shakespeare* (Sussex: The Harvester Press, 1983), pp. 59-60, 113; and Penny Gay, *As She Likes It: Shakespeare's Unruly Women* (London and New York: Routledge, 1994), pp. 86-119.
[8] Chris Hastings, 'Shakespeare's Bawdy Comedy… about a Massacre: How New Taming of the Shrew Production Highlights the 1916 Easter Rising', *Mail on Sunday*, 17 April 2016, <http://www.dailymail.co.uk/tvshowbiz/article-3543910/Shakespeare-s-bawdy-comedy-massacre-new-Taming-Shrew-production-highlights-1916-Easter-rising.html#ixzz4NRY3zXjP> [accessed 18 October 2016].

Rising', which in itself imposes a narrative framework not just on the play (terming it a bawdy comedy), but also on the events of 1916 – which was a week-long armed insurrection by Irish republicans against British colonial powers rather than a massacre. Just as a commemorative culture has emerged around Shakespeare for centuries, so too has one emerged around the Easter Rising – in Róisín Higgins' words, it 'remains a resilient commemorative vehicle in Ireland'.[9] In 2016, year-long campaigns commemorating both 1916 and Shakespeare's death took place in Ireland and England respectively. Military parades, state-sponsored national conferences, and Proclamation Day events served to mark the former across Ireland, whereas Royal Shakespeare Company television specials, arts and cultural programming by the BBC and other institutions, and multiple academic conferences (including the quinquennial World Shakespeare Congress, which took place in both Stratford-upon-Avon and London) characterised the marking of the latter in the United Kingdom. Shakespeare and 1916, in the most abstract sense, can be said to exemplify English and Irish culture respectively: both are crucial, or just obvious, elements of these countries' cultural identities.

As Mary E. Daly and Margaret O'Callaghan have stated, the Rising 'has been the key site of memory in twentieth century Ireland, rivalled only perhaps by the [Northern] border. The Rising has been embraced, repudiated, analysed, retold, contested, investigated, dismissed and lauded. […] 1916 has been a ground of contestation and a battle site for representation.'[10] It is important to remember, as Andrew Murphy notes, that:

> the Rising entered Irish national(ist) mythology, serving, emotionally and psychologically, as the origin myth of the modern state. Commemoration and cultural memory intertwine in complex ways throughout this whole extended process. The mythologised Rising, theatricalised in its own historical moment, shadows the Tercentenary of the death of a Shakespeare seen as the supreme playwright…[11]

In the remembering and commemorating of the Rising events, it is difficult to extricate the history of the tense relationship between Ireland and England from such processes: in the case of the fiftieth anniversary of the events in 1966, Higgins asserts that the first

[9] Róisín Higgins, *Transforming 1916: Meaning, Memory and the Fiftieth Anniversary of the Easter Rising* (Cork: Cork UP, 2012), p. 15.
[10] Mary E. Daly and Margaret O'Callaghan, 'Introduction: Irish Modernity and "the Patriot Dead" in 1966', in *1916 in 1916: Commemorating the Easter Rising*, ed. by Mary E. Daly and Margaret O'Callaghan (Dublin: Royal Irish Academy, 2007), pp. 1-17 (p. 3).
[11] Andrew Murphy, 'Shakespeare's Rising: Ireland and the 1916 Tercentenary', in *Celebrating Shakespeare: Commemoration and Cultural Memory*, ed. by Clara Calvo and Coppélia Kahn (Cambridge: Cambridge UP, 2015), pp. 161-81 (p. 181).

victim of the Northern Irish Troubles was killed by loyalists in June of that year.[12] She later comments that '[h]ostility towards 1966 was also generated by the subsequent events in Northern Ireland. In retrospect the fiftieth-anniversary commemorations seemed to glorify armed struggle. The conflict placed huge pressure on the generic myth of the Rising: one of heroic expression of the national identity.'[13] This returns us to Daly and O'Callaghan's idea of 1916 as 'a battle site for representation': how do we remember and retell the histories of the Irish state, and how does this in turn shape the performance and expression of Irish national identities? A reconstructed Elizabethan theatre on the Bankside in London, then, was an unexpected place to find a response to these questions – a response which was inspired by a then-ongoing national campaign for equality and equity in Irish theatre, a response that was certainly not part of the formal state commemorations, and a response that operated at the intersection of the two commemorative cultures surrounding Shakespeare and the Rising. Caroline Byrne's production thus entered this milieu.

'The nation promised equality': activism, performance, and commemoration in the year of 2016

In November 2015, the following words were posted on the Facebook social media platform:

> Still mulling over the Abbey Theatre's male-dominated programme for 2016 […] Found myself seething, wrote a giant list of questions. So here is a barrage of thoughts & questions, if only to get them off my chest. Answers or more questions welcome. Deathly silence welcome too.[14]

Those words were written by Lian Bell, a freelance set designer and stage manager, who is perhaps better known as the founder of the #WakingTheFeminists movement, the seeds which were sown in the above post. #WakingTheFeminists was a year-long movement responding to the Abbey Theatre's Waking the Nation season, the national theatre's 1916 commemorative season which included only one female playwright (Ali White, whose *Me, Mollser* was inspired by Sean O'Casey's *The Plough and the Stars*) and which was dominated by contributions from male playwrights and directors. From 2015 to 2016, the #WakingTheFeminists movement sought to change Irish theatre through a

[12] Higgins, p. 1.
[13] Higgins, p. 28.
[14] Quoted in Sara Keating, 'Changing the World, One Tweet at a Time', *Irish Times*, 28 November 2015, <http://www.irishtimes.com/culture/stage/changing-the-world-one-tweet-at-a-time-1.2446430> [accessed 3 October 2016].

campaign for equality and equity, especially in anticipation of the important commemorative year. The movement's website described their campaign as:

> A small group of volunteers [that] is working with leading arts organisations at the level of policy and governance to make sure gender equality becomes part of our sector's DNA, something solid and irrefutable, knitted into the fabric of how we make theatre in Ireland. #WakingTheFeminists encourages and supports you to speak up; to interrogate what stories are told, who gets to tell those stories, who makes those decisions, who is represented, and who has the money.[15]

The campaign secured Arts Council funding in 2016 for research into gender equality within the infrastructures of the major theatre companies and festivals in Ireland, the results of which were published in 2017 as the report 'Gender Counts: An analysis of Irish theatre 2006-2015'.[16] It is too soon to assess the campaign's long-term impact on the Irish theatre sector, and whether it will lead to lasting change. However, in the short term, the movement has already acted to interrogate and problematise methods of commemoration and remembrance in an Irish context, and of the ways in which the stories of nation-building have been told and interpreted.

Writing shortly after the first #WakingTheFeminists public meeting at the Abbey Theatre in November 2015, Bell reflected on the implications of such a movement on the cusp of marking a landmark centenary year:

> The word 'commemoration' rattles dryly around the country in the lead-up to next year's centenary events. Commemoration. Remembering together. Memory itself is a creative act; everyone's memory of an event is different, as is everyone's story of the event. During the past weeks, through the voices of a multitude of women and men speaking up as feminists, this word came to life for me. I realise how important exposure to a spectrum of stories is – next year more than ever.[17]

Bell's idea of the importance of 'exposure to a spectrum of stories' is very important here, especially in the context of cultural consumption, canonicity, and specifically for this chapter's purposes, commemorative culture. Writing in 2012, Jill Dolan stated:

> I continue to see too many plays, performances, and films that take white straight male experience and desire as their focus, barely nodding to women's existence, let alone addressing them as heroes or heroines of their own narratives. But women spectators now have more options for positioning ourselves vis-à-vis these narratives. The language of resistant

[15] 'About The Campaign – #WakingTheFeminists', n.pg.
[16] For access to the report, please see 'Research Report Now Available', <www.wakingthefeminists.org/research-report> [accessed 24 May 2018].
[17] Lian Bell, 'Lian Bell: #WakingTheFeminists Still Waiting for the Abbey', *Irish Times*, 16 December 2015, <http://www.irishtimes.com/opinion/lian-bell-wakingthefeminists-still-waiting-for-the-abbey-1.2467408> [accessed 3 October 2016].

> reading, like poststructuralism, has been popularized, so that women are generally more aware of their status and their agency as spectators.[18]

We could argue that #WakingTheFeminists, in reacting against the white male narrative of the national theatre's 1916 commemorative season, has been a vehicle for such agency. In the light of the considerable efforts to mark and commemorate 1916, which is part of the wider remit of the Irish government's 'Decade of Centenaries' programme, it becomes more pertinent than ever for scholars, artists, and activists to question how Irish culture and history has been shaped by male voices and narratives at the expense of women's perspectives.[19]

Emilie Pine, indeed, demonstrates this effect in a 2016 *Irish Times* article examining Brendan J. Byrne's documentary *Bobby Sands: 66 Days*, released that year. In its focus on the politician and Provisional Irish Republican Army member Bobby Sands' hunger strike, the documentary overlooks women's testimony and participation in hunger strikes and in the Northern Irish Troubles in general: 'Paying attention to these stories is not simply important because history should be inclusive, as some kind of academic exercise in balance. But because the under-representation of women's stories mirrors the social marginalisation of women.'[20] Furthermore, Pine states that the documentary's focus on Sands is 'symptomatic of a persistent exclusion of women's voices from culture, an exclusion that is not just an annoying oversight, but, if seen as part of the broader picture, represents an omission with very sinister implications.'[21] *66 Days*, she contends, is another example of 'this masculinist and mainstream version of cultural history', and her noting of 'the absence of women's stories and women's voices' from such work aligns with Bell and #WakingTheFeminists' responses to the Abbey.[22] Where women fit into the narratives of Irish history, then, was a topic that certainly received public attention in Ireland in 2015-2016, particularly in the context of commemoration and the histories of the Irish nation.

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[18] Dolan, *The Feminist Spectator as Critic*, p. xxv.
[19] For more on the 'Decade of Centenaries' programme, see 'About << Decade of Centenaries', <http://www.decadeofcentenaries.com/about> [accessed 18 September 2018]. The programme seeks to 'focus initially on the many significant centenaries occurring over the period 1912-1916. […] Important events being commemorated include the Centenary of the Ulster Covenant, the foundation of the Irish Volunteers, the Home Rule and Land Bills, the 1913 Lockout, the 1916 Rising and many anniversaries relating to World War One, including the Gallipoli landings, the Somme offensive and the battle of Messines Ridge. Also of note will be the Literary Revival, the suffrage movement, the struggle for workers' rights and many other key events and themes of the period.'
[20] Emilie Pine, 'Time to Stop Force-Feeding Us a Male Cultural History', *Irish Times*, 3 October 2016, <http://www.irishtimes.com/culture/books/time-to-stop-force-feeding-us-a-male-cultural-history-1.2814638> [accessed 14 October 2016].
[21] Pine, 'Time to Stop Force-Feeding', n.pg.
[22] Pine, 'Time to Stop Force-Feeding', n.pg.

Haughton's suggestion that performance can be used as a method of retrieval is crucial both in the context of #WakingTheFeminists, but also with regard to other efforts that year to spotlight the contributions of women and queer people to the Rising, and to bring their stories to the forefront of 2016's commemorations. Within Ireland, the historian Mary McAuliffe's Women of 1916 project highlighted the stories of the seventy-seven women at Richmond Barracks, and drew attention to the elision of the nurse and Cumann na mBan member Elizabeth O'Farrell's participation in the Irish rebels' surrender, as well as the erasure of the queer identities of, among others, O'Farrell, Kathleen Lynn, and Madeleine ffrench-Mullen.[23] As an illustration of the project's cultural impact, this inspired the 2016 Dublin Pride festival to rename their annual Dyke Night – traditionally a Pride event geared towards lesbian and bisexual women – as Suffragette City in honour of these women (as well as honouring the singer David Bowie who had passed away earlier that year). Advertisements for the event appropriated the image and words of Constance Markievicz in order to exhort attendees to '[d]ress suitably in short skirts and sitting boots, leave your jewels and gold wands in the bank, and buy a ticket.'[24] Other examples include Feargus Ó Conchúir's *The Casement Project*, which sought to reclaim the queer identity of Roger Casement through dance, stage performance, and academic engagement.[25]

The above 'methods of retrieval', to borrow Haughton's words, are reflective of Pine's assertion that 'cultural representations do not always tell the "truth" they appear to tell. Instead, what culture often reveals are the demands of the present for a history that fits the needs of now, whether that need is for a dramatic "smoke-filled" streetscape, or merely a need for convenience.'[26] The momentum of #WakingTheFeminists coincided with the passing of the 2015 marriage equality referendum, the passing of legislation to allow self-determination of gender for transgender citizens that same year, as well as then-ongoing island-wide grassroots activism to repeal the Eighth Amendment in the Irish Constitution, which essentially banned abortion in Ireland (which was passed by public vote in May 2018).[27] In this

[23] For more details on this project, see 'The Women of 1916', <www.richmondbarracks.ie/women-1916> [accessed 18 October 2016].
[24] 'Dublin LGBTQ Pride 2016 – Dublin LGBTQ Pride', <http://dublinpride.ie/index.php/dublin-lgbtq-pride/> [accessed 18 October 2016]. The original quote by Markievicz is as follows: 'Dress suitably in short skirts and sitting boots, leave your jewels and gold wands in the bank, and buy a revolver.'
[25] For more details on this project, see 'About – The Casement Project', <www.thecasementproject.ie/about/> [accessed 18 October 2016].
[26] Pine, *The Politics of Irish Memory*, p. 2.
[27] This was the Referendum on the Regulation of Termination of Pregnancy, which took place on 25 May 2018. This proposed the removal of Article 40.3.3 from the Constitution, which states: 'The State acknowledges the right to life of the unborn and, with due regard to the equal

context, these commemorative initiatives' focus on issues surrounding gender and sexuality seem to make Pine's assertion rather appropriate and relevant within this framework. It is also within this framework that Byrne's production can be analysed and examined: Byrne and her creative team use the play, I suggest, to ask the same questions (and address the same challenges) that individuals such as Bell, Pine, and McAuliffe posed in 2016. Whose stories are remembered? Who gets to tell these stories? Who is represented in these stories?

These questions appear to have resonated among members of *Shrew*'s cast. When interviewed by Rona Kelly for the Globe's *Adopt an Actor* series, the production's original Katherina, Kathy Rose O'Brien (who was replaced by Aoife Duffin after becoming indisposed during one of the show's previews) drew upon #WakingTheFeminists as a pertinent influence.[28] O'Brien opined that 'the production has some influence certainly by the Waking the Feminist [sic] movement […] I think it began a really strong conversation at home about women's voices and how maybe we don't maybe see them as important […] that's maybe where the Irish angle really feels quite strong.'[29] In this interview, she also highlighted the contextual element of setting *Shrew* in 1916 Ireland, emphasising that '100 years ago in Ireland we had a proclamation for our independence which said, 'We are equal'. But the past 100 years in Ireland… Irish women have not been equal. So I think Caroline and the team here are using that as a sort of way to interrogate equality.'[30] It is significant that O'Brien considers what she calls 'the Irish angle' of the production in close alignment with feminist activism and the emphasis on reclaiming women's voices.

As well as this, two actors' notebooks (held at the Globe's Library and Archives) used for the production indicate this focus on interrogating equality, with reference to

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right to life of the mother, guarantees in its laws to respect, and, as far as practicable, by its laws to defend and vindicate that right. This subsection shall not limit freedom to travel between the State and another state. This subsection shall not limit freedom to obtain or make available, in the State, subject to such conditions as may be laid down by law, information relating to services lawfully available in another state.' It also proposed the replacing of that article with '[p]rovision [which] may be made by law for the regulation of termination of pregnancy.' This referendum passed on 26 May 2018 with a majority of 66.4% in favour of removing the present article from the Constitution, with legislation for provision of the termination of pregnancy to be drafted by the Irish government. See 'The Independent Guide to the Referendum on the Regulation of Termination of Pregnancy', <https://refcom2018.refcom.ie/refcom-guide-2018-english.pdf> [accessed 10 August 2018].

[28] Duffin herself had participated in the #WTF movement's first public meeting in November 2015 by reading a statement on the behalf of the actress Olwen Fouéré.

[29] 'Adopt an Actor: Katherine Played by Kathy Rose O'Brien', <http://www.shakespearesglobe.com/discovery-space/adopt-an-actor/archive/katherine-played-by-kathy-rose-o-brien/rehearsals-1> [accessed 24 May 2018].

[30] 'Adopt an Actor: Katherine Played by Kathy Rose O'Brien', n.pg.

#WakingTheFeminists' influence and its links to interrogating Irish commemorative culture in the context of the 1916 events. One notebook belongs to Genevieve Hulme-Beaman, who played Bianca and substituted for O'Brien as Katherina prior to Duffin's casting, and the other does not provide an actor's name but was presumably written and prepared by O'Brien, given the notebook's focus on Katherina and the fact that Duffin replaced her at short notice. Hulme-Beaman's notebook provides an insight into how #WakingTheFeminists informed the actor's preparation for performance: in this notebook, each page of her script has a corresponding page on the right-hand side with hand-written notes and drawings by Hulme-Beaman, as well as pasted-in photographs for inspiration. The most pertinent inclusion in this notebook is in relation to Act Three Scene One, and particularly Bianca's admonishing of Lucentio and Hortensio: 'Why gentlemen, you do me double wrong | To strive for that which resteth in my choice | I am no breeching scholar in the schools, | I'll not be tied to hours nor 'pointed times, | But learn my lessons as I please myself' (3.1.16-20). On the opposite page, Hulme-Beaman has pasted in pictures of the actress Audrey Hepburn, with hand-written speech bubbles that say: 'Im [sic] leaving' and 'I don't need to listen to you' (*Fig. 1*).[31] The use of Hepburn's image is telling, especially considering that she, as Rachel Moseley argues, 'was never constructed as a starlet sexualised through dress and performance for the male gaze', and who arguably instead represents a fragile, so-called 'sophisticated' model of femininity. By ventriloquising a classic Hollywood star such as Hepburn with defiant dialogue, it is evident that Hulme-Beaman interprets Bianca as someone who does not need the validation of men.[32] (Additionally, there are parallels to be made here with Hulme-Beaman's rendering of Bianca in this way and George Cukor's 1964 film *My Fair Lady*, in which Hepburn plays another defiant young woman needing to be 'educated', so to say.)

In addition to these references to Hepburn, Hulme-Beaman has also written the words '#WTF' and 'ELEANOR METHVEN' on the same page (*Fig. 1*).[33] The former note is in reference to the official acronym for #WakingTheFeminists; the latter references the Irish actress of the same name who was a prominent member of the movement, and who was a founding member of the Belfast-based Charabanc Theatre Company, a company 'born of the frustration of five Belfast actresses at the scarcity of

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[31] Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, *The Taming of the Shrew*, 3 June 2016 [actor's notebook for Genevieve Hulme-Beaman], SGT/THTR/SM/1/2016/TS/2/2, p. 30.

[32] Rachel Moseley, 'Dress, Class and Audrey Hepburn: The Significance of the Cinderella Story', in *Fashioning Film Stars: Dress, Culture, Identity*, ed. by Rachel Moseley (London: BFI Publishing, 2005), pp. 109-20 (p. 116).

[33] Shakespeare's Globe Performance Archive, SGT/THTR/SM/1/2016/TS/2/2, p. 30.

work for women in theatre, and at the nature of the work available to them' – in that, there are notable parallels to the origins of #WakingTheFeminists.[34] Methven is also known for coining the phrase 'Oestrogen Rising' (punning on the 1916 events) at the movement's first public meeting in November 2015. It is evident, therefore, that Hulme-Beaman had been engaging with the ideas put forward by #WakingTheFeminists in preparation for her role in *Shrew*, and that she was modulating her interpretation and performance of Bianca through a feminist lens. It is also significant that she uses the movement (one that was formed in response to a method of commemoration) in order to prepare for a role at the Globe, especially in a production that, in its relocating of *Shrew* to 1916 Ireland, purports to engage with Irish commemorative culture.

These notebooks' engagement with Irish commemorative culture in the context of 1916 is, moreover, evident in their similar treatment of Katherina's submission speech at the play's conclusion. In both notebooks, Hulme-Beaman and O'Brien make parallels between Katherina's speech and the Easter Proclamation, but in different ways: Hulme-Beaman has pasted in a colour picture of the Proclamation opposite the speech, whereas O'Brien's hand-written and post-it notes on the speech read as follows: 'using the Irish nationalist freedom language to make my point AM I YOUR SLAVE??? really? You want that?'; 'TO THE PROCLAMATIONS [sic]' (*Figs. 2 and 3*).[35] Given the production's emphasis on how '[t]he promises made in the [1916] Proclamation were not kept in the decades that followed', it is therefore unsurprising that both Hulme-Beaman and O'Brien make explicit links between Katherina's speech and the Proclamation itself, although perhaps this is based on an ironised interpretation of Katherina's words. The speech itself (aimed at Bianca and the Widow) claims that, among other similar sentiments, '[a]nd when [a woman] is froward, peevish, sullen, sour, | And not obedient to his honest will, | What is she but a foul contending rebel | And graceless traitor to her loving lord?' (5.2.163-166). This, of course, is in contrast to the language in the Proclamation and its promises of 'equal rights and equal opportunities'. Additionally, in their performances of this speech, Duffin and Hulme-Beaman's Katherinas spoke with anger and frustration following her treatment at the hands of Petruchio (as discussed further below). The pairing of both statements, in any

[34] 'Charabanc Theatre Company | Culture Northern Ireland', <http://www.culturenorthernireland.org/features/performing-arts/charabanc-theatre-company> [accessed 29 May 2018].
[35] Shakespeare's Globe Performance Archive, SGT/THTR/SM/1/2016/TS/2/2, p. 66; Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, *The Taming of the Shrew*, 3 June 2016 [actor's notebook for Kathy Rose O'Brien], SGT/THTR/SM/1/2016/TS/2/1, pp. 37, 40.

case, was a deliberately jarring juxtaposition of two very different approaches to gender relations.

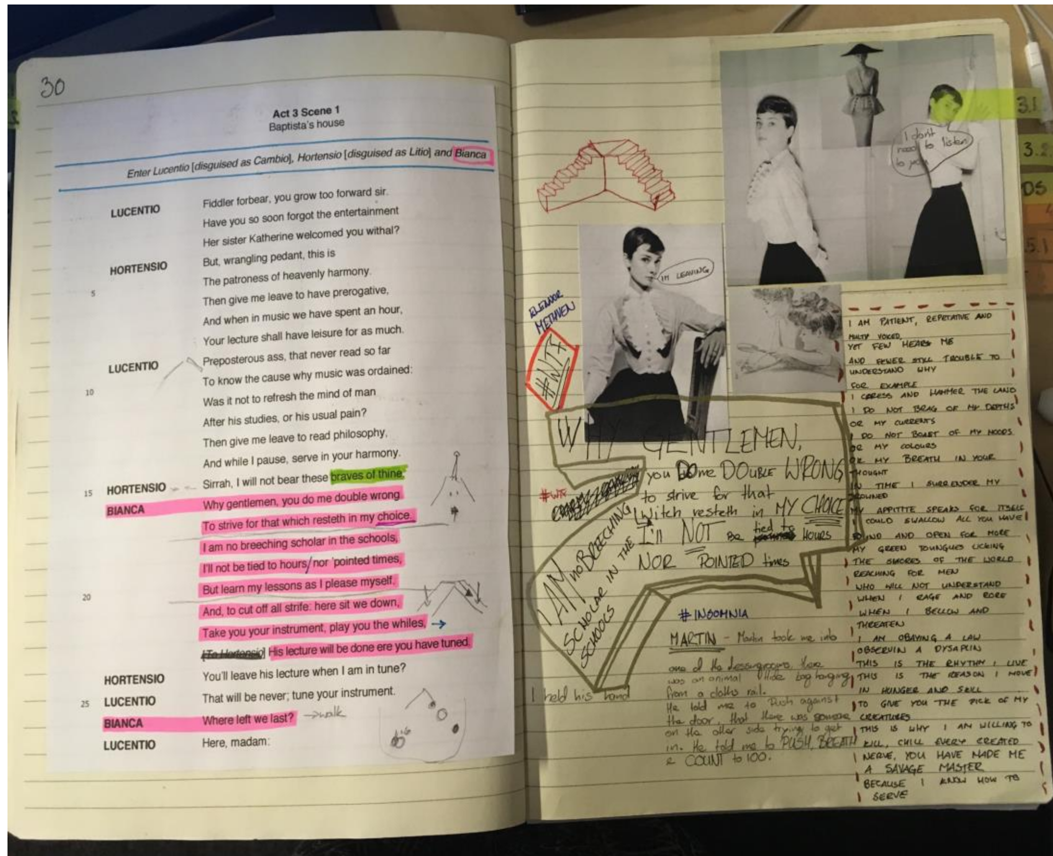


Fig. 1: Genevieve Hulme-Beaman's actor's notebook for playing Bianca and Katherina in *The Taming of the Shrew*, p. 30. Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, SGT/THTR/SM/1/2016/TS/2/2. Photo by author.

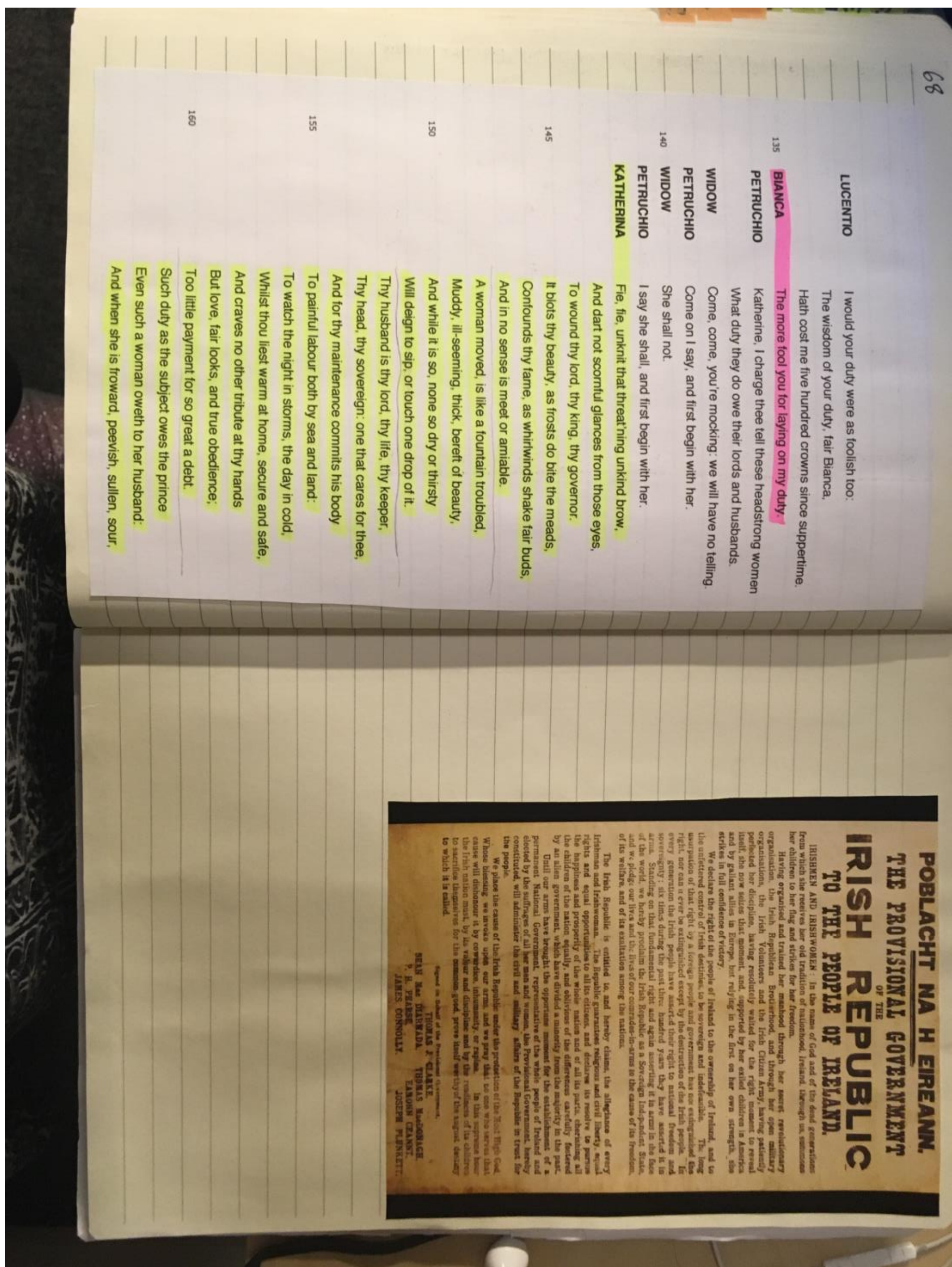
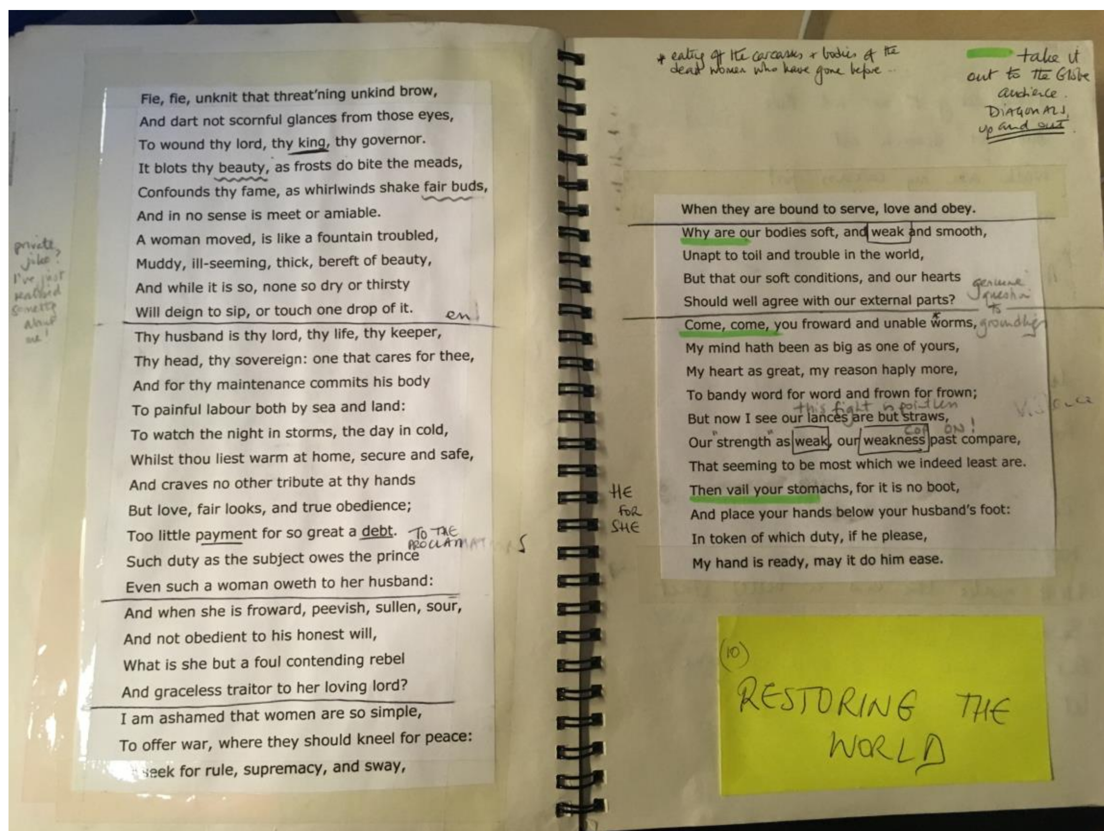


Fig. 2: Genevieve Hulme-Beaman's actor's notebook for playing Bianca and Katherina in *The Taming of the Shrew*, p. 66. Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, SGT/THTR/SM/1/2016/TS/2/2. Photo by author.



Fie, fie, unknit that threat'ning unkind brow,
And dart not scornful glances from those eyes,
To wound thy lord, thy king, thy governor.
It blots thy beauty, as frosts do bite the meads,
Confounds thy fame, as whirlwinds shake fair buds,
And in no sense is meet or amiable.
A woman moved, is like a fountain troubled,
Muddy, ill-seeming, thick, bereft of beauty,
And while it is so, none so dry or thirsty
Will deign to sip, or touch one drop of it.
Thy husband is thy lord, thy life, thy keeper,
Thy head, thy sovereign: one that cares for thee,
And for thy maintenance commits his body
To painful labour both by sea and land:
To watch the night in storms, the day in cold,
Whilst thou liest warm at home, secure and safe,
And craves no other tribute at thy hands
But love, fair looks, and true obedience;
Too little payment for so great a debt.
Such duty as the subject owes the prince
Even such a woman oweth to her husband:
And when she is froward, peevish, sullen, sour,
And not obedient to his honest will,
What is she but a foul contending rebel
And graceless traitor to her loving lord?
I am ashamed that women are so simple,
To offer war, where they should kneel for peace:
...eek for rule, supremacy, and sway,

When they are bound to serve, love and obey.
Why are our bodies soft, and weak and smooth,
Unapt to toil and trouble in the world,
But that our soft conditions, and our hearts
Should well agree with our external parts?
Come, come, you froward and unable worms,
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown;
But now I see our lances are but straws,
Our strength as weak, our weakness past compare,
That seeming to be most which we indeed least are.
Then vail your stomachs, for it is no boot,
And place your hands below your husband's foot:
In token of which duty, if he please,
My hand is ready, may it do him ease.

Fig. 3: Kathy Rose O'Brien's actor's notebook for playing Katherina in *The Taming of the Shrew*, p. 40. Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, SGT/THTR/SM/1/2016/TS/2/1. Photo by author.

Locating *The Taming of the Shrew*: performance practice, 'the *Shrew* option', and the feminist gaze

If we return to Bate's critical comments on the production in the *Mail on Sunday*, we can see that this approach to the play is emblematic of Nora Williams' suggestion that '[o]nce a performance tradition becomes established [in early modern drama], that interpretation often finds its way into scholarly criticism and editorial work.'[36] Bate's criticism of Byrne's approach and Rice's programming illustrates what Margaret Jane Kidnie calls:

[36] Nora Williams, 'Between Performances, Texts, and Editions: *The Changeling*' (unpublished doctoral dissertation, University of Exeter, 2016), p. 38.

> the unspoken belief that the play exists somewhere – or rather, somewhere *else* – apart from its (or perhaps just this) production. It may not be housed in one place like a painting or carved sculpture, yet it is nonetheless an object against which one can take the measure of theatrical treatments, outlandish or otherwise. It is sometimes assumed, perhaps for lack of a better alternative, that the printed text of Shakespeare's plays provides the fixed point against which theatrical production can be monitored.[37]

Countering this notion, Kidnie suggests that 'a play, for all that it carries the rhetorical and ideological force of enduring stability, is not an object at all, but rather a dynamic *process* that evolves over time in response to the needs and sensibilities of its users.'[38] In line with Kidnie's argument, the Globe's *Shrew* is one out of many products of an evolving process, that has been shaped by cultural attitudes over time. As W. B. Worthen simply puts it, '[t]he play-text now presents "choices" that did not seem to be there, say, fifty years ago'. In 2016, then, *The Taming of the Shrew* offered avenues in which Byrne and her creative team could explore commemorative culture and gender equality in an Irish setting, albeit in a non-Irish theatrical context.[39]

It is also worth considering the theatrical space of the Globe in the context of the production – this reconstructed English stage with its own challenges and limitations for the theatre practitioner, as well as its own cultural capital. During the artistic directorships of Mark Rylance and Dominic Dromgoole, the theatre was largely renowned for its commitment to 'Original Practices' performance practice: that is, exploring the performance of Shakespeare and early modern drama through the use of early modern style props, costumes, scenography, and sometimes even pronunciation. In the summer of 2016, Emma Rice had faced criticism in the press for installing rigging and drilling into the wooden frame of the Globe performance space – in fact, this was initially cited as a major factor in Rice's departure from the theatre, as 'the Globe Board has concluded that from April 2018, the theatre programming should be structured around "shared light" productions without designed sound and light rigging, which characterised a large body of The Globe's work prior to Emma's appointment.'[40] The set

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[37] Margaret Jane Kidnie, *Shakespeare and the Problem of Adaptation* (London and New York: Routledge, 2009), p. 1.
[38] Kidnie, *Shakespeare and the Problem of Adaptation,* p. 1.
[39] Worthen, *Shakespeare and the Authority of Performance*, p. 174.
[40] 'Statement Regarding the Globe's Future Artistic Direction', <http://blog.shakespearesglobe.com/post/152286922818/statement-regarding-the-globes-future-artistic> [accessed 11 December 2016]. For criticism of Rice during her tenure, see Richard Morrison, 'The Globe Has Been a Success Story – and Emma Rice is Wrecking It', *The Times*, 30 September 2016, <https://www.thetimes.co.uk/article/richard-morrison-the-globe-has-been-a-success-story-and-emma-rice-is-wrecking-it-xrrgxz3ml> [accessed 10 August 2018]. Writing in April 2017, Rice claimed that 'I chose to leave because, as important and beloved as the Globe is to me, the Board did not love and respect me back. It did not understand what I saw, what I felt and what I created with my actors, creative teams and the audience. They began

for *The Taming of the Shrew* certainly fit this description of Rice's style of programming, with its use of artificial light rigging and its large, painted dark black surroundings. Writing in 2008, during the Dromgoole artistic directorship, Christie Carson and Farah Karim-Cooper contended that the Globe as a performance space exerts specific demands on the theatre practitioner, compared to, say, the modern indoor proscenium arch theatre:

> The key area of agreement [between both practitioners and scholars] is about the direct relationship between the texts of [Shakespeare's] plays and the architecture of the building. Performed in their natural environment, stripped of technology, these plays present fundamental questions to practitioners and scholars alike. Standard acting training becomes inadequate, even detrimental, in this space. The role of the director in the modern theatre is entirely undermined in this quite uncontrollable environment. Similarly, editorial practices are faced by real challenges when the underlying assumptions of those practices are tested on this stage. The practitioners who have dedicated themselves to working in this space have also dedicated themselves to relearning their craft in order to address the demands of this building. Audiences, similarly, have come to understand the physical and intellectual commitment that is required to participate fully in a performance at the Globe Theatre.[41]

By emphasising 'the demands of this building' here (particularly, the building's physical demands), Carson and Karim-Cooper provide an insight into how the space conditions performance practice at the Globe, and into how this space accommodates particular styles of early modern performance practice, stagecraft, and audience configuration. Moreover, Chris Morash and Shaun Richards argue that 'two key elements in the production of place from space to occur in the theatre: the physical presence of the body (both the actor's body and physical presence of the audience); and memory. Onstage, space becomes place when a specific site is defined by events that occurred there in the past.'[42] The Globe as 'place' is defined by a particular style of performance practice, namely original practices – a style which arguably was not as prioritised during Rice's artistic directorship. As I show later in this chapter, the Globe as place, and the way in

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to talk of a new set of rules that I did not sign up to and could not stand by. Nothing is worth giving away my artistic freedom for, it has been too hard fought for.' See Emma Rice, 'A Letter from Artistic Director, Emma Rice', <https://blog.shakespearesglobe.com/post/159749544768/a-letter-from-artistic-director-emma-rice-dear> [accessed 10 August 2018]. Rice was then succeeded in the role of artistic director by actress Michelle Terry, particularly known for her work at the Globe during Dromgoole's artistic directorship, most notably her performances as Rosalind in *As You Like It* (2015) and Titania/Hippolyta in *A Midsummer Night's Dream* (2013).

[41] Christie Carson and Farah Karim-Cooper, 'Introduction', in *Shakespeare's Globe: A Theatrical Experiment*, ed. by Christie Carson and Farah Karim-Cooper (Cambridge: Cambridge UP, 2008), pp.1-12 (pp. 8-9).

[42] Chris Morash and Shaun Richards, *Mapping Irish Theatre: Theories of Space and Place* (Cambridge: Cambridge UP, 2014), p. 80.

which its repertoire has created place from space, has implications for how audiences respond to the performances that take place there.

To move onto *The Taming of the Shrew* directly as a play: here, I do not mean to suggest that the play itself has inherently feminist traits. None of Shakespeare's plays, we can safely say, is inherently feminist, or even intersectional.[43] However, attempting to grapple with the play's misogyny and gender politics in performance is nothing new. Specifically in an Irish context, a previous Globe production of *Shrew* was performed at the Kilkenny Arts Festival as part of a world tour in 2013, in which all of the cast were women. In an interview with Peter Crawley for *The Irish Times*, the show's director Joe Murphy stated:

> I think that what we learned by doing it with an all-women cast was that there was an opportunity just to play the play *as* the play. Because the most powerful argument against its misogyny is just to show its misogyny. It's very obvious that these eight intelligent, empowered women on stage are not condoning it. They're putting it on so you will be repulsed by it.[44]

In 2006 (and subsequently revived in 2008), Lynne Parker directed a production of the play for Rough Magic at the Project Arts Centre, with Pauline McLynn and Owen Roe playing the roles of Katherina and Petruchio and the play 'reimagined in wheeler-dealer rural Ireland', with the tagline 'Women are from Venus, Men are from Mullingar.'[45] As Anna Kamaralli argues, '[t]his is a play that demands a position on its sexual politics, and that prompts analysts of all kinds to feel the need to not just explain but to defend

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[43] Jardine and Kathleen McLuskie argue for a feminist interpretation of Shakespeare's plays – in that the plays are misogynistic. Solga also asks: 'How do we square [early modern drama's] enormous cultural capital with its profound distance from contemporary attitudes towards social justice and human rights?' However, in contrast, Phyllis Rackin posits that '[o]ur own experience of Shakespeare's women is conditioned not only by the accumulated tradition of Shakespeare scholarship and reception but also by the present history of the world in which we live: both of these histories help to shape our experience of the plays, whether we study them in an academic setting, see them on stage or screen, or read them in the privacy of our own rooms.' Marianne Novy takes a methodological standpoint in stating: '[s]ome feminist critics believe the plays show women as equal to men. Others argue that they promote the subordination of women. Others still take different viewpoints, which emphasize variations among plays or even within plays. Part of the reason for these disagreements is that critics rely on different traditions within feminist and literary theory.' See Jardine; McLuskie, 'The Patriarchal Bard: Feminist Criticism and Shakespeare: *King Lear* and *Measure for Measure*', in *Political Shakespeares: Essays in Cultural Materialisms*, ed. by Jonathan Dollimore and Alan Sinfield, 2nd edn (Manchester: Manchester UP, 1992), pp. 88-108; Solga, *Violence Against Women in Early Modern Performance*, p. 2; Phyllis Rackin, *Shakespeare and Women* (Oxford: Oxford UP, 2005), pp. 5-6; Marianne Novy, *Shakespeare and Feminist Theory* (London: The Arden Shakespeare, 2017), p. 1.

[44] Peter Crawley, 'Making a Merry Jest of Shrew's Misogyny', *Irish Times*, 6 July 2013, <https://www.irishtimes.com/culture/stage/making-a-merry-jest-of-shrew-s-misogyny-1.1452900> [accessed 30 May 2018].

[45] 'The Taming of the Shrew – Rough Magic', <http://www.roughmagic.ie/archive/the-taming-of-the-shrew/> [accessed 30 May 2018]; Anna Kamaralli, *Shakespeare and the Shrew: Performing the Defiant Female Voice* (Basingstoke: Palgrave Macmillan, 2012), p. 97.

their position, whether that position is that the play is comic and appealing, or tragic and archaic.'[46] Indeed, Carol Rutter comments that 'the play is full of traps, and there are many *Shrews* inside *The Shrew*.'[47] She also notes the contrasting statements made by previous Katherinas: Paola Dionisotti, who played the role at the RSC in Michael Bogdanov's 1978 production, is quoted as stating 'I wanted the play to be about Kate and about a woman instinctively fighting sexism. But I don't think that's what the play is about. It's not the story of Kate: it's the story of Petruchio.'[48] Sinead Cusack, who played the role at the same theatre in Barry Kyle's 1982 production, argues that 'the play is about Kate being liberated. At the end that so-called submission speech is really about how her spirit has been allowed to soar free.'[49] Fiona Shaw, who played Katherina in Jonathan Miller's 1987 production at the RSC, contends that '[t]he play really isn't clear enough to deal with the hot area it's handling. It's underwritten and overendowed.'[50] There is certainly no uniform approach to portraying Katherina and Petruchio's relationship in modern performance – the relationship tends to be portrayed as either abusive towards Katherina, or redemptive for both characters. Yet, there is a strong precedent for grappling with the play's gender politics regardless, which cannot be ignored.

Following on from Kamaralli's earlier provocation, Sarah Werner highlights what is known as 'the *Shrew* option', that is: 'the practise of hiring women to direct this play, [thus acknowledging and circumventing] the play's notorious misogyny.'[51] However, she adds that this practice does not automatically make a production of *Shrew* feminist theatre: '[b]y inviting a female director to be the voice behind the mouthpiece, a predominantly male company can distance itself from the suggestion that women need to be made to obey their male lords.'[52] Werner also warns that '[h]aving a woman direct *The Taming of the Shrew* sets up oppositional ideologies: the female director's presence legitimizes women's interpretations of Shakespeare, while the playscript's patriarchal thrust silences women.'[53] In *MsDirecting Shakespeare*, Elizabeth Schafer quotes the director Gale Edwards, who had directed a production of *Shrew* starring Josie Lawrence as Katherina at the Royal Shakespeare Company in 1995, as stating:

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[46] Kamaralli, p. 91.
[47] Carol Rutter, *Clamorous Voices: Shakespeare's Women Today* (London: The Women's Press, 1988), p. 1.
[48] Rutter, *Clamorous Voices*, p. 1.
[49] Rutter, *Clamorous Voices*, p. 1.
[50] Rutter, *Clamorous Voices*, p. 1.
[51] Werner, *Shakespeare and Feminist Performance*, p. 78.
[52] Werner, *Shakespeare and Feminist Performance*, p. 78.
[53] Werner, *Shakespeare and Feminist Performance*, p. 78.

> A woman directing *The Taming of the Shrew*, whoever she is, might as well get a loaded shotgun and put it against her temple, because half the critics will be disappointed and will criticise it if the view of the play is not radical and feminist because they expect that from a woman; then the other half will shoot you down in flames because you're doing a feminist, 'limited' view of a play which is meant to be about the surrender of love. So you *cannot* possibly win. You're absolutely fucked.[54]

Schafer herself suggests that 'as the wretched play is still good box office, it might be preferable to have women, or those with a sensitivity to gender issues, directing it. However, it is still a very dangerous play.'[55] But as Kim Solga reminds us, 'feminist resistance to the gaze is both visual and structural; it's a matter of both *what* is presented on stage, lifted up to audience view, and *how* that material is presented, the narrative that shapes its presentation.'[56] I also want to take up Werner's idea that 'all performances of Shakespeare engage in localized production of meaning'.[57] This notion has implications not only for the creative team's approach to the play, but also audience members' reception of the production: what I took away from it may not be the same as someone else in the audience on the same night.

Yet, I would contend that Byrne's production grapples with the dichotomy Werner establishes between the play's patriarchal thrust and the female director's presence. After all, all theatre by women female practitioners is not necessarily feminist theatre: a production's feminist ideology is shaped by its production and its reception. Byrne's production of *Shrew* grapples with Werner's dichotomy through its alterations and additions to the playscript, and through its locating of the play in 1916 Ireland. It is also worth noting Kidnie's purview that 'while a dramatic *text* might be considered an "artifact"… what directors, actors, and editors generate through print and performance is indeed something rather more like an idea.'[58] In its, to use the Globe's terminology, 'free-hand' approach to *Shrew*, and its distinctively Irish setting, this *Shrew* places the so-called 'idea' of Katherina's story, and her trauma, at the heart of the production.[59]

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[54] Schafer, *MsDirecting Shakespeare*, p. 57.
[55] Schafer, *MsDirecting Shakespeare*, p. 71.
[56] Kim Solga, *Theatre and Feminism* (London: Palgrave Macmillan, 2016), p. 30.
[57] Werner, *Shakespeare and Feminist Performance*, p. 19.
[58] Kidnie, *Shakespeare and the Problem of Adaptation*, p. 13.
[59] In Mark Rylance's words, '"free-hand" meant that theatre artists of our own day should apply their unchained modern instincts to the [Globe] building.' Such work was placed in opposition to Original Practices productions at the theatre. See Rylance, 'Research, Materials, Craft: Principles of Performance at Shakespeare's Globe', in *Shakespeare's Globe: A Theatrical Experiment*, ed. by Christie Carson and Farah Karim-Cooper (Cambridge: Cambridge UP, 2008), pp. 103-14 (p. 105).

The Globe and the performance of Irishness on the English stage

In reading the production's performance of Irishness, as well as outlining how this performance of Irishness corresponds with a feminist reading, I take up Patrick Lonergan's definition of the term, as outlined in *Theatre and Globalization*. Lonergan defines Irishness is 'a commodified abstraction that gives meaning to its purchaser instead of signifying the physical territory of a nation', and in doing so highlights 'plays that are marketed or received internationally as corresponding to the Irish "brand"'.[60] This production of *Shrew*, as such, deals in a broad, globalised, commoditised Irishness. On the night I saw the production, upon which my comments are based, musicians played jigs and reels on the bodhrán, tin whistle, fiddle, and guitar for the crowd's pleasure as the performance was about to begin: the mood and atmosphere (perhaps intentionally) resembled that of an Irish traditional music session.[61] The characters' accents and dispositions varied from person to person, county to county, and region to region, presumably in an arbitrary fashion rather than intentional. Edward MacLiam's Petruchio spoke in a Cork accent. Colm Gormley's Hortensio spoke in a Northern burr. Aaron Heffernan's Lucentio and Imogen Doel's Tranio sported broad Dublin accents. Aoife Duffin's Katherina and Genevieve Hulme-Beaman's Bianca were both portrayed as upper middle-class Dubliners. Costume designer Chiara Stephenson dressed these characters in either flat caps and breeches (in the case of Lucentio and Tranio), or as if they had just stepped out of a Bloomsday celebration (Raymond Keane's Gremio and his boater hat and suit being an example of the latter).[62] The production's Irish Catholic context was brought to the fore in several aspects, such as Stephenson's set design: during her wedding, Katherina sat on top of two staircases that folded together to display a neon-light cross. As well as this, Petruchio's admission to Gremio that 'me father dead', as well as every subsequent mention of his father in the production, was met with numerous members of the cast blessing themselves. This performed Irishness received a lot of laughter from the audience who were present that night.

Given that this production was first performed at the Globe, and therefore for a presumably London audience (as well as a tourist one), it prompts the question as to whether its Irishness would have manifested in the same way had it premiered at the Abbey or Lyric theatres, for Irish companies such as Druid or Rough Magic, or for any other major Irish theatre company. The music sung and played by the cast and on-stage

[60] Lonergan, *Theatre and Globalization*, p. 28.
[61] This was the final night of the production, 6 August 2016.
[62] Bloomsday is the annual celebration of 16 June 1904, the day on which James Joyce's *Ulysses* occurs. The celebrations centre around Dublin (but is also celebrated worldwide), with period dress, recitals, and theatre events taking place.

musicians throughout the show were strikingly and perhaps intentionally reminiscent of the stage show *Riverdance* at times: a cultural phenomenon and a cultural production of Irishness recognisable the world over. The production's use of traditional Irish folk music (composed by Olly Fox and the Globe's Head of Music Bill Barclay, and performed by the musicians on the instruments mentioned earlier) is a style of music that has tended to be associated with *Riverdance* and its brand. Whereas there is no Irish dance in *Shrew*, the production's closing jig involved the cast dancing a circle around Katherina and Petruchio, recalling the stratification of dancers within *Riverdance* as a dance performance: two primary dancers supported by a uniform secondary troupe.[63] Lonergan notes how 'representations of Irishness have narrowed as Irish identity has expanded, creating a tension between Irishness as it is presented to the world… and Irishness as it is experienced and expressed within the country itself'.[64] *Shrew* puts us into a double bind here: this is a production directed by an Irish woman, with a predominantly Irish cast, yet it is produced by an English theatrical institution for predominantly London and tourist audiences (although the 2016 vote to leave the European Union has shown that 'English' and 'London-based' are not necessarily synonymous with each other). If this is a response to 1916 commemorations, it is certainly a response 'from the other side', so to speak.

Given the particular space (the Globe) and place (1916 Ireland) of this production, there are two competing brands, or abstractions, at play here: these are 'Brand Irish' and 'Brand Shakespeare'. In relation to the former, according to Lonergan, 'to be successful abroad, the central "Irish" narrative must be framed or mediated in a way that will provide an interpretive framework for an urbanized, cosmopolitan audience lacking in specialized knowledge of Ireland.'[65] With regards to the latter, I return to Erin Sullivan's acknowledgement of the interlinking of 'Brand Shakespeare' with 'Brand Britain', 'with the boy from Warwickshire and his exceptional writings being co-opted to stand for British talent, influence and might'.[66] Is this production's Irishness performed so broadly so that British and tourist audiences can latch onto it more easily, understand it better? Is this designed to be an Irishness that these audiences

[63] Certainly, the use of jigs at the Globe is also intended to harken back to their usage at the beginning and end of the performance of plays in early modern English theatres. Please see Claire van Kampen, 'In Practice I: Original Practices and Historical Music in the Globe's London and Broadway Productions of *Twelfth Night* and *Richard II*', in *Shakespeare, Music and Performance*, ed. by Bill Barclay and David Lindley (Cambridge: Cambridge UP, 2017), pp. 42-58 (pp. 53-4).
[64] Lonergan, *Theatre and Globalization*, pp. 188-9.
[65] Lonergan, *Theatre and Globalization*, p. 92.
[66] Sullivan, p. 8.

can grasp and define more readily? Additionally, where does Brand Shakespeare, and the connotations of performing at the Globe, come into play here, and how does the performance of Irishness relate to the production's engagement with gender politics?

The editing and adapting of *Shrew*'s text for performance also suggest a broad performance of Irishness. The text was edited to add elements of Hiberno-English throughout, peppering the script with such words and phrases as 'Jaysus' (a phonetic bastardisation of 'Jesus Christ'), 'mo chara' (my friend), and 'go raibh mile maith agaibh' (a thousand thank yous to you all). But more pertinent in relation to a feminist reading of the production was the inclusion of additional original songs, with lyrics written by the production's dramaturg Morna Regan. An example is the song 'Numbered in the Song' which, in Byrne's words, '[remembers] all the women unsung by Irish history', and appropriates W. B. Yeats' poems 'Easter 1916' and 'Adam's Curse' in doing so: indeed, Byrne draws upon a line in 'Easter 1916' in stating 'only the men are "numbered in the song"' in its verses.[67] The appropriation of 'Adam's Curse' too is significant, given that it is a poem depicting Yeats' conversation with Maud Gonne and her sister Kathleen Pilcher on the subject of beauty and creation, in which Yeats dominates the exchange, and in which Pilcher's contribution does not appear at all. In the song, however, Gonne's solitary contribution ('Born woman is to know— | Although they do not talk of it at school— | That we must labour to be beautiful' (ll.18-20)), however, is expanded upon and adapted in the lines that follow: the song instead suggests that to be born woman can transcend beyond the act of 'labouring to be beautiful' into one's own fulfilment.[68] The song was performed by Katherina at the beginning of the show (*Fig. 4*), and what follows is the song as it appears in the production's prompt book:

I.
Hearts with one purpose
Trouble the living stream
Trouble it and trouble it
My mother's refrain to me
Stop when the water's clean
The past is freed from history
The nation promised equality
We are not numbered in the song.

[67] Caroline Byrne and Danielle Pearson, 'Confronting the Shrew', programme for *The Taming of the Shrew* (London: Shakespeare's Globe, 2016), p. 9. The lines Byrne references are as follows: 'This other man I had dreamed | A drunken, vainglorious lout. | He had done most bitter wrong | To some who are near my heart, | Yet I number him in the song' (ll.31-35). See W. B. Yeats, 'Easter 1916', in W. B. Yeats, *The Major Works*, ed. by Edward Larrissy (Oxford: Oxford UP, 1997), pp. 85-7.
[68] W. B. Yeats, 'Adam's Curse', in W. B. Yeats, *The Major Works*, ed. by Edward Larrissy (Oxford: Oxford UP, 1997), pp. 37-8.

II.
The cold earth takes nothing child
Her graveyard lullaby
Reach into the past again
To set the future free
All Proclaimed and promised me
A hundred years ago
A story still not finished till
We are numbered in the song.

III.
Born woman is to know
Spirit must be fulfilled
The pain of it not
A field left untilled.
Can one man contain you all?
One hearth, one little parlour
When you would burst this Wooden O
With all that you do harbour?

IV.
You can act a different part
From the one already writ
Bellow from between the lines
Forgo the age-old script.
You're a woman young
All your days before
No looking back to wish you'd sung
Be numbered in the song.

Be numbered in the song. (x6).[69]

There are three significant intertextual moments in these lyrics: the opening verse's 'Trouble the living stream | Trouble it and trouble it | My mother's refrain to me | Stop when the water's clean' not only directly references Yeats' poem, but also recalls Katherina's statement at the end of the play: 'A woman moved is a fountain troubled, | Muddy, ill-seeming, thick, bereft of beauty | And while it is so, none so dry or thirsty | Will deign to sip or touch one drop of it' (5.2.148-151).[70] Indeed, just before the interval of the show, as well as during the second half (when she tells the audience, 'My tongue will tell the anger of my heart'), Katherina was seen either standing and splashing in, or sitting on the edge of, a tiny water pool at the front of the stage, making this metaphor of her 'troubling the stream' physically manifest. The second intertextual moment directly references the 1916 Proclamation: 'The nation promised equality […] Reach

[69] Shakespeare's Globe Library and Archives, Shakespeare's Globe Performance Archive, *The Taming of the Shrew*, 3 June 2016 [prompt book], SGT/THTR/SM/1, p. 2.
[70] The corresponding extract from *Easter 2016* reads as follows: 'Hearts with one purpose alone | Through summer and winter seem | Enchanted to a stone | To trouble the living stream' (ll.42-45). See Yeats, 'Easter 1916', p. 86..

into the past again | To set the future free | All Proclaimed and promised me | A hundred years ago'. The third moment, 'when you would burst this Wooden O', is a clear allusion to *Henry V*'s opening Chorus in its focus on the performance space.[71] At the outset, the song uses these intertextual elements to draw attention to three core aspects of the production: place, space, and time.

Fig. 4: Katherina (Aoife Duffin) singing in *The Taming of the Shrew* (Shakespeare's Globe, 2016). Photo by Marc Brenner.

'Numbered in the Song' had melodies composed by the original Katherina, Kathy Rose O'Brien, and was then performed by the singer Úna Palliser when O'Brien became indisposed, while Hulme-Beaman filled in as the lead role. The song was then later sung by Aoife Duffin in a thick Dublin brogue and also performed in a spoken-word style recalling *sean nós* ('the old way'), a traditional style of Irish music in which singers 'use different techniques to ornament the performance of a song[.] One syllable in a word can be sung to several notes and the notes can be varied from verse to verse. Sometimes the notes to be ornamented can be adjacent to each other and at other times the gap

[71] This is, of course, in reference to the Chorus' lines: 'Or may we cram | Within this wooden O the very casques | That did affright the air at Agincourt?' (Prol.12-14).

between them is wide.'[72] Given that there is no style of *sean nós* corresponding to Leinster (the province in which Dublin is situated), and that Duffin sings the songs in a Dublin accent as well as accompanied by music (*sean nós* singing is traditionally unaccompanied), this results in a compound of urban and rural Irish culture on stage.[73] The song itself also acted as an ongoing theme throughout the production: as Byrne simply states in an interview, '[i]t is a motif in the production, to be numbered in the song.'[74] Duffin saw the song as an establishment of Katherina's character, suggesting that:

> it's a really good opportunity in the opening when I come out and sing is kind of like, 'Here she is. This is her'. I was thinking of her being at the top of a mountain or something barefoot, just singing, screaming to herself, kind of feral. So it helps to kind of land her for the audience, because one of the first things that's said about her is, 'She's too rough for me'. And I always find the audience laugh at that and I always hope it's from that recognition of when they hear her in the song at the beginning. They get an idea of who they are dealing with.[75]

It is also worth pointing out that the production also dispensed with Christopher Sly and the Induction in favour of Katherina performing the song after the musicians had left at the beginning, and that Katherina's singing closed the first half and also concluded the show. Again, this was part of this *Shrew* placing women – more specifically Katherina and her story – at its heart, and it did so through an appropriation of a canonical male Irish writer's words. With the inclusion of lyrics such as 'The nation promised equality', the song also threw into sharp relief the ongoing struggle for women's rights in Ireland over the last hundred years. Yet, in more ways than one, even though this *Shrew* was set in a concrete time period (that being Ireland in 1916), it still offered a broad mixture of different aspects of Irish culture, regardless of nuance or consistency of region, chosen dialect, or musical styles. Exploring the production's emphasis on the experiences of women, as I do so in the next section, perhaps provides some insight as to why this *Shrew* uses such a broad mixture of dialects and styles in some respects.

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[72] Tomás Ó Maoldomhnaigh, 'Amhránaiocht ar an Sean nós: Traditional Singing', <https://comhaltas.ie/music/treoir/detail/amhranaiocht_ar_an_sean_nos/> [accessed 31 May 2018].
[73] Ó Maoldomhnaigh, n.pg.
[74] Byrne and Pearson, p. 9.
[75] 'Adopt an Actor: Katherine Played by Aoife Duffin: Performances 3', <http://www.shakespearesglobe.com/discovery-space/adopt-an-actor/archive/katherine-played-by-aoife-duffin/performances-3> [accessed 18 October 2016].

The Globe and the performance of (Irish) feminism

I turn now to further exploring the production's emphasis on the experiences of women. From the outset, the production was sympathetic to Katherina's plight, and suggested that her taming by Petruchio was unnecessary and cruel: as Duffin asserts, 'there's two things pulling at each other for me as an actor in [the play], and those things are: the rest of the characters in the play are in a comedy and Kate is in a tragedy.'[76] From Katherina's spoken-word songs, to her newspaper and her copy of the Easter Proclamation being ripped out of her hand by her own father, to the production refusing to shy away from the psychological and emotional abuse Petruchio subjects her to (she spent the second half in her torn wedding dress, sleeping on a bed with only Petruchio's cowskin cape as a duvet) – this *Shrew* emphasised the implications of a patriarchal Irish Catholic society on the lives of women. Katherina delivered her final speech – still in her torn and dirty wedding dress, ripping it off to reveal her undergarments – in resignation, anger, and frustration at the world she was forced to inhabit. Kneeling, Katherina stretched out her hand towards a confused, troubled-looking Petruchio, only for him to kneel with her on the floor of the stage. Haughton argues that '[p]atriarchy is traumatic for women and men, children and adults, the domestic and public spheres. It is visible and invisible, insidious in all networks and communities, so that all networks and communities continue to reproduce its strategies and hierarchies, under the guise of rationality, empowerment and social protection.'[77] Katherina's distress comes as the result of the trauma she had been subjected to throughout the production; an experience which has also been traumatic for Petruchio, who in this moment realises the gravity of his actions towards his wife.

Prior to the cast breaking into the jig at the end, the final image was of Katherina and Petruchio standing to face each other in the middle of the stage and the rest of the cast – with a significant editing of the play's ending proposing an alternative direction for their relationship. The lines after Katherina's final speech were cut (including Petruchio's 'Why, there's a wench. Come and kiss me, Kate' (5.2.186)); thus Katherina had the production's final words, both through speech and through song.

[76] 'Adopt An Actor: Katherine Played By Aoife Duffin: Performances 1', <http://www.shakespearesglobe.com/discovery-space/adopt-an-actor/archive/katherine-played-by-aoife-duffin/performances-1> [accessed 18 October 2016].
[77] Haughton, *Staging Trauma*, p. 217.

With the melody following the traditional Irish and Scottish farewell tune 'The Parting Glass',[78] she tells Petruchio that:

> I will not go to war with thee
> Dulce et decorum est
> Walk over my carcass first
> My hand is open here for us
> A ballad of not lesser than
> But equal to and free
> In an august destiny
> That was Proclaimed
> And promised me[79]

As with 'Numbered in the Song', the song directly references the 1916 Proclamation and its promises to 'equal rights and equal opportunities to all its citizens'. As the production was set in the middle of World War One, the song's drawing on wartime imagery and slogans is thus unsurprising ('I will not go to war with thee | Dulce et decorum est | Walk over my carcass first'): indeed, the words 'Dulce et decorum est' are now commonly associated with the poet and soldier Wilfred Owen's 1920 posthumously published poem condemning the war, taking its title from the slogan *Dulce et decorum est pro patria mori* ('it is sweet and honourable to die for one's country'). These wartime motifs were used as part of Katherina's exhortation to Petruchio to establish their relationship on a more equal footing: the lyric 'My hand is open here for us' is an inversion of the final line from Katherina's final speech 'My hand is ready, may it do him ease' (5.2.185): what was a final declaration of submission to her husband has been adapted into an exhortation to stand together as equals instead.

Another instance of this *Shrew*'s amplifying of voices and presence of women was the decision to give the Widow (played by Amy Conroy) an expanded, more prominent role in this production. The Widow as played by Conroy was a constant presence throughout the show (*Fig. 5*), often found on the side of the stage with a cigarette in hand: always watching, always waiting, quietly despairing at the misogyny unfolding in front of her (especially given that her future husband, Hortensio, frequently belittled her, either directly to her face – he sharply told her to 'get in' when she met Petruchio for the first time – or behind her back, despite the fact that the audience knew that she was on-stage, listening). Throughout the production, she acted as a form of protector and ally for Katherina, providing unheard counsel and advice. As Petruchio and Katherina exited separately following their first scene together, Katherina

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[78] 'Adopt an Actor: Katherine Played by Aoife Duffin: Performances 2', <http://www.shakespearesglobe.com/discovery-space/adopt-an-actor/archive/katherine-played-by-aoife-duffin/performances-2> [accessed 18 October 2016].
[79] Shakespeare's Globe Performance Archive, SGT/THTR/SM/1, p. 74.

immediately turned to the Widow for support as they departed the stage together. While Katherina sat alone on the top of the staircase waiting for Petruchio to begin the wedding proceedings, the Widow walked up the staircase to sit with and comfort her as she waited. This relationship between these two women was built to the point where the final scene appeared to be a battle between the Widow and Petruchio for Katherina's

Fig. 5: (l-r) The Widow (Amy Conroy) (centre), flanked by Tranio (Imogen Doel), Gremio (Raymond Keane), and Hortensio (Colm Gormley) in *The Taming of the Shrew* (Shakespeare's Globe, 2016). Photo by Marc Brenner.

soul: it is worth pointing out that the Widow's distaste for Petruchio was quickly established after she walked in on Petruchio assaulting Grumio (Helen Norton), as he pulled his ears and pinned him to the ground. Of course, as I have outlined earlier, a meaningless victory for Petruchio was implied at the production's end, with the Widow also visibly shocked and distraught by Katherina's distress.

It is also possible to apply a broader postcolonial lens to this production, which can be linked to its feminist outlook. The Irish Free State, as Mary McAuliffe suggests, 'developed the traditional assumptions of Irish womanhood based on marriage and domesticity, reinforced by the Irish government, by the Catholic Church and by society.'[80] Thus, patriarchy was inevitably enshrined into the forging of the Irish nation with then-Taoiseach Éamon de Valera's 1937 Constitution, particularly aspects of Article 41. Article 41.2.1, which stated 'the State recognises that by her life within the

[80] Mary McAuliffe, '"The Unquiet Sisters": Women, Politics and the Irish Free State Senate 1922-1936', in *Irish Feminisms: Past, Present, Future*, ed. by Clara Fischer and Mary McAuliffe (Dublin: Arlen House, 2015), pp. 47-70 (p. 61). Ireland became known as the Irish Free State in 1922 following the Irish Civil War and the Anglo-Irish Treaty, which resulted in the partitioning of Ireland. It would be known as the Free State until 1937's Constitution, after which the country was known as Ireland (or Éire in the Irish language). It was officially declared a republic in 1949.

home, woman gives to the State a support without which the common good cannot be achieved', was strongly opposed by feminist activists and female senators.[81] As Haughton argues, 'the Irish Constitution explicitly rejects gender equality, most harshly evidenced through its restrictions on women's rights to public space and financial independence, declaring as fundamental their role as mothers, and denying women legal dominion of their bodies.'[82] Sure enough, the production drew upon such contexts – McAuliffe's programme note for *Shrew* specifically highlights how the Constitution and Article 41 'was seen as a betrayal of the promises of equality in the 1916 Proclamation. Fundamentally it enshrined the domestic as the place for women in Irish society.'[83]

The production also drew upon, and subverted, engendering rhetoric of national identity. The intertwining of nationalism and gender is a particularly relevant context here: as Marjorie Howes states, the narratives of such a relationship tend to focus 'on the representation of the nation as a woman.'[84] One recalls Declan Kiberd's rather Jungian assertion that the engendering of Irish womanhood was rooted 'deep in the psyche of Irish nationalism', drawing on eighteenth-century *aisling* poetry, a genre which typically depicted Ireland appearing to the poem's author as a vision of a woman lamenting the state of the nation. According to Kiberd, these *aisling* poets 'had always imagined woman not as an autonomous person but as a site of contest.'[85] Highlighting the personification of Ireland as Hibernia in cartoons and magazines, Kiberd adds that '[e]ven the age-old notion of the land as female and the ruler as her lawful bridegroom conspired in the creation of this myth; and twentieth-century propaganda posters, depicting Hibernia as a beautiful maiden torn between the demands of thuggish republicans and solid Saxons, did nothing to dispel it.'[86] It is possible to consider Katherina as a Hibernia-type figure, 'a beautiful maiden' brutalised and tormented by the thuggish Petruchio. However, this comparison is somewhat less clear-cut due to Katherina's 'froward' personality and behaviour (although she is dressed in a conventionally feminine, 'marriageable' manner), and the matter of Petruchio's Cork

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[81] *Bunreacht na hÉireann – Constitution of Ireland* (Dublin: The Stationery Office, 1937), p. 164. (This wording remains in the Irish Constitution to this day.) The Taoiseach (deriving from the Irish for 'chieftain' or 'leader') is head of the Irish government, whereas the President is the head of state, and largely a ceremonial role.
[82] Haughton, 'Them the Breaks', p. 350.
[83] Mary McAuliffe, 'A Proper Position in the Life of a Nation', programme for *The Taming of the Shrew* (London: Shakespeare's Globe, 2016), pp. 10-12 (p. 12).
[84] Marjorie Howes, *Colonial Crossings: Figures in Irish Literary History* (Dublin: Field Day Publications, 2006), p. 7.
[85] Kiberd, *Inventing Ireland*, p. 362.
[86] Kiberd, *Inventing Ireland*, p. 362.

accent. Notably, the county is nicknamed 'the Rebel County', a nickname that has its origins in the fifteenth century owing to Cork rebels' participation in the English Wars of the Roses, and is commonly associated with the county being 'a hotbed of guerrilla activity' during the Irish War of Independence (1919-1921) and its Irish Republican Army units' opposition to the Anglo-Irish Treaty during the Irish Civil War (1922-1923).[87] Whereas there is no 'solid Saxon' or Englishman in the configuration, in the production's final scenes it is the Widow, and her unapologetic shrewishness (positioning her as feminist), who is placed directly in opposition to Petruchio's brutish behaviour. The production thus complicates what could have been a simplistic usage of the Hibernia/solid Saxon metaphor for Katherina and Petruchio's relationship. It does so through its use of dialect, which is perhaps one of the outcomes of such a broad range of accents in the production. It also complicates the metaphor through the emphasis of a dichotomy between Petruchio and the Widow. However, given the production's broadness in its presenting of Irishness – this being an Irishness that is not presented to or catering for an Irish audience – what I have read as subtlety might simply be inconsistency.

Shrew's reception, however, prompts a reflection on the gulf between production and modes of reception, and between intention and impact. Many reviewers picked up on what was unmistakably a feminist approach to *Shrew* – with the *Telegraph* noting the 'powerful note of deep unease' at the production's close, *The Guardian* calling it 'a feminist tragedy', and *The Stage* proclaiming 'a troubling production, but in the best way'.[88] However, it is unclear whether or not all of this was in the mind of Globe audiences throughout the production's run. This is judging by the 'Kiss! Kiss! Kiss!' chant Petruchio encouraged the crowd to partake in to force Katherina to kiss him during their first meeting on the production's closing night, as well as the cheering and whooping that greeted a later kiss between the two. Both times, Duffin's Katherina was uncomfortable and unwilling to participate. However, this kind of audience response is unsurprising: in her exploration of theatre audiences and Shakespeare performance,

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[87] For a full summary, please see 'But Why Call it the "Rebel County"?', <https://northoltgrange.wordpress.com/2016/09/27/but-why-call-it-the-rebel-county/> [accessed 29 May 2018].

[88] Claire Allfree, Rev. of *The Taming of the Shrew*, *Daily Telegraph*, 4 June 2016, <http://www.telegraph.co.uk/theatre/what-to-see/the-taming-of-the-shrew-shakespeares-globe-aoife-duffin-review/> [accessed 20 October 2016]; Mark Lawson, Rev. of *The Taming of the Shrew*, *Guardian*, 6 June 2016, <https://www.theguardian.com/stage/2016/jun/06/the-taming-of-the-shrew-review-shakespeares-globe-london-feminism> [accessed 20 October 2016]; Natasha Tripney, Rev. of *The Taming of the Shrew*, *The Stage*, 5 June 2016, <https://www.thestage.co.uk/reviews/2016/the-taming-of-the-shrew-review-at-shakespeares-globe-london-2/> [accessed 20 October 2016].

Werner asks in relation to the Globe: ‘ought we to consider the impact of the reconstructed playhouse? In a theatre building that prides itself on its Renaissance construction, how much of the audience response is shaped by how it conceives Renaissance culture?’[89] Moving onto specific examples, she spotlights the laughter that has greeted misogynistic moments in previous productions of *King Lear* and *As You Like It* at that theatre, leading her to pose the following:

> What attitudes do audiences bring with them to reconstructed theatres and how might those politics might play out? If a theatrical space that looks early modern – that sells itself as being connected to original practices – is a safe haven for at least some audience members to give voice to anti-feminist sentiments, what does that mean for actors and directors who might not intend for those politics to come into play, or who might wish to counter those politics? I want to emphasize that I am not insisting that the plays need to be staged as feminist, or through any particular political discourse. But an awareness of audience responses is a necessary part of creating a theatrical event.[90]

This is not to suggest that all audiences at the Globe are anti-feminist. It becomes too easy to pillory the crowds that attend these performances as raucous and irreverent. Paul Prescott has highlighted ‘the caricaturing of the Globe audience in newspaper reviews of the first seven seasons’, arguing that this ‘stemmed from a number of deep-seated cultural presuppositions’, including presuppositions that ‘audiences at Shakespeare, if they must be seen, should not be heard’, and ‘that the requisite atmosphere for Shakespearean reception is one of silence and reverence, like that of the naturalistic theatre, or indeed, the act of reading’.[91] If we return to Morash and Richards, it is arguable that audience behaviour at the Globe is a result of the creation of that theatre as a performance ‘place’ rather than space. But we must also account for the influence both of group dynamics, and of what Dolan calls ‘participatory publics’: configuring any given audience ‘as a group of people who have elected to spend an evening or an afternoon not only with a set of performers enacting a certain narrative arc or aesthetic trajectory, but with a group of other people, sometimes familiar, sometimes strange.’[92] My response to the production is perhaps illustrative of Werner’s idea of ‘a performance of Shakespeare that reflects the individual viewer’s perceptions

[89] Sarah Werner, ‘“Audiences” in *Shakespeare and the Making of Theatre*’, <http://sarahwerner.net/blog/audiences-in-shakespeare-and-the-making-of-theatre/> [accessed 13 December 2016].
[90] Werner, ‘“Audiences”’, n.pg.
[91] Paul Prescott, *Reviewing Shakespeare: Journalism and Performance from the Eighteenth Century to the Present* (Cambridge: Cambridge UP, 2013), pp.162, 170.
[92] Jill Dolan, *Utopia in Performance: Finding Hope at the Theater* (Ann Arbor: University of Michigan Press, 2005), p.10.

and desires as much as it does those of Shakespeare or the director'.[93] And indeed, performance reception is always a composite of individual and collective responses.

However, whereas it is fundamental to account for this nuance in performance reception analysis, it is also worth bearing in mind Dolan's call to arms in her preface to the second edition of *The Feminist Spectator as Critic*:

> To be critically generous means to be responsible for a deeper knowledge of the work you engage; means that you take into account its production context and resources, its history and goals; and that you consider its players and producers as people labouring to create meaning with the materials at hand. [...] Feminist criticism still isn't about facile value judgments or consumer reporting; it doesn't arbitrate taste. It strives to consider what theatre and performance might *mean*, what it might *do*, how it might be *used* in a world that requires ever more and better conversations about how we can imagine *who we are and who we might be*.[94]

How does one encourage feminist audience participation at the Globe, or perhaps encourage awareness of what we are laughing at, what we are cheering on in Shakespeare performance? Moreover, how can Shakespeare performance itself encourage this mode of participation, and this mode of awareness? How does one move towards an ideal model of intersectional, feminist Shakespeare performance? Perhaps such strategies lie within the adaptation of these texts, and with an honest, sustained engagement with these texts' misogyny, racism, anti-Semitism, and other related elements. This honest engagement should not be confined to the rehearsal room, but also in the performance space as well.

Conclusion: 'My hand is open here for us'

It can be said that, although it did not premiere in an Irish theatre, *Shrew* spoke to particularly Irish concerns: this is reflected in the theatre-makers' taking the #WakingTheFeminists movement as a starting-point. Of course, this is essentially Werner's theory of Shakespeare performance as 'localized production of meaning' in action: I cannot say for certain if the issues discussed here in this chapter was in the mind of every audience member who saw the production, nor can I assume that every audience member tried to conceive *Shrew* as a form of commemoration of 1916, or even as a feminist response to such commemorations. As Peter Holland suggests, '[w]e can, as theatre researchers or students of Shakespeare, investigate with comparative ease the

[93] Werner, *Shakespeare and Feminist Performance*, p. 102.
[94] Dolan, *The Feminist Spectator as Critic*, p. xxxvii.

construction of the presentation of meaning. We can explore the structures of intentionality within a production… But we have no mechanism to understand the degrees of immanence of the text in the consciousness of the consumers of the production.'[95] What is certain here, is that performing Irishness in an English context (as we shall see in the case of *Hamlet*) carries different implications compared to performing Irishness in Ireland: in relation to *Shrew* specifically, we cannot know for certain the extent to which the presence of Irishness would be as broad or generalised in an Irish theatre. We can be sure that, if it were, such images and constructions of Irishness would not depend upon retrograde notions of hegemonic Catholicism, nor that evocations of Irish folk culture would not necessarily have connotations with *Riverdance*.

Additionally, as Haughton asserts, '[t]he staging involved [in performing trauma], particularly via embodied knowledge and viscerally affective encounters, creates a shared space for the unspeakable to struggle in its desire for articulation and acknowledgement'.[96] Haughton's assertion, I argue, is embodied in the unflinching depiction of Katherina's trauma, as well as in the artistic decision to give Katherina the first and last words in the production. In any case, this production reinforces the importance of, if we return to Bell and #WakingTheFeminists for a moment, 'exposure to a spectrum of stories', and the importance of widening the net of how we frame, tell, and remember the histories of our country – especially the histories of Irish women. To paraphrase Katherina's exhortation to the audience, we must remember to number women in the song. The final chapter further extends my exploration of Irishness and gender in the context of English Shakespearean theatrical institutions: this time, specifically in the context of Hamlet and non-normative masculinities.

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[95] Peter Holland, *English Shakespeares: Shakespeare on the British Stage in the 1990s* (Cambridge: Cambridge UP, 1997), p. 19.
[96] Haughton, *Staging Trauma*, p. 2.

4
'unmanly grief': men, masculinities, and a queer Irish Hamlet in London

Following from the previous chapter, this chapter also examines embodiments and performances of Irishness and gender in the context of mainstream Shakespearean theatrical institutions in England. It focuses on the Almeida Theatre's 2017 production of *Hamlet* as its case study, particularly the gay Irish actor Andrew Scott's performance in the lead role. [1] I focus particularly on Scott's performance of masculinity in the lead role, as well as his invocation of Irishness in the use of his native Dublin accent for the part. This contributes to the wider argument of this dissertation in demonstrating the methodological distinctiveness of writing about Irish Shakespeare performance, as well as Irish Shakespeare performance's use as a site to question and interrogate notions, performances, and constructions of gender and sexuality in relation to the construction of Irish national identities. Scott's Hamlet, as I show, is part of a wider history and conversation involving *Hamlet* and masculinities, whether they are hegemonic or non-normative. I explore Scott's Hamlet within the context of *Hamlet*'s place and position in the history of Shakespeare performance and culture, and I argue that his performance in the role is a process of surrogation (following the work of Joseph Roach and Sophie Duncan) in this context of this history, including contemporary 'celebrity Hamlets', a term which Scott fits. Related to this idea of the 'celebrity Hamlet', I also suggest that Scott's performance is a process of surrogation in the context of his film, television, and theatrical career, specifically roles where he has played his own nationality, his own sexuality, and/or non-normative models of masculinities.

This chapter has three specific aims. I consider Scott within the context of the 'celebrity Hamlet' phenomenon as a cultural production, as well as within the context of his other Irish and queer roles. I then focus on verse-speaking and the presence of

[1] My analysis is based upon seeing the production at the Harold Pinter on 28 July 2017, as well as *Hamlet,* BBC Two, 31 March 2018, 9.00pm. This chapter builds on an earlier analysis in Emer McHugh, 'Almeida Theatre's *Hamlet*', *Early Modern Culture* 13 (2018), 252-54.

Irishness within the production, interrogating how the actor's Irishness functions within this production. In the final section, I draw on performance analysis of the production, as well as perceptions and interpretations of Hamlet's character in relation to genre and gender. Bruce R. Smith asserts that 'the history of performance of *Hamlet* shows… a succession, not of unique individuals, but of exemplars of changing cultural constructions of masculinity.'[2] With Smith's argument in mind, I argue that Scott's Hamlet renders a form of masculinity that is driven by his performance of grief, feeling, and inaction, rather than one typically considered to be 'heroic' in the context of contemporary performances of the role. My contention is that Scott's performance of Irishness and masculinity provides opportunities for considering Hamlet as a role and *Hamlet* as a production in the context of gender, genre, and celebrity.

'Remember me': *Hamlet* and its lineages

In March 2017 Irish actor Andrew Scott debuted in the role of Hamlet in English director Robert Icke's production at the Almeida Theatre in north London. Scott was perhaps the first high-profile queer performer in the role since Ben Whishaw at the Old Vic theatre in 2004, and the first Irish performer in the role on a major London stage since Daniel Day-Lewis at the National Theatre in 1989. As soon as Scott was announced to play the role at the Almeida in 2016, comparisons were made to his co-star in the BBC series *Sherlock* (2010-present), Benedict Cumberbatch, who had played Hamlet in Lyndsay Turner's production at the Barbican Centre in 2015. Variations on headlines such as 'After Sherlock Holmes as Hamlet, now Moriarty will take on the part' appeared in the British press at the time.[3] Indeed, in an interview with Scott in the *Telegraph* upon the release of his 2014 film *Pride*, and several months in advance of Turner and Cumberbatch's *Hamlet* premiering, the interviewer Tim Robey makes a telling remark.

> If there's a surprising dearth of any one thing on Scott's résumé, it's Shakespeare. I've always thought he could be one hell of a Dane, with that aching, soul-sick charisma of his. Will it be his turn soon? 'Well, erm. I'm

[2] Smith, *Shakespeare and Masculinity*, p. 158.
[3] Mark Brown, 'Sherlock Star Andrew Scott to Play Hamlet in new UK Production', *Guardian*, 1 April 2016, <https://www.theguardian.com/culture/2016/apr/01/sherlock-andrew-scott-moriarty-play-hamlet-almeida-theatre-cumberbatch> [accessed 13 October 2017].

> really looking forward to seeing Benedict. But there are, erm… what's the thing to say? It's in the ether.'[4]

It is a truism, of course, to assert that Scott is certainly not the only high-profile Hamlet: as we know, many other actors have played the role for West End, London, and Broadway audiences. As well as Cumberbatch, Oscar Isaac played the role for Sam Gold in a Broadway production in the same summer as Scott. Towards the end of Scott's run at the Harold Pinter Theatre – the production transferred to the West End shortly after an initial run at the Almeida – it was announced that Tom Hiddleston was due to play Hamlet in Kenneth Branagh's production, designed as a fundraiser for RADA that year. Hamlet is a role that is traditionally associated with the 'male Shakespearean': Tony Howard states that 'Hamlet is Everest, the part male actors traditionally *must* play'.[5] To speak metaphorically, Hamlet then appears to be an obligatory hoop for actors to jump through at some point in their careers. (This appears to be the case for some female actors, as well: Maxine Peake's 2015 performance at the Manchester Royal Exchange Theatre and Ruth Negga's 2018 performance at the Gate Theatre are two such examples).[6]

Hamlet was Scott's first major Shakespearean role. To compare him to his peers, Cumberbatch had performed at Regent's Park Open Air Theatre productions throughout 2001-2002 (namely as the King of Navarre, Demetrius, Orlando, and Benvolio); Hiddleston had played Coriolanus in Josie Rourke's 2013 production at the Donmar Warehouse to sell-out performances; and Isaac had performed as Proteus (2005) and Romeo (2007) in productions at Shakespeare in the Park. It is unsurprising that Robey, interviewing Scott for an English newspaper whose chief theatre reviewer, Dominic Cavendish, specialises in reviewing Shakespeare performance, considers the absence of many Shakespearean roles from Scott's resume 'a surprising dearth'.[7] Shakespeare performance, it appears, is the requirement for any actor seeking to establish himself: in Jonathan Holmes' words, 'The play is usually programmed into a repertoire after the selection of a leading actor. […] the role is configured as a rite of passage, but one which has recently become about maturing as an actor, entering a kind

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[4] Tim Robey, 'Andrew Scott for Pride: "Playing Gay" is Preposterous', *Daily Telegraph*, 14 September 2014, http://www.telegraph.co.uk/culture/film/film-news/11085611/Andrew-Scott-for-Pride-Playing-gay-is-preposterous.html [accessed 13 October 2017].
[5] Howard, p. 11.
[6] Howard's *Women as Hamlet* provides, up until its publication date of 2007, a sustained exploration of female actors who have played the role on stage and screen, such as Fanny Furnival (who was the first female Hamlet on stage, and who played the role in 1741 at Dublin's Smock Alley Theatre), Sarah Bernhardt, Asta Nielsen, Frances de la Tour, and Olwen Fouéré, who played Hamlet in an Irish adaptation, *Hamlet's Nightmare*, in 1993.
[7] Robey, n.pg.

of performative adulthood and moving into the next phase as a performer.'[8] Cavendish even published an article in the *Telegraph* entitled 'The 10 Greatest Hamlets of Our Time', purporting to have been written to chime in with Scott's performance:

> When Andrew Scott steps into the role this week at the Almeida Theatre, following his Sherlock co-star Benedict Cumberbatch's blockbusting turn as Hamlet in 2015 (the fastest-selling and most in-demand theatre show of all-time), he will be treading in illustrious footsteps, from David Garrick and Edmund Kean in the 18th and 19th century through to Laurence Olivier, John Gielgud, Richard Burton and Paul Scofield in the mid-20th century. But it's the more recent Hamlets, those have sprung up along the way since Scott was born in 1976, that he will be most obviously compared to; there are some very tough acts to follow.[9]

However, if one reads the article right to the end, the article helpfully (or mistakenly) tells the reader that 'Hamlet is at the Barbican until October 31; hamlet-barbican.com'.[10] This article, it seems, was initially written to coincide with Cumberbatch's performance at the Barbican, and appears to have been rehashed, regurgitated, and republished for clicks before Scott's Hamlet premieres. *Hamlet* as a play, Hamlet as a role, is an ongoing process of surrogation, and its conveyor belt of performances and interpretations forever goes on in the theatre.

As with any Hamlet, Scott's interpretation of the role is conditioned not only by these narratives of *Hamlet*'s performance history, but also by the actor's own career and previous roles, as well as contemporary performance and culture. Indeed, Holmes suggests that 'Shakespearean characterisation becomes a process of identifying yourself in the dense tangle of the text, which comes to reflect your own personality – not so much holding a mirror up to nature as to an image of your own nature.'[11] In this case, I pay close attention to a few particular roles of Scott's: namely, his role as Jim Moriarty in *Sherlock*, an adaptation of Sir Arthur Conan Doyle's Sherlock Holmes stories set in the 2010s; his performances as gay men in films such as *Pride* (2014) and *Handsome Devil* (2017), and a number of other queer roles (some of which consider themselves queer, others of which lend themselves to a queer reading). Some of these roles are played as Irish, queer, or both, and some of them, too, have a particular role to play within their own fictional worlds. Scott's performance as Moriarty acts as a sort of stage Irishman, or to borrow R. F. Foster's term, a 'mick on the make', within the world of *Sherlock* as a

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[8] Jonathan Holmes, *Merely Players? Actors' Accounts of Performing Shakespeare* (London and New York: Routledge, 2004), p. 112.
[9] Dominic Cavendish, 'The 10 Great Hamlets of our Time', *Daily Telegraph*, 28 February 2017, <http://www.telegraph.co.uk/theatre/what-to-see/ten-great-hamlets-of-our-time/> [accessed 13 October 2017].
[10] Cavendish, 'The 10 Great Hamlets', n.pg.
[11] Holmes, p. 6.

show: in that his character functions as an unstable, chaotic outlier, prone to extremities of emotion.[12] I do not mean to suggest that Scott's Hamlet is as comparable an outlier as Moriarty and his volatility – but I do believe that in both cases, accent and performance of emotion acts as a signifier of difference and alterity.

In the case of *Pride* and *Handsome Devil* as well as other stage performances, meanwhile, Scott's performances as a gay man inform or condition his performance of masculinity in *Hamlet*. My analysis builds on Kristine Steenburgh's work on *Hamlet*, masculinity, and the performance of passion and emotion. Steenburgh posits that the character's 'anxieties about the madness that the dedication to revenge conventionally entails, are connected to anxieties over the performative aspects of emotions and the self.'[13] Hamlet, as such, creates 'a gendered contrast between a controlled rational revenge, and the excesses of vindictive fury personified in the whore, the drab and the kitchen maid.'[14] Emotion and passion, where Hamlet is concerned, is connected with femininity and non-normative performances of masculinity. As such, the idea of Hamlet as 'a man of action' is quite a modern idea – an idea propagated by Laurence Olivier, Kenneth Branagh, David Tennant, and others. In comparison, Scott's Hamlet is very much a man of feeling. Scott's Hamlet, I argue, performs a distinct form of emotive masculinity, conditioned and informed by his performances of Irishness and queerness – a Hamlet that can be read as queer, so to say. This is why I hesitate to call Scott's Hamlet 'gay': as I have outlined in this dissertation's introduction, conceiving queerness through a binary lens is not necessarily conducive towards a consideration of Shakespearean queerness. As Madhavi Menon has commented:

> Queerness is bodily and that which challenges the limits of what we understand as the body. It expands its ambit to include discussions of the universe, animals, and rationality. While sexual desire sometimes lurks in the background or looms in the foreground, it is not always recognizable as desire. For instance, a play on language might be as sexual as a kiss, or a tussle with authority can become as intense as sex. In keeping with its challenge to temporal and identitarian boundaries, then… queerness is everywhere. It cannot be confined to what we think of as same-sex sexuality. Indeed, queerness here might not be recognizable as adult same-sex desire, but equally it provides more arenas within which to get one's kicks. [15]

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[12] R. F. Foster, *Paddy and Mr Punch: Connections in Irish and English History* (London: Faber, 1993), p. 282.
[13] Kristine Steenburgh, 'Emotion, Performance, and Gender in Shakespeare's *Hamlet*', *Critical Studies* 34 (2011), 93-116 (p. 111).
[14] Steenburgh, p. 111.
[15] Menon, pp. 7-8.

Scott's Hamlet may not be engaging in explicitly queer acts – but, then again, what can we call 'explicitly queer' in this particular context? In any case, Scott's Hamlet presents a non-normative queer Irish masculinity for the character on the modern British stage.

'Because that's what people do': Andrew Scott as celebrity Hamlet and stage Irishman

Holmes asserts that '[p]laying Hamlet can be seen as the defining experience of playing Shakespeare.'[16] Indeed, it is a role that carries and demands its own specific weight. Anna Blackwell suggests that Hamlet's reputation as a star turn is ingrained within the play itself, commenting that '*Hamlet* is, of course, a play that has been associated historically with well-known individuals, a tendency explained by the play's structure, with its uniquely famous soliloquies necessitating the visibility of the lead.'[17] Andrew Scott falls into a very long line of actors who have attempted the role – and again, it is notable that this came very soon after his colleague Cumberbatch had played the role (which was subsequently broadcast to audiences worldwide via the NT Live platform). Additionally, all of these actors have also attracted a cult following (or a 'fandom'), particularly from a younger demographic of fans – owing to Cumberbatch and Scott's work on *Sherlock*, Hiddleston's performance as the mischievous god Loki in the Marvel Studios films *Thor* (2011) and *The Avengers* (2012), and Isaac's performance as the Rebel pilot Poe Dameron in the *Star Wars* sequel films, *The Force Awakens* (2015) and *The Last Jedi* (2017). As such, any major theatrical production featuring any of these actors has inevitably attracted a lot of attention in the press and on social media; tickets for such productions have sold out very quickly (in the case of Cumberbatch's *Hamlet*, tickets were sold out a year before he took to the stage) or have tended to be quite scarce and expensive (tickets for Hiddleston's *Hamlet* were allocated by lottery). And, as Jacky Bratton rightly asserts, '[t]he London theatre has always been a commercial theatre'.[18] Celebrity Hamlets, it seems, always sell well. And, certainly, they have not been confined to this most recent generation: returning to Howard's idea of Hamlet as Everest, many actors have attempted the role to great fanfare, have been recorded into theatrical history, and/or at least have merited column inches, including some recent

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[16] Holmes, p. 6.

[17] Anna Blackwell, 'Shakespearean Actors, Memes, Social Media and the Circulation of Shakespearean "Value"', in *Shakespeare's Cultural Capital: His Economic Impact from the Sixteenth to the Twenty-First Century*, ed. by Dominic Shellard and Siobhan Keenan (London: Palgrave Macmillan, 2016), pp. 77-98 (p. 92).

[18] Jacky Bratton, *The Making of the West End Stage: Marriage, Management, and the Mapping of Gender in London, 1830-1870* (Cambridge: Cambridge UP, 2011), p. 206.

cross-gender performances contemporaneous with Scott, Cumberbatch, Hiddleston, and Isaac.[19]

This chapter's engagement with the idea of the 'celebrity Hamlet', indeed, makes it appropriate to consider theories of celebrity in relation to Shakespeare performance, and in relation to theatre more generally. Sophie Duncan's *Shakespeare's Women and the Fin de Siècle*, an important precursor in Shakespeare and celebrity studies, employs theories of celebrity as espoused by Chris Rojek.[20] Rojek argues that the genesis of celebrity can be found in the history of British theatre; he considers the theatre 'an important laboratory in the evolution of the rhetorical, didactic, sexual and comedic repertory of the public face.'[21] He also categorises the idea of celebrity under three distinct labels:

1. ascribed celebrity, which 'concerns lineage: status typically follows from bloodline': usually royals and dynasties.
2. achieved celebrity, which 'derives from the perceived accomplishments of the individual in open competition. […] In the public realm they are recognized as individuals who possess rare talents or skills'.
3. attributed celebrity, which is 'the result of the concentrated representation of an individual as noteworthy or exceptional by cultural intermediaries.'[22]

'Cultural intermediaries', according to Rojek, is the 'collective term for agents, publicists, marketing personnel, promoters, photographers, fitness trainers, wardrobe staff, cosmetic experts and personal assistants', who 'concoct the public presentation of celebrity personalities.'[23] Duncan supplements this definition with 'association with fellow celebrities' – which is integral for considering Scott's celebrity. [24] Certainly, Scott possesses achieved celebrity, through *Sherlock*, his stage roles, and other work. Yet, his

[19] As well as Whishaw and Day-Lewis, these include Laurence Olivier (Old Vic, 1938; on film, 1948), David Warner (RSC, 1965), Derek Jacobi (Old Vic Company, 1979; BBC Shakespeare, 1980), Kenneth Branagh (Renaissance Theatre Company, 1988; BBC Radio/Renaissance Theatre Company, 1992; RSC, 1992; on film, 1996), Ian Charleson (National Theatre, 1989); Mark Rylance (RSC, 1989; Shakespeare's Globe, 2001), Simon Russell Beale (National Theatre, 2000), David Tennant (RSC, 2008), Jude Law (Wyndham's Theatre, 2009), Rory Kinnear (National Theatre, 2010), Michael Sheen (Young Vic, 2011), and Paapa Essiedu (RSC, 2016). In terms of cross-gender performances of the role, contemporaries of Scott, Cumberbatch, Hiddleston, and Isaac also include Maxine Peake (Manchester Royal Exchange Theatre, 2015), Michelle Terry (Shakespeare's Globe, 2018), and Ruth Negga (Gate Theatre, 2018).
[20] Another important publication in theatre and celebrity is Mary Luckhurst and Jane Moody's edited collection, *Theatre and Celebrity in Britain, 1660-2000* (Basingstoke: Palgrave Macmillan, 2005), in which many of the contributions also utilise Rojek's theories.
[21] Chris Rojek, *Celebrity* (London: Reaktion Books, 2001), p. 112.
[22] Rojek, p. 18.
[23] Rojek, pp. 10-11.
[24] Duncan, p. 5.

continued association with actors such as Cumberbatch – to the point of being asked about performing Shakespeare, simply because his co-stars are about to do so, or have done so – confirms that Scott has also attained a form of attributed celebrity.

Celebrity Hamlets, through the construction of a non-linear, never-ceasing line of predecessors and successors, produce a sense of attributed celebrity in each new actor that joins the ranks – or, as Holmes puts it, 'A chain of Hamlets exist, each defining the next and deferring the last and inducing what [Michael] Pennington calls in Hamlet "a feeling of vertigo".'[25] Holmes' argument here conjoins with that of Marvin Carlson's in *The Haunted Stage*, who argues that '[w]hen in the case of well-known or often revived plays, actors, directors, and designers can assume that their audiences will remember certain key interpretive moments from previous productions, they will often build upon that memory to achieve a particular contrasting effect whose power lies largely in the contrast with its ghostly predecessor or predecessors.'[26] Furthermore, Duncan asserts that 'Shakespeare studies has done much to trace creative networks and genealogies of performance among male Shakespeareans.'[27] If Hamlet is supposedly the 'Everest' of Shakespearean roles, it is because it is the Shakespearean role that is most documented, and because it has generated its own specific genealogy of performance: a so-called chain of Hamlets persists, one actor succeeding the other.

And so, a useful framework to deploy in exploring the idea of the celebrity Hamlet is one of genealogies of performance, or *surrogation* – a framework utilised in Joseph Roach's *Cities of the Dead* in relation to modern and contemporary culture, and which is expanded upon by Duncan and by Paul Prescott in the context of Shakespeare performance. According to Roach:

> culture reproduces and re-creates itself by a process that can be best described by the word *surrogation*. In the life of a community, the process of surrogation does not begin or end but continues as actual or perceived vacancies occur in the network of relations that constitutes the social fabric. Into the cavities created by loss through death or other forms of departure, I hypothesize, survivors attempt to fit satisfactory alternates. Because collective memory works selectively, imaginatively, and often perversely, surrogation rarely if ever succeeds. The process requires many trials and at least as many errors. The fit cannot be exact. The intended substitute either cannot fulfil expectations, creating a deficit, or actually exceeds them, creating a surplus.[28]

[25] Holmes, p. 134.
[26] Carlson, pp. 99-100.
[27] Duncan, p. 11.
[28] Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance* (New York: Columbia UP, 1996), p. 2.

This is particularly apposite to thinking through the genealogies of Shakespeare performance: after all, Roach underscores '[t]he secular sanctity of Shakespearean stage business – arguably the exemplary form of all English incorporating practices' later on.[29] It is this concept of surrogation that Duncan suggests that Victorian Shakespearean actresses at the *fin de siècle* such as Ellen Terry, Mrs Patrick Campbell, and Lillie Langtry partookin.[30] Prescott, writing in *Reviewing Shakespeare*, contends that 'the [Shakespearean] role is defined as one of unassailable Shakespearean authority, and that the cultural work of the successful candidate is to be the living substitute of the absent original.'[31] When an actor is chosen to play Hamlet, then, he automatically substitutes for the multiple Hamlets that have come before him: Cavendish's article in the *Telegraph* is surrogation in action, in which Scott is literally surrogated for Cumberbatch, and many other Hamlets on major British stages.

Prescott adds that '[w]hen an actor plays a Shakespearean lead, he unavoidably enters into a system of rivalry. If the play is one of the most frequently revived in the canon, this familiar canonicity creates competition, allowing – even necessitating – an evaluative process that is always longitudinal, and often synchronic.'[32] This links with Margaret Jane Kidnie's suggestion that '[b]ecause performance is perceived to have the unusual potential to slip *at any moment* into its criminal other, it is presented as requiring a special vigilance in which is figured as a never-ending effort to identify and secure the outer limits of what constitutes the author's work.'[33] Here, one is reminded of Dickie Beau's 2017 one-man show *Re-Member Me*, which was performed at the Almeida during *Hamlet*'s run and indeed performed on that production's set, in what we could perhaps call an embodiment of Carlson's 'ghosting'. *Re-Member Me* was billed by Beau and the Almeida as 'a human Hamlet mix-tape […] Part documentary theatre, part twenty first century séance […] a personal adventure in cultural archaeology and a very contemporary ghost story.'[34] Indeed, Beau as a so-called 'human Hamlet mix-tape' used video, live performance, and interviews with theatre practitioners who have attempted *Hamlet* on the stage. These practitioners included as Richard Eyre (who directed Jonathan Pryce, Daniel Day-Lewis, and Ian Charleson in the role at the Royal Court and the National Theatre in 1980 and 1989 respectively) and Ian McKellen (who had played the role in Robert Chetwyn's UK and European tour in 1971). To put it shortly,

[29] Roach, p. 82.
[30] Duncan, p. 11.
[31] Prescott, p. 28.
[32] Prescott, p. 29.
[33] Kidnie, *Shakespeare and the Problem of Adaptation*, p. 23.
[34] 'Dickie Beau – Re-Member Me', <https://almeida.co.uk/whats-on/re-member-me/19-mar-2017-26-mar-2017> [accessed 13 October 2017].

Beau was essentially performing the archive. Interestingly, Beau included a comment from McKellen complaining that his performance as Hamlet would not be as well remembered as others have been in the repertoire.[35] While this brings into focus the writing of narratives within theatrical history, it does pose the question of who writes and establishes these histories, and how a repertoire of performance gets established.[36]

Roach's theories of surrogation, then, serve as a framework for considering how some of Scott's previous roles – some of them Irish, some of them queer – condition that celebrity, and in kind, lead on to condition his Hamlet. Michael L. Quinn's essay 'Celebrity and the Semiotics of Acting' is also instructive in this regard, especially in constructing the transactions between performer, audience, and dramatic character, as well as the performer acting as *Dasein* or 'being-in-itself'. Quinn's assertion that 'a celebrity stands for the irreducibility of the human being, becomes a stable signifier, apparently impervious to the gaps that might deconstruct presence because the role he or she inhabits is an acknowledged fiction' is relevant for any celebrity performer of Hamlet.[37] Any celebrity Hamlet, I suggest, carries their own individual stable signifiers, with the traces remaining from their previous roles (indeed, this returns us to Ahmed's theories of histories as traces in chapter two). Scott's performance as Hamlet has traces of Irishness and of queerness in his performance of the role, and this too (returning to Roach, Duncan, and Prescott) is also a process of surrogation in the context of his career.

This process of surrogation began with the role that brought the actor to public prominence in 2010, that of the criminal mastermind Jim Moriarty in *Sherlock.* This is an updated characterisation of Professor James Moriarty, a professor of mathematics who some critics have suggested has Irish influences. Des McHale has suggested the character was inspired by the County Cork mathematician George Boole, whereas Jane

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[35] McKellen is quoted in John Barton's 1984 television series *Playing Shakespeare* as saying: 'I'm always doubtful when an actor is dubbed "The Hamlet of his generation", particularly as no-one ever wrote it about mine! Mind you, the competition was considerable: there were ten British Princes of Denmark in 1971.' This quote is reproduced on his website: see 'HAMLET with Ian McKellen', <http://www.mckellen.com/stage/00210.htm> [accessed 18 May 2018].

[36] In my use of the term 'repertoire', I am guided by Diana Taylor's exploration of the term (as well as 'archive': see the introduction to this dissertation for more) in *The Archive and the Repertoire*. As Taylor argues, '[t]he repertoire… enacts embodied memory: performances, gestures, orality, movement, dance, singing – in short, all those acts usually thought as of ephemeral, nonreproducible knowledge. […] The repertoire too, then, allows scholars to trace traditions and influences.' See Taylor, p. 20.

[37] Michael L. Quinn, 'Celebrity and the Semiotics of Acting', *New Theatre Quarterly* 22.6 (1990), 154-61 (p. 156).

Stanford has argued that Moriarty is based upon the Fenian and County Mayo Member of Parliament John O'Connor Power.[38] As Stanford writes:

> O'Connor Power, the Fenian leader, was intent on restoring an Irish Parliament. Doyle, an Imperialist, opposed Home Rule and favoured a local government solution. Professor Moriarty's appearances in Conan Doyle's work coincide with major legislative events, marking significant shifts in Anglo-Irish relations.[39]

We first meet Scott's version of Moriarty in the season one episode 'The Great Game' (2010) in disguise as a supposedly gay man called Jim, who dates the morgue assistant Molly Hooper (Louise Brealey). At an early point in the episode Sherlock makes a show of deducing Jim's homosexuality, but towards the episode's conclusion, this is revealed to be a bluff on Moriarty's part, designed solely to fool Sherlock's deductive skills.[40] Given that Sherlock has spent most of the first series attempting to figure out who exactly Moriarty is, this is a blow – and Moriarty subsequently hovers over the second series of the show, creating havoc and upending Sherlock's world. Moriarty's impact on Sherlock culminates in the second series finale, 'The Reichenbach Fall' (2012), a deliberate throwback to Arthur Conan Doyle's 1893 story 'The Final Problem', where Sherlock Holmes and Professor Moriarty seem to die after falling over the Reichenbach Falls, but it is later revealed that Holmes has faked his death (this link is made explicit by Moriarty telling Sherlock that 'this is our final problem'). A series of seeming-coincidences, double crossings, and intentional manipulations of Sherlock's famed deductive reasoning lead the detective to fake his death (just as in the story it derives from). [41]

Scott's take on the character is also characterised by flashes of rage: a notable example is in the 2012 episode 'A Scandal in Belgravia', where a showdown with Sherlock ends abruptly when Moriarty takes a phone call from Irene Adler (Lara Pulver), during which he angrily tells her: 'Say that again! Say that again and know that if you're lying to me, I will find you and I will skin you. […] So if you have what you say you have, I'll make you rich. If you don't, I'll make you into shoes.'[42] What makes Moriarty so villainous is his inscrutability: indeed, Scott is quoted in *Hot Press* magazine

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[38] Noel Baker, 'Elementary Links Between George Boole and Sherlock Holmes' Nemesis Moriarty', *Irish Examiner*, 20 August 2015, <https://www.irishexaminer.com/ireland/elementary-link-between-george-boole-and-sherlock-holmes-nemesis-moriarty-349184.html> [accessed 18 May 2018].

[39] Jane Stanford, *Moriarty Unmasked: Conan Doyle and an Anglo-Irish Quarrel* (Dublin: Carrowmore Publishing, 2017), p. 9.

[40] 'The Great Game', *Sherlock*, BBC One, 8 August 2010, 9.00pm.

[41] 'The Reichenbach Fall', *Sherlock*, BBC One, 15 January 2012, 9.00pm.

[42] 'A Scandal in Belgravia', *Sherlock*, BBC One, 1 January 2012, 9.00pm.

as claiming that '[w]hat's scary about Moriarty… [i]s we don't know his backstory.'[43] All that we know is that he knows everything, he knows everyone, he can get anyone to do whatever he pleases, and his explosive anger can be triggered at any moment.

Reading Moriarty in the context of the original character's possible Irish (and additionally Fenian) contexts, Scott's interpretation of the character functions as a bastardised, malevolent version of the stage Irishman in *Sherlock*. Stephen O'Neill, drawing on Declan Kiberd, comments that the stage Irishman is 'that all too familiar construction of Ireland as a reflective image against which concepts of Englishness were formed.'[44] Moriarty is a disruptive, volatile force in the series, and his Irish accent and volatile personality places the character firmly in the position of Other. However, given the roots of Sherlock Holmes's cultural history from nineteenth-century London to the present day, it is also possible to read Moriarty as a version of what R. F. Foster calls 'some of those nineteenth-century Irish emigrants who went to England and made a good thing out of it: especially those aspiring careerists and *arrivistes* who may be referred as to as "micks on the make".'[45] Foster writes:

> Nineteenth-century English attitudes towards the Irish are clearly prejudiced, relying on a well-worked grid of assumptions and stereotypes. This is hardly surprising; so are nineteenth-century Irish attitudes towards the English. The question is what it signifies. For a start, it is worth noting that the stereotypes are riven with contradictions. The Irish are quick-witted and verbally ingenious but also stupid. They are lazy but laborious; bellicose but shifty; roistering but melancholic. No wonder that the Irish so ruthlessly used their own stereotype against literal-minded observers. […] The anti-Irish stereotype certainly helped confirm the outcast status of many immigrants: in the first generation they often stayed marginal in a literal sense, residing near their ports of entry, and remaining outside the metropolitan economy.[46]

Throughout the first season, Moriarty remains a marginal presence until he decides to reveal himself to Sherlock – yet, even after his reveal, he remains an inscrutable, unpredictable Irish Other to the lead character. Moriarty is a successful career criminal, but the full extent of his wealth and influence over others is never fully revealed: the audience knows that he is able to blackmail the British government, sex workers with ties to the Royal Family (the series' reconceiving of Irene Adler), and ordinary citizens, but the audience never knows how. Moriarty continues to torment Sherlock after his death – he appears in Sherlock's so-called mind palace in the show's Christmas special

[43] 'Sherlock's Andrew Scott on Irish Homophobia Debate', *Hot Press,* 5 March 2014, <http://www.hotpress.com/news/11123873.html> [accessed 13 October 2017].
[44] O'Neill, *Staging Ireland*, p. 11.
[45] Foster, *Paddy and Mr Punch*, p. 282.
[46] Foster, *Paddy and Mr Punch*, pp. 286-87.

'The Abominable Bride' (2016), as they battle with each other at the actual Reichenbach Falls, and in the series three finale 'His Last Vow' (2014), Moriarty's face reappears on every television screen in the world, chirping 'Did you miss me?'[47] Moriarty, as the show's volatile, unpredictable Irish dissembler, continues to impinge upon Sherlock's life, and refuses to be pinned down – even in death. His distinct Irishness, too, distinguishes him from the show's other characters; as I discuss in a later section, the use of Scott's Irish accent in playing Hamlet renders him distinct also.

In considering the traces of queerness in Scott's Hamlet, we must then consider how his performance in the role has surrogated for his queer roles on stage and screen – some of these roles, too, are played as Irish, or have notable Irish or Celtic contexts. On stage, these include *The Secret Fall of Constance Wilde* by Thomas Kilroy at the Abbey Theatre (1997/2000), in which Scott originated the role of Oscar Wilde's lover Lord Alfred Douglas, or 'Bosie' as he is more commonly known. Scott's Bosie, according to reviews of the 1997 production, played a 'mixture of shrill coquetry and cold eyed sadism' (*What's On*), and was 'a rather squeaky queen' (the *Irish Times*): indeed, a recording of the production depicts Bosie throwing tantrums at Wilde (Thomas O'Mahony) and his wife Constance (Jane Brennan).[48] At one point, Bosie tells Constance that 'you speak to me as if I were a piece of luggage at a railway station', a deliberate throwback to Wilde's play *The Importance of Being Earnest*.[49] In later years, such performances of queerness on stage have included roles in *Dying City* by Christopher Shinn at the Royal Court (2007), in which Scott played a Harvard-educated Iraq War squaddie and his gay twin brother, and Mike Bartlett's *Cock* at the Royal Court (2009) in which he played M, the gay partner to Ben Whishaw's conflicted bisexual protagonist. The National Theatre's 2010 production of Ibsen's *Emperor and Galilean*, in which Scott played the emperor Julian, was notable for its homoerotic overtones, especially in relation to Julian's relationship with his eventual assassin

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[47] 'The Abominable Bride', *Sherlock*, BBC One, 1 January 2016, 9.00pm; 'His Last Vow', *Sherlock,* BBC One, 12 January 2014, 9.00pm. It later emerged, in series four of the show, that Moriarty had not mysteriously revived. As depicted in the series four episode 'The Final Problem' (2017), prior to his death Moriarty had agreed to record a number of videos for Sherlock and Mycroft's estranged sister Eurus (Sian Brooke), imprisoned at Sherrinford prison after killing Sherlock's childhood best friend and setting the family home on fire. The titling of the episode, of course, is another reference to the original Conan Doyle story, but in plot has no similarity: it has elements taken from the stories 'The Adventure of the Musgrave Ritual' (1893), 'The Adventure of the Three Garridebs' (1924), 'The Adventure of the *Gloria Scott*' (1893), and 'His Last Bow' (1917).

[48] NUI Galway Special Collections, Abbey Theatre Digital Archive, *The Secret Fall of Constance Wilde*, 8 October 1997 [newspaper cuttings], 0380_PC_0001, pp. 47, 61.

[49] NUI Galway Special Collections, Abbey Theatre Digital Archive, *The Secret Fall of Constance Wilde*, 8 October 1997 [video recording], 380_V_001.

Agathon, played by James McArdle. This was also amplified by Scott's costuming as Julian, in which he was seen wearing a fur waistcoat and an oiled bare chest.

Two of Scott's queer roles on screen, *Pride* (2014) and *Handsome Devil* (2017) are also crucial surrogates, not only in their performances of queerness, but also for their performance of what is deemed to be – within the fictional, or semi-fictional, worlds of both films – non-normative masculinities, characterised by their degrees of emotiveness. Matthew Warchus' film *Pride* was released a year after Scott publicly came out as gay in 2013. In the film, Scott plays the Welshman Gethin Roberts (perhaps drawing on a Celtic context), a conglomerate of actual people involved in the activist group Lesbians and Gays Support The Miners, whose attempts to show solidarity with and fundraise for striking miners and their families in a small South Wales village during the 1984-85 miners' strike counts for much of the film's action. Gethin runs the bookshop Gay's The Word with his long-term partner Jonathan (Dominic West), but he has minimal contact with his family in Rhyl, North Wales – his mother has been unable to come to terms with his homosexuality. During the film, Gethin is shown making the journey back home to Rhyl, where he and his mother finally reconcile off screen. At a later stage, Gethin is queer-bashed back in London, and is admitted to hospital – but is seen at the end of the film proudly marching with his friends and partner in the 1985 London Pride parade along with the South Wales branches of the National Union of Miners, which had called the strike.[50] Whereas he is an out gay man, Gethin is noticeably more sensitive and reticent in comparison to the bolshier Jonathan, and is characterised as the troubled member of the group: indeed, such characterisation circles around the emotive.

Around the same time as Scott was treading the boards in *Hamlet*, the gay film-maker John Butler released the independent Irish film *Handsome Devil*, a coming-of-age story set at a second-level college in Dublin.[51] Scott plays a schoolteacher, Dan Sherry, brought in to replace a deceased colleague, and is quickly established as a mentor to the film's young protagonists, the openly gay outsider Ned (Fionn O'Shea) and the closeted rugby player Conor (Nicholas Galatizine), who become friends after becoming boarders together. Sherry, himself closeted at his workplace, is immediately drawn into contrast with the school's aggressive, macho, and homophobic rugby coach Pascal O'Keeffe

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[50] *Pride*, dir. by Matthew Warchus (Pathé, 2014).

[51] The film takes its name from the Smiths song of the same name, which is taken from the band's 1984 compilation *Hatful of Hollow*. Lead singer Morrissey's lyrics are known for their sexual ambiguity, and 'Handsome Devil' is no different: 'A boy in the bush | Is worth two in the hand | I think I can help you get through your exams | Oh you handsome devil'. Whereas the lyrics hint at improper liaisons between a teacher and a student, there are no such circumstances in the film.

(Moe Dunford).[52] Whereas O'Keeffe prioritises sport and is alarmed at Conor's rapport with Sherry (whom he deems to be one of 'those certain types of people'), Sherry, an English teacher, is depicted as sensitive, expressive, occasionally flamboyant, wanting to encourage his students to be individual and creative (creativity, for O'Keeffe, isn't adequately masculine activity). After revealing Ned's plagiarism of the Undertones' song 'My Perfect Cousin' in an assignment, Sherry explodes at his students, shouting: 'Never, ever use a borrowed voice. You spend your lives pretending to be someone else, who's going to be you?'[53] He encourages Ned and Conor to take an interest in playing music together; at one point, in trying to espouse the importance of beauty over coolness, Sherry plays the boys The Housemartins' song 'Think for a Minute', notable for its high-pitched, feminine leading vocal. This is a vocal which Ned later tries to emulate at the school talent show – having entered at Sherry's insistence. Conor, as a closeted young man, is caught between two competing forms of masculinity: Sherry's queer masculinity, where creativity and music are encouraged and championed; and O'Keeffe's hyper-masculine, sporty, homophobic one.

Towards the end, Ned – who has clearly chosen his path, but has become willing to attend rugby matches for the sake of his friend – tells Conor that 'you don't have to pick a side, you don't have to be one, or the other.' Conor then goes on to lead the school team to victory in the rugby final (soundtracked to the gay singer-songwriter Rufus Wainwright's 'Go or Go Ahead'), while Sherry awkwardly outs himself to the principal ('Arthur's me fella. We're a bit of an item'), while he looks on proudly as Ned and Conor hug on the rugby pitch.[54] Ideals and models of masculinities are integral to *Handsome Devil*, with hegemonic masculinities seen as 'straight' and non-normative versions seen as 'gay' or 'queer'. The film seems to suggest at its conclusion that masculinity does not need to correspond with anyone's sexuality, yet masculinities and sexualities are intertwined throughout. Ideals and models of masculinities, I suggest, are equally crucial to a queer reading of Scott's Hamlet: thus, it is a key signifying element in the process of surrogation.

Early traces of Scott's physicality of performance style, too – in terms of its intensity and demonstrative performance of emotion – can be also found in his early stage roles. As well as playing Bosie in *The Secret Fall*, Scott was cast as the Son in John Crowley's production of *Six Characters in Search of an Author*, as adapted by Thomas Kilroy at the Abbey Theatre (1996). Towards the production's end, the increasingly

[52] *Handsome Devil*, dir. by John Butler (Icon Film Distribution, 2017).
[53] *Handsome Devil*.
[54] *Handsome Devil*.

distressed Son refuses to play along anymore: 'Get away from me, I'm not acting anything!', to the point where he begins crawling on the floor in front of the assembled characters.[55] That same year, Scott played Gerald Arbuthnot in Ben Barnes' critically panned production of *A Woman Of No Importance* at the Abbey. Scott's Gerald, a 'callow conservative youth' according to reviews, is an earnest, serious man prone to angst: 'Mother, you make it terribly difficult by talking to me like that!' he informs Catherine Byrne's Mrs Arbuthnot at one point.[56] The traces of the physicality and emotional range of these early performances, including his Bosie, are evident in Scott's performances in *Sherlock*, in *Handsome Devil*, in *Hamlet* and in Simon Stephens' one-man play *Sea Wall* (discussed in relation to *Hamlet* in the next section). Just as Holmes has commented on how 'Shakespearean characterisation becomes a process of identifying yourself in the dense tangle of the text', Scott made a very similar comment about his performances in 2017 in *Winq* magazine, his second interview for a gay men's magazine (this, notably, coincided with his West End run as Hamlet). When asked about disclosing his sexuality, Scott commented that:

> You have the right to reveal as much information about yourself as you want. I can only speak for myself but there's something that in omitting any mention of my sexuality, I'd be denying a part of myself. And my job is to play as many different people as possible. And it's important to me to put myself into all those different types of roles. And that includes straight roles.[57]

Here, I reiterate that Scott's performance as Hamlet carries its own distinct semiotic signifiers, in that it carries traces of Irishness and of queerness – and that, returning to Roach, Duncan, and Prescott, it is also a process of surrogation, too, in the context of his career. One could argue that Scott's Hamlet surrogates for Jim Moriarty, for Gethin Roberts, for Dan Sherry, for Emperor Julian – and all condition in some ways how his Hamlet is produced and represented.

'Speak the speech, I pray you': the question of Irishness and verse-speaking

Nationality is not necessarily a fixed entity in this *Hamlet*. Director Icke set this production in modern-day Denmark. This is established when, at regular intervals

[55] NUI Galway Special Collections, Abbey Theatre Digital Archive, *Six Characters in Search of an Author (Adaptation),* 1 May 1996 [video recording], 440_V_001.
[56] NUI Galway Special Collections, Abbey Theatre Digital Archive, *A Woman of No Importance*, 12 June 1996 [video recording], 441_V_001.
[57] Matt Cain, 'Great Scott', *Winq: The Journal For Gay Gentlemen By Attitude* (Summer 2017), pp.34-43 (p. 43).

during the production, large video screens (which, throughout the show, are primarily set up as surveillance screens) show the audience mocked-up versions of news items: the ticker-tape and the news headlines are all in the Danish language. We can vaguely gesture at what they mean, of course – we are shown the funeral for Hamlet's father, the marriage of Gertrude and Claudius, the demise of the royal family and the succession of Fortinbras at the end – but this use of Danish-language media establishes that this is a very modern Elsinore. However, the actors in this *Hamlet* did not perform their roles in Danish accents, but instead used his or her own accents. The majority of the cast are English, with the exception of Scott, who used his own Dublin accent, and Derbhle Crotty, who spoke in her own County Cavan accent. Crotty succeeded Juliet Stevenson, who had initially played Gertrude at the Almeida and who had played the role for the first few performances at the Harold Pinter Theatre.

In an interview with the *Evening Standard*, Scott opined that '[t]he real challenge was to see him as someone who wasn't completely separate from myself or anyone else I might know […] I think at the beginning I thought I had to speak in some way that I don't normally speak, so part of the process was having the confidence to say no, and just speak in my own voice.'[58] This revisits to the idea of Hamlet reflecting a portion of the actor's personality, but it also reflects received ideas of Shakespearean verse-speaking in contemporary British theatre. Abigail Rokison-Woodall singles out 'the tendency of theatre practitioners to assert "rules" about the delivery and dramatic function of particular metrical structures',[59] whereas Paul Prescott and Stephen Purcell have written on the tendency of British theatre critics to impose their own conception of what Shakespeare performance should be. 'British Shakespearean theatre reviewing – no less than the performances it chronicles – has its own traditions, conventions, habits, lineages and anxieties', Prescott writes. 'It is insistently intertextual and constantly recycles past writing and past experiences ("Those who saw it will never forget") in an effort to resurrect the fallen, make visible the vanished, and endow the present with shape and meaning.'[60] This emphasises a conception of the history of Hamlet in performance as surrogative, and as genealogies of performance. Purcell, too, correlates with Prescott in stating that:

> read collectively, mainstream reviews will always assert dominant cultural trends. Comparative reviewing will inevitably establish certain kinds of theatrical practice as culturally central, and others as peripheral or

[58] Marcus Field, 'Andrew Scott: "I Realised I Could Speak in my Own Voice as Hamlet"', *Evening Standard*, 14 June 2017, <https://www.standard.co.uk/goingout/theatre/andrew-scott-i-realised-i-could-speak-in-my-own-voice-as-hamlet-a3564606.html> [accessed 14 October 2017].
[59] Rokison-Woodall, *Shakespearean Verse-Speaking*, p. 9.
[60] Prescott, p. 4.

> discardable. And as long as the majority of dominant voices in theatre reviewing see the Shakespearean text as fixed and primary rather than open to contestation through performance, there will be more than an element of monument-building about the whole enterprise.[61]

Hamlet, as we have already seen, has his own lineages, and opinions and assumptions on how Hamlet 'should' be performed are multiple.[62]

One such assumption, as Peter Holland highlights, is 'the popular cultural assumption that the Olivier film represents the tradition of *Hamlet*', an idea we will return to later in this chapter.[63] Turner and Cumberbatch's *Hamlet* presented one notable example of what may occur when attempts to break with tradition are made, with early reviews leading to changes before the show had officially opened (specifically, the movement of 'To be, or not to be' to the production's opening minutes came in for particular criticism, and following previews the speech was moved to later in the first half).[64] Nevertheless, it is unsurprising that Scott would then have trepidations about performing Hamlet: his revelation that he *can* indeed play Hamlet using his own accent is noteworthy, as well as pointing towards other traditions and habits within modern and contemporary Shakespeare performance. The significance of Scott using his own accent, the significance of his own particular style of verse-speaking, and the ways other aspects of Hamlet's Irish resonances are made manifest during the production

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[61] Purcell, '"That's Not Shakespeare"', p. 369.

[62] In a wider context of Shakespeare performance beyond *Hamlet*, in *Reviewing Shakespeare* Prescott explores, in detail, how 'the right to be reported and remembered as a legitimate Shakespearean performer depends on the ability to satisfy the dominant values of reviewers' from the eighteenth to the twenty-first century. Additionally, one is reminded of Margaret Jane Kidnie's essay on memory and Shakespeare performance, in which she argues that 'in the form of stories, memory of performance can be shared and learned. […] One hears so many accounts, sees so many pictures, has been animated so often by the story of a particular event, that it becomes possible, even easy, to find a place for oneself in the story, to take ownership of the memories-as-narrative. The learned performance is internalized to the extent that one's memories of the stories come to seem indistinguishable from memories of the experience itself, an experience lost at its moment of realization, and relived now only through the stories told of it: Warner's *Titus*, Bogdanov's *Shrew*, Brook's *Dream*. One learns the stories of the memories of performance well enough to tell them oneself to friends, to students, to readers. Indeed, when the last surviving participant dies, this sort of second-hand reportage is the vehicle on which continued memory of the event relies: Garrick's Hamlet, Macready's Macbeth, Terry's Imogen. By citing the stories, one enables others to remember, if not performance, then at least the narrativized memories of performance; the uncited performance, by contrast, slides into an oblivion of forgetfulness.' See Prescott, p. 26; Kidnie, 'Citing Shakespeare', in *Shakespeare, Memory and Performance*, ed. by Peter Holland (Cambridge: Cambridge UP, 2006), pp. 117-32 (p. 118).

[63] Peter Holland, '"Some of You May Have Seen Him": Laurence Olivier's Celebrity', in *Theatre and Celebrity in Britain, 1660-2000*, ed. by Mary Luckhurst and Jane Moody (Basingstoke: Palgrave Macmillan, 2005), pp. 214-23 (p. 214).

[64] See Jamie Lawson, 'Not to Be: Barbican U-Turn Over Hamlet Soliloquy', *Guardian*, 15 August 2015, <https://www.theguardian.com/culture/2015/aug/19/hamlet-benedict-cumberbatch-to-be-not-to-be-barbican-u-turn-soliloquy-review> [accessed 19 September 2018].

(including the casting of Gertrude, and the production's depiction of Hamlet's sense of reality or unreality), are connected, and are crucial aspects of thinking through the embodiment of this particular Hamlet, and his performance of masculinity.

Scott's verse-speaking was rather distinct within the context of this production – something which did not go unnoticed in its reviews. Andrej Lukowski in *Time Out* considered *Hamlet* as a 'long but uncluttered production, giving plenty of room to the words, letting the family relationships spool out gracefully',[65] whereas Peter Kirwan wrote:

> Andrew Scott, in particular, used slowness to variable effect. His strength as Hamlet was delivering his speeches in a manner that always felt discovered rather than recited; he paused as he waited for the words, he waved his arms as if trying to conjure up the right idea, he expressed each idea as a brand new inspiration. This came at the cost of variety; it worked best in soliloquy and in his serious conversations with Horatio, but less well in some ponderous mad scenes […] and most abysmally in the Gravedigger scene, which despite the best efforts of Barry Aird's quiet, amiable Gravedigger, was an interminable sequence of 'long pauses'.[66]

Ben Brantley, writing in *The New York Times*, commented that '[t]he audience truly hangs on the pauses in this Hamlet's monologues, and even if you know the speeches, you wait in suspense for what he'll say next.'[67] Indeed, Scott spoke in a soft, languid, slow Irish lilt throughout the production – which served as a sharp contrast to the other cast members' speech, even Crotty's Gertrude. Scott's Hamlet appeared to be teasing out his thoughts and his emotions with the audience present, languidly pausing as the thoughts occurred to him – to put it plainly, thinking out loud. When performing the 'To be, or not to be' soliloquy, the silences and pauses between 'to die… to sleep: to sleep… perchance to dream' were slowly drawn.[68] When he asked 'Am I a coward?', he genuinely seemed as if he sought an answer from the audience, pausing for a response – and then, towards the soliloquy's conclusion, slowly realising that 'if [Claudius]… but blench… I know my course.'[69]

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[65] Andrej Lukowski, 'Hamlet', *Time Out,* 16 June 2017, <https://www.timeout.com/london/theatre/hamlet-26> [accessed 14 October 2017].
[66] Peter Kirwan, 'Hamlet @ the Harold Pinter Theatre', <http://blogs.nottingham.ac.uk/bardathon/2017/07/17/hamlet-almeida-harold-pinter-theatre/> [accessed 14 October 2017].
[67] Ben Brantley, 'Hamlet and the Surveillance State of Denmark', *New York Times*, 24 July 2017, <https://www.nytimes.com/2017/07/24/theater/hamlet-and-the-surveillance-state-of-denmark.html?mcubz=3> [accessed 14 October 2017].
[68] The ellipses here are added by me, to indicate where Scott took the pauses in performance, and are not punctuation as indicated in the texts of *Hamlet* I use here.
[69] See previous footnote.

It is important to note that punctuation in early modern texts can be left open to suggestion for the modern theatre practitioner – for example, as Rokison-Woodall writes, 'in the early modern period question marks could be indicative of either a question or an exclamation, and thus it is not always possible to distinguish between interrogation and exclamation.'[70] The performance text that Icke prepared removed all punctuation (as well as the traditional act and scene divisions), and included elements from the First Quarto, Second Quarto, and First Folio versions of the play.[71] Among other reasons for removing the punctuation, Icke cited 'partly to try and strip away from the play its weighty literary inheritance, the heavy sense of dusty rules, the clutter of technical terminology, and to return it to being sheet music for actors to act.'[72] As a result, the play looks like this:

> HAMLET   to be or not to be that is the question
> whether 'tis nobler in the mind to suffer
> the slings and arrows of outrageous fortune
> or to take arms against a sea of troubles
> and by opposing end them? to die to sleep
> no more / and by a sleep to say we end
> the heartache and the thousand natural shocks
> that flesh is heir to /[73]

However, Scott's pattern of speech was in marked contrast to the majority of the cast members, who spoke in their native English accents with the speech and rhythms one would normally find in Shakespeare performances in English theatres. Perhaps this is symptomatic of what Rokison-Woodall suggests is 'the tendency within the theatre to view Shakespearean verse speaking as a set of rules to which the actor must adhere', by

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[70] Abigail Rokison-Woodall, 'Introduction', in William Shakespeare, *Hamlet: Arden Performance Editions*, ed. by Abigail Rokison-Woodall (London: The Arden Shakespeare, 2017), pp. xxix-liii (p. xl).

[71] *Hamlet*'s publication history is renown for its instability, as the First Quarto version is quite different from, and textually corrupt compared to, the Second Quarto and First Folio iterations. Theories abound as to why this is the case: Ann Thompson and Neil Taylor argue that 'very few now see in it an early draft of a play by Shakespeare, but even so the rest are not agreed on how the text came into being.' In her introduction to the *Arden Performance Editions* text of the play, Rokison-Woodall offers an overview of different arguments, including the suggestions that Q1 'represents a memorial reconstruction and theatrical abridgement of the play, made for use on tour by one of the actors in the company'. As well as this, Rokison-Woodall cites Tiffany Stern's argument that 'Q1 is a pirated version of the text, copied down by one or more people at a performance of the play.' See Ann Thompson and Neil Taylor, 'Introduction', in William Shakespeare, *Hamlet: The Texts of 1603 and 1623* (London: The Arden Shakespeare, 2006), pp. 1-39 (p. 9); Rokison-Woodall, 'Introduction', p. xxxi; Tiffany Stern, 'Sermons, Plays and Note-Takers: Hamlet Q1 as a "Noted" Text', *Shakespeare Survey* 66 (2013), 1-23.

[72] Robert Icke, 'Introduction', in William Shakespeare, *Hamlet*, ed. by Robert Icke and Ilinca Radulian (London: Oberon Books, 2017), pp. 6-7 (p. 7).

[73] William Shakespeare, *Hamlet*, ed. by Robert Icke and Ilinca Radulian (London: Oberon Books, 2017), p. 41.

which she specifically means English Shakespearean theatrical institutions.[74] In an interview with Mark Leipacher at the Almeida during the first run of the production, Scott commented that '[t]here's so many just very naturalistic ways of expressing [Hamlet] himself', and that during rehearsals, Icke would occasionally warn him: 'That's a bit Shakespeare-y. What you're saying is a bit Shakespeare-y.'[75] Indeed, Fiona Mountford in the *Evening Standard* places Scott's style of verse-speaking in direct contrast with the vocal performances that would come out of the RSC, stating that '[i]t's the very opposite of the old-school RSC style of belting it to the back of the balcony; one could almost call it lounge Shakespeare, not least since Hildegard Bechtler's set is centred on a living room.'[76] The RSC style of speaking, or 'Shakespeare-y' speaking, is 'old school'; Scott's style of speaking apparently is not.

Scott's speech patterns in *Hamlet* are reminiscent of his previous stage performance as Alex in Simon Stephens' one-man play *Sea Wall*, a Paines Plough production which toured in the UK in the late 2000s before being staged as a Dublin Theatre Festival production in late February 2015. *Sea Wall*, as a performance, is essentially Alex talking to the audience for thirty minutes, sharing his memories of losing his daughter in a drowning accident while on holiday, and then disowning his father-in-law shortly afterwards. For Alex, the audience are always present, an entity he depends on – and, in performance, Scott drew his energy from those present. For its Irish premiere, he performed the play in the bare Project Arts Centre black box space, with the audience arranged in a semi-circular formation: as the audience filed in, Scott paced around the black box space waiting for people to take their seats so that he (as Alex) could begin telling the audience his story. 'I'm holding my entire head together', Alex tells the audience at the show's conclusion. 'The skin and the shell of me. I'm falling absolutely inside myself. But you can see that. You can see the – in my – Just because we don't know doesn't mean we won't know. We just don't know yet. But I think one day we will. I think we will.'[77]

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[74] Rokison-Woodall, *Shakespearean Verse-Speaking*, p. 13.

[75] Mark Leipacher and Andrew Scott, *Playing Hamlet | Q&A with Andrew Scott*, online video recording, YouTube, https://www.youtube.com/watch?v=H8MhNWVI6gU [accessed 18 May 2018].

[76] Fiona Mountford, 'Hamlet Theatre Review: Andrew Scott is the Main Draw in Modish Lounge Shakespeare', *Evening Standard*, 16 June 2017, <https://www.standard.co.uk/goingout/theatre/hamlet-theatre-review-andrew-scott-is-the-main-draw-in-modish-lounge-shakespeare-a3566406.html> [accessed 17 October 2017].

[77] Simon Stephens, *Sea Wall*, in Simon Stephens, *Plays 2* (London: Bloomsbury Publishing, 2009), pp. 285-97 (p. 297). My comments are also based on seeing this production on Friday 27 February 2015.

As Scott's Alex depended on the audience's energy to sustain him through his story, so too did his Hamlet depend on audiences at the Almeida and at the Harold Pinter – the soliloquies became his Hamlet's method of confiding and teasing out his inner thoughts. Interestingly enough, a review of *Hamlet* on *Sherlockology*, a *Sherlock* fan website, draws parallels between Scott's delivery in *Sea Wall* and his delivery in *Hamlet*, writing that '[t]he soliloquies in particular, where the auditorium is essentially pin-drop quiet throughout Hamlet's speech, recalls Andrew's [*sic*] performance in the shattering one-man Sea Wall [sic]. Speaking so quietly, and in such a distressed and broken manner lets him bring an incredible vulnerability to the role, which then explodes into furious and shaking rage.'[78]

The casting of Juliet Stevenson and subsequently Derbhle Crotty as Gertrude had major implications for the structuring of Hamlet's family, and particular implications for the construction of Hamlet's Irishness within this production. Stevenson performed the role during the show's Almeida run, and for the first two weeks of the show's Harold Pinter run. Among her Shakespeare performances are Rosalind in Adrian Noble's production of *As You Like It* at the Royal Shakespeare Company (1985) alongside Fiona Shaw as Celia and Alan Rickman as Jaques, as well as her portrayal of Isabella in *Measure for Measure* (1984), directed by Noble at that same theatre. Stevenson, along with her contemporaries Shaw, Harriet Walter, Paola Dionisotti, and Sinéad Cusack, were all members of the Women's Group at the RSC in the late 1980s, and were thus featured in Carol Rutter's edited collection *Clamorous Voices: Shakespeare's Women Today*, a series of interviews with these actresses on their experiences performing Shakespeare's women at the RSC. In Stevenson's case, she spoke about performing Isabella and Rosalind, whereas her colleagues recollected their experiences playing *The Taming of the Shrew*'s Katherina, *Cymbeline*'s Imogen, *All's Well That Ends Well*'s Helena, and Lady Macbeth. As Holmes states, 'all actors who are called great are players of Shakespeare, and all who specialise in Shakespearean performance have a potential claim to greatness'.[79] Scott may be a draw to theatre-goers, but Stevenson's reputation as a Shakespearean precedes her (indeed, this is another process of surrogation) and thus acts as a draw to a certain demographic of audience members as well. By virtue of the fact that the roles these women played were exclusively played at the RSC, and of *Clamorous Voices*' persistence throughout the

[78] 'Andrew Scott in Hamlet – Review',
http://www.sherlockology.com/news/2017/2/19/hamlet-andrew-scott-review-190217
[accessed 14 October 2017].
[79] Holmes, p. 1.

historiography of modern and contemporary Shakespeare performance, the establishment of Stevenson and her contemporaries as greats and as important key studies is clear.

Prior to replacing Stevenson in *Hamlet*, Crotty had performed Shakespeare in Ireland and abroad. She had played Ophelia opposite Alex Jennings' Hamlet in Matthew Warchus' production at the RSC in 1996, before playing Portia in Trevor Nunn's *The Merchant of Venice* at the National Theatre in 1999 (a production which was later televised by Masterpiece Theatre in 2001), and then returned to the RSC to play Lady Macbeth in Conall Morrison's 2007 production at the Swan Theatre. She then played Paulina in Pat Kiernan's production of *The Winter's Tale* for the Cork-based theatre company Corcadorca in 2011. Crotty's most notable Shakespearean role, as seen in chapter two, is perhaps that of Henry Bolingbroke/King Henry IV in *DruidShakespeare* (later doubling as the French herald Montjoy in the *Henry V* segment of the production). One could read Crotty's performance in *Hamlet* as mirroring her performance in *DruidShakespeare*: both Gertrude and Bolingbroke/Henry IV are parental figures to the principal role in the production – in the case of *DruidShakespeare*, this is Aisling O'Sullivan's Henry V. Yet this mirroring goes beyond the similarities in familial functions, as both Scott's Hamlet and O'Sullivan's Henry V employ unconventional styles of verse-speaking (see the discussion of O'Sullivan in chapter one), whereas both Crotty's Bolingbroke/Henry IV and Gertrude, whilst using her own Irish accent, speak in rather conventional and regulated rhythms and styles of verse-speaking similar to those that one would expect from performances at English Shakespeare theatrical institutions.

For the Almeida run of *Hamlet*, the casting of Gertrude impacts on a reading of the structure of Hamlet's family. Stevenson's Gertrude spoke with an English accent, as did Claudius and so too did the Ghost – their son, however, spoke with an Irish accent. The switch in Gertrudes for the West End run then had implications for this family dynamic. Thus, Crotty speaking Gertrude's lines in an Irish accent somewhat reformats the dynamic of Hamlet's family: through accent, although perhaps not in a deliberate sense, the line of succession appears more defined, simply because Gertrude's son speaks in the same accent as she does. But given Icke's decision to re-edit the text of the play closer to that of the First Quarto, in which Gertrude aligns with Hamlet and Horatio to bring about her husband's downfall in the latter stages of the play, the similarity in accent casts the relationship between Gertrude and Hamlet in a different light – and reinforces Claudius as an imposing presence, unwelcome in the family. The

closet scene becomes a scene with the only two Irish people on stage, and Hamlet's feeling of betrayal felt ever more personal (see the next section for a discussion on Hamlet's performance of masculinity and emotion). In the latter half of the production, Gertrude became a spy for her son, with her almost ghostly presence lingering behind the set's glass doors as Claudius and Laertes plotted against Hamlet. Her poisoning at the end of the play is then played as a deliberate and defiant last act against her husband, instead of an accident – aware of Claudius' plans, she ignores his instructions 'do not drink' (5.2.273) and throws the wine down her throat. Of course, Stevenson's Gertrude also operates within this conception of the character and of the play, but Crotty's use of her native accent in the role appeared to tightly knit the unity between Hamlet and his mother in the production.

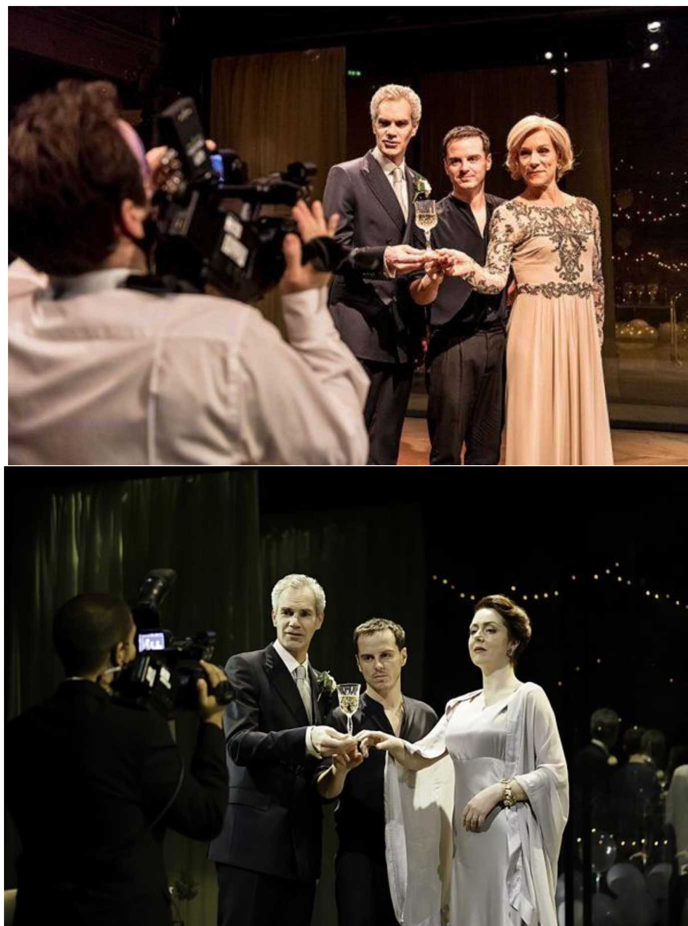

Fig. 1: Claudius (Angus Wright), Hamlet (Andrew Scott), and Gertrude (above: Juliet Stevenson, below: Derbhle Crotty) in *Hamlet* (Almeida/Harold Pinter Theatres, 2017). Photos by Manuel Harlan.

As a related point of interest, some Irish resonances come to bear upon how one can interpret *Hamlet* as a play, and perhaps interpret this particular *Hamlet* as a production – and, to that end, interpret this particular Hamlet's perception of the world around him. Stephen Greenblatt's *Hamlet in Purgatory* introduces the reader to the medieval text, *Saint Patrick's Purgatory*, which Middle English translations 'generally begun with Saint Patrick's discovery of the entrance to Purgatory at Lough Derg, in county Donegal': 'Purgatory is haunted,' Greenblatt writes, 'from its origin and then repeatedly in the retellings, with the specter of disbelief, the suspicion that the whole thing is an illusion, a trick, a fiction'.[80] Extending the line of thought of purgatory as somewhat unbelievable, unreal, or a trick, Greenblatt highlights how 'the pagans regard Purgatory as a dream and declare that they will not believe it until they see it for themselves; Saint Patrick dreams a dream; the dream becomes the reality of the black hole; the hole is said to be the entrance to Purgatory; and Purgatory turns out to have the structure and imagery of a dream.'[81] Purgatory as dream and as vision has major implications for how we can conceive Hamlet's encounters with his father in the play (himself consigned to purgatory, having not received the last rites before being poisoned), but also in this particular production. In his introduction to the performance text, Icke suggests that the instability of *Hamlet*'s publication history is 'echoed oddly by the play itself – mirrors reflect mirrors, it's hard to tell between real and pretend'.[82] As such, this *Hamlet* is rife with dream visions throughout, prompting the audience member to consider whether much of the play's action is in Hamlet's mind – something which Lukowski also noted in his review.[83] This is perhaps epitomised by the decision to have Hamlet be present for Claudius' soliloquy (given that he cannot pray) in the production, and for him to discover Claudius admitting to his crimes.

Yet, it is also implied that this may be a hallucination of Hamlet's, or a dream vision – the lighting in this scene is murky, green-tinged, and it does not illuminate the surroundings as clearly as the other scenes in the production do. The bravado of Angus Wright's performance provides another possible clue, in which Claudius rises from his kneeling position, walks up to Hamlet, tauntingly declaring: 'My words fly up, my thoughts remain below. | Words without thoughts never to heaven go' (3.3.97-8), before the stage blacks out, further emphasises a sense of unreality to what may be happening. When asked by Leipacher about the scene, Scott answered: 'In a way, I'm reluctant to nail that down […] I think the question in our interpretation of the scene is

[80] Stephen Greenblatt, *Hamlet in Purgatory* (Princeton, NJ: Princeton UP, 2001), pp. 75-6.
[81] Greenblatt, *Hamlet in Purgatory*, pp. 92-3.
[82] Icke, p. 7.
[83] See Lukowski, n.pg.

if Hamlet is not there, then Claudius definitely did do it, right? Whereas if Hamlet is there, is Hamlet seeing it? Is this something that is a figment of his imagination?'[84] The general surrealism of the creative decision – how could Hamlet overhear a soliloquy? Is Claudius aware of him throughout? Why does Hamlet not react? – renders this scene somewhat dream-like and out of reality, leading the audience to question Hamlet's perception.

The final moments of Icke's production, in which most of the main players move towards their deaths, are largely played out like a dream vision of Hamlet's, one that is more closely tied in with the idea of purgatory that Greenblatt shares here. The Ghost returns for this final scene, in which he acts as a sort of gatekeeper to the afterlife: he pulls open the double glass doors, revealing a party that closely resembles the wedding reception that began the production. (Again, as with Lough Derg's passage, there is a definite boundary here, and a definite entrance.) Within the doors were characters such as Ophelia and Polonius, silently dancing, and the dead onstage slowly walked towards the doors to join them, passing by the Ghost as they did so. Laertes rose to join his sister and father. Gertrude rose to enter the afterlife, and, to Hamlet's despair, was shortly joined by her husband Claudius. However, this dream was cut short as Hamlet, accompanied by the Ghost on stage, edged towards the glass door to join his father in death. Hamlet's death – the lighting switched to a harsher light, as he collapsed and flailed in Horatio's arms – had none of that eerie still soft-focus, and was instead shown in its harsh reality. Perhaps by focusing on Hamlet's perception and a sense of (un)reality, death and the afterlife in this *Hamlet* have some unwitting Irish resonances. As the following section shows, too, some Irish resonances are reflected in Scott's performance of masculinity as Hamlet.

'unmanly grief': Hamlet's alternative queer masculinities

Let us return to Holland's suggestion that Laurence Olivier's portrayal of Hamlet functions as an archetype – which, of course, it does. Holmes posits that Olivier strove to make his Hamlet 'a bold, manly and realistic Prince', and that it would 'not be feminine or homoerotic' – and that 'Olivier's Hamlet of action, not reflection, initiated a series of vigorous, virile heroes, particularly on screen. The performances of [Richard] Burton, Nicol Williamson, [Derek] Jacobi, Mel Gibson and [Kenneth] Branagh all owe something to him.'[85] Bruce R. Smith suggests that Branagh's Hamlet 'has struck some

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[84] Leipacher and Scott, n.pg.
[85] Holmes, p. 98.

observers as no less confined than its predecessors to the masculine ideals of the actor's own time and place: in this case, sexiness, domesticity, patriotism, and career sense.'[86] This received notion of Hamlet as 'a man of action' reverberates through the history of playing Hamlet, even reverberating through to twenty-first century interpretations of the role. In 2008, the actor David Tennant played Hamlet in Gregory Doran's production at the Courtyard Theatre at the RSC, a production that was so successful a television version was subsequently produced for the BBC in 2009. Tennant himself was no newcomer to Shakespeare, or even the RSC – he had previously played Touchstone and Romeo at the theatre in 1996 and 2000 respectively, even writing about his experiences for Robert Smallwood's *Players of Shakespeare* series of books.[87] There are perhaps some overlaps here with Cumberbatch and Scott – Tennant was then starring as the Tenth Doctor in Russell T. Davies' revival of *Doctor Who* (2005-present): notably, one of the show's writers, Steven Moffat, would end up becoming showrunner the following year, as well as creating *Sherlock* shortly afterwards and thus launching Scott and Cumberbatch's international careers. As with Cumberbatch, Scott, and other contemporaries, Tennant's Hamlet was notable for attracting a younger demographic of audience members, but this is perhaps symptomatic of Blackwell's assertion that '[a]s an embodied site of adaptation the Shakespearean [actor] thus demonstrates the evolution of the cultural industry, including the new sites of economic exchange opened by social media and the diversification of theatrical experience.'[88]

An interview with Tennant on his performance, conducted by Abigail Rokison-Woodall in 2009, is revealing in terms of how Tennant conceived *Hamlet* as a play, and more pertinently, of how he conceived Hamlet as a character. When asked by Rokison-Woodall about his Hamlet's 'decision to cut [his] hand' after seeing his father's ghost, Tennant responded that this act came out of a desire 'to move forward, to fight the fight and to avenge. […] Suddenly I am given a lifeline – not only is there someone to avenge, but there is something to fight against and to validate that anger.'[89] Tennant sees Hamlet as a man of action, it appears, something which Rokison-Woodall then seizes upon in querying about the placement of 'To be, or not to be', which in the production was positioned shortly after Hamlet encountered the ghost of his father, as

[86] Smith, *Shakespeare and Masculinity*, p. 159.
[87] See David Tennant, 'Touchstone in *As You Like It*', in *Players of Shakespeare Vol. 4*, ed. by Robert Smallwood (Cambridge: Cambridge UP, 2000), pp. 30-44; Tennant, 'Romeo in *Romeo and Juliet*', in *Players of Shakespeare Vol. 5*, ed. by Robert Smallwood (Cambridge: Cambridge UP, 2003), pp. 113-30.
[88] Blackwell, p. 91.
[89] Abigail Rokison-Woodall, 'Interview: David Tennant as Hamlet', *Shakespeare* 5.3 (2009), 292-304 (p. 297).

in the First Quarto text of the play. Rokison-Woodall cites 'the Olivier film, the idea that "this is a story of a man who could not make up his mind"', suggesting that this originates from 'the trajectory of the First Folio and Second Quarto texts, notably in the placement of "To be or not to be"', and that '[m]oving this speech and the whole "nunnery scene" to the place that it is in the First Quarto gives Hamlet a very different journey.' Tennant argues that the play is 'a thriller, and with the more traditionally accepted texts, the Players' scene coming where it does stops it being a thriller, it stops the forward momentum [...] it's not the story of a man who can't make up his mind, it's about a man who keeps making his mind up and becomes full of energy and certainty and then hits brick walls here and there.'[90] Once again, Tennant, as well as director Doran, emphasises a characterisation of Hamlet as a doer, a man of action, someone who is sparked to activity by the reappearance of his dead father – to the point where Rokison-Woodall suggests that he has reframed the character as 'a Revenge hero'.[91] Tennant describes Hamlet as someone who wants 'to move forward, to fight the fight', a man who 'just leaps at' an opportunity, and the play itself as 'a thriller' with 'forward momentum'. It is significant, then, that both Rokison-Woodall and Tennant set this Hamlet in opposition to Olivier's, when in actuality, it could be argued that instead Tennant's Hamlet follows Olivier's precedent.

Hamlet as played by Tennant seems to espouse a masculinity that is conventionally action-oriented, which operates within an interpretation of the play that is built upon a drive towards action (i.e., reconceiving the revenge tragedy genre as similar to that of the thriller genre, a genre that tends to be dominated by male, heterosexual characters). Whereas the Almeida/Harold Pinter Theatre production employs similar editorial strategies – 'To be, or not to be' is also moved to an earlier scene – Andrew Scott's performance as Hamlet deviates from this hegemonically masculine conception of the character in performance. Moreover, I argue that this performance can be read as aligning towards Hamlet's apparent femininities, and is an embodiment of non-normative masculinity that is driven by the actor's expression of grief and emotion. This prompts a consideration of what preconceptions and ideals of masculinity have tended to become attached to performing Hamlet as a character, especially when the role is performed by a cisgender male actor.[92] Bridget Escolme suggests that grief prompts inaction in the play, and 'Hamlet's state of insightful grief

[90] Rokison-Woodall, 'Interview', pp. 297-98.
[91] Rokison-Woodall, 'Interview', p. 298.
[92] Performances by Peake and Terry, as well as other cisgender female performers playing Hamlet and other male Shakespearean roles, as we have seen in the Introduction and in chapter two, invite ongoing debate and discussion.

posits him continually against a political state that is "moving on", from marriage to marriage, and over little patches of conquerable land.'[93] If we recall Steenburgh's analysis of Hamlet's 'gendered contrast' between 'controlled rational revenge' and 'excessive fury', one might suggest that Hamlet as a character has always been a site for contesting ideals of masculinities.[94] Scott's performance of the role, I argue, is an embodiment of this site; this is further emphasised through the interpretation of Hamlet's relationship with his father (David Rintoul), who represents an ideal of hegemonic masculinity.

This section, therefore, provides a contextual overview of Hamlet's femininities in cultural and theatrical history, before analysing Scott's performance of non-normative masculinities as Hamlet. Contesting ideals of masculinities in the performance of Hamlet is not to suggest that masculinities should be so easily made into a binary of atypical hegemonic masculinity and non-normative/alternative masculinity. As Raewyn Connell asserts in elucidating approaches to the term 'sex roles', 'being a man or a woman means enacting a *general* set of expectations which are attached to one's sex [...] there are always two sex roles in any cultural context, a male one and a female one. Masculinity and femininity are quite easily interpreted as internalized sex roles, the product of social learning or "socialization."'[95] Scott, too, has suggested that the part of Hamlet contains 'multitudes': 'you have to be the lover and the avenger and the prince and the son and the friend'.[96] Neither should the performance of femininity be always taken to signify queer sexuality in performance. As Michael Mangan argues, '[m]asculine gender identity is never stable; its terms are continually being redefined and re-negotiated, the gender performance continually being re-staged. Certain themes and tropes inevitably reappear with regularity, but each era experiences itself in different ways.'[97] As Connell's landmark work *Masculinities* shows, masculinity is and can be pluralised. Scott's performance of Hamlet just happens to embody and express one particular mode of masculinity.

It is important to remember, nevertheless, the dominance of a particular hegemonic masculinity that is performed as patriarchy: as Brian Singleton argues, 'the whole purpose and raison d'être of hegemonic masculinity is not to recognize

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[93] Bridget Escolme, *Emotional Excess on the Shakespearean Stage: Passion's Slaves* (London: The Arden Shakespeare, 2014), pp. 197-8.
[94] Steenburgh, p. 111.
[95] Connell, *Masculinities*, p. 22.
[96] Leipacher and Scott, n.pg.
[97] Mangan, p. 4.

alternative masculinities as equals but to subordinate them.'[98] We might return, too, to Ahmed's idea of a queer phenomenology, and her suggestion that 'if gender shapes what we "do do", then it shapes what we can do. Gender could thus be described as a bodily orientation, a way in which bodies get directed by their actions over time' is particularly crucial here.[99] It is significant, thus, that the performance of Hamlet by a queer performer does present an alternative embodiment of masculinity for the character, as opposed to the idea of Hamlet as a man of action.

In his introduction to *Women as Hamlet*, Tony Howard provides an expansive overview of the idea of Hamlet as feminine: 'the issue of Hamlet's "femininity" has fascinated artists in all media', he writes.[100] Howard then goes on to envision the play as:

> a map of gender, from the Ghost – the armoured emblem of patriarch Hamlet can never match – to Ophelia, the virginal sacrifice to father, brother, lover and King. Further, the presence of the Player Queen, a transvestite male actor, reminds us that Ophelia and Gertrude too are only fictional *presentations* of the Female on a single-sex stage from which women were banned. This self-consciousness throws performance conventions and notions of gender into question, more thoroughly than in Shakespeare's other tragedies (until Cleopatra derides the squeaking boy who plays her) and the main focus of confusion is "sweet", "gentle", "piteous" Hamlet himself. He denounces women as performers – "ambling", "lisping", disguised as "Niobe, all tears" – but sees himself as woman-like in his grief and his failure to achieve revenge. He self-diagnoses 'my weakness and my melancholy', and melancholia, said Burton's *Anatomy of Melancholy*, 'turns a man into a woman'.[101]

Similarly to Steenburgh, Howard suggests here that melancholy, sadness, and depression have feminine connotations in *Hamlet*, and that contemporary early modern concepts of melancholy closely followed this conception as well (particularly Burton, as mentioned above, as well as Albrecht Dürer's 1514 engraving *Melencholia I*). Howard also draws the reader's attention to the fact that the model for Eugene Delacroix's paintings of Hamlet was a woman: the artist's friend Marguerite Pierret. 'The iconic Hamlet most of us have inherited from the Late Romantics actually was a woman', he asserts, 'Hamlet was all grace and, especially in the 1830s pictures, gazelle-like delicacy'. Delacroix too painted himself as Hamlet, and 'his androgynous Prince' was all too clear to see.[102]

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[98] Singleton, p. 54.
[99] Ahmed, p. 60.
[100] Howard, p. 1.
[101] Howard, pp. 17-8.
[102] Howard, pp. 14, 16.

With respect to theatrical Hamlets, Howard then goes on to highlight the director Richard Eyre's close linking of the play with *Melencholia I* – Eyre is quoted as saying, 'I've come more and more to see the play as a way between the female, the feminine, within a man and the masculine within a man; and the story is effectively how you drive out the woman from a man.'[103] Howard also draws on Edward Vining's 1881 book *The Mystery of Hamlet: An Attempt to Solve An Old Problem*, in which Vining attributes 'Hamlet's crimes against masculinity' to the fact that 'Hamlet is a princess in disguise'.[104] Indeed, at this juncture one is strongly reminded of Svend Gade and Heinz Schall's 1921 silent film adaptation of the play starring Asta Nielsen, which followed Vining's concept of Hamlet as 'a princess in disguise'.[105] Additionally, James Joyce's *Ulysses* references Millicent Bandmann-Palmer, the American actress who played Hamlet at Dublin's Gaiety Theatre in 1904, which shows how questions of nationality and gender are always intertwined: 'I hear an actress played Hamlet for the fourhundretthandeight time in Dublin. Vining held that the prince was a woman. Has no one made him out to be an Irishman?'[106]

Whereas Howard outlines this in order to establish a precedent for female actors starring as Hamlet, I argue that this also establishes a precedent for Scott's performance of the role. Scott plays the role as male, for certain, but his performance of Hamlet leans into this feminine interpretation of the character. Additionally, too, his performance as Hamlet – and the production of *Hamlet* as a whole – eschews the idea of Hamlet as 'a man of action'. Indeed, perhaps this is why Scott's Hamlet speaks so languidly and slowly, and why the production ran to almost four hours: this recalls Escolme's suggestion that grief renders Hamlet inactive.[107] (Indeed, time is a running motif – Scott's Hamlet is particularly attached to his father's wristwatch, which he wears and fiddles with throughout the production, and as gatekeeper to the afterlife, the Ghost takes wristwatches off those passing through.)

Grief and loss are integral to Icke's *Hamlet*; certainly, it is no revenge thriller. If the production must have a clear-cut description, it is most certainly more of a tragic family drama. The television adaptation emphasises this focus on the family by ending with a mocked-up photo of Hamlet, Ophelia, and their families prior to his father's death, smiling broadly and raising their glasses for the camera while Claudius skulks to the side: as Jessica Brown Findlay commented in a promotion video for the production,

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[103] Howard, p. 20.
[104] Howard, p. 21.
[105] *Hamlet*, dir. by Svend Gade and Heinz Schall (Asta Films, 1921).
[106] James Joyce, *Ulysses* (London: Penguin, 1968), p. 254.
[107] Escolme, p. 197.

'it's about two families who have experienced grief'.[108] If Hamlet as a man of action is typically masculine, then a slow-speaking Hamlet in a production that runs for three hours and forty minutes eschews that performance of masculinity. Additionally, to return to Olivier's 'man of action', Holmes points out that '[t]he most visible symbol of this debt [to his Hamlet] is of course Olivier's bleached blond hair. Prior to him, Hamlets had traditionally had brown or black hair, responding to the Romantic, Byronic, Hamlettian archetype.'[109] This is not to say that Andrew Scott is the only dark-haired Hamlet in the repertoire – Rory Kinnear, too, kept his brown, balding hair when playing the role at the National Theatre, and Oscar Isaac also kept his dark hair, to count a few. It is arguable, nevertheless, that Scott's Hamlet appears to harken back to a contemplative, thoughtful, sensitive archetype even in choice of hair colour.

To draw this performance of masculinity within an Irish context, it is worth bearing in mind Brian Singleton's observations regarding the post-colonial idea of the Irish male prior to the 1990s:

> In the post-colonial context the Irish male has been a paradox: agricultural rather than industrial, militarily defensive and neutral rather than imperial and proactive, the martyr rather than the victor. All of these markers were by necessity a post-colonial construction to delineate the difference between England's representations of the Irish as being resistant to an imposed modernity. The cultural confidence that accompanied the economic boom of the 1990s then stood to test that particular paradox as the present realities in the economic, social, and cultural realms clearly configured the Irish male as heroic and hegemonic.[110]

We could apply Singleton's idea of the English male as 'imperial and proactive' to the English Olivier-like Hamlet operating in contrast to the Irish Hamlet, exemplified by Scott's inactivity, slowness, and reactive nature. Kenneth Branagh would be counted as an exception to the succession of Olivier-like Hamlets, given that he identifies himself as Irish, yet – either consciously or unconsciously – he tends to be subsumed within an idea of English identity (after all, he did accept a knighthood, and did perform Caliban's speech from *The Tempest* as Isambard Kingdom Brunel at the 2012 London Olympics opening ceremony). Singleton, however, does position post-1990s masculinity in Ireland as part of a cultural hegemony – indeed, he asks the question: 'But what of those masculinities that do not form part of, or are excluded from, or simply refuse to participate in this dominance orientation of hegemonic masculinity, and what cultural

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[108] Jessica Brown Findlay, Andrew Scott, Peter Wight, Angus Wright, and Robert Icke, *Hamlet in the 21st Century*, online video recording, YouTube, <https://www.youtube.com/watch?v=Jrgopimh3XU> [accessed 18 May 2018].
[109] Holmes, p. 98.
[110] Singleton, pp. 8-9.

forms enable those voices to emerge?'[111] And, indeed, what does this mean for the masculinity that Scott's Hamlet performed?

The marketing design for Icke's *Hamlet* – particularly its posters – orientates us towards a reading of a queerly masculine Hamlet in its use of iconography, symbols, and gestures atypically associated with femininity, softness, and queerness – but also with grief and death. The initial poster image for *Hamlet*'s Almeida run, as well as the cover for the published script as used in performance, depict Scott's Hamlet lying in an open coffin (*Fig. 3*); the photo itself is tinted blue. Scott's Hamlet morosely lies there, staring up at the ceiling, wearing a black shirt with a brightly colourful design: it depicts a skull surrounded by flowers and fire. A bouquet of flowers, too, is laid across his chest. From the outset, this is a melancholy Hamlet, a man of feeling. The use of flowers and bright colours, too, is not traditionally masculine per se, given that flowers are traditionally markers of femininity. The poster design for the Harold Pinter Theatre run depicts Scott's Hamlet in a standing position against a white background (*Fig. 3*), wearing a watch so to emphasise the recurring time motif – and perhaps to emphasise his Hamlet's deep attachment to his father – and a white fencing outfit that is partially open, with his chest also partially visible. Hamlet holds his arms up in a protective stance, looking contemplative and thoughtful, whilst holding a small daisy between his fingers.

The small daisy takes on significance as it is a flower that Brown Findlay's Ophelia is forced to conceal a secret microphone inside in the nunnery scene, which she then comes across in its aftermath. Later she carries the daisy in a bunch of flowers later in the production – indeed, in the text, Ophelia tells those present: 'There's a daisy. I would give you some violets, but they withered all when my father died' (4.5.178-179). Gertrude later hands Laertes a daisy to throw into Ophelia's grave, before Hamlet finds the daisy for himself – throughout his conversation with Horatio (Joshua Higgott) prior to the duel, Hamlet fiddles with the stem and white petals in his hands (*Fig. 2*), before scattering the petals upon telling Horatio, 'Let be' (5.2.214). Flowers have been traditionally coded as feminine, yet the symbol of the daisy and the depiction of Scott with flowers in a coffin also reinforce an association with melancholy, grief, and death. Scott's performance of masculinity is intertwined with his performance of grief and emotion.

In conversation with Leipacher, Scott contends that 'I think Hamlet loves every single character on stage, including Claudius. […] He can't kill him. He can't kill him.

[111] Singleton, p. 12.

[…] if there's no love, there's no tragedy', and told Leipacher that every night before he went on stage, 'I say the word "love"'.[112] In Scott's prioritising of feeling and emotion in performing the role, one can thus read his Hamlet and its feminine performance of masculinity as driven by its demonstration of feeling, and his expression of all-consuming grief. His Hamlet sobbed whilst alone with the ghost of his father, touching him as he learned that the older Hamlet was murdered by his uncle. The nunnery scene became a genuine plea by Hamlet for Ophelia to 'get thee to a nunnery' (3.1.120), and he implored Gertrude to leave Claudius in the closet scene. In the production's early scenes – all of which play as continuous evening, as it all takes place during Claudius and Gertrude's wedding reception – Hamlet eavesdrops on Laertes and Polonius giving advice to Ophelia, hiding behind a couch to do so (here, Laertes and Hamlet are positioned as friends, but Ophelia and Hamlet meet in secret at the reception – Laertes, it appeared, should not know the extent to what they are up to). His head is seen bowed as Laertes warned his sister not to pursue him, and he is visibly angry and hurt as Polonius warns his daughter, 'Do not believe his vows' (1.3.126), to which Ophelia reluctantly replied, 'I shall obey, my lord' (1.3.135)

Fig. 2: Hamlet (Andrew Scott) with a bouquet of flowers in hand, in *Hamlet* (Almeida/Harold Pinter Theatres, 2017). Photo by Manuel Harlan.

[112] Leipacher and Scott, n.pg.

Fig. 3: Poster designs for both the Almeida (above) and Harold Pinter Theatre (below) runs of *Hamlet*.

Scott's Hamlet is visibly demonstrative with his feelings throughout the production – at particularly heightened emotional moments during the production, he massages his breast or strikes it violently (similar gestures were mirrored by Ophelia throughout the production, particularly in Act Four where she struck her breast in a very similar fashion while singing in front of Claudius, Gertrude, and Laertes). This Hamlet was prone to explosions of anger, moving between anger and sadness in a whiplash fashion. Hamlet shouted at Polonius for interrupting the Player King's speech, and later appeared to be genuinely hurt by Rosencrantz and Guildenstern's betrayal of him, screaming 'you cannot play upon me' at the two (3.2.363). Upon seeing the production live at the Harold Pinter, shortly after he shot Polonius dead Hamlet was genuinely shocked to learn that he had killed him, and began to cry: he was reeling as much as Crotty's Gertrude, whose 'O me, what hast thou done?' rung out through the auditorium (3.4.23). The television adaptation, played opposite Stevenson as Gertrude, showed his Hamlet as angrier and more frustrated by the outcome. He was then seen howling over Ophelia's body and in Laertes' face as she was buried, flailing and waving his arms, before recovering and gently asking Laertes, 'What is the reason that you use me thus? | I loved you ever' (5.1.282-283).

In line with this demonstrativeness of feeling, Scott's Hamlet was expressive and occasionally prone to flamboyance in his actions. Perhaps the entire engineering of 'The Mousetrap' aligns with this conception of the character: this Hamlet, thoroughly enjoying himself, set it up to completely humiliate Claudius by cracking jokes at his expense and fixing video cameras right to the royal family's faces throughout. The royal family were also sat in the front row of the theatre, with the large video screen reflected back to the audience (as the camera closed in on Wright's Claudius, Hamlet did not need to explain the resolution of the plot, and his comment that Gonzago's murderer 'gets the love of the old man's wife' was enough to make the king walk out of the auditorium). In any case, staging a play seemed to be something this Hamlet would concoct. He later undermines Claudius by squeaking: 'Come, come, to England' (4.3.51) in a high-pitched voice, and recited the 'Imperious Caesar' rhyme with gusto and punching the air in 5.1. During his speech before the duel with Laertes, he tearfully proclaimed: 'I here proclaim was madness. | Was't Hamlet that wrong'd Laertes? Never Hamlet' (5.2.222-223). This was a genuine over-the-top proclamation, as he feyly threw his hands up in the air to draw the attention of those present. Laertes, visibly grieving the loss of his late father and sister, appeared upset, quietly replying, 'I am satisfied in nature, | Whose motive in this case should stir me most | To my revenge' (5.2. 234-236). In death, too, Hamlet did not go out quietly – after the dream vision of

the afterlife is quickly cut short, Hamlet was seen in Horatio's arms vigorously responding to the poison running through his veins. His legs and arms stretched in the air as Horatio held him, his movement seeming choreographed.

Critics and writers, in reviewing *Hamlet*, touched upon and commented on Scott's performance of masculinity in the role, mostly drawing on the actor's performance of emotion throughout. *Winq* interviewer Matt Cain writes that 'I tell [Scott] that when I saw the opening night of *Hamlet* I was impressed by the compassion that informed his approach to the role and remark on the gentleness he brought to it – and he agrees that this is a direct reflection of him. I remark that the gentleness he brings to Hamlet is punctuated by flashes of genuine rage and ask if this too comes from him.'[113] Ben Brantley, writing in the *New York Times*, calls his performance of Hamlet the 'least overtly heroic [interpretation of the role], I've seen' in the theatre.[114] Brantley's use of 'least overtly heroic' to describe Scott's performance is revealing, and his positioning of Hamlet as 'normally' heroic juxtaposes the actor's performance with the idea of *Hamlet* as a thriller, and Hamlet as a 'man of action'. Quentin Letts, writing for *The Daily Mail* under a headline that reads 'It's very Scandi-chic, but Hamlet's a bit of a drip', criticises Scott's performance: 'Too touchy-feely: that is really the problem with Mr Scott's prince. When not licking the front of his teeth, he paws his face and saws the air with his hands. Less of the semaphore, dearie. This Hamlet is too wet to be able to summon the necessary self- confidence for "it is I, Hamlet the Dane"'[115] Conversely, Eleanor Rycroft praises Scott's performance for its expression of feeling, writing: 'Never has Hamlet's black dog felt inkier, or his grief more devastating. It is almost impossible not to run on stage to hug the man appealing so directly to us for help. When he clasps the too, too solid flesh of his dead father to him and sobs, it shatters your heart.'[116] Ben Lawrence, writing in the *Telegraph*, draws upon critics' tendency towards invoking Shakespearean quotation in stating that Scott 'is a sweet prince indeed.'[117] Whether in praise or in criticism, the common thread here appears to be Scott's apparent gentleness

[113] Cain, p. 36.
[114] Brantley, n.pg.
[115] Quentin Letts, 'It's Very Scandi-chic, But Hamlet's a Bit of a Drip: QUENTIN LETTS Says the Laurels Go to the Director and Designer in New Telling of the Play', *Daily Mail*, 2 March 2017, <http://www.dailymail.co.uk/tvshowbiz/article-4273404/It-s-Scandi-chic-Hamlet-s-bit-drip.html> [accessed 14 October 2017].
[116] Eleanor Rycroft, 'Hamlet dir. Robert Icke @ the Almeida Theatre, London 2017', <http://bloggingshakespeare.com/reviewing-shakespeare/hamlet-dir-robert-icke-almeida-theatre-london-2017/> [accessed 14 October 2017].
[117] Ben Lawrence, 'Andrew Scott Proves a Sweet Prince Indeed in this Hamlet with a Heart – Review', *Daily Telegraph*, 16 June 2017, <http://www.telegraph.co.uk/theatre/what-to-see/andrew-scott-proves-sweet-prince-indeed-hamlet-heart-review/> [accessed 14 October 2017].

as Hamlet, and his performance of deep melancholy and sadness in the role. Scott's Hamlet is not a doer, a quick thinker, nor is he starring in a thriller like Tennant's Hamlet appears to be doing. Many of these critics draw an opposition here between heroic behaviour and the actor's performance of masculinity and melancholy: Scott's Hamlet is placed within a binary view of atypical, hegemonic masculinity and an alternative, feminine masculinity.

Yet, we could also read Scott's Hamlet as placing himself within that binary view of masculinity, placing himself in direct comparison with the masculinity performed by his father. It could be argued that Claudius' admonishing of Hamlet for displaying what he considered to be 'unmanly grief' took on a significant resonance in the context of the entire production: indeed, Hamlet quietly laughed as Claudius told him so. Scott portrayed his Hamlet as deeply affected by the loss of his father (played by David Rintoul), signified at the beginning by mocked-up news footage of Hamlet grieving at his father's funeral, followed by footage of his father holding him as an infant for the press. His mother and stepfather's wedding reception saw Scott's Hamlet considerably dressed down compared to the rest of the guests at the reception, having already gathered his bags in preparation to leave Elsinore for Wittenberg – Gertrude catching him doing so in front of the wedding guests prompted Claudius' 'Though yet of Hamlet our dear brother's death | The memory be green' (1.2.1-2) speech. It was implied that Hamlet idolised and idealised his father, as demonstrated by the sobbing and grief he exhibited when learning the truth about the Ghost's death, and his particularly dogged determination to expose Claudius' wrongdoing. In the production's final moments, as Gertrude attempted to pass through to the afterlife, Hamlet tearfully forced his mother and father to join hands together, only for both parents to break their hands apart, with Gertrude then moving to embrace Claudius instead. It became evident here that Hamlet could not accept the fact that the marriage of his parents was most definitely over, even in the afterlife.

Rintoul's Ghost, meanwhile, appeared to espouse a more hegemonic, machoistic masculinity from that of his son: when he appeared to Hamlet, Horatio, and their friends, he was dressed in formal military wear, and was a tall, imposing, stern presence. Compared to his son, he was the alpha male personified. As his son tried to embrace him upon re-encountering him for the first time, the Ghost instead pushed Hamlet away and held him at arm's length, instructing him to 'Pity me not, but lend thy serious hearing | To what I shall unfold' (1.5.5-6) (*Fig. 4*). Rintoul's performance thus demonstrates Howard's assertion that the Ghost is 'the armoured emblem of patriarch

Hamlet can never match'.[118] In visibly drawing such a marked contrast between Hamlet and his father in this production, these competing forms of masculinity were firmly established. For Scott's Hamlet, his father performs a so-called ideal of masculinity, one that he cannot perform himself. It is a masculinity that is machoistic, devoid of feeling, and – given the Ghost's circumstances – a dead one too. One wonders, then, if Hamlet considers his masculinity to be in crisis: reminding us of what Fintan Walsh terms 'the phallic, sacrificial model of subjectivity to which masculinity seems so heavily indebted, and in which it remains often violently immured.' However, Walsh also suggests that 'perhaps now it is time to take seriously the infinite possibilities of our becoming: possibilities which are always almost tangible, but never fully realized to the point of being firmly fixed.'[119] Perhaps these are possibilities of masculinity that Hamlet himself could learn to embrace.

Fig. 4: (l-r) Hamlet (Andrew Scott) encounters the ghost of his father (David Rintoul) in *Hamlet* (Almeida/Harold Pinter Theatres, 2017). Photo by Manuel Harlan.

[118] Howard, p. 17.
[119] Fintan Walsh, *Male Trouble: Masculinity and the Performance of Crisis* (Basingstoke: Palgrave Macmillan, 2010), p. 35.

Conclusion: the man of feeling

Around the same time that *Hamlet* was playing at the Almeida, another Shakespeare production with a considerable Irish dimension was touring around the UK. Cheek by Jowl's production of *The Winter's Tale*, which starred an Irish actress as Hermione (Natalie Radmall-Quirke) and relocated the action in Bohemia to County Roscommon (the show's director, Declan Donnellan, has roots in that county). Not only did it share dimensions and performances of Irishness with *Hamlet*, but it also served as a platform from which to explore notions and expected performances of masculinity: indeed, Orlando James' Leontes, aggressive and violent in his temperament, seemed to attempt to force his son Mamillius into laddish games and japes, which his son felt obliged to take part in, while his wife sat silently and passively in the centre of the stage. Perhaps, too, we can argue that the passivity of Radmall-Quirke's Irish Hermione is to the unhurriedness of Scott's Hamlet as the aggressive (and also English) Leontes is to the alpha male masculine behaviour of Hamlet's father. Of course, these parallels are obviously not deliberate on either Icke or Donnellan's parts – *The Winter's Tale* was touring long before *Hamlet* premiered at the Almeida. However, it is still notable that, in venues or cities apart, Irishness in Shakespeare performance can offer opportunities within which to interrogate ideas, notions, and performances of masculinity.

Around the same time, the English playwright Jez Butterworth's *The Ferryman* premiered at the Royal Court Theatre, centring on a republican family's reaction to the discovery of the body of one of their own, and was lauded as 'a great Irish play' in the British press.[120] Patrick Lonergan has argued that '[the play] needs instead to be seen in the tradition of English plays that aim to explore the relationship that England has with Ireland'[121], rather than as 'a great Irish play': and includes Shakespeare within that category. Lonergan particularly means Shakespeare's history plays in that sense, but as I have shown in this chapter and indeed throughout this dissertation, this can extend towards beyond the histories. In Scott's performance, and in the changing family dynamic that occurred when Juliet Stevenson was replaced with Derbhle Crotty, we see Englishness and Irishness placed in a firm, definite relationship with one another.

[120] One such example is Vanessa Thorpe's profile of Butterworth in *The Observer*, in which she states: 'The play joins the canon of Irish drama, from Seán O'Casey's *The Shadow of a Gunman*, through Brendan Behan, to the work of Martin McDonagh, Enda Walsh and Conor McPherson.' See Thorpe, 'Jez Butterworth: the visionary fast becoming a theatrical great', *Observer*, 7 May 2017, <https://www.theguardian.com/stage/2017/may/06/jez-butterworth-visionary-fast-becoming-theatrical-great-ferryman-royal-court> [accessed 19 September 2018].
[121] Patrick Lonergan, 'Is Jez Butterworth's *The Ferryman* an Irish Play?', <https://patricklonergan.wordpress.com/2017/05/21/is-jez-butterworths-the-ferryman-an-irish-play/> [accessed 2 November 2017].

In April 2018, shortly after the filmed version of *Hamlet* was broadcast on BBC Two (with Stevenson as Gertrude), Nicholas Hytner's adaptation of *King Lear* premiered on BBC One, starring Anthony Hopkins in the lead role, Jim Broadbent as Gloucester, Emma Thompson as Goneril, and Scott as Edgar. Whereas Broadbent and John Macmillan (playing Edmund), plus the rest of the cast, spoke in English accents, Scott kept his Irish accent for the role of Edgar, similarly to his performance as Hamlet. Additionally, he also adopted a pseudo-English accent when Edgar took on the personality of Poor Tom. Once again, we see Englishness and Irishness in interplay with one another – and perhaps, with the deployment of an Irish accent in a Shakespearean role once again, we could see this as a deliberate artistic choice on Scott's part.

Writing in *The Explicit Body in Performance,* Rebecca Schneider suggests that 'the battlefield of identity is inextricably wrapped up in the histories of the ways identities have been marked, imaged, reproduced in the realm of cultural imagery. […] the historical legacies of bodily markings as social insignia which ghost and riddle the living, those of us still bearing bodies, still trying to turn.'[122] To play Hamlet is to contend with multiple bodies. To play Hamlet as a gay, Irish actor, and to play the part in leaning towards an alternative performance of masculinity is to contend with many more. Andrew Scott's Hamlet, then, is marked up with histories, identities, and bodies: queer bodies, hegemonically masculine bodies, alternatively masculine bodies, Irish bodies, the body of Hamlet's father, the bodies that litter the stage just as the play comes to a close, the body of work that is the performance history of Hamlet as a character and *Hamlet* as a play. Where the performance and reproduction of *Hamlet* is concerned, gender and genre are intertwined: one continuing to inform the other. Exploring the intertwining of Irishness, queer bodies, and of non-normative masculinities in Scott's performance as Hamlet ties together many of the core issues of this dissertation. Gender, sexuality, and national identity are always in flux: this is reflected in the plurality of Irish Shakespeares.

[122] Schneider, *The Explicit Body in Performance*, p. 10.

Conclusion: writing about Irish Shakespeare performance

Over the course of the preceding four chapters, this dissertation has displayed the myriad ways in which Irish theatre practitioners have engaged with notions, ideas, and performances of gender and sexuality in the staging and adaptation of Shakespeare's plays, as well as exploring these in conjunction with their engagement with constructions, ideas, and performance of national identities. Focusing on the embodiment and representations of non-normative masculinities, femininities, and sexualities, as I have shown, demonstrates the capability of Irish Shakespeare performance to embody the relationship between nationality and gender.

Chapter one showed Shakespeare performance at the Abbey as operating between a position of innovation and tradition. The idea that, as Lonergan posits, 'Shakespeare offered a way for the theatre to renew itself', has, this chapter shows, firmly become entrenched in performance at the Irish national theatre.[1] But, taking *Twelfth Night* and its deployment of queer and kitsch aesthetics specifically as a case study, the chapter demonstrates Shakespeare performance at the national theatre as strongly linked and informed by contemporary Irish performance practice. In doing so, I suggest that Irish Shakespeare performance cannot be considered in isolation from its own theatrical milieu. Similarly, in chapter two, *DruidShakespeare* can demonstrably not be considered in isolation. Its deliberate and dissonant engagement with histories of playing and performance reinforces this – particularly in its embodiment of multiple masculinities and femininities. The traces of multiple histories are written on the bodies of *DruidShakespeare*'s characters, and the production itself engages fully with those traces.

Chapter three looked at the Globe's relocation of *The Taming of the Shrew* to 1916 Ireland, and in doing so, staged the intertwining of nationality and gender on a major British stage. As with chapter two, the narrativising of histories is at stake, yet in

[1] Lonergan, 'Shakespearean Productions', p. 154.

this instance, these are the histories of women whose contribution to nation-building has been overlooked – how does one tell the story of a nation, and what conditions that storytelling? Moreover, what purpose does *The Taming of the Shrew* serve for feminist theatre practitioners? Finally, chapter four took Andrew Scott's performance as Hamlet, and its performance of non-normative masculinity, as its focus. As with chapter one, Scott's performance cannot be examined in isolation: using theories of surrogation and performance genealogies, as well as theories of celebrity culture, I have shown that his Hamlet is part of a wider dialogue about *Hamlet* and the performance of masculinities, and that the invocation of Irishness is integral to interpreting the actor's performance of non-normative masculinity in the role.

In this dissertation, I have also proposed new directions in looking at the performance of queer Shakespeare, advocating for a consideration of thinking about queerness in early modern drama as set forth by Menon and Stanivukovic to be applied in a performance context. In relation to thinking about Shakespeare, gender, and performance, I have built upon previous work by Aebischer, Solga, Werner, Barker, and Schafer by demonstrating the centrality of female performers and of feminist perspectives to contemporary Irish Shakespeare performance, and in the case of *Hamlet* and the history plays, explored how performances and conceptions of hegemonic and non-normative masculinities are central to their respective theatrical and cultural histories. I have also built upon previous work in the field that explores Shakespeare within modern and contemporary celebrity culture, as well as within modern and contemporary Irish culture.

Throughout this dissertation, I have drawn attention to the methodological distinctiveness of writing about Irish Shakespeare performance. My research has drawn upon theoretical frameworks and methodologies in early modern performance studies as well as those used in Irish theatre and performance studies. How do we write about Irish Shakespeare performance, and what are the limitations and challenges of doing so? This is largely on account of how, as I have highlighted in the introduction, that 'Irish Shakespeare performance' as a field in itself is quite nascent: this is, after all, the first full-length study of such theatrical work. Certainly, there are many directions for Shakespeare and Ireland studies to go from this point: perhaps a substantial overview of its performance history stretching from 1666 (given the dates listed on the 'Shakespeare's Plays in Dublin and Belfast' databases).[2] Further explorations, too, can be made of Irish Shakespeare performance's engagement with race, class, and disability;

[2] See 'Shakespeare's Plays in Dublin', n.pg., and 'Belfast Plays', n.pg.

Irish-language productions of Shakespeare (as evidenced by the work of Siobhán McKenna at the Taibhdhearc in Galway); and Irish actors' performances of Shakespeare and other early modern dramatists – and, of Irishness – on British stages.

It is my hope that, with this dissertation, Shakespeare and Ireland studies can begin to consider the performative as well as the literary and historical. It is also my hope that Shakespeare and Ireland studies can, if we return to Solga's *Violence Against Women In Early Modern Performance*, recognise this performative element as 'a cultural doing', and as 'a means of cultural and historical intervention'.[3] As Aebischer has asserted in *Shakespeare's Violated Bodies*, '[i]t is in relationship to present concerns that Shakespeare's violated bodies can be made to mean in performance, and it is within the context of the present-day spectator's culture that they demand to be read.'[4] Irish performances of Shakespeare, to borrow Werner's phrase once more, engage in 'localized productions of meaning', and these localized productions, these Irish practitioners and companies' engagements with Shakespeare, are worth investigating. Captain Macmorris, forever associated with anything related to Shakespeare and Ireland, may be conspicuously absent from this dissertation, but the question he asks of course still rings out. What ish my nation? he asks. I do not have the answer to that question, but I conclude that Irish practitioners and companies, women and queer people, are continuing to recreate and re-evaluate what exactly 'their nation' might look like.

[3] Solga, *Violence Against Women*, p. 3.
[4] Aebischer, *Shakespeare's Violated Bodies*, p. 5.

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Hamlet, dir. by Robert Icke (Almeida/Harold Pinter Theatres, 2017)

Hamlet, BBC Two, 31 March 2018, 9.00pm

Handsome Devil, dir. by John Butler (Icon Film Distribution, 2017)

Henry V, dir. by Edward Hall (Propeller Theatre Company/Galway International Arts Festival, 2012)

'His Last Vow', *Sherlock,* BBC One, 12 January 2014, 9.00pm

Pride, dir. by Matthew Warchus (Pathé, 2014)

Romeo and Juliet, dir. by Wayne Jordan (Gate Theatre, 2015)

Sea Wall, dir. by George Perrin (Paines Plough/Dublin Theatre Festival, 2015)

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