

Shakespeare in Production

TWELFTH NIGHT



EDITED BY
ELIZABETH SCHAFER

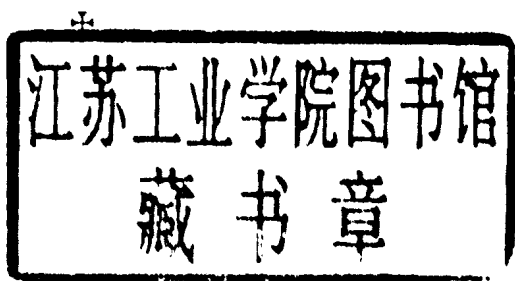


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ELIZABETH SCHAFER

*Royal Holloway,
University of London*



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SHAKESPEARE IN PRODUCTION

TWELFTH NIGHT

For four centuries *Twelfth Night* has inspired theatre directors and performers: some have found class war; some have seen Malvolio as a tragic hero; some have found a passive Viola and others have found an action woman. Whether a production's emphasis is on gender bending, festivity or trying to reinvent Shakespeare as Chekhov, the sheer variety of *Twelfth Nights* on offer over the centuries attests to the play's power as a stimulus to theatrical creativity. The dazzling range of the *Twelfth Nights* considered here includes the productively wayward as well as the conventionally respectable, productions which play to the contemporary market as well as those that seek to flout tradition. This indispensable stage history covers changing fashions in the fortunes of *Twelfth Night*, and includes a survey of a wide variety of theatrical interpretations of the play in the English-speaking world.

ELIZABETH SCHAFER is Professor of Drama and Theatre Studies at Royal Holloway, University of London. Her books include *MsDirecting Shakespeare: Women Direct Shakespeare* (1998), *The Taming of the Shrew* (Shakespeare in Production, Cambridge, 2002), *Lilian Baylis: A Biography* (2006) and, with Richard Cave and Brian Woolland, *Ben Jonson and Theatre* (2000).

SHAKESPEARE IN PRODUCTION

SERIES EDITORS: J. S. BRATTON AND JULIE HANKEY

This series offers students and researchers the fullest possible stage histories of individual Shakespearean texts. In each volume a substantial introduction presents a conceptual overview of the play, marking out the major stages of its representation and reception. The commentary, presented alongside the New Cambridge Shakespeare edition of the text itself, offers detailed, line-by-line evidence for the overview presented in the introduction, making the volume a flexible tool for further research. The editors have selected interesting and vivid evocations of settings, acting and stage presentation, and range widely in time and space.

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Twelfth Night, EDITED BY ELIZABETH SCHAFER

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SERIES EDITORS' PREFACE

It is no longer necessary to stress that the text of a play is only its starting-point, and that only in production is its potential realised and capable of being appreciated fully. Since the coming-of-age of Theatre Studies as an academic discipline, we now understand that even Shakespeare is only one collaborator in the creation and infinite recreation of his play upon the stage. And just as we now agree that no play is complete until it is produced, so we have become interested in the way in which plays often produced – and pre-eminently the plays of the national Bard, William Shakespeare – acquire a life history of their own, after they leave the hands of their first maker.

Since the eighteenth century Shakespeare has become a cultural construct: sometimes the guarantor of nationhood, heritage and the status quo, sometimes seized and transformed to be its critic and antidote. This latter role has been particularly evident in countries where Shakespeare has to be translated. The irony is that while his status as national icon grows in the English-speaking world, his language is both lost and renewed, so that for good or ill, Shakespeare can be made to seem more urgently 'relevant' than in England or America, and may become the one dissenting voice that the censors mistake as harmless.

'Shakespeare in Production' gives the reader, the student and the scholar a comprehensive dossier of materials – eye-witness accounts, contemporary criticism, promptbook marginalia, stage business, cuts, additions and rewritings – from which to construct an understanding of the many meanings that the plays have carried down the ages and across the world. These materials are organised alongside the New Cambridge Shakespeare text of the play, line by line and scene by scene, while a substantial introduction in each volume offers a guide to their interpretation. One may trace an argument about, for example, the many ways of playing Queen Gertrude, or the political transmutations of the text of *Henry V*; or take a scene, an act, or a whole play, and work out how it has succeeded or failed in presentation over 400 years.

For, despite our insistence that the plays are endlessly made and remade by history, Shakespeare is not a blank, scribbled upon by the age. Theatre history charts changes, but also registers something in spite of those changes. Some productions work and others do not. Two interpretations may be entirely different, and yet both will bring the play to life. Why? Without setting out

to give absolute answers, the history of a play in the theatre can often show where the energy and shape of it lie, what has made it tick, through many permutations. In this way theatre history can find common ground with literary criticism. Both will find suggestive directions in the introductions to these volumes, while the commentaries provide raw material for readers to recreate the living experience of theatre, and become their own eye-witness.

J. S. Bratton
Julie Hankey

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The British Academy generously supported my research into productions of *Twelfth Night* in Canada and the US; and my research assistant Laura Higgins was exemplary in her hunting down of material. I also am grateful to the Institute for Advanced Studies, La Trobe University, Melbourne; the Menzies Centre for Australian Studies; and the University of Queensland, who all supported my research in Australia. Thanks are also due to the Shakespeare Birthplace Trust, Stratford-upon-Avon, for a grant towards photograph costs.

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number of productions of *Twelfth Night* and still managed to keep her sense of humour.

Special thanks to Vincent Jones for supporting this project throughout its existence. Maddy Jones provided a refreshing critical perspective by categorically refusing to believe that any sensible girl would ever want to dress up as a boy.

EDITOR'S NOTE

Unless specified otherwise all notes on cuts and stage business are derived from promptbooks, printed acting editions, videos, DVDs or my own observations. Details of these sources are listed in the References, and Charles Shattuck's numbering is used for promptbooks. In references to newspaper reviews, year date is not given when it is the same as the year the production opened.

The play text used is *Twelfth Night*, edited by Elizabeth Story Donno, Cambridge University Press, 1985 (New Cambridge Shakespeare). Music details are not discussed but period music is reproduced, for example, in M. M. Mahood's Penguin edition and Keir Elam's Arden edition.

The spelling 'theatre' has been used throughout except in quotations.

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ABBREVIATIONS

BBC	British Broadcasting Corporation
BCL	Birmingham Central Library
<i>BM</i>	<i>Birmingham Mail</i>
<i>BP</i>	<i>Birmingham Post</i>
BTC	Bristol Theatre Collection
bus.	business
<i>CDT</i>	<i>Chicago Daily Tribune</i>
<i>DE</i>	<i>Daily Express</i>
<i>DM</i>	<i>Daily Mail</i>
<i>DTel</i>	<i>Daily Telegraph</i>
<i>ES</i>	<i>Evening Standard</i>
F	First Folio
FL	Folger Library
<i>FT</i>	<i>Financial Times</i>
<i>G</i>	<i>Manchester Guardian</i>
<i>GM</i>	<i>Globe and Mail</i>
HTC	Harvard Theatre Collection
<i>I</i>	<i>Independent</i>
<i>ILN</i>	<i>Illustrated London News</i>
<i>IS</i>	<i>Independent on Sunday</i>
MCNY	Museum of the City of New York
NY	New York
NYPL	New York Public Library
<i>NYT</i>	<i>New York Times</i>
<i>O</i>	<i>Observer</i>
pbk	promptbook
rev.	revived
RSC	Royal Shakespeare Company
S	Shattuck promptbook numbering
SC	Shakespeare Centre, Stratford-upon-Avon
<i>SMH</i>	<i>Sydney Morning Herald</i>
SO	Stratford Ontario Festival Archive
<i>ST</i>	<i>Sunday Times</i>

<i>SUAH</i>	<i>Stratford-upon-Avon Herald</i>
<i>T</i>	<i>The Times</i>
TC	Theatre Company
<i>TLS</i>	<i>Times Literary Supplement</i>
v	video
V&A	Victoria and Albert Theatre Collection, London

PRODUCTIONS

This is a select chronology of primarily, although not exclusively, English-language, professional productions. Production location is London unless otherwise stated. Dates refer to the first performance or the earliest review found. Casting details are for *Viola* and *Malvolio*. When productions survived over many years and the concept remained the same, despite changes in personnel, the opening production is listed and revivals are indicated by 'rev.'

A selection of adaptations and spin-offs is listed in the Appendix, pp. 226–9.

<i>Date</i>	<i>Director</i>	<i>Viola Malvolio</i>	<i>Theatre company and/or venue</i>
2 February 1602			Lord Chamberlain's Men, Middle Temple
6 April 1618			King's Men, at court
2 February 1623			King's Men, at court
11 September 1661 (rev.)	William Davenant	Thomas Lovel (M)	Duke's, Lincoln's Inn Fields
1670s	Joseph Ashbury		Smock Alley, Dublin (see S 2)
15 January 1741 (rev.)		Hannah Pritchard Charles Macklin	Drury Lane
15 April 1746		Peg Woffington Charles Macklin	Drury Lane
9 November 1748	David Garrick	Hannah Pritchard Charles Neale	Drury Lane
7 January 1751	David Garrick	Hannah Pritchard Richard Yates	Drury Lane
10 December 1771 (rev.)	David Garrick	Elizabeth Younge Thomas King	Drury Lane
31 March 1772		Mary Ann Yates Richard Yates	Covent Garden
10 April 1776		Elizabeth Younge Robert Bensley	Drury Lane
23 October 1779		Mary Robinson Richard Yates	Drury Lane
11 November 1785 (rev.)		Dora Jordan Robert Bensley	Drury Lane

Date	Director	Viola Malvolio	Theatre company and/or venue
3 February 1794	Charles Stuart Powell	Elizabeth Harrison William B. Wood	The Theatre, Boston
11 June 1804		Mrs Johnson John G. Martin	Park Theatre, NY
5 January 1811 (rev.)	John Philip Kemble	Sally Booth John Liston	Covent Garden
3 January 1813		Mrs Davison William Farren	Drury Lane
8 November 1820 (opera)	Frederick Reynolds	Maria Tree William Farren	Covent Garden
10 August 1824	Henry Barriere	Mrs Henry Henry Wallack	Chatham Garden Theatre, NY
31 August 1836	Benjamin Webster	Ellen Tree Benjamin Webster	Haymarket
8 May 1840	Elizabeth Vestris	Ellen Tree William Farren	Covent Garden
25 June 1846	Benjamin Webster	Charlotte Cushman William Farren	Haymarket
26 January 1848 (rev.)	Samuel Phelps	Laura Addison Samuel Phelps	Sadler's Wells
3 December 1849		Anna Cora Mowatt Mr Davenport	Theatre Royal, Marylebone
28 Sept 1850	Charles Kean	Ellen Tree Drinkwater Meadows	Princess's Theatre
29 March 1852 (rev.)	William Evans Burton	Lizzie Weston William Rufus Blake	Chambers Street Theatre, NY
24 May 1856	James William Wallack	Mrs Hoey John Dyott	Wallack's Lyceum, NY
18 January 1858	William Evans Burton	Lizzie Davenport Charles Fisher	Burton's, NY
3 May 1858	J. B. Buckstone	Mrs Charles Young W. H. Chippendale	Theatre Royal, Haymarket
23 April 1864	The Conways	Mrs Conway Mr Conway	Park Theatre, Brooklyn
7 June 1865	Horace Wigan	Kate Terry (+ Sebastian) Mr G. Vincent	Olympic
4 October 1869	Augustin Daly	Mary Frances Scott-Siddons George Clarke	Fifth Avenue Theatre, NY

Date	Director	Viola Malvolio	Theatre company and/or venue
12 December 1870		Agnes Ethel William Davidge	Fifth Avenue Theatre, NY
8 September 1873	Charles Calvert	Rose Coghlan Samuel Phelps	Prince's Theatre, Manchester
3 December 1876		Lillie Glover McKee Rankin	Chestnut Theatre, Philadelphia
7 May 1877 (rev.)	Augustin Daly	Adelaide Neilson Charles Fisher	Fifth Avenue Theatre, NY
19 January 1880	Harry J. Sargent	Adele Belgarde H. W. Mitchell	Hooley's, Chicago
27 April 1880 (rev.)	Edward Compton	Adelaide Neilson Edward Compton	Booth's Theatre
12 January 1881	William Poel	Amy Simpson William Poel	Theatre Royal, Cornwall Gardens
9 December 1881 (rev.)	Helena Modjeska	Helena Modjeska George H. Griffiths (in NY)	Washington, D.C.
9 June 1883	W. J. Holland	Louise Pomeroy	W. J. Holland's TC, Australia
8 July 1884	Henry Irving	Ellen Terry Henry Irving	Lyceum
1886	Philip Ben Greet	Alexes Leighton R. de Cordova	The Woodland Players touring UK, later US
5 November 1887	W. J. Holland	Essie Jenyns	W. J. Holland's TC, Australia
14 December 1887	Julia Marlowe	Julia Marlowe Joseph Haworth	Star Theatre, NY
1 September 1889 (rev.)	Marie Wainwright	Marie Wainwright Barton Hill	McVicker's, Chicago
21 April 1892 (rev.)	Frank Benson	Constance Benson Frank Benson	Shakespeare Memorial Theatre, Stratford
21 February 1893 (rev.)	Augustin Daly	Ada Rehan George Clarke	Daly's Theatre
21 June 1895 (rev.)	William Poel	Elsie Fogerty William Poel	Elizabethan Stage Society, Burlington Hall
10 February 1897	William Poel	Miss Dobie William Poel	Middle Temple
5 February 1901 (rev.)	Herbert Beerbohm Tree	Lily Brayton Herbert Beerbohm Tree	Her Majesty's
19 October 1903 (rev.)	Viola Allen	Viola Allen John Blair	Court Square Theatre, Springfield, Mass.