ABSTRACT

12th NITE...WHATSOEVER: QUEERING AND (RE) GENDERING SHAKESPEARE’S PERFORMATVE SPACES, PLACES, AND BODIES IN TWELFTH NIGHT OR WHAT YOU WILL

by Polly Lynn Heinkel

This creative thesis functions as a three-part study of the intersection of Queer theory and its practical application in directorial conceptualization. The project begins with the proposal to ‘Queer’ the canonical text of William Shakespeare’s Twelfth Night through a directorial concept that incorporates Eve Kosofsky Sedgwick’s theory of male homosocial desire. The second portion of the study identifies three “read” as Queer performances of Twelfth Night and places them in conversation with the attempted outcomes of this newly conceived production. The third and final chapter evaluates the outcomes of the aforementioned usage of Segwick’s theory in the production and reevaluates said theory as an apparatus for the production of a Queer performative space.
A THESIS

12th NITE...WHATEVER: QUEERING AND (RE) GENDERING SHAKESPEARE’S
PERFORMATVE SPACES, PLACES, AND BODIES IN TWELFTH NIGHT OR WHAT
YOU WILL

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DEDICATION

For my Dad and Mom.
I have not seen your faces or
felt your touch for awhile now
but I know in my heart, my drive, my spirit
and in my determination you are with me every day!

Love you always!
PROLOGUE

Theory and Practice Entering into Dialogue Through ‘Preformativity’

Shakespeare and Queer Theory\(^1\) are by no means new subjects that intersect. However, recently they appear to have come to the forefront within the academy. This is illustrated through the publication of American University professor of literature, Madhavi Menon’s 2011, *ShakesQueer: A Queer Companion to the Queer Works of Shakespeare*, and through the work of recent University of Michigan graduate, Chad Allen Thomas’ publication of On Queering Twelfth Night, which appears in the September 2010 edition of the journal *Theatre Topics*. The topic of Queering Shakespeare has even shown up in the new web project, titled Blogging Shakespeare, by the Shakespeare Birthplace Trust in Stratford-upon-Avon. In this project, Andrew Cowie, an actor, director, and freelance drama facilitator living in Birmingham, England writes:

A key concept in queer theory is performativity. The philosopher and sociologist, Judith Butler, said, ‘gender reality is created through sustained social performances… it is real only to the extent that it is performed.’ If gender is performative, i.e. it’s a thing you do, not what you are, then Shakespeare, with his boys who play girls who dress up as boys to seduce men, is a theatrical goldmine.

If Shakespeare is then a theatrical goldmine for gender and Queer Theory, then how can the theory intersect with the conceptualization of a performance that will enable it to be Queered through the intent and not just read as Queer through the lens of theory?

The work of theorist Jill Dolan attempted to answer this question in her article Peeling Away the Tropes of Visibility: Lesbian Sexuality and Materialist Performance Practice also published in *Theatre Topics* (1992) nearly a decade earlier. Dolan writes of her experience:

Working on Midsummer, after years of writing about desire in performance, allowed me to re-experience it in the theatre. Each night, I sat at the bar and watched the show. I gazed and watched other people gazing, watched male and female actors perform for the many gazes that circulated in that production, all sexualized and particularized in ways I can't presume to know. I saw some spectators who couldn't look, mostly young white men

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\(^1\) I have chosen to capitalize the word “Queer” any time it appears within this thesis. I do this to categorically allow for this marginalized group a larger voice within my work.
who were daunted and embarrassed when Titania uncovered his rhinestone bra, walked right up to them, and directly invited them to gaze. But our production opened up a condition of visibility in which many gazes could be born and worn. We offered an invitation to look and to be looked at, knowingly and pleasurably, to look at the performers, to look at each other, and to look at the possibilities. (48)

Through Dolan, access is attained. The theatre artist creates, but also, at the same time, theorizes. Therefore, placing theory and practice into conversation with each other.

The lack of the conversation between theory and practice is troublesome for the new studies introduced by Thomas and Menon. The academy continues to theorize about performance, but at what time do we place this theory into practice and create theatre from theory such as the work of Dolan? This problem does not only occur in the academy, but also in the theatre world. How often do we hear a director discuss the concept for a Shakespearean play that incorporates cross-dressing and encompassing talk of theorists such as Judith Butler? The simple answer is: not very often, although, this practice is beginning to change slowly with the increase of theatre programs that are making practice an integral part of their doctoral programs.

Therefore, in this thesis, I will take theory and put it into practice. Once that is completed, I will then evaluate the outcome of this experimentation. This thesis will evaluate the limits of the theory within homosocial desire as put forth in Eve Kosoksky Sedgwick’s book *Between Men: English Literature and Male Homosocial Desire*. The theory of homosocial desire will be set up in conversation with performativity, as defined by Judith Butler, as well as a realized working definition of ‘Queer’ by David Savran. Homosocial desire is to, therefore, be applied to a performance concept of an intentionally Queered production of a canonical work and thus evaluated. The evaluation will take place through two possible methods: one being an audience reception to the piece and the second, an analysis of how the application theory is or is not a successful tool in the creation of a Queer performative space upon the stage.

Chapter one titled, *Act I, Gender as Theory/Performance: Homosociality and Constructing Performance with Theory in Mind* will open the conversation about the theory with which it was applied. It will attempt to define and trace the roots of homosociality through sexuality studies. Once the definition and history are established, homosociality will be positioned in conversation with the other theoretical terms that are in operation within this
thesis, ‘Queer’ and performative. At the conclusion of the chapter, the process that is forthcoming will be introduced along with a brief discussion of the chosen play, *Twelfth Night*, and how it is to be theoretically ‘Queered’. Chapter two, *Interval, Dramaturge: What Comes Before, then proceeds to look at the play Twelfth Night* and productions of it that have occurred prior to my production and that have or could be read as ‘Queer’ by theorists. This chapter, however, begins with a brief history of Elizabethan and Jacobean theatre, William Shakespeare, and *Twelfth Night*. Next, three very distinct productions of the play are discussed. The first is an all-male reconstruction directed by Tim Carrol in 2002, starring Mark Rylance as Lady Olivia, for Shakespeare’s Globe, located on Bankside in Southwark, London. Second, is an all-male production but drastically different, as it is present day dress and also spoken in Russian. This show is produced by the company, Cheek by Jowl, and originally premiered at the Chekhov International Theatre Festival in 2003. This production still has life and has been touring the world since its inception in 2003. Then, finally, there is Neil Bartlett’s 2007 production at the Royal Shakespeare Company’s, Courtyard Theatre in Stratford-upon-Avon. Bartlett’s production, unlike the others, is not all-male. He, however, made unique casting choices within the construction of his production, which lends it to a ‘Queer’ reading. Bartlett has even said in an interview with The Times (London) that *Twelfth Night* is:

one of the Queerest, most outrageous plays ever written…if a theatre company announced that Shakespeare’s Antony was going to be played by a woman, everyone would want to know why. It was written for a man, they’d say, by one of the greatest playwrights who ever lived. But if Cleopatra is played by a woman, nobody thinks to say, but that role was written for a man, by one of the greatest playwrights who ever lived. Yet those are the facts. So we shouldn’t ask ‘Why cross cast?’; what we should really be asking is ‘Why not?"

Bartlett’s choice then of a cross-dressed female as male, Sir Toby, Sir Andrew and Fabian and a male, Viola calls Twelfth Night out, so to speak, on the aforemention quotes.

Once theory and a look at other gender altered plays is established, we move on to the actual production in which theory endeavored to become practice. Chapter three, *Act II, Shakespeare, AIDS and the 1980’s: Bringing the Theory to Life* looks in detail at the production choices that were made and if the project was successful in creating Queer theatre out of theory. First, it must be understood why Shakespeare and *Twelfth Night* were chosen. Then how, conceptually, the play was developed and how casting and auditions altered the concept.
Once these practices are discussed, the chapter works it’s way to the rehearsal process, the performance, the evaluation and finally the accomplishments of this production. The thesis is then concluded with an appendix of the director created prompt-book and script, photos from the production, and rehearsal and production meeting reports graciously provided by the stage manager, Keith Arcuragi.
Works Cited


CHAPTER ONE

Act I, Gender as Theory/Performance: Homosociality and Constructing Performance with Theory in Mind

Issues of sexuality and gender have developed from a point of the scientific and psychological to the cultural and sociological studies throughout the last century. These shifts have therefore taken sexualities and gender identification into the realm of everyday life. Despite the efforts to raise awareness of the marginalization of those that do not adhere to a straight construction of sexuality, many still do not recognize those with Queer preferences as full citizens within the United States. This therefore calls for and provides an opportunity for theatre, which has served as both the chronicle of the times and as the educational space of the masses, to step up and attempt to construct a reality and test socially constructed attitudes towards the Queer marginalized group.

It is vital to consider how one can go about testing the attitudes of a straight hegemonic populous such as that in Oxford, Ohio towards sexuality via the mode of theatrical performance. This test performance must then be filtered through the device of Queer theory, and more specifically homosocial theory, thus creating a “Queer” play that subverts the constructed ideas of this populous about sexuality. Therefore, some questions about using these devices must be addressed for clarification within the process of this examination. One must have knowledge of the origins of these theories and how they may be applied to this study. One must first define specific terms and their roots in past studies of sexuality and then show how their application to a canonical theatrical work will define the constructs of this current test.

The Theoretical Paradigm and History

Let us begin by looking at where the ideas of sexuality, as not wholly hetero or homosexual, developed from and how these ideas led to the current theoretical paradigm of Queer Theory. A natural place to start is with Alfred Kinsey and his two historical studies that

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2 2004 Ohio population passes the following Ohio Constitutional amendment outlawing same-sex marriage or civil unions. “Only a union between one man and one woman may be a marriage valid in or recognized by this state and its political subdivisions. This state and its political subdivisions shall not create or recognize a legal status for relationships of unmarried individuals that intends to approximate the design, qualities, significance or effect of marriage.” http://www.legislature.state.oh.us/constitution.cfm?Part=15&Section=11
took place through the 1940’s and 1950’s. These studies resulted in the Kinsey Institute for Research in Sex, Gender and Reproduction at Indiana University. Kinsey, along with his associates, held 10,000 plus interviews with men and women alike to discuss their sexual activity before, after, and during marriage, if indeed they were married. Upon completion of this study, Kinsey determined that human sexuality is a fluid trait. Rarely a subject tested as completely heterosexual or homosexual. It therefore led Kinsey to establish the Kinsey scale to position the interviewees within a more fluid context than the plain binaries of hetero and homosexual.

Kinsey observed:

Males do not represent two discrete populations, heterosexual and homosexual. The world is not to be divided into sheep and goats. It is a fundamental of taxonomy that nature rarely deals with discrete categories... The living world is a continuum in each and every one of its aspects.

While emphasizing the continuity of the gradations between exclusively heterosexual and exclusively homosexual histories, it has seemed desirable to develop some sort of classification which could be based on the relative amounts of heterosexual and homosexual experience or response in each history [...] An individual may be assigned a position on this scale, for each period in his life. [...] A seven-point scale comes nearer to showing the many gradations that actually exist. (Kinsey, et al. (1948). pp. 639, 656)

As a result, one begins to see sexuality neither as something that cannot nor will not be defined via a binary nor as a psychological disorder.

Ethnography is defined in the Oxford English Dictionary as “the scientific description of nations or races of men, with their customs, habits, and points of difference.” Kinsey’s research illustrates the sexual ethnography existent in the society of the United States of America, which has not been openly researched or discussed in prior publications. In opening a dialogue in regards to sexual behaviors, it served as a way for looking at the sexual constructiveness of western society within the United States. The research culminated in the Kinsey scale, which spring-boarded the sexual revolutions of the 1960’s and 1970’s, which led to the emergence of the new theoretical paradigm of Queer Theory in the 1980’s³. Kinsey’s study allowed, at least theoretically and scientifically for the Queer community to take their proper place: out and

³ The 1980’s are a moment that has been referenced within all the Queer theory readings I have done. It is the period of time when the AIDS epidemic and HIV brought those that were gay and lesbian to national attention as they were effected greatly during this period by this disease. Read in writings by Randy Shilts (And the Band Played On), Bruce Voeller, Henry Minton, etc.
among the other marginalized groups within the populous of the United States by removing the
veil of silence in regards to Queer sexual activity. Herdt observes that:

Kinsey’s great and lasting contribution, from a comparative perspective, was to
disengage monolithic cultural categories–homosexuality, heterosexuality–from the
disparaging discourse of the 1940s and 1950s by demonstrating *variation* in sexual
behavior among normative males and females...Everyone was at one point “deviant”
with regard to heterosexuality...Kinsey’s insistence upon behavioral variation opened up
the way for far-reaching and critical cultural transformation in Americans’ understanding
of sexual orientation. (Herdt 211)

The ability to be out and not be “closeted” allowed for the beginning of Queer voices to be heard,
Queer stories to be told, and the lens of society to be filtered through a constructed understanding
of what is ‘other’ and therefore in some way Queer. With the arrival of the AIDS epidemic
(1981) the necessity of Queer voices being heard was a matter of life and death. Eve Kosofsky
Sedgwick in *Between Men: English Literature and Male Homosocial Desire* introduces a
theoretical bridge from Kinsey to the 1980’s. According to Henry Minton in his article *Queer
Theory: Historical Roots and Implications for Psychology*, “Sedgwick comments that from a
Queer perspective the ‘naturalness’ of heterosexual identity and desire becomes the subject of
analysis and interrogation, as well as a source of transformational energy for redefining the
gender/sexuality system.” (347)

Homosocial desire is the theoretical term that will be in operation within this study.
Homosociality is referred to in sociology to define the social bonds between persons of the same
sex. Sedgwick appropriates the term and pairs it with the word “desire”. Sedgewick prefers the
word ‘desire’ to the word ‘love’ and offers further clarification, “I have chosen the word ‘desire’
rather than ‘love’ to mark the erotic emphasis because, in literary critical and related discourse,
‘love’ is more easily used to name a particular emotion, and ‘desire’ to name a structure; in the
study, a series of arguments about the structural permutations of social impulses fuels the critical
dialectic.” (Sedgwick 2)

Sedgwick, ironically following Kinsey, proposed that there is a continuum of sexuality.
Male homosocial ‘desire’ is placed on one end of the continuum and male homosexual desire on
the other. The continuum runs the range of homosexuality, men in sexually intimate

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4 This by no means is the only catalyst for this movement but I believed it lent scientific legitimacy to the movement.
5 This term is defined within the introduction of Sedgwick’s 1985 book *Between Men: English Literature and Male
Homosocial Desire*, which is to serve as the primary theoretical text for this study.
relationships, to homosociality, same-sex male bonding and promotional relationships, and the intimacy that occurs within both of them. Sedgwick does not believe that this continuum however can be used with same-sex female relationships. On page two she writes “For instance, the diacritical opposition between the “homosocial” and the “homosexual” seems to be much less thorough and dichotomous for women, in our society, than for men.” The cultural construction, Sedgwick describes, of female-female relationships already has the social construction of intimacy built into them. “Intimacy” can be observed in terms of mother-daughter, sister-sister, and even female friend-friend relationships. The presence and acceptance of public affection is one such marker. Due to this, one can conclude why Sedgwick would not include these within her reading.

Sedgwick goes even further with the idea of homosocial desire and one of its main mediating factors, homophobia. She states:

“Doesn’t the continuum between ‘men-loving-men’ and ‘men-promoting-the-interests-of-men’ have the same intuitive force that it has for a women? Quite the contrary: much of the most useful recent writing about the patriarchal structures suggests that ‘obligatory heterosexuality’ is built into male-dominated kinship systems, of that homophobia is a necessary consequence of such patriarchal institutions as heterosexual marriage.” (3)

The relationships between males moderated by unmitigated, unnecessary fear are problematized through the societal construct of the western world. The further idea of male same-sex desire or intimacy is inherently taboo and can lead to hate, and even, in some cases, genocide. This is enough to give any one individual or, society as a whole, serious pause. This fact should command that individuals within a society think before they reinforce those unfounded fears in future generations. However, in the case of sexuality, the perpetuation is apparent and often observed in full force with the denial of same-sex marriage or civil unions in our current political climate.

The idea of the continuum is how Sedgwick begins her theory of homosocial desire. As her book, Between Men, proceeds, however, she decides that the continuum of desire, from homosocial to homosexual, does not necessarily exist on a horizontal plane. The main structure of these relationships of desire is the triangle. There appears to be within the idea of desire a mediating factor between the relationships of the two subjects. In most cases, the factor is a female but in others it can be another object of desire such as success, a job, or anything that one

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6 Homosexual persecution in Nazi Germany. http://www.ushmm.org/museum/exhibit/online/hsx/
of the males desires, as well as their friendship with the other male. Sedgwick comes to the idea of erotic triangles via Rene’ Girard’s book *Deceit, Desire, and the Novel* (1965). Sedgwick surmises as follows, “What is most interesting for our purposes in this study is the instance that, in any erotic rivalry the bond that links the two rivals is as intense and potent as the bond that links either of the rivals to the beloved: that the bonds of ‘rivalry’ and ‘love,’ differently as they are experienced, are equally powerful and in many senses equivalent.” (Sedgwick 21) A prime example that many scholars are aware of is the relationship between King Arthur and Lancelot. Once the object of Arthur’s desire becomes Queen Guinevere, Lancelot feels dejected. Lancelot then transfers his desire from Arthur to Guinevere, thus creating an erotic triangle with Guinevere at the pinnacle. Sedgwick examines William Wycherley’s *The Country Wife*, a Restoration play. Within the play we see the construct of the male characters being cuckolded and using their wives and the other females of the play, as their mediating objects of desire.  

*Theory and Practice: Introducing the Concept to the Text*

With the structure of the continuum of homosocial to homosexual desire, as well as the potentially dramatic possibilities of the “triangle,” one can then subvert a canonical piece of dramatic literature. The subversion of these texts removes them from their normative gender construction to one that is adapted, to explore textual elements that are hidden in accordance within normative gendered modes of thought. Using a well-known play that lends itself to subversion, then allows for testing to be more accurate. The texts of the early modern period are considered best for the study due to historical and social underpinnings in which they were composed and produced. The appropriation of Elizabethan and Jacobean dramatic text is due to the fact that these works were written during the English Renaissance, a period when society and culture were in flux. Also there is a marked lack of stage directions, and defined characterization, as well as the inherent device of cross-dressing in some of these plays.

Cross-dressing complicates the issue as we are now entering into the realm of the performance. Cross-dressing attempts to replicate gender through costumes and the appropriated mannerisms of the opposite normatively gendered sex without necessarily addressing Queer performance. Cross-dressing also adds a layer of performativity. Judith Butler, like Jill Dolan, a contemporary philosopher, specializing in gender and sexuality demonstrated that, like languages, “gender norms are culturally and historically variable and only appear natural by

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7 Cuckold defined as “A derisive name for the husband of an unfaithful wife” by the *Oxford English Dictionary* online. http://www.oed.com.proxy.lib.muohio.edu/view/Entry/45502
virtue of our repeated performance of them (gender performance).” (Edwards 79) William Shakespeare’s *Twelfth Night* is the play proposed to apply these theoretical devices. In taking *Twelfth Night* I hope to lift it from a Western patriarchal space and into a challenging and rewarding postmodern Queer performative space.

In September of 2010, *Theatre Topics* published Chad Allen Thomas’, “On Queering *Twelfth Night.*” The article was an application of Queer Theory to two productions of *Twelfth Night* with all-male casts. Thomas ignored other productions, as he did not believe that they prescribed to the idea of Queer performance that the author was attempting to articulate. The article specifically looked at how the idea of cross-dressing an all-male cast can alter a performance. Thomas argued:

The instance of all-male performance can turn otherwise straight scenes Queer and highlight even further the homoeroticism implicit in Shakespeare’s texts. The work of Queer history, scholarship, and theatre coalesce in Queer Shakespearean performances that provide existential affirmation for society’s sexual outliers. In this, it tells stories that might otherwise remain untold, while at the same time offering a critique of the undue social, political, and cultural influence sustained by heteronormative authority. (108) Thomas places these plays within the world of what he calls Queer theatre. Unfortunately, he does not test the attitudes of those that attended these productions in order to see how the Queering affected those audiences. Questions then arose. Were these plays truly within the realm of Queer theatre or were they just read as such for the purposes of Thomas’ argument? What makes this more problematic is that he appears to have attended and studied traveling productions.

Thomas researched the 2002 production at Shakespeare’s Globe, which toured to the University of Michigan in 2003 with, Mark Rylance portraying the character of Lady Olivia. The Globe production however is further problematic as it brought about the idea of original practices in conversation with the play. The production contained the original practice of an all-male cast. Thomas also later looked at productions such as Propeller, which is an all-male company as well as Cheek by Jowl. Both of these productions also were on tour to the United States at the time and both companies are know for their all-male casts. However, Thomas’ reading creates a bridge to use Sedgwick’s homosocial desire continuum to create an

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8 To Queer means creating a production that does not conform to heteronormative forms of theatrical casting and performance choices. The Oxford English Dictionary defines to Queer as “To cause (a person) to feel Queer; to disconcert, perturb, unsettle.” [http://www.oed.com.proxy.lib.muohio.edu/view/Entry/156238](http://www.oed.com.proxy.lib.muohio.edu/view/Entry/156238)
intentionally Queered theatrical production of Shakespeare’s *Twelfth Night*. Reading a play as Thomas does and filtering it through a Queer lens by analysis releases us to further use Queer theory in relation to Shakespeare and not only in examining these plays but also in a play texts conceptual analysis.

While Thomas looked particularly at plays that used original Elizabethan and Jacobean staging devices such as all-male casts to Queer the productions he reviewed, this study will propose to make choices in the casting as well as the way scenes are portrayed, that will heighten the same sex bonds that can lie upon the continuum between homosocial to homosexual desire. There is a trap, though, that one must be conscious of: homoeroticism. The *Oxford English Dictionary* defines homoeroticism as “the concentration of erotic impulses on a person of the same sex.”\(^9\) Homoerotic behavior is implicit in the homosocial and cannot be ignored completely. The point of this experiment must be to not overly eroticize the production so as that the audiences’ attitudes result in repression and misunderstandings.

Shakespeare wrote *Twelfth Night* during 1601-1602. Queer structures are inherent within the text of the play. *Twelfth Night* revolves around the character of Viola. Viola has been separated from her twin brother Sebastian. Upon her arrival in Illyria she chooses to dress as a boy and work for the Duke, Orsino. Viola is enacting the role of Cesario, who is male, a page for Orsino, and the object of desire of Oliva, whom (s)he has been sent to woo for Orsino. Viola’s cross-dressing and ‘performing’ of her male counterpart Cesario can place the play into a twenty-first century Queer performative space. The text of the play also lends itself to this space through a relationship that constructs a Queer reading. Antonio and Sebastian are the characters that within the text are constructed as homosexual. Stanley Wells writes on page 245 of his book *Shakespeare, Sex, and Love* “The play is full of yearning of unreciprocated love, portrayed both comically and seriously; this may well be one of the instances of it.” An example of the dialogue that transpires between Sebastian and his male companion Antonio reads as follows:

**SEBASTIAN:** I would not by my will have troubled you,
       But, since you make your pleasure of your pains
         I will no further chide you.

**ANTONIO:** I could not stay behind you. My desire,
     More sharp than filed steel, did spur me forth,
     And not all love to see you—though so much
   As might have drawn one to a longer voyage—
    But jealousy what might befall your travel,
     Being skilless in these parts; which to a stranger,

Unguided and unfriended, often prove
Rough and unhospitable. My willing love,
The rather by these arguments of fear,
Set forth in your pursuit.” (III.iii)

The dialogue between these two male characters shows the reader or audience member that there was a desire for Antonio to follow Sebastian to Illyria, especially since we later learn that if he is discovered within the city, he is to be killed. This provides an example where the text is, in a way, inherently already Queer, ironically revisioning Sedgwick’s triangle, via the dialogue between these two men with Illyria serving as the pinnacle of desire. This is only one point of many, as there are many homoerotic moments created as Viola, as Cesario, falls in love with he(r) master Orsino, and then as Olivia falls in love with he(r) as Cesario. These Queer elements are native to the text and, as we know it, not intentionally Queer but able through the development of this theory to be read as such.10

However, there are decisions of performance that can be made to further Queer Twelfth Night and create what for David Savran, Queer Theorist and Distinguished Professor at The City University of New York, would be acceptable. Savran observes that:

A reclamation of a formally stigmatized term, *Queer* (as adjective or noun) functioned during the 1990s as a deeply utopian designation: a locus of refusal; an unbinding of psychic, sexual, and social energy; a destabilizing third term; a principal or radical democratization; a postmodernist revision of camp; an affront to the bipolar system of gender and sexuality; a way of transcending both assimilationist and antiassimilationist politics; a privileged mode of subversion...and because *Queer* enjoys the distinction—in theory, at least—of being gender neutral, it can be used to describe male, female, and transgendered identities. In its 1990s formulation, *Queer*, represented an attempt to open up a vista of multiple, shifting, and gloriously polymorphous bodies, pleasures, and resistances and to problematize 1970s–style identity politics and the minoritizing discourses associated with lesbian-feminism and gay liberation. In the way it became part

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10 According to the Oxford English Dictionary the word Queer first appeared as a adjective defined as “Of a person: homosexual. Hence: of or relating to homosexuals or homosexuality” in 1917. Prior to that the adjective meant “Strange, odd, peculiar, eccentric. Also: of questionable character; suspicious, dubious.” The definition in these sources goes on to explain further. “Although originally chiefly derogatory (and still widely considered offensive, esp. when used by heterosexual people), from the late 1980s it began to be used as a neutral or positive term (originally of self-reference, by some homosexuals; cf. Queer Nation n. and also quot. 19522 at Queer n.2 2) in place of gay or homosexual, without regard to, or in implicit denial of, its negative connotations. In some academic contexts it is the preferred adjective in the study of issues relating to homosexuality (cf. Queer theory n. at Special uses 2); it is also sometimes used of sexual lifestyles that do not conform to conventional heterosexual behaviour, such as bisexuality or transgenderism.” Therefore through this brief overview one can see how the meaning has and can change throughout time.
of a new and seductively universalizing discourse that could include under its rainbow banners anyone willing to renounce the claims and prerogatives of heteronormativity. (57-58)

The three critics, Sedgwick, Butler, and Savran’s, respective definitions can then be utilized to inform the directorial concept for creating a Queer performative space. Sedgwick offers a theory of homosocial desire, which further shapes Kinsey, not to mention her graphic use of triangles that embellishes the continuum. Butler offers the constructs of gender and performativity thereof. Savran encompasses a paradigmatic definition of Queer over these concepts, therefore allowing all three to contribute to theoretical/performance choices that ultimately Queer Shakespeare’s comedy.

Let us now consider how things would change if we were to alter the gender of certain characters within the play. One could look at the character of Maria as one that, if her sex were to be changed intentionally from female to male, could heighten certain moments within the play along the continuum of homosocial to homosexual desire. This contains the possibility of a homosocial triangle between Maria and Sir Toby with Malvolio at the pinnacle. Malvolio could in this case be the object that is mediating their desire. They bond homosocially over their dislike of him and this bonding ultimately matures to homosexual desire once they remove Malvolio from the picture in order to punish him for his actions towards Toby, Maria and Olivia. Malvolio is portrayed as the symbolic character that embodies all the anxiety society has towards same-sex relationships, thus reiterating the idea that these structures are dependent on homophobia. What then does this homophobia say about Malvolio and his cruel words? It is no longer status that mediates his dislike for Sir Toby but instead, his dislike of the sexual preference of the character. Therefore, by making the choice that Sir Toby’s other comrades are straight the production will show that there can be straight and gay relationships that are not mediated by sexual desire and that can then be juxtaposed with his relationship with a male Maria. Another important choice to be made is the way in which the already existing “homosocial” triangle within the play is handled. The triangle is between Orsino, Cesario (Viola) and Olivia. The triangle exists on a level where through casting and other choices it can be further subverted or Queered. In this triangle Viola-as-Cesario is to be the pinnacle. Therefore, desire from both Orsino and Oliva towards he(r) arises. Their desire manifests their true sexuality even though each decides to remain closeted for the future. However, it may lead down another path of subversion with the
possibility of Orsino marrying Sebastian while Viola/Cesario and Olivia end up alone or with other characters thus truly creating a subverted Queer world.

To conclude the chapter, the question at this point becomes: where does the idea of subversion to create a Queered version of a canonical text go? A theoretical paradigm has been constructed. The play is chosen. The next step is to move on to the creation of an adapted text that will portray the ideas put forth. The next natural progression seems to work from and on the text. It is now known that the purpose of the performance and the gender performativity within the production is to test attitudes towards Queer sexual constructs. Next we must morph and subvert the words and their presentation. What lines are kept? What lines are removed? What actions, postures, and mannerisms do the actors use to tell their stories? How political is the piece? How does one attempt to change an audience’s ingrained thoughts with a play? All of these questions must be addressed as well to assure that the theory and the play do what they were designed to do: take a play and adapt it to a real world construct where it can do more than be entertainment. How can the adaptation challenge a conservative populous in a small town in Southern Ohio to have their cultural awareness influenced and be moved to show empathy and compassion? As well as they can be moved to view their fellow citizens as members of the human race, and rise to other nations who allow same-sex marriage. Sedgwick’s continuum and triangle will inform the choices that will be made and therefore construct a Queer play. I attempt to use Sedgwick’s theory in order to highlight the every day relational experiences one has with the same sex and how these interactions an relationships are inherent not only in the ‘Queer’ but in the ‘straight’ as well. I directed a “Queer” version of 12th Nite...Whatever\textsuperscript{11}, in Oxford, Ohio, the spring of 2012. In chapter three of the thesis I will address how successful my subversion of the text was and answer some of the questions above.

\textsuperscript{11} 12th Nite...Whatever signifies my adaptation and production. I chose this altered title to signified my reimagining of Shakespeare’s original text
Works Cited


CHAPTER TWO

Interval, Dramaturge: What Came Before

“If gender is performative, i.e. it’s a thing you do, not what you are, then Shakespeare, with his boys who play girls who dress up as boys to seduce men, is a theatrical goldmine.”

Andrew Cowie, Blogging Shakespeare, Shakespeare Birthplace Trust Website, 2011

“I do want to think about a general understanding of Shakespeare as having said everything about what it means to be human. Whether or not one agrees with that I think it is important to take in that Shakespearean ideas of identity, humanity, love, desire, sexuality continue to inform how we talk about all those subjects. Given that, it seems completely shortsighted to ignore what’s in his text when we think about Queer theory because I think a lot of Queer theory derives from Shakespeare.”

Madhavi Menon, Queering the Bard, 2011

During the Elizabethan and Jacobean era the presence of professional theatre grew by leaps and bounds. This period of growth within the theatre was due to a booming population and a call for pastimes. The birth of theatre in the country of England began with the introduction of morality plays by the clergy, which were used to spread the teachings of the Bible to those unable to read and write. Theatre soon developed into the traveling troops that would tell these and other stories until the monarchy in Tudor England decided to regulate the acting troops because they believed it to be in the best interest of the ruling class. These regulations ultimately extend the reach of the Master of the Revels from royal event monitoring and planning to that of monitoring the playhouses of Renaissance London.12

William Shakespeare (1564-1616) is one of the most prolific playwrights of all time. In his fifty-two years he authored 154 sonnets and 38 plays. His writing spanned over a decade from approximately 1589 to 1613. In 1623, Shakespeare became immortalized in print with the production of the First Folio, a compilation of 36 of his plays by his colleagues.

Shakespeare wrote Twelfth Night around 1601-1602. The first recorded performance of the play took place 2 February 1602, in the hall at Middle Temple. It was recorded in a “contemporary review, after a performance by the Lord Chamberlin’s Men in the diary of John

12 Andrew Gurr’s 1987 book, Playgoing in Shakespeare’s London is an excellent source for more information about the history of the theatre and theatre audiences in Renaissance London.
Manningham, fourth-year law student at Middle Temple (one of the Inns of Court, or law colleges, in London),” (Elam 3). The play continued and continues to be performed and written about from that point of history to present day.

The structure of this dramaturgical look at *Twelfth Night* does not propose to be completely inclusive of all its history from Scribner to the most recent performances. It is, however to serve as a thorough evaluation of three productions of the play that have been read by scholars, directors, and critics alike as being a subversion of the normative gender roles within this play. This dramaturgical chapter will take into consideration Tim Carrol’s, all-male 2002 production at the Shakespeare’s Globe, Declan Donnellan’s 2003-present the all-male Cheek by Jowl production, and Neil Bartlett’s 2007 gender-bent, production for the Royal Shakespeare Company.13

*Shakespeare’s Globe, South Bank and Middle Temple Hall, London, 2002*

On February 02, 2002 an all-male group of performers took the stage in the hall at Middle Temple. The group was assembled to perform Shakespeare’s *Twelfth Night*. The performance occurred exactly 400 years from the first recorded performance of this same play. This performance was not only to commemorate the 400th year of this play in performance but also to take the Globe Theatre’s original practices initiative to a whole new level by performing it in the exact location where Shakespeare and the Lord Chamberlain’s men held their performance 400 years prior. After the completion of these performances, the play then relocated to South Bank and the Globe Theatre.

In 1602 for the candelmas celebration at the hall of Middle Temple a play was preformed. A fourth-year law student, John Manningham, at Middle Temple recorded this in his diary. Manningham wrote, “At our feast wee had a play called *Mids* ‘Twelve night, or what you will’; much like the commedy of errors, or Menechmi in Plautus, by most like and neere to that in Italian called Inganni.” This record of the performance tells us that the play occurred at the hall and that Manningham was exposed to the works of Shakespeare prior to viewing this production. The importance of the hall at Middle Temple to the play is displayed within the text.

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13 Gender-bent is meant to diversify it from the all-male counterparts within the chapter. Bartlett cast some traditionally female character with men and male characters with women.
of the play. In G.P.V. Akrigg’s essay “Twelfth Night at the Middle Temple”, published in Shakespeare Survey, he argues that while writing the play, Shakespeare was privy to the knowledge that the play was to be performed at the hall and in front of men of the law. Akrigg quotes the imprisonment of Malvolio as a point where Shakespeare would have known his target audience and would have used the dialogue to comment upon the idea of a man’s right to a fair trial.

So how did the reconstruction performance come to be? The Globe Theatre, since its opening in 1997, partook in what they coined ‘original practices’. These original practices have, from the beginning of their inception, been criticized. How can one, with the modern sense of theatrical creation, use these performances to evaluate a true historical reconstruction of a performance? In the essay “Original Practices’ at the Globe: A Theatre Historian’s View,” Alan Dessen discusses the effectiveness. Dessen gives credit to the Globe in regards to the design elements but he takes issue with other modern concepts. One such concept that is employed is the modern concept of a director. Another issue Dessen perceives is the assumption that includes the usage of the yard, or area where the groundlings or lower classes would have stood to watch the performance, as a performance space by the actors. These original Elizabethan theatre practices were the Globe’s effort to recreate what was happening in the open-air purpose built theatres during the early modern period.

Andrew Gurr’s, a retired lecturer from the University of Reading, The Shakespearean Stage 1574-1642 was the basis of the design of the (re)construction of the Globe Theatre on South Bank in London. The building of the Globe Theatre is where the idea of original practices began. The construction of the theatre space allows for craftsmen to use arts such as thatching a roof to using wooden pegs to secure beams within the structure. Once the building was built, however the recreation of original viewing practices would never occur. Electric lights for evening shows and also health and safety rules would not allowed for packed in 20th century “groundlings.” No matter how they recreated costumes, music, or other early modern theatre practices, there would never be a true recreation until the play was performed at the Hall and not at the described rebuilt Globe.

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14 The role of a director is a modern convention in theatre. It was more likely that the men performing these plays would make blocking decisions based on what was written and described in the text and use the conventions of the theatre building as well to assist with location of certain blocking choices.
At the Hall a rare event happened. A performance of a Shakespearean play that was not only costumed according to custom, cast according to custom, but experienced according to custom due to the unique practice of creating the play in the place in which we have a historical recorded observance. The record makes the use of original practices unique, as it is original in regards to the actual location and the way in which viewers would experience the play. This provides the production with a unique position as the closest a play, a company, and a viewer can come to knowing how a performance would have looked to Shakespeare within his own life. Gurr, even in his book *The Shakespearean Stage 1574-1642*, discusses the hall at Middle Temple and how the screens within the halls of a building, such as that at Middle Temple, where performers would perform for the aristocracy was mimicked within the tiring house of the open-air purpose built theatres. Usage of these halls as a model for the tiring house can lead us to then conclude that their employ was not by chance, but that they were indeed locales where these plays were staged in addition to the other locations. Additionally, Gurr also in *Playgoing in Shakespeare’s London* (1987) addresses the ideas of viewing the play within differing locales and how individuals would have perceived performance due to many variables such as the physical conditions of the playhouses they would have attended, the social composition of the individuals in attendance at these playhouses, the mental composition of these playgoers, and the manner in which the tastes of these playgoers changed from 1567-1642. The knowledge afforded to us by Gurr then allows for the presumption to be made that since the hall at Middle Temple is the actual historical venue that was utilized in 1602 that the 2002 performance was one that perhaps is as close as possible to the one that occurred during the lifetime of William Shakespeare.

Once this vision was completed in the hall at Middle Temple, the play relocated back to the Globe Theatre on South Bank for the season titled, ‘Cupid and Psyche’ in the summer of 2002. The remounting of the play to the Globe venue allowed for the director and the actors to attempt to recreate the play again. This time the play would be performed in a purpose-built replica theatre of the early modern period: the Globe on South Bank. The production of the play would again be altered.

At this time the play would have staging changes that are addressed in Kier Elam’s essay "Collective Affinities," published in *Around the Globe* (2002). In the essay Elam discusses the changes and what they brought to the performance. Elam begins with a discussion of the
February performances at Middle Temple. Elam observes, “Carroll’s production was a quest not for authenticity by vitality, which meant taking the opportunity to rethink the comedy and its theatricality within a relatively bare space and using more or less the same limited technical means available to Shakespeare”. (7) This authenticity then lends validity and a permissible nature of transferring the production to the Globe stage on South Bank. There certainly were to be changes in staging, however the largest complaint by Elam is the inability for the Globe space to create intimacy with the audience.

The director (or master of the play), too, addresses this; Tim Carroll in his essay “Practicing Behavior to His Own Shadow” speaks to the change in venue. Carroll discusses the idea of suspension of disbelief within the play as well how the audience perceives the show. The audience, Carroll believes, is the real change within the venue of the Globe and that it is the primary unstable factor within a production at the Globe, more so than in another typical modern venue. Carroll notes the idea of the audience inhabiting the same space of the actors due to the universal nature of light and how the audience is more present for the actors within the production at the Globe.

The Globe Theatre’s production of Shakespeare’s *Twelfth Night* in the year 2002 changes definition as it transitions space. The production began as celebration of 400 years at the hall of Middle Temple and became a part of the season for the theatre itself. The original practices, too, morphed as the production repositioned. It began as a search for Shakespeare and his time in the actual venue. The play then returned to a recreated venue, thus raising the question of which performance was truly an attempt at historical recreation? Which play was an attempt at original practices? Were these attempts mutually exclusive? The play can then inhabit a space that lies between the two productions with the incorporation of the performance at Middle Temple hall.

What is important about the production in regards to my work is that it was presented with an all-male, cross-dressed cast. This is what provides for a Queer reading of the performance. A cross-dressed, all-male cast for the Globe production was an original practice, however, this becomes problematized when the practice occurs, in our modern context can allow one to read the performance as being “Queer”. Therefore, concluding that the intentionality of the female dressed male performers in this production occurred due to a desire to recreate the original product intended in a Renaissance London production, and not to make a statement about gender or Queer identity. The designers though, highlighted the notion of sexual fluidity
by opening the screens of the stage and allowing for the audience to see the actors’
transformation from male form to female form through make-up and costume. The actors in
performance, particularly the actor Mark Rylance who played Lady Olivia, also used movement
to highlight the fact that they are playing a female character and therefore the performance then
acquired a modern social awareness of sexuality. Not only has C. A. Thomas written about
reading the production as ‘Queer’ in his essay “On Queering Twelfth Night” published in Theatre
Topics, September 2010, but its “Queerness” has also been addressed by others such as Sharon
Holland in her essay, “Is There an Audience for My Play” in ShakesQueer and also in James C.
Bulman’s essay “Unsex Me Here: Male Cross-Dressing at the New Globe” in Bulman’s
compellation of essays titled Shakespeare Re-Dressed: Cross-Gender Casting in Contemporary
Performance. Bulman writes:

This Twelfth Night managed to eschew an overtly gay identity politics that has
characterized some cross-dressed Shakespeare productions and to carry transvestism into
the cultural mainstream, indicating an evolution in the public’s sensitivity to gender
issues and receptivity to same-sex relationships. de Jongh’s blithe assertion, for example
that the, “production vividly reflects Shakespeare’s sense of fluidity and arbitrary drive
of an erotic desire that leaps the bounds of gender” assumes in readers an
understanding of the contingencies of gender identity and sexual desire that it would have
been unheard of for a reviewer to assume only a decade earlier. (237)
These previous readings lend validity to this idea of being a pertinent example of a ‘Queer’
production even if it is from the standpoint of being read as ‘Queer’ but not purposefully
‘Queered’ in concept and research.

Cheek by Jowl, Russia, 2003-present

“Declan Donnellan and Nick Ormerod, the artistic directors of Cheek by Jowl, are in the
unusual position of being considered national treasures in two countries - their native
England and their adoptive Russia.”

The Independent

Opening in October 2003 at the Pushkin Theatre in Russia, Cheek by Jowl’s production
of Twelfth Night was a collaboration between the director Declan Donnellan and the Chekov
International Festival. The Chekov International Festival commissioned Donnellan and his partner Nick Ormerod to create a Russian company and direct a play that involved Russian actors. In doing so they created works that would be acted with only Russian actors, and only in the Russian language. The play was, besides these elements, to include an all-male cast just as their earlier production of *As You Like It* had in 1991.

This production of *Twelfth Night* has traveled the world from 2003 to the present, touring worldwide, from the United States to Thailand to Armenia to Spain and many more. Throughout these tours of the production although there were bound to be cultural differences there appeared to be a universality of reception. “Cheek by Jowl works in Russian, French and English and tour this work internationally. Every show we produce is performed to audiences for whom the play is not in their first language. This can be an incredibly liberating experience: instead of concentrating on every word of the text, the audience can allow themselves to be engrossed in the world on stage which should not rely on words alone to communicate its meaning.” This statement from the companies website conveys to us that within the company’s oeuvre, the text is something that the body as a whole can be liberated from to stand on its own and create meaning. This creation of meaning therefore lends itself to the idea that the substitution of the female body with the male body creates a language within the production where a body, action, and desire can be read as Queer. How though did the Russian language, all-male production of *Twelfth Night* transpire?

In 1986 Donnellan and Oremond visited Russia for the first time. They were invited by Lev Dodin of Maly Theatre Company to visit Leningrad and attend a performance of the eight-hour epic, *Brothers and Sisters* by Fedor Abromov. While in Russia, Donnellan feel in love with the theatre company and the people of the country. Donnellan, noted in an interview on the Cheek by Jowl website, that was first broadcast on BBC Radio 3's *The Essay*, and produced by Sasha Yevtushenko, that there was an interconnectedness of the actors that he saw in Russia. Nothing was allowed to upstage the interconnectedness of the acting. It was this simple interconnectedness that generated great tidal waves of warmth, a warmth uncontaminated by the slightest sentimentality. Soon we both stopped watching and just lived what was going on ‘on stage’. Afterwards we both resolved to stay and learn.(Donnellan, 2008)

Then in 1997 Donnellan and Oremond were invited back by Dodin but this time it was to produce a play. So in 1997 they mounted Shakespeare’s *The Winters Tale* in Russia with an
ensemble of actors from the Maly Theatre Company. This was the foundation for the creation of their own ensemble in 2000, in Moscow, with the assistance of The Chekhov International Theatre Festival. Their productions include *Boris Godunov, Twelfth Night, Three Sisters*, and *The Tempest*. 15

The relationship fostered between Donnellan and the Russian theatre has greatly affected his aesthetic as a director. It is true that throughout his career, Donnellan has turned heads. In Micheal Ratcliffe’s 1987 review in the *The Telegraph* states:

In Macbeth the Porter enjoys a change of sex. Anne White plays her as a foul mouthed cross between Peg Sliderskew, the vicious Scots derelict who does for Wackford SQueers at the end of Nicholas Nickleby and some last surviving roadie beached by the Bay City Rollers. Among those whom she drunkenly observes knocking at the gates of hell is ‘a [stockbroder] who applied for a million BP shares and couldn’t stop the cheque’.

However, other papers were not so generous to the production and, in particular, this scene. *The Daily Mirror* for example places their review under the eye-catching headline of ‘SHOCKSPEARE,’ Simon Reade writes in the 1991 published history of Cheek by Jowl’s first decade of the controversy caused by the production.

The potency, which turned into impotency, may have upset some. The fact that royalty might have foodfights probably upset others. But what really shocked was the word ‘fuck’.

Anne White as the porter gave a controversial run-down of the latest insider-dealing exposés, and Edwina Curry cock-ups within the NHS, much as the Jacobean porter would have improvised his role, dislocating the audience’s expectations after a night of bloody murder. School-teachers were content to take their pupils to see a play about cold-blooded butchery, including killing children. But they were less happy about the use of a word to be heard every day in the playgrounds of even convent school. (70)

However once Donnellan began to visit Russia, his directing changed and he became the artist we see today. Donnellan took the idea of the interconnectedness and created works that still subvert normativity through a lack of spectacle, which was provoking by its sheer simplicity. Dr.

15 This interview was transcribed by myself and accessed online through the Cheek by Jowl website at http://www.cheekbyjowl.com/declan_donnellan.php.
Paul Prescott writes in his essay on Declan Donnellan in *The Routledge Companion to Director’s Shakespeare*:

In the two decades since those early shocks to the Shakespearian system, Donnellan has refined his approach. The results now seem more organic, less open to the charge of gimmickry. It is hard, for example, to think of a director who pays such attention to the weird vicissitudes of Shakespearian friendships and the complexity of desire. (81-82)

Prescott proceeds to discuss two of Donnellan’s productions in which he uses this refined approach to create tension within same-sex relationships. One such production was *Much Ado About Nothing* while the other is Donnellan’s 1995, award winning, and much discussed all-male production of *As You Like It* starring Adrian Lester as Rosalind. This production was the foreground to his later work with the all-male, Russian *Twelfth Night*.

Alisa Solomon states in *Re-Dressing the Canon: Essays on Theater and Gender* “Cheek by Jowl Queers Shakespeare, thus displacing the heterosexist assumptions at the center of traditional productions…Cheek by Jowl situates itself as an alternative to the dominant traditions.”(42) Cheek by Jowl’s all-male production have been read as ‘Queer’ through analysis by scholars but, unfortunately Donnellan has never spoken of his intentions. The simplistic, organic and refined aesthetic of his all-male production of *Twelfth Night* highlights the action and relationships in his production. Thus accordingly *The Sunday Times* reviewer John Peter observes:

Declan Donnellan's Cheek by Jowl production has a dangerous magic. This is an all-male, modern-dress production with Russian actors, with the worst English subtitles ever. So ignore the screens and fix your gaze on the actors, who combine athletic excitement with an almost miraculous sensitivity. The play is about music, love, sexuality and deception. Andrei Kuzitchev is a man. He plays Viola, a woman who disguises herself as a man. This is not the same thing as the Elizabethan practice of boy actors: here, you're dealing with the painful-comic ironies of mature sexuality being used as a ploy, both to feed love and to hide it.

For Orsino (Vladimir Vdovichenkov), music is both ironic excitement and an aid to cooling off. Malvolio (Dmitry Shcherbina), a lofty, handsome man, fantasizing about Olivia and social advancement, is deceiving himself. The first half is all in black (designer, Nick Ormerod), with Orsino's attendants wearing the high-collared uniforms...
from the age of Tsar Nicholas II. The set consists of four black linen wall hangings rolling down from above; in the second half, everything is cream and white. This is the kind of sophisticated simplicity that reminds you of Peter Brook's best work: it tells the story and defines the mood.

This is only one of many reviews that reflect the same sentiments from the 2006 tour. It, unlike Donnellan’s *As You Like It*, has yet to take its place as a satisfactory discussed and critiqued piece of Queer theatre but with work like C.A. Thomas’s “On Queering Shakespeare” it is not far behind.

**Royal Shakespeare Company, Stratford-upon-Avon, 2007**

In 2007 director Neil Bartlett decided to take a calculated risk while directing his production of Shakespeare’s *Twelfth Night* for the Royal Shakespeare Company at the Courtyard Theatre in Stratford-upon-Avon. Bartlett, to the chagrin of many critics, is known to be a proponent of non-traditional casting. He made directorial conceptual choices with which critics and audience members both agreed and disagreed. The pivotal choices that Bartlett made were to cast a young male actor named Chris New as Viola and casting women in the roles of Sir Toby Belch (Marjorie Yates), Sir Andrew Aguecheek (Annabel Leventon), and Fabian (Joanne Howarth).

The play itself was conceptualized to occur at the turn of the century circa 1900 in England, known as the Edwardian Period. During this period of history there was a surge in male impersonators such as Hetty King. These impersonators are cited in photos within the program for the production. Bartlett utilized this period to create a Queered production of the play.

Bartlett was later interviewed regarding the production for the 2010 edition of the play edited by Jonathan Bate and Eric Rasmussen. In this interview Bartlett discloses some of his thoughts about the play and in particular this production. When he speaking of about whether the play was to be placed in the real or fantastical he states:

I think you have to play for the real and let the fantastical take care of itself…It is a play about the strictly hierarchical, upstairs/downstairs life of two aristocratic country homes. It is a play in which homoeroticism has to be part of the cultural zeitgeist, as that neither Antonio’s homosexuality not Orsino’s…confusion (!) need any great explanation…

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16 Please see photo of Hetty King in the appendix.
costume-drama version of the turn of the nineteenth century seemed to provide all the right clues…In one obvious respect our production was ‘fantastical’…I cast three actresses in three of the male roles, capitalizing on the fact that cross-dressing and sexual license and low comedy are all central to both the atmosphere and the mechanics of this particular play. If men can drag up on _Twelfth Night_, then surely women can too. (139) Bartlett goes on from there in the interview to discuss the idea of disguise and gender-bending of Viola, and how that it is a mechanism for the character to “maintain privacy” and “allows her everything: to lie, to flirt, to be with men… to explore herself.” (141) He also discussed the enhanced homoeroticism that occurs at the end of the play when a young male actor such as Chris Day performing Viola. “…if Viola is played by a young man both Orsino and the audience (at least in our production) hugely enjoys that fact that he is “really” getting off with a gorgeous boy at the curtain call.” (141) Through these comments, made by Bartlett, about the production and the play it can be discerned that the production was greatly enhanced by highlighting the nonheteronormative features of the text.

However, Bartlett is not the only one who thinks along these lines about _Twelfth Night_. The Royal Shakespeare Company, as well, through the program highlighted the Queer overtones in the text. Throughout the program, scholars such as Penny Gay, Alan Sinfield and others take up the question of gender and sexuality in _Twelfth Night_. Gay highlights the idea of the identity politics within the play and even within Shakespearean Drama itself. In her essay, “Games and Dreams of Identity” she writes “The conditions of production in Shakespeare’s theatre enable audiences to recognize that identity is, up to a point, a role that on can put on and off with one’s clothes.” Gay’s thought continues throughout the essay about the dualistic identity that the character of Viola plays both to transcend class and gender. Later on in the program we receive an essay by Alan Sinfield titled “Cross-Dressing and Sexuality”. In the essay Sinfield attempts to illustrate how the reconciliation at the end of the play is marred with complexity and can never be fully resolved in regard to the issues of gender and sexuality that the play raises, especially within today’s society. He writes:

> Today we have an extensive repertoire of theatrical modes and a sex/gender system where the rights of gays and transsexuals are openly discussed. A cross-dressed Viola might still play as a fearful woman, but alternatively as a feminist hero, or a lesbian or both; or as the principal boy of pantomime. Casting a woman to play Sir Toby Belch
might signal a butch lesbian, an old queen or Widow Twanky. The likely outcome is a sense of the pieces being thrown up in the air and of a renewed awareness of the general instability of gender roles in our time.

It is then apparent with the introduction of the ideas from the program, that what Bartlett was attempting to do with his 2007 production was indeed Queered Shakespeare.

Though what Bartlett was doing was more innovative than just a simple all-male cast, he faced opposition in the form of some critics. A few critics found the idea of Yates, Leventon, and Howarth playing these traditional male characters a complete turn off. The Times’ Benedict Nightingale wrote, “…you feel that their casting owes more to their director’s wish to correct Shakespeare’s gender imbalance than to anything central to the play’s meaning. And when the other hangers-on in Olivia’s household are played by women, why is Feste, the fool a man?” The Independent on Sunday’s Kate Bassett writes “…Yates raddled Sir Toby is excruciatingly unfunny.” However, some critics did find the performances acceptable. David Benedict of Variety.com wrote, “Decked out in convincing wigs and facial hair, the women-as-men, casting is highly successful.”

It was not only true for the women but also for the casting of the young Chris New as Viola. Michael Billington of The Guardian wrote “Caught in a gender trap of his own making, New artfully reminds us that everything Viola says about herself is in heavily inverted commas.” However, Charles Spencer of the Daily Telegraph wrote, “Put simply it seems to me to be funnier, sexier, and more emotionally complex to watch a woman pretending to be a young man than watching a young man pretending to be a young man.”

Spencer, later in the review, goes on to make another point. “As ingenious though it is, the production often feels like a directorial commentary on the play, rather than a genuine attempt to penetrate the mysterious heart of Shakespeare’s drama which is a shame because there is so much to admire.” The admiration remains for the performances of John Lithgow as Malvolio and James Clyde as Feste. If there is one thing that the critics can agree on, it is the outstanding performances give by these individuals. However, are the critics over shadowing the larger point of Bartlett’s production? I think Dr. Kate Rumbold in her 2008 review for the journal Shakespeare sums it up best when she writes “That the big questions the production provokes could not be fully considered within the bounds of the performance is a strength, as well as a weakness, of this unusual production.”(98)
Drawing Conclusions from a Queered Past

The aforementioned productions illuminate a path of Queer performance before me. The path created by these productions and the choices made within permit theorists such as: Thomas, Bullman, Solomon, and others to ‘read’ and ruminate about these productions in regards to Queer Theory. However, I am preparing to use the template of the path to create and envision something new. The experiment in the creation of a Queer performative space is inspired through this past. However, I am not attempting to escape this past but to incorporate it in regards to a new dialogue in the operation of Queer Theory in the creation of a Queer performance concept. The Queer performance concept created in my production and the outcomes are to be explicated to help track their roots and place within this dramaturgical past.

A Post-Script: Queer Identity and the Fetishism of All-Male Productions

Throughout the process of writing this dramaturgical analysis of Queer Shakespeare I felt a strong desire to impart an evaluation of these productions and their intersection with Queer identity and Queer performance. Each production is in its own way presents an issue in regards to Queer Theory. These productions appear to be more beholden to the theatre industry/hegemony than to being queer.

First there was the 2002 production directed by Tim Carroll at the Globe Theatre and the Hall at Middle Temple. This production was done specifically for the company members at the rebuilt Globe, which in itself was a quest of seeing Shakespeare as Shakespeare was intended. This particular production was and is invested purposefully in a historical reconstruction and not in the idea that the all-male cast would or could be read as Queer by theorists and audience members alike. The production, with its handcrafted costumes, period accurate instrumentations and music, the all-male cast, and its original launch in the historical production location of the Hall in Middle Temple, attempted to recreate the history of Twelfth Night during the early modern period. The production therefore was not an attempt at answer questions about character identity and relationships via a contemporary lens of gender and sexuality. However, when this

12 This post-script came as a result of my defense. There was clearly within our discussion a desire to impart this analysis of all-male productions of Shakespeare that have been read as Queer but in there own ways have created a hegemony of their own.
production opened the walls of the tiring house\textsuperscript{13} of the stage it allowed for the audience to see the actors’ transformation from man to woman, such as Mark Rylance and his conversion to Lady Olivia. Through watching this transformation the audience no longer only sees the original staging apparatus, of men playing women’s roles, but they see a visually constructed ‘man’ becoming a visually constructed ‘woman’ via dress, make-up, and even movement when he takes the stage. By observing this construction through our contemporary idea about gender the audience begins to question gender and sexuality and therefore see more homoerotic tension within the play. We cannot escape Queer theory when an analysis of the production begins to occur. I find this as a critic and theorist problematic as it leads to coding the performance with a layer of thought not originally purposed within the project.

This occurs further within other all-male productions such as Declan Donnellan’s Russian language production of Shakespeare’s \textit{Twelfth Night}. Donnellan’s production of \textit{Twelfth Night}, was for all intents and purposes an attempt to highlight the interactions of the characters within the play. These interactions are not only emphasized by all-male bodies on the stage but also the simplified staging, music choice, as well as color palette. However again like the Carroll’s production there is the choice made by the director that the the audience views the dressing of Lady Olivia and like the aforementioned production there seems to be a disregard for contemporary theory and constructed ideas of gender and sexuality.

Finally I arrive at the Neil Bartlett production for the Royal Shakespeare Company. I find this production the least problematic of the three. However, I find some of the comments Bartlett has made about his casting choices a point of contention where problems can arise. In an interview in \textit{Twelfth Night} edited by Jonathan Bate and Eric Rasmussen, Bartlett says:

\textit{…in order to provide more good roles for women than is normally possible in a Shakespeare company, I cast three actresses in three of the male roles, capitalizing on the fact that cross-dressing and sexual license and low comedy are all central to both the atmosphere and then mechanics of this particular play. If men can drag up on \textit{Twelfth Night}, then women can too.} (139)

\textsuperscript{13} The tiring house is the back stage portion of the Globe and Early Modern theatre stages. There were even recorded during the traveling productions accounts of the audience being able to see the actors prepare for the performance.
As I found the above quote can be read in any number of ways. At first I read it as an utter disregard of the women and the history they are portraying, such as Edwardian male impersonators like Hetty King. However in this production if you dig further and look at the program you will see that the production was truly invested dramaturgically about these casting choices as they intersect with Queer theory.

Each and every one of these productions problematize the intersection of what I feel is a Queer performative space. These all-male productions highlight another form of hegemony that appears in an analysis of Queer theatre and Queer productions. Unfortunately it appears that gay white male productions can create a hegemony that is both problematic and limiting in a world where David Savran writes that the term Queer means much more. As stated before Savran writes:

A reclamation of a formally stigmatized term, *Queer* (as adjective or noun) functioned during the 1990s as a deeply utopian designation: a locus of refusal; an unbinding of psychic, sexual, and social energy; a destabilizing third term; a principal or radical democratization; a postmodernist revision of camp; an affront to the bipolar system of gender and sexuality; a way of transcending both assimilationist and antiassimilationist politics; a privileged mode of subversion...and because *Queer* enjoys the distinction—in theory, at least—of being gender neutral, it can be used to describe male, female, and transgendered identities. In its 1990s formulation, *Queer*, represented an attempt to open up a vista of multiple, shifting, and gloriously polymorphous bodies, pleasures, and resistances and to problematize 1970s–style identity politics and the minoritizing discourses associated with lesbian-feminism and gay liberation. In the way it became part of a new and seductively universalizing discourse that could include under its rainbow banners anyone willing to renounce the claims and prerogatives of heteronormativity. (57-58)

Where then is this Queer world, described by Savran? In the theatre world, now as a whole, is there further space for the Queer? Has this identifictory practice of labeling oneself as Queer evolved to the realm of performance studies? I feel that the written thesis and production, through the changes that occurred in casting, facilitated a space where an evaluation of Queer begins to happen. The creation of my performance through theorizing *Twelfth Night* creates a
space for Queer Theatre to progress past the stagnation that has occurred through the aforementioned hegemony. Only through further investigation via the cultivation of more productions with Queer characters will the world of Queer Theatre as a whole begin again to move and be truly “Queer”.


CHAPTER THREE

Act II, Shakespeare, AIDS and the 1980’s: Bringing the Theory to Life

By creating Queer moments, it enabled a drama with specific cultural significance to reflect my experiences, interests, and desires. I learned that cross-dressing was more than just a function of disguise in romantic comedy; as a theatrical practice, it drastically affected how we acted in our Titus, and how the audience reacted to it. Crossing actors’ genders created unexpected erotic situations, such as when I played a love scene as Aaron with a male Tamora, presenting it as shocking, illicit, transgressive, and exciting... Queer theatre reflects the sorrow, anger, and fear of a community responding to patriarchal heterosexism, homophobia, AIDS, and threats of violence; yet at the same time, Queer theatre can provide joy, pleasure, and fulfillment by questioning the concept of normal and celebrating difference.

Chad Allen Thomas, On Queering Twelfth Night

Why Shakespeare and Twelfth Night?

Attempting to create a theoretically “Queer” performance of Shakespeare must begin by answering some important questions. These questions are: “Why Shakespeare? Why Twelfth Night?” And whether or not the performances of this play sparked scholarly debate of what “Queer,” is, and the extent to which these notions influenced the audience’s understanding and enjoyment of the theatrical work?” In the following pages these questions are addressed and via this discussion a Queer theatre will be introduced. This Queer theatre is constructed via a Queer lens, therefore creating a Queer performance space that is not Queer by interpretation but by intent.

Shakespeare became immortalized in print with the production of the First Folio, a compilation of 36 of his plays. His colleagues in preparation for print had reconstructed the folio. W. B. Worthen in Shakespeare and the Force of Modern Production writes:

Shakespeare’s plays were written at the interaction of three institutions that continue to exert pressure on drama and performance. First, they were written as a salable commodities in a new mode of cultural and economic production, the emerging professional theatre…Second, Shakespeare’s plays also responded directly to a rich oral culture… Finally, Shakespeare’s plays were also part of the emerging publishing
industry. The fact that Shakespeare’s plays were printed not only saved them from oblivion, but also marked the beginning of a fundamental transformation in their status (and in the status of drama), from performance to print commodity. (3)
The folio then ensured that the plays and Shakespeare would survive in a way that most plays and playwrights from the early modern period would not.

W. B. Worthen in the introduction to the aforementioned book addresses the staying power and the relevance of Shakespeare in his time and in ours. Worthen writes:

Shakespearean drama once shared the space of performance with bear-baiting, sermons, jigs as well as with other kinds of theatre, in a culture that was still dominated by oral forms of communication. Today it shares that cultural horizon with a wide range of live and mediated enactments, modes of dramatic writing and of theatrical and nontheatrical performance that define what we think Shakespeare – or any scripted drama – can be made to do as performance. As the history of modern theatre attests, Shakespearean drama not only occupies the sphere of the ‘classic,’ but also has frequently provided the site for innovation in the style substance and practice of modern performance. (2)

Worthen’s citation illustrates how Shakespeare can and does fit into performance and how adaptable Shakespeare is in present time.

As you read the dramatic texts or attend a production of Shakespeare’s plays, you notice one distinct characteristic: the plays of Shakespeare timelessly speak to human nature, and to the human story in all of its complexity and contradiction within the Western construct. In his history plays he recorded the historical presence of the English monarchies. In his tragedies he recorded the dark sides of humanity and gave his characters a presence that made them endure by highlighting their mortal flaws. As for Shakespeare’s comedies, we are given an insight to the nature of love. Love and marriage are the major thematic elements that occupy these comic plays.

Phyllis Rackin writes: “Of the thirty-eight surviving plays attributed to Shakespeare, about one-fifth involve cross-dressing. In seven of those plays female characters disguise themselves as young men. In three – The Merchant of Venice, As You Like It, and Twelfth Night – crossdressing is central to both the complication and the resolution of the plot.” (114) Cross-

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17 We know through such works as Laura Bohannan Shakespeare in the Bush, written in 1961 that the morals and stories of Shakespeare’s plays do not convert to all cultures.
dressing in these plays creates a circumstance where they can be read as ‘Queer’ and intentionally ‘Queered’ via theory. Of these three plays where cross-dressing is integral to plot and resolution, *Twelfth Night* calls more attention to the audience’s complicity in viewing the story as it unfolds. The text of the play creates a connection between the audience and the characters and allows for the audience to see themselves and others within the performative space of the stage through catharsis and empathy. The plays of Shakespeare use devices, such as asides, soliloquys, and the usage of meta theatre and breaking the fourth-wall to create presentational theatre. These devices bring the audience into the world of the play and, conversely, bring the play into the world of the audience. This intermingling allows for the boy performer to become the female character and then again become the girl-dressed-as-boy, as we see in the character of Viola in *Twelfth Night*.

Cross-dressing is the first of these elements that entices a director to *Twelfth Night* for a ‘Queer theory’ form of practical theatrical experimentation: that is Queered via intent to craft a Queer performative and performance space. *Twelfth Night* employs a unique cross-dressed character not seen anywhere else in the Shakespearean canon, Viola. Viola, and the male representation she embodies through cross-dressing as Cesario, is more accurate due to the fact that she is replicating the behaviors seen in her believed deceased twin brother, Sebastian. Viola and Sebastian are the same in every way with the exception of their biological sex. They have been together since birth and shared the same experiences, thus allowing for the character of Viola to create an accurate representation of male preformed gender. This ability to copy Sebastian is reiterated in the text due to the inability of Olivia to discern between the two near the end of the play.

The contemporary audience and their relationship to the play is the second factor that enables *Twelfth Night* to be Queered. One would conclude that the audience plays a part or role in the play by virtue of the presentational nature embedded within the text. We see this conveyed in scenes when (the Queered) Viola shares her worries and identity with which the audience finds itself sympathetic and complicit. This complicity occurs again when we (again the audience) are Malvolio’s confidants while he reads aloud the letter in Act II, scene V. There are other characters in which we find ourselves complicit in their action. The most obvious of these is the entrapment of Malvolio and his treatment and ultimate imprisonment in Act IV, scene ii.
We find ourselves feeling the same guilt as Maria, Toby, and Feste. We like them had laughed at Malvolio’s pride earlier in the play but does this make the imprisonment and torture justifiable?

Keir Elam in the introduction to the Arden Shakespeare’s 2008 edition of *Twelfth Night* addressed the complicit nature of the audience. Elam looks at several scholars over the decades that have written about the audience and their collusion in this action. “Not by chance, the comedy’s twentieth-century critical history coincides to the considerable degree with reflections precisely on the role of the audience in the endeavor to define better what is going on in the interaction between stage and auditorium.” (9) Elam then further illustrates how researchers such as John Draper, Bertrand Evans, Ralph Berry, and Stephen Booth seem to sum up that the audience has an emotional response to the treatment of Malvolio. This response makes the audience a factor in the play and complicit in the mistreatment by Sir Toby and Maria. The ability of the play to create an environment where the audience inject themselves into the characters and the characters’ actions will leave the audience with an emotional impact. Since one of the facets of this experiment is to test attitudes, the possibility of residual emotional impact is desired by the design of the project.

*Conceptual Analysis*

Once I chose *Twelfth Night* a conceptual analysis ensued. In the adaptation of the play certain decisions about the concept needed to be made. Since the performance was intended to highlight sexuality and the bonds between same-sex relationships, I chose to highlight a period of time during the history of the United States in which homosexuality was in the forefront of the nation’s consciousness. The theoretical frame and the play choice then led to a logical choice of the 1980’s, San Francisco, and the AIDS epidemic.

Early conceptual work and subsequent choices would lead to an adaptation of the text. While constructing a play text that lends itself to a homosocial construction in production, the idea that the genders of certain characters would need to be changed in order to overtly emphasize the theory of homosociality and the homoeroticism of the performance is key. The initial inclination due to Sedgwick’s focus on male dominated relationships was to heighten and intentionally Queer the already male world of the play by making the traditional female character of Maria male and renaming her Mario. The character of Maria is the most suitable for this transition to the male gender. Maria throughout the play masterminds the revenge plot on the
character of Malvolio making her “power” actions throughout the play ‘male gendered’ despite her biological status of female.

This ‘male’ Maria would not be like other all-male Shakespeare productions where we see a male cross-dressed and ‘performing’ femininity. A Queer construction would create a male homosexual Maria or Mario. The (re)creation of the character would heighten the male world of the play and create a new locus for homosocial relationships, specifically occurring between Sir Toby Belch (male as male) and Maria as well as Sir Andrew (male as male) and Maria. These relationships would be mediated by the character of Malvolio (male as male) thus creating not only the triangulation that Sedgwick’s theory of homosocial desire calls for, but also display a manifestation of homophobia in the character of Malvolio; thus taking this usually sympathetic character and (re)creating him in a manner that makes his imprisonment and treatment rightly deserved due to his mistreatment of the overtly homosexual Maria(o) and Sir Toby. To do this within the text, the pronouns were altered, as well as an omission of the drunken state of Sir Toby, so that when the complaints of Malvolio manifest, we see an individual who attempts to mask his homophobic hatred of another individual by making complaints, such as his desire for higher station. This underpinning therefore informed the first edited draft of the script. The relationships and speeches of these individuals remained, for the most part, intact while others were edited down to compensate for the time constraints of the production.18

As a scholar and a director I wanted to take Queer theory and Queer identity to the time period in which, the collective silence ended and voices of this marginalized group began to be heard. Unfortunately, the time period is one not only of revolution, Stonewall (1969) but also of horror, AIDS (1980-Present). According to avert.org, “By the end of the year (1985), 85 countries had reported 38,401 cases of AIDS to the World Health Organization. By region these were: Africa 2,323, Americas 31,741, Asia 84, Europe 3,858, and Oceania 395.” With over 31,000 Americans dead from the disease in 1986, it was a pivotal epoch not only in the history Queer culture, but also in the entire United States of America. During the last score of the twentieth century and into the new millennium we saw the resurgence of conservatism not only in the White House with the election of three conservative presidents, Ronald Reagan, George H.W. Bush, and George W. Bush, but also within our nation as a whole. On another level the

18 During the editorial process most lines were cut if found irrelevant to the main crux of a conversation or a speech. This was done for the sake of performance time.
United States also witnessed in the 1960’s and 1970’s not only a broad range of civil rights and societal movements but also the rise of second-wave feminism with the publication of *The Feminist Mystique* by Betty Freidman. The late 1970’s and 1980’s the US then observed the rise and recognition of race, gender and sexuality studies. The revelation that there must be an understanding of nonheteronormative culture became imperative again post Stonewall with the labeling of HIV and the AIDS epidemic in the 1980’s as a “gay” or “Queer” disease. There was a necessity for a discourse of understanding about this marginalized group of individuals. The original name for the disease HIV was even GRID or “gay related immune deficiency.”

The period from 1960-1985 then lends itself to the creation of a purposefully “Queer” production of *Twelfth Night*. The time period also assists with answering some questions that arise in the text as well, such as how did Olivia’s brother die, what is the ‘storm’ etc? The incorporation of the AIDS epidemic into the production took place via audio messages placed between scenes. The first took place after the pre-show music with the announcement of Lady Olivia’s brother’s death. The second and perhaps the more controversial sound cue took place at the end of Act two, scene three. This clip included information about Reagan's cuts to CDC funding, the death of Rock Hudson, contraction of the disease by teenager Ryan White, as well as a sound clip from the Associated Press of the first time that Ronald Reagan mentioned the word AIDS in public, which occurred more than three years after it was renamed from GRID.19

Once the script was adapted and the concept of positioning the play in the 1980’s on the west coast was complete, meetings with volunteer designers began. These included: Keith Arcuragi, Lighting Design; Kate Hawthorne, Scenic Design; Robert Carlton Stimmel, Sound Design; and Mari Taylor, Costume Design. To aid the intent of this production, it was vitally important that the period read to the audience. In order to achieve this, emphasis was placed on both the sound and costume designs. It was important that since we were performing a Shakespearean play that we embrace a minimalist approach for certain aspects of the design as well. This concept was achieved through the Lighting Design and Scenic Design.

During design meetings, Ms. Taylor suggested using the androgyny inherent in 1980’s music culture via her knowledge of music history on the west coast and particularly with the

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19 After learning the history of the AIDS epidemic and the challenges against Queer culture in Randy Shilts book *And the Band Played On* in 1992 at the age 12 I became passionate about this epidemic and the marginalization of Queer culture. This concept is the culmination of years of thoughts and ideas about this book and the important information it imparted on me in my youth.
inception of ‘glam metal’. Discussions followed regarding the character of Feste, the jester, and how to conceptualize the design of this individual who can traverse between worlds and is the conscience of the play at all times. Feste, unlike the others, was conceived to be able to traverse between sexual identities by varying from a butch lesbian at one point to a male/female David Bowie look-a-like at another. For further inspiration, I suggested that Ms. Taylor to watch two particular films: one being The Breakfast Club and the other being Velvet Goldmine. Both of these films would ultimately suggest areas of culture the characters would need to traverse, especially the characters of Olivia, Viola, Feste, and Orsino. Both of these films illustrate distinct cultures of the 1980’s. Velvet Goldmine (1998) explores the 1980’s glam metal culture that both Feste and Orsino are living in while The Breakfast Club (1985) looks at the class structure of a 1980’s high school. I suggested that Ms. Taylor look specifically at the characters in, The Breakfast Club, particularly Claire portrayed by Molly Ringwald. Claire is the upper class prim yet wild individual I saw Lady Olivia representing within the play. Ms. Taylor also utilized for her design a conversation about Viola and her journey throughout the play. She incorporated this journey of identity of Viola as Viola/Cesario with the use of color gradation at various moments.

For the scenic design, Ms. Hawthorne and lighting design, Mr. Arcuragi, the decision was made to keep the design elements simple. Mr. Arcuragi describes his decisions briefly:

Knowing how little time we would have to set up, I had three factors in mind: color, timing, and presentation of the space. While the ultimate goal would had used a mixture of blues and pinks (ironic, given the binary associations of those colors) to soften the shadows and apply contrast, there was a difficulty in regards to the timing of the set-up allowing for the use of these gels. My backup plan, then, was to light the dark theatre in the way Shakespeare did, with sunlight, and let Shakespeare's own words craft the scene's setting. However, in a dark, windowless blackbox theatre, the only way to replicate this would be to utilize warm-colored gels in the lamps.

As for the scenic design most important aspect of these choices was the ability for the audience to delineate space. Our lighting cues and scenery were minimal for the sake of simplicity in the production. The simple design element of using fabrics and shapes to affix the areas within the

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20 Glam metal was a rock and roll movement that began in the late 1960’s that and were at their height in the 1980’s with bands such as Queen, Motley Crue, Poison, and solo artists such as David Bowie and Elton John. A more complete and detailed history of the performative and this music movement can be found in Performing Glam Rock: Gender and Theatricality in Popular Music by Philip Auslander published in 2006.

21 For full artistic statement from Mr. Arcuragi please see the appendix.
play were employed. Specific spaces were established for Olivia, Orsino, the green space or garden, and the street or common area. Platforms were utilized to indicate characters’ homes and the garden. Furthermore on the platforms Ms. Hawthorne painted tiles on the floor making irregular pentagons for Olivia and squares for Orsino as well as utilizing the color green for the garden. The shape choice was indicative of character and how they were to be conveyed to the audience.

The sound design created predominately by Mr. Robert Carlton Stimmel was another key component to illustrating the interpretation of the text. Mr. Stimmel was instructed on points of where music should be utilized. He analyzed the scenes prior to the production and picked the appropriate 1980’s music to punctuate each. One example of this was that the song *I Want To Break Free* by Queen released in 1984 played after the imprisonment of a female Malvolio and the release of her by Feste.22 Mr. Stimmel’s song choice by was instrumental in conveying specific intent to the audience.

The concept, script adaptation, sound, costume, lighting, and scenic design, were completed in accordance with the fluidity that resides within Sedgwick’s theory of homosocial desire. Due to this fluidity however the execution of production had to remain fluid as well. The fluidity of the production not only had to do with the theory but was also was due to uncertainty regarding who would audition and what their level of comfort would be in regards to an environment that would most likely be counter to their everyday heteronormative relationship construction.

**Auditions and Casting**

Because the focus of Sedgwick’s argument includes only ‘male’ bonding, original edits and conceptual thinking fell along those lines. During the auditions I looked for individuals who were supportive of the project and wanted to come along for the journey that we were attempting. To discern these individuals from others that may not be so open we created an audition form that asked a few simple questions. First being “would you be open to kissing a member of the same-sex?” and the second being “What, if anything, do you know about Queer theory?” As auditioners performed their prepared monologues, most everyone seemed available to and ready

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22 For our production Malvolio was portrayed by Miami University theatre alum Kaleigh-Brooke Dillingham. This decision to make Malvolio a woman was made after the casting pool turned up mostly women.
to walk the path. However, when the informational and audition process began there were hardly any ‘male’ bodies to be found. The production and its direction, in essence, fell into a similar situation in which Jill Dolan found herself, when working as co-director with her University of Wisconsin-Madison friend and colleague Phillip Zarrilli, on a postmodern, revisionist, gender-bent production of *A Midsummer Night's Dream*.23 (Dolan, 41) Dolan wrote in her 1992 essay *Peeling Away the Tropes of Visibility: Lesbian Sexuality and Materialist Performance Practice* in *Theater Topics* that:

> Asking young actors to think about gender and sexuality proved a challenge that was met only after many weeks of workshops and rehearsals, and only after the actors trusted that their agency would be respected in their explorations. The actors moved through a kind of recalcitrant mutual suspicion and an insistence particularly from the youngest men—on their heterosexuality and their maleness—which became conflated immediately in workshops—to a willingness to demonstrate their bodies as masquerades and to let their desire and their pleasure more fully cross genders. (43)

In personal experience, however, on a southwestern Ohio conservative campus located in a small town, and not a campus such as University of Wisconsin-Madison with a history of progressive programs and located in a larger metropolitan area, there is a dearth of identified ‘male’ bodies willing to intersect with this Queering process. Those who appeared necessitate that certain conceptual ideas and casting choices to be made rather quickly. This is where thoughts about the Kinsey Scale enter into the conversation of a new concept that emerged via casting. The only three ‘male’ bodies within this version of the play have took on the roles of Orsino, Olivia, and Feste. Orsino is identifiably male and heteronormative, while Olivia is identifiably male but dressed in drag, therefore nonheteronormative. This creates a world where, when both Orsino and Olivia desire Viola as Cesario, there is a breakdown in their relationship and desire of each other. Each desire the same body even though one desires the unidentified female and the other the identified male. Feste rests outside of these notions of heternormative space. Feste was cast with a transgender male student at the university who also participates in androgynous “gender-fuck” drag. He plays a Feste that exists in a liminal space, transcending any specific gender identification and serving as the inverse of the butch lesbian originally conceived.

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23 This description is put forth in the same essay.
Since there were to only be these ‘male’ bodies on the stage, we were tasked with taking female performers and working with them to embody men, including the highly homoerotic relationship of Sebastian and Antonio. There is, however, one exception to this cross-dressing: Sir Toby and Maria are to be female and lovers who conspire to entrap a female Malvolio who will be negotiating her own female sexuality via her yellow stockings and cross-gartering. This ‘female’ homosocial triangulation, then, will open a space for work on the possible repercussions of female homosociality, which was originally left out in Sedgwick’s theory due to the problematic nature of those bonds. The lack of male auditioners led to the creation of a somewhat adapted performance text and to a rethinking of the conceptual plan through casting choices. Once the audition process concluded, the entire production team and cast began the journey of learning the words of Shakespeare, the culture/Queer United States history of the 1980’s, and Queer theory, emphasizing Sedgwick's theory of homosociality and the performativity of gender.

The Rehearsal Process

Through table-work we methodically combed through every act and scene. The characters and their motivations were discussed at length; their desires and needs. Each word, if not understood, was discussed thoroughly and defined. The basis of understanding the play comes from the words that were written by Shakespeare. Like most of Shakespeare's plays, Twelfth Night has stage directions, yet they are minimal in presence and description. This absence of stage directions therefore allows one to (re)create character from one production to the next dependent upon concept and backstory. We were on a journey into the world of any play, but into the world of a Shakespearean play. During the first week, consequently, we only began to conquer the learning curve of the Shakespearean language. We would continue to discover subtle nuances as the weeks of rehearsal progressed.

Once the cast obtained a working knowledge of the text that awaited them, they began to work on understanding what the meaning of a “Queer” performance. The performers were divided into groups of one or two and rehearsed individually with the stage manager, Keith

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24 Sedgwick removes female homosociality from her discussion within her work. This is due to her desire to critique male power relationships. I will attempt to problematize this by the creation of this piece and a later discussion of feminism standpoint theory later in the piece.

25 In table-work we used the Oxford English Dictionary or the Alexander Schmidt Shakespeare Lexicon among others to understand the text of Twelfth Night.
Arcuragi, and myself. In this rehearsal we further deconstructed their characters, however this was done only after they were given a tutorial on the basics of Queer theory, emphasizing not only Sedgwick, Butler, and Savran, but also the work of others, specifically the work of Queer Performance artist, Kate Bornstein. Many of the students had never encountered this form of theory before but all appeared to be quite interested as conversations lingered on in the rehearsal room weeks later.

As director I chose to have the sessions on a one-to-one basis due to the nature of the topic we would be discussing. The audition form asked prospective performers about their comfort level of kissing the same sex and their theoretical knowledge but nothing more. This was just the beginning of complex conversations that were held throughout the rehearsal process. For this process to be successful, it was imperative to create the rehearsal space as a safe zone. If a cast member so chose, they could speak freely about any and all issues they or someone they know may have experienced in regards to their sexuality. Conversation therefore needed to engender trust so they could effectively show emotion within the character that they were cast to create. This is especially true of the two performers portraying the characters of Antonio and Sebastian who needed to show a trust and empathy that only a deep love reveals.

If we look at theorists such as Michel Foucault, Judith Butler, David Savran, and even the further writings of Sedgwick we can see how these characters within *Twelfth Night* through their dialogue constitutes a Queer reading. The Shakespearean historian Stanley Wells’ *Shakespeare, Sex, and Love* (2010) further reveals that:

Stephen Orgel has described Antonio and Sebastian as being ‘the only overtly homosexual couple in Shakespeare except for Achilles and Patroclus’. They have portrayed so in performance, notably in Lindsay Posner's Stratford *Twelfth Night* of 2001 in which we first saw Antonio embracing a useful Sebastian on a bed; the warmth of Antonio's embraces of the boy made it clear that they had just slept together. But while I agree with Orgel the text betrays sexual desire for Sebastian on Antonio's behalf, and that Sebastian has loving feelings for the older man, I am less certain that Shakespeare intended to portray a fully realized sexual union. The play is full of yearning of unreciprocated love, portrayed both comically and seriously; this may well be one of the instances of it. (244–245)

Through the aforementioned quote we see that although Wells disregards Orgel’s reading of the
Antonio-Sebastian relationship, the fact still remains that these two characters are, through a post-Stonewall Queer reading and post-Foucaultian lens, a homosexual couple. As for my production specifically since these characters were to be portrayed by two young female performers. These two performers were not only grappling with Shakespeare for the first time, but also with ideas about human sexuality in same-sex relationships. Therefore, it was necessary for us to take the time for these two young women to not only trust themselves but also each other and the direction of this play.

As the rehearsal process progressed we moved from engaging in theory and in the text, to working on the physical actions of each character. Since we were dealing with women that needed to move, speak, and interact like men, it was central that the rehears took the time to look at how the heterosexual male body moves in relation to itself and its surroundings. We began this process by dissecting something as simple as the way we as ‘socially gendered’ humans walk. The cast was instructed, specifically those who would portray a masculine persona during all or some of the play, to sit and observe how men and women moved differently from one another. We then brought this into the rehearsal room where, for a specific rehearsal, we first sat and talked about the differences in the male and female body in relationship to space, objects, and other bodies. We discussed the location of an individual’s center of gravity. Then we proceeded to discover the center of each individual’s movements. We discovered that as the women moved, their center of gravity was lower than that of the men. However, when the discussion of why this occurs ensued the cast made many conjectures. They finally arrived at the correct answer that the female pelvic and hip joint location can create this difference. The cast went on to observe that the female and male part of the body that an individual leads with could vary. Therefore the cast felt that the biological anatomy of men and women might be only one cause of movement. They further discussed that there are societal factors that play a role in the construction of gendered movements as well.

Once the cast discovered the location of the center of gravity in each individual, the performers were instructed to begin “unzipping” their spines to alter it. They were then instructed to walk around with this altered locus of bodily gravity. This brought many of them

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20 Unzipping the spine is an exercise used in combination with Rudolf Laban’s movement analysis to create the physicality of a character. This exercise was introduced to me by Miami University Professor Julia Guichard and is executed by simply bending over forward at the waist and slowly raising almost one vertebrate at a time rising until you reach the correct curvature of the spine to achieve the perceived shape for the character. For further info on Laban movement analysis see Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement by Barbara Adrian.
out of their comfort zones and they began to discover how they could then recreate themselves physically as their characters and even as a different gender. The performers needed to be conscious of their bodies in a way that many of them had never been.

This consciousness was especially true of the young man that had been cast to play Lady Olivia. When the text was reconceptualized, it was necessary to rethink every character and how the casting implications would play out in the end product. One decision that was made was to cast Olivia as a man. The casting choice then allowed for a juxtaposition of female desire in relation to male desire to occur. This desire is existent in the female-sexed Viola, who for our purposes is creating a drag-king, dressed as Cesario. Viola’s desire for Orsino is then set up in relation to a transplanted female desire that is also cross-dressed but as a male sexed drag queen who happens to be desiring Cesario. The graphic formation of this desire made movement work essential with these two characters, as they now became a fundamental part of what this production was attempting to illustrate about gender, identity, and sexuality.

Since both Viola and Olivia where undergoing these ‘gender transformations’, they were both assigned specific mannerisms with which to experiment and solidify during the rehearsal process. They found that these mannerisms aided their ability to move in the perceived method of the opposite gender. I introduced the idea of ‘binding’ and ‘packing’ to the female performer-portraying Viola. The way she would carry herself in her everyday heteronormative life with a curved spine and her chest forward was counter-intuitive for when she would be performing Cesario. So the first step was to bind her chest so that she would become cognizant of how her breasts and spinal placement affect movement as a female. Once the binding was complete she was then able to concentrate on the way she was moving through space. A similar performance discovery happened when we introduced the idea of “packing” to her. Just the simple act of placing rolled up fabric in the crotch area of the pants made her cognizant and altered the way she walked and broke the walk from the remnants of the female delicateness to the broad swagger of a normative male. In a closing questionnaire the performer, Shelby Becker (Viola/Cesario) disclosed:

I was very resistant to the binding, just because I knew it would be uncomfortable. Every time we tried it I had trouble breathing etc. I do think I should have embraced the binding much earlier in the process. It would have given me more opportunity to get acquainted with my Cesario body and physical language. I am quite feminine by nature, and I should
have put a lot more work into physically behaving as a male. But I also believe that there is an honesty to the fact that I couldn't hide my true self at times. Viola's essence is still present, and for her to become a completely different person, actions and all, would be a bit far fetched (sic). I was definitely more excited about packing, though. Less discomfort and more fantasy. I've always wondered what it would be like to have a penis, maybe if only for a day. The "penis" also helped me with body movements. Men appear to lead with their crotch and it was much easier to do this when I actually had something in there! I was never hesitant to explore these changes, only held back by physical discomfort. It was an educational experience. Many trans people go through the process of binding and packing every single day. I am very appreciative that I had the opportunity to enlighten audience members and myself through this production.

As for Zach (Lady Olivia), he too found aid in costume pieces when portraying his character. For Zach navigating heels became a newfound gendered way of movement. Once the cast discovered the tools in which they could regender themselves, we moved onto our thoughts about how gender is socially constructed.

Kate Bornstein offers a way in which to address the socially constructed nature of gender that I began to encounter with the cast. From Bornstein we obtained the exercises from her workbook, *My Gender Workbook: How to Become a Real Man, a Real Woman, the Real You, or Something Else Entirely* (1998). As a director it was imperative to heighten for the performers what it means to be a “real” man or a “real” woman within the societal constructs that are present within our daily lives. The quizzes in this book were invaluable: increasing awareness of how society rigidly constructs men and women through simple terms. 27

The process of education and movement were essential to rehearsal. These activities were also essential to the creation of a successful production where gender and sexuality are highlighted investigated. There cannot be realistic movement without a knowledge base built through the above-discussed educational process; both processes must be engendered through trust and mutual respect between cast, director, and crew. If not, the production will fail. I must say the rehearsal process at times was a rough road, especially with scheduling conflicts and the loss of a performer four weeks prior to opening. There were times when it was thought that we

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27 Please see the appendix for a copy sample copy of the exercises used from Bornstein’s text.
would never make it, but with these basics and a desire to fulfill this production and its academic quest everyone labored to bring the production to fruition.

**“Queer” Script Explicated**

On the evening of April 21, 2012 the production Shakespeare’s 12th Night...Whatever began in Studio 88 in the Center for Performing Arts on Miami University of Ohio’s campus. The show commenced at 8pm that evening after a laborious afternoon of a cue-to-cue rehearsal and refocusing of lights. As the house opened at 7:30pm people began to gather. By the open of the show the house was filled with 75 of the 100 available seats. The same occurred on April 22, 2012 with the exact same number attending to enjoy the show.

As the lights went down that evening there were moments of doubt that occurred in this director’s mind, specifically how would all the pieces come together with no real dress rehearsal or no technical rehearsal prior to opening night? The audience reception was good, however, it differed between performances from Saturday night to Sunday afternoon. The afternoon crowd was more muted when it came to the jokes and the camp of some of the characters. As the Saturday night show progressed there was one person who walked out of the performance. This walkout occurred during the second recorded audio message about the neglect by Ronald Reagan and his administration towards the AIDS epidemic. The voice over went as follows:

Welcome back...now on to the news. Yesterday in President Reagan's press conference The Associated Press questioned and confronted the president on his stance in regards to the AIDS Epidemic. Listen now as she asks about the commission the president is creating to investigate the Outbreak... (after the clip ends). This is one of a few times Reagan has spoken about AIDS in public. The commission is going to hear from AIDS victims, such as the sixteen year old Ryan White. White will speak along with others who's lives have been thrown into turmoil due to the government's neglect of CDC funding. AIDS is not a stranger to president Reagan: his Hollywood friend Elizabeth Taylor has previously encouraged him to use his position to fight for the cause, especially after the death of their mutual friend, Rock Hudson, back in 1985. Now on to the weather...

This walk out may have occurred due to the content of this audio message, but the individual never returned so therefore it is not known if this content was the catalyst.
There is no way to completely recapture a live event in words nor does the following narrative attempt to be a complete description of the production. However, it is to serve as a way to illustrate some choices that were made with the piece. The production opens with one simple choice, the audio that was inserted not only to take care of the safety and theatre announcement but also to announce to the audience that we are entering the world of the production.

Prologue:
Good morning San Francisco! You're listening to DJ Priest on radio WSHK, Illyria's radio station. Please take a moment to turn off all cellular devices, and locate the nearest exit. There is to be no photography of any type during this performance. This just in: I'm sorry friends, but the brother to Lady Olivia and friend to Duke Orsino has just died. Loved by all, his death is tragic by many means. Onto the weather: The storm of the decade is preparing to hit our coast. For more on this, we go to the weather girls.

As this sound cue finishes the song It’s Raining Men and the roar of thunder and a clap of lighting along with light’s up brought Orsino and his man Curio into view. As they entered with their long hair, bandanas, leather pants and jackets one knows that they are no longer in 2012, nor in 1602, but have been thrust into the 1980’s when men’s hair was long and women’s hair was big. As the scene shifts and the next roll of thunder occurs, we meet Viola in her torn Cindy Lauper-inspired dress and figuring out where to go next. As the Sea Captain divulges the gossip of Illyria, Viola decides to dress as a boy to serve Orsino. Once this decisive woman makes up her mind we begin her journey of change. The Sea Captain and Viola open the chest they have
brought ashore with them and proceed to disguise her as the pageboy Cesario to the tune of Aerosmith’s *Dude Looks Like a Lady*.

When we enter into Act I, scene iii we meet for the first time our female Toby Belch. Toby enters singing *It’s Raining Men* and in true Toby loud, jovial, and drunk fashion. Maria, who is also a woman, has been up all evening with Lady Olivia and upon Toby’s loud entrance scolds her for not giving more care to the situation and the recent death in the family. We also, in this scene, are introduced to the bumbling, naïve man that is Sir Andrew Aguecheek. When Sir Andrew enters, the sexual metaphors that are used by Toby are lost on him to the point that Toby uses her own body and sexuality to illustrate her meaning of accost. This scene not only introduces us to these characters but it demonstrates a female Toby who does not act according to specified gendered construction via her hyper diversified sexual flirtation and drunkenness.

The next scene informs us that Viola, as Cesario, has been successful in gaining employ in the home of Orsino. (S)he is being sent to Lady Olivia to woe in the name of the master (s)he loves. This brings us to Act I, scene V with the introduction of more key characters in the play. Feste returns to Lady Olivia’s home. This scene between Feste and Maria illustrates not only Feste’s talent as a musician but also Feste’s talent of an observer of the human race. As Lady Olivia enters with Malvolio, another world opens entirely within the piece. The audience sees a transvestite in drag, Lady Olivia. Within this already constructed nonheteronormative world with the cross-dressed Viola, we introduce a similarly mirrored individual in Lady Olivia. It is also important to note that Malvolio enters in this scene as well. He, like others for our production, has become a she. Margaret Thatcher, the British Prime Minister, has inspired Malvolio’s 1980’s character.

There are, however, a few characters we do not meet until Act II. The first of these are the characters of Antonio and Sebastian. Women dressed as men, however, very androgynously play these two characters. In the first scene these two men (women) have together promoted an emphasis on closeness. As the conversation shifts from a heated argument to loving embrace there is a homoerotic tension that builds between these two characters. This tension echoes in other scenes within the play, most specifically Act II, scene iv in which Orsino and Viola/Cesario are alone for the first time.

As Viola/Cesario and Orsino two talk about the nature of love and we hear Peter Gabriel’s song *In Your Eyes* play we begin to see a connection that is not only homosocial in nature, but also homoerotic. This sexual tension heightens even further as we listen to Feste sing.
the following:

FESTE:

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.
Not a flower, not a flower sweet
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

There occurs a moment of unconsummated passion as we watch these two individuals who are so caught up in a desire for each other just to pull away suddenly. They return to their reality where Orsino pursues Lady Olivia and not the pageboy at his doorstep. As the play progresses from this point, we return to the plot of Toby, Sir Andrew, Maria, and our last new character Fabian, who is one of Lady Olivia’s ladies. This time we are in the Garden and after a night of revelry and threats by Malvolio, this motley crew decides to take matters into their own hands and entrap Malvolio. Through these scenes we see women who are, by gendered ideals, nurturers and care-givers but in the world of this production they are the antithesis. These women are out to self-promote and to manipulate each other to the point of injury and perceived insanity. During the famous “Box Tree Scene”, Act II, scene v, we see these women making fools out of themselves and each other. As Malvolio enters flirting with herself and flitting her hair, she discusses how advantageous her life would be to marry Olivia. This presumption by a woman that she can gain power through marriage is antithetical to how the female gender is perceived in our society where love is the prescribed catalyst. The same can be said about Toby, Maria, and Fabian. All of these women used the power of manipulation to entrap Malvolio thus making her appear a fool and insane in front of Lady Olivia. Malvolio approaches the lady and literally, in a game of cat and mouse, follows him around the stage in an attempt to instigate a situation constructed in the letter that was read in Act II, scene
There is, therefore, within these altercations a perspective of the dark side of female relationships.

As this manipulation occurs there are also points where Lady Olivia and Viola as Viola/Cesario interact. The first interaction occurs in Act I, scene v. The assertiveness of Cesario/Viola is what Olivia is drawn to as this scene illustrates. Viola/Cesario becomes more frustrated and scolds, prompting Olivia to change towards her. Olivia falls for the boy who is disgruntled by his ineptitude to love Orsino. We chose actions such as reducing the personal space and attempting to touch as evident that Olivia’s heart and home has opened to Viola/Cesario. Viola/Cesario, as the production progressed became Olivia’s obsession, to the point (s)he would literally beg for his love. Eventually Olivia kneels on the ground begging for Viola/Cesario to stay with him later in the play. This obsession then culminates with the marriage of Olivia to Viola/Cesario who is actually Sebastian, Viola’s twin brother. To heighten the desire that Olivia has and the sexual fluidity we saw in Sebastian, we staged his speech at the opening of Act IV, scene iii as being postcoital. This scene creates a greater sense urgency for the marriage to occur thus making the denial of Olivia by Viola/Cesario in Act V, scene i of even greater consequence. The similarities between Sebastian and Viola/Cesario are key throughout the play. There are two times within the text where Sebastian is mistaken for Viola/Cesario and once where Viola/Cesario is mistaken for Sebastian. This mistaken identity leads to the marriage of Sebastian and Olivia and the ultimate outcome of the play. In the final scene we see the love triangle of Viola/Cesario, Olivia and Orsino play out. To heighten the idea of the triangle during the production we attempted to keep each character on staggering planes so they at all times were creating a physical triangulation. At times this was successful but at other times failed because of the heightened emotionality that the preformers would bring to this scene. This final scene in one simple word is ‘complicated’. I use that word because you are not only dealing with all the physical bodies on stage but you are also dealing with the final revelation of every relationship within the play. Therefore, it is important that every individual has a space on the stage and/or in the audience. The scene opens with Viola/Cesario and Orsino encountering Antonio and an officer. Antonio forced to his knees by this officer denounces Viola/Cesario to the chagrin of Orsino. However, when Lady Olivia enters, Antonio is discarded off to the stage right audience to be heard from again later. Olivia enters in search of Viola/Cesario, the man he believes he has just wed. As an argument between Lady Olivia and Orsino progresses about love, Viola/Cesario attempts to leave with Orsino.
However, at that moment Olivia announces to the world their marriage and with the affirmation by the priest, Orsino is left disturbed. Argument becomes short lived with the appearance of Sir Andrew, Toby and Fabian from an altercation with Viola/Cesario who is currently on stage. As this confusion begins and while Toby is being cared for Viola/Cesario removes herself up-stage allowing for the entrance of his double. There is a near miss as Sebastian crosses to Antonio while Viola/Cesario crosses to Orsino. The character of Viola/Cesario at this moment has now become two as the male representation of Cesario becomes embodied in the living presence of Sebastians body. All the while this has been occurring, Malvolio has been collecting her thoughts after her release from imprisonment. Once the confusion of the twins and their love is cleared up, she enters to demand justice, who leads to further humiliation and a threat that we never see fulfilled. As the play wraps up, Feste who has been our thoughtful observer and aid since the beginning of the scene sings us out while the new created world on the stage enters the audience to include them.

FESTE

[Sings]
When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.
But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves men shut their gate,
For the rain, it raineth every day.
But when I came, alas! to wive,
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain, it raineth every day.
But when I came unto my beds,
With hey, ho, the wind and the rain,
With toss-pots still had drunken heads,
For the rain, it raineth every day.
A great while ago the world begun,
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

Exit (Music Fades into Safety Dance)

Evaluation
The first inclination when devising this show and conducting research was to evaluate the thoughts of the audience at the end of the production. As the show progressed, the original concept altered and the trajectory of the project changed. The main evaluation was originally intended to be about the homosocial relationships within the play and how they could affect an audience perspective about nonheteronormative male relationships. Due to the absence of male bodies at the auditions and within the production, the initial evaluation process required alteration. Throughout the rehearsal process there were many deliberations about how to evaluate what was being accomplished in regards to Queer theory with this production. At first there was a learning trajectory within the cast about society and their bodies that require notation and research. As time progressed and the production was mounted there were incidences that brought the project back to homosociality and the Queer dynamic that lies within this theory. However, how does one illustrate this theory with female bodies on the stage when Sedgwick’s theory marginalizes them and removes them from her analysis? Sedgwick writes:

The title is specific about male homosocial desire partly in order to acknowledge from the beginning (and stress the seriousness of) a limitation of my subject; but there is a more positive and substantial reason, as well. It is one of the main projects of this study to explore the ways in which the shape of sexuality, and what counts as sexuality, both depend on and affect historical power relationships. A corollary is that of a society where men and women differ in their access to power, there will be important gender differences, as well in the structure and constitution of sexuality.

For instance, the diacritical opposition between the “homosocial” and the “homosexual” seems to be much less thorough and dichotomous for women, in our society, than for men. This particular historical moment, an intelligible continuum of aims, emotions, and valuations only lesbianism with the other forms of women’s attention to women: the bond of mother and daughter, for instance, the bond of sister and sister, women's friendship, “networking,” and the active struggles of feminism. The continuum is crisscrossed with the deep discontinuities—with much homophobia, with conflicts of race and class—but it intelligibility seems now a matter of simple common sense... But yes how social as applied to women’s bonds (by, for example, historian Carroll Smith–Rosenberg) needs not be pointedly dichotomized as against “homosexual”; they can be intelligibly denominated the entire continuum. (2-3)

The conversation that occurs at the opening of Between Men, along with other theories of gender
performativity in the late 1980’s and early 1990’s, makes it necessary to take the concept of a same-sex social promoting system such as male homosocial theory a step further. For the purposes of this production a further theorizing of what homosocial can mean in the context of female relationships requires further consideration. Again Sedgwick writes, “It is one of the main projects of this study to explore the ways in which the shape sexuality, and what counts as sexuality, both depend on and affect historical power relationships… For instance, the diacritical opposition between the “homosocial” and the “homosexual” seems to be much less thorough and dichotomous for women, in our society, than for men.” (2-3) Is it then worth asking if this is still the case in a society where females in power positions, such as Margaret Thatcher, British Prime Minister, and much later in the United States, Condalisa Rice, Security Chief and Secretary of State, are occurring? The casting of characters such as Sir Toby and Maria as female creates a relational atmosphere. This atmosphere revolves around the promotion of two very different suitors for Lady Olivia’s potential “husband”. One is Sir Andrew an effeminate, and performed as passive female like character. The other is Malvolio, performed as female gendered and assertive. This therefore fosters a homosocial environment between characters of Toby, and Maria and their desire for power, mediated by these two aforementioned characters whom they treat as pawns. Again an environment is created where homosociality still exists and still manifests via fear and insecurity. A fear and insecurity that results in the oppression of Malvolio and the humiliation of Sir Andrew proving that despite women promoting women, there still exists a place where the dark areas of homosociality can occur within the female gendered arena. To problematize this idea of gender-fucking homosociality even further, the character of Feste who was, for our audience, the transporter of knowledge and empathy played androgynously and therefore did not impart a gendered judgment, but a socially conscious judgment.28

A gendered reading of the homosocial theory is research that still needs to be further completed. There is research however and work done by other scholars such as David Savran where the promotion of same sex, same race, and same sexual oriented groups are the essential meaning of the word homosocial and are also read as promoting each other to the detriment of others. Savran writes in his 1995 article “Ambivalence, Utopia, and a Queer Sort of Materialism: How "Angels in America" Reconstructs the Nation” published in Theatre Journal:

In the 1990s, a play without a same-sex kiss may be entertainment, but it can hardly be considered a work of art. It appears that the representation of (usually male) homosexual desire has become the privileged emblem of that endangered species, the serious
Broadway drama. But I wonder finally how subversive this Queering of Broadway is when women, in this play at least, remain firmly in the background. What is one to make of the remarkable ease with which *Angels in America* has been accommodated to that lineage of American drama (and literature) that focuses on masculine experience and agency and produces women as the premise for history, as the ground on which it is constructed? (226)

This statement by Savran can be read as a critique for male homosociality within the contemporary homosexual male dichotomy and the lack of the permitted female within not only the theoretical space but also the literal space of the written and performed texts. However, we can contest that not only does the absence in homosocial theory in the Sedgwick reading not only exclude women, but also any marked other that are not branded heteronormative prior to their being read via the theory. It appears that homosociality from this viewpoint is exclusionary and informs the work that becomes acceptable within the canon as a whole and therefore creates a hole for how this theoretical paradigm can inform the nonheteronormative as well as the heteronormative. This forges a neglected tool for analysis that is being filled by other theoretical paradigms such as feminist standpoint theory creating a space where, in regards to feminism and female relationships, homosociality is not essential and therefore only used for the deconstruction of male patriarchy. This then makes homosociality obsolete for this production once the original concept was altered.

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28 Gender fucking and theory fucking is defined and used by Kate Bornstein in *My Gender Workbook*. Both of these terms are used in regards to upsetting the normative nature of both, gender and theory. Gender and theory fucking appropriate all of the facets that are usually prescriptive and combine them into a conglomeration to create something that is only identifiable using multiple ways of understanding. This role was played by a transgendered male student at the university, which I consider as another layer to add to this character and my aim to make (s)he the voice of conscious of the show.

29 Feminist standpoint theory emerged in the 1970’s and 1980’s. Sandra Harding defines this theory in her introduction of her 2006 book *The Feminist Standpoint Theory Reader*. She writes on page one: “...a feminist critical theory about the relations between the production of knowledge and practices of power.” By this Harding is attempting to exemplify that the knowledge and practices are only cultivated by women and therefore should only be exemplified by these women. It developed from a Marxist viewpoint and is relational to the ideal that only the oppressed and marginalized can speak first hand about their oppression and marginalization.

Bohannan, Laura. "Shakespeare in the Bush. An American anthropologist set out to study the Tiv of West Africa and was taught the true meaning of Hamlet" *Natural History* 75: pp. 28–33. Print.


EPILOGUE

The 80’s Vanish: Observing the ‘Queer’ Remains of ‘12th Nite…Whatever’

“When we approach performance not as that which disappears (as the archive expects), but as both the act of remaining and a means of re-appearance and “reparticipation” (through not a metaphysic of presence) we are almost immediately forced to admit that remains do not have to be isolated to the document, to the object, to bone versus flesh...The bodily, read through genealogies of impact and ricochet, is arguably always interactive. This body, given to performance, is here engaged with disappearance chiasmically – not only disappearing but resiliently eruptive, remain through performance like so many ghosts at the door marked ‘disappeared.’ In this sense performance becomes itself through messy eruptive re-appearance. It challenges, via the performative trace, any neat antimony between appearance and disappearance, or presence and absence through the basic repetitions that mark performance as indiscreet, non-original, relentlessly citational and remaining”

Rebecca Schneider, Performing Remains: Art and War in Times of Theatrical Reenactment, 2011

On many levels this thesis constitutes the archive of the experiment in the performativity of theory contained within 12th Nite...Whatever. The written project, which is now seen as the archive of this unique intersection of theory, praxis, and memory, has examined the theory in operation, what productions have come before, and the realized final performance. The project as a whole answered some valuable questions. The main question being how to purposefully subvert and Queer through the use of homosocial theory, a canonical text? The second question occurs around the benefits of the created subversion and if this subversion was beneficial?

During the production and thesis process homosociality as a conceptual idea evolved. This evolutionary practical process began with the insertion of homosocial theory into performance. The insertion of the theory led to a conversation of how the homosocial theory as a conceptual choice is in actuality accomplished. However, once the conversation was established and removed from the originating masculine heteronormative world of homosocial theory a redefining and shift in the theoretical paradigm occurred. The shift then resulted in the conclusion that female homosociality necessitates an examination through feminist standpoint theory. However, does feminist standpoint theory cover all the gendered facets of homosociality? The answer to this question is no. However, for the scope of this thesis project there is not
sufficient space to further investigate these intricacies. Without further investigation one cannot determine how these intricacies of gender and sexuality greatly diversify the ‘spectrum’ of homosociality. As the diversification of the homosocial spectrum, initiated by Eve Sedgwick, occurs there is also a diversification of the spectrum of sexuality that originated from the ideas put forth through the Kinsey scale. Additionally there is not sufficient time or space to satisfactorily investigate the disidentificatory nature of Feste within this specific project. However, the production has begun to address the larger concept of the idea of how gender in a performance space can be altered and subverted. Also, it illustrates how this subversion and alteration can therefore change the way that known canonical characters are observed through the creation of a Queer performative space upon the stage.

Through the regendering or Queering of characters within *Twelfth Night* the questions of gender and sexuality arise and confront the performer, the audience, and the critic (me). The idea that theory and practice are to be placed into dialogue with each other through not only analysis but directorial conceptualization as well is where an intersection with these ‘Queer’ and gender modifications occur. We see the continued importance of conceptual creation within gender bent performances through the revival of both, the Globe’s 2002 *Twelfth Night* for their summer 2012 season, and the all-male versions of *Taming of the Shrew* and *Twelfth Night* by the Propeller Company in their Fall 2012 through Summer 2013 touring season. These I am sure are not the only all-male productions of *Twelfth Night* that will be produced in the future. I am sure other all-male Shakespearean plays will still emerge in the theatre world and that regendering and Queering are performative conceptual strategies that will continue due to the significance of these plays and the performance history behind them.

Queer theory is a catalyst within the adaptability of certain works of William Shakespeare. Shakespeare provides one with an almost blank canvas from which to create a world where Queer theory can be used to either analyze a contemporary conceptual choice or

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30 The realm of the female gendered space is one that contains many facets. This brings us back to the early discussion of Feminist Standpoint Theory. However I feel there is a plethora of knowledge and behavior based intricacies for both sexes that have been further explicated in works such as Dr. Anne Fausto-Sterling’s *Myths of Gender*.
31 Dissidentification is a term defined by José Estabán Muñoz in his book *Disidentifications: Queers of Color and the Performance of Politics*. “Disidentification is meant to be descriptive of the survival strategies the minority subject practices in order to negotiate a phobic majoritarian public sphere that continuously elides or punishes the existence of subjects who do not conform to the phantasm of normative citizenship.” (4)
conceptualize a contemporary production. A more recent work is the production of Shakespeare’s *King John* at the Royal Shakespeare Company that opened April 6, 2012 at the Swan Theatre in Stratford-upon-Avon. *King John* contains no incidents of cross-dressing, but director Maria Aberg decided to cast Pippa Nixon as the Bastard and Paola Dionisott as Pandulph, the papal legate. Using the Shakespearean text and contemporary (even post-modern) ideas, Aberg was able to utilize gender to bring one of Shakespeare’s least popular plays back from obscurity. In *King John* the director pointedly set out with The Royal Shakespeare Company (RSC) dramaturge, Jeanie O’Hare, to investigate how a slight modification to play text could change “the dynamic between a lot of the characters in an interesting way.”(Aberg) Aberg then goes on in the same RSC interview to state:

And there is something quite glorious about seeing a woman play that sort of heroic warrior that you don't otherwise see played by women in Shakespeare. So it was partly because it served the story well and partly it was my own personal curiosity to see a woman play that kind of part.

In regards to The Royal Shakespeare Company dramaturge, Jeanie O’Hare and recent unconventional gender castings at the company, Maddy Costa of The Guardian writes:

For O’Hare, the future of Shakespearean performance is female, with casting that is both re-gendered and gender-blind…Silbert realized she could be much braver with her casting when she directed *Measure for Measure* for the RSC last year: her main cast was conventional, but her understudy cast featured women in male roles, who were "just the right actors for those parts. It did make me think I could be more inventive. But to be honest, we still have a problem with accent-blind casting: people find it difficult to cope with non-RP accents. You're constantly in a struggle with the believability the audience will accept.

The ideas, of regendered or gender-blind casting will lead performance, and specifically Shakespeare in performance, into the realm of Queer theory and gender studies for decades to come. Through regender or gender-blincasting there is a retelling of these plays that create an

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32 By stating that Shakespeare provides a blank canvas, I do not mean to imply that there is not a form of cultural materiality that comes with his works. The nature of his plays and the fact that they are part of the public domain it enables us as artists to have a well-crafted play that can be subverted without having to worry about copyright infringements.

33 Papal legate is defined via the online Oxford English Dictionary as “a member of the clergy who represents the Pope.”
infinite number of plausible empathetic responses from audience members. These outcomes alter from how does a male body as a female character ‘Queer’ a performance and the audience reaction to the implicit homoeroticism within these scenarios. Another is how does an altered performed sexual identity i.e. a male homosexual Maria, alter our perception of character, character relationships, and story? An alteration of the character’s sexuality therefore creates an again altered Queer performative space. The Queer performative space that is created is not only one where a Queer body is perceived via cross-dressing, but one where the Queer performative space is created via the regendering of a character. Regendering or Queering can therefore lead to an opening of the Queer performative space to a realm where there are further questions about (sexual) identity addressed not only in regards to just a single character but other characters in the play with which they interact.

In closing, this thesis set out to accomplish a purposefully theorized performance of a Queered Shakespeare via applying Sedgwick’s theory of homosocial desire. However, throughout the process, some points of contention and alterations occurred. The lack of male auditioners created an issue in the casting process. The process became a specific point that called for a reevaluation of the theories within this thesis about homosociality and that specific paradigms limitation when introducing female bodies as the subject. This shift in the view of the theory of homosocial desire is what led to this final evaluation of the thesis. The changes in regards to casting, therefore, constrained the theory in ways not initially considered. These changes ultimately allowed for a conversation about the theory of homosocial desire to take place in regards to female bodies. Nonetheless a Queer production did occur and resulted in a greater need to philosophize homosocial theory and to reconstruct the evaluation of the piece through other theories such as feminist standpoint theory. Finally, I conclude that “Queer performance” is a limiting term when dealing with the female body and the fluidity and performativity of gender. This thesis, therefore, may have not directly accomplished its predicted outcomes, but opened others. In a newly conceived performance it initiated a conversation on what it means to create a female Queer, feme (social) performative space through a canonical text.
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APPENDIX

SELECT ITEMS DIRECTOR’S PICTURE JOURNAL
PRODUCTION SCRIPT

ACT I

SCENE I. DUKE ORSINO's palace.

Enter DUKE ORSINO, CURIO, and other Lords; Musicians attending

DUKE ORSINO
If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! It had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets, Stealing and giving odor! Enough; no more:
'Tis not so sweet now as it was before.

CURIO
Will you go hunt, my lord?

DUKE ORSINO What, Curio?

CURIO The hart.

DUKE ORSINO
Why, so I do, the noblest that I have: O, when mine eyes did see Olivia first, Methought she purged the air of pestilence! That instant was I turn'd into a hart;
And my desires, like fell and cruel hounds, E'er since pursue me.

Enter VALENTINE
How now! what news from her? VALENTINE
So please my lord, I might not be admitted; But from her handmaid do return this answer: The element itself, till seven years' heat,
Shall not behold her face at ample view;
But, like a cloistress, she will veiled walk And water once a day her chamber round With eye-offending brine: all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

DUKE ORSINO
O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her!
Away before me to sweet beds of flowers:
Love-thoughts lie rich when canopied with bowers.

Exeunt
SCENE II. The sea-coast.

Enter VIOLA, a Captain, and Sailors

VIOLA
What country, friends, is this?

Captain
This is Illyria, lady.

VIOLA
And what should I do in Illyria? My brother he is in Elysium. Perchance he is not drown'd: what think you, sailors?

Captain
It is perchance that you yourself were saved.

VIOLA
O my poor brother! and so perchance may he be.

Captain
True, madam: and, to comfort you with chance, Assure yourself, after our ship did split, When you and those poor number saved with you Hung on our driving boat, I saw your brother, Most provident in peril, bind himself, To a strong mast that lived upon the sea; Where, like Arion on the dolphin's back, I saw him hold acquaintance with the waves So long as I could see.

VIOLA
For saying so, there's gold: Mine own escape unfoldeth to my hope, Know' st thou this country?

Captain
Ay, madam, well.

VIOLA
Who governs here?

Captain
A noble duke, in nature as in name.

VIOLA
What is the name?

Captain
Orsino.

VIOLA
Orsino! I have heard my father name him: He was a bachelor then.

Captain
And so is now, or was so very late;
For but a month ago I went from hence, And then 'twas fresh in murmur
That he did seek the love of fair Olivia.

VIOLA What's she?

Captain
A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother, Who shortly also died: for whose dear love, They say, she
hath abjured the company And sight of men.

VIOLA
O that I served that lady
And might not be delivered to the world,
Till I had made mine own occasion mellow, What my estate is!

Captain
That were hard to compass;
Because she will admit no kind of suit, No, not the duke's.

VIOLA
There is a fair behavior in thee, captain; I prithee,
Conceal me what I am, and be my aid
For such disguise as haply shall become The form of my intent. I'll serve this duke: Thou shall present
me as an eunuch to him: It may be worth thy pains; for I can sing And speak to him in many sorts of
music That will allow me very worth his service. What else may hap to time I will commit; Only
shape thou thy silence to my wit.

Captain
Be you his eunuch, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

VIOLA
I thank thee: lead me on. Exeunt
SCENE III. OLIVIA'S house.
Enter SIR TOBY BELCH and MARIO(A)

SIR TOBY BELCH
What a plague means my niece, to take the death of her brother thus? I am sure care's an enemy to life.

MARIO(A)
By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

SIR TOBY BELCH
Why, let her except, before excepted.

MARIO(A)
Ay, but you must confine yourself within the modest limits of order.

SIR TOBY BELCH
Confine! I'll confine myself no finer than I am: these clothes are good enough to drink in; and so be these boots too: an they be not, let them hang themselves in their own straps.

MARIO(A)
That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

SIR TOBY BELCH
Who, Sir Andrew Aguecheek?

MARIO(A) Ay, he.

SIR TOBY BELCH
He's as tall a man as any's in Illyria.

MARIO(A)
What's that to the purpose?

SIR TOBY BELCH
Why, he has three thousand ducats a year.

MARIO(A)
Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

SIR TOBY BELCH
Fie, that you'll say so! he plays o' the
viol-de-gamboys, and speaks three or four languages word for word without book, and hath all
the good gifts of nature.

MARIO(A)
He hath indeed, almost natural: for besides that he's a fool, he's a great quarreler: and but
that he hath the gift of a coward to allay the gust he
hath in quarrelling, 'tis thought among the prudent
he would quickly have the gift of a grave.

SIR TOBY BELCH
By this hand, they are scoundrels and subtractors
that say so of him. Who are they?

MARIO(A)
They that add, moreover, he's drunk nightly in your company.

SIR TOBY BELCH
With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat
and drink in Illyria: What, wench!
Castiliano vulgo! for here comes Sir Andrew Agueface.
Enter SIR ANDREW SIR ANDREW
Sir Toby Belch! how now, Sir Toby Belch!

SIR TOBY BELCH Sweet Sir Andrew!

SIR ANDREW
Bless you, fair shrew.

MARIO(A)
And you too, sir.

SIR TOBY BELCH
Accost, Sir Andrew, accost.

SIR ANDREW What's that?

SIR TOBY BELCH
My niece's chambermaid.

SIR ANDREW
Good Mistress Accost, I desire better acquaintance.

MARIO(A)
My name is Mary, sir.
SIR ANDREW
Good Mistress Mary Accost,—

SIR TOBY BELCH
You mistake, knight; 'accost' is front her, board her, woo her, assail her.

SIR ANDREW
By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

MARIO(A)
Fare you well, gentlemen.

SIR TOBY BELCH
And thou let part so, Sir Andrew, would thou mightst never draw sword again.

SIR ANDREW
An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?
MARIO(A)
Sir, I have not you by the hand.

SIR ANDREW
Marry, but you shall have; and here's my hand.

MARIO(A)
Now, sir, 'thought is free:' I pray you, bring your hand to the buttery-bar and let it drink.

SIR ANDREW
Wherefore, sweet-heart? what's your metaphor?

MARIO(A) It's dry, sir.

SIR ANDREW
Why, I think so: I am not such an ass but I can keep my hand dry. But what's your jest?

MARIO(A)
A dry jest, sir.

SIR ANDREW
Are you full of them?

MARIO(A)
Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren.

Exit
SIR TOBY BELCH
O knight thou lackest a cup of canary: when did I see thee so put down?

SIR ANDREW
Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more wit than a Christian or an ordinary man has: but I am a great eater of beef and I believe that does harm to my wit.

SIR TOBY BELCH No question.

SIR ANDREW
And I thought that, I'd forswear it. I'll ride home tomorrow, Sir Toby.

SIR TOBY BELCH Pourquoi, my dear knight?

SIR ANDREW
What is 'Pourquoi'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

SIR TOBY BELCH
Then hadst thou had an excellent head of hair.

SIR ANDREW
Why, would that have mended my hair?

SIR TOBY BELCH
Past question; for thou seest it will not curl by nature.

SIR ANDREW
But it becomes me well enough, does'nt not?

SIR TOBY BELCH
Excellent; it hangs like flax on a distaff; and I hope to see a housewife take thee between her legs and spin it off.

SIR ANDREW
Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it's four to one she'll none of me: the count himself here hard by woos her.

SIR TOBY BELCH
She'll none o' the count: she'll not match above her degree, neither in estate, years, nor wit; I have heard her swear't. Tut, there's life in't, man.

SIR ANDREW
I'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether.

SIR TOBY BELCH
Art thou good at these kickshawses, knight?

SIR ANDREW
As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

SIR ANDREW
Shall we set about some revels?

SIR TOBY BELCH
What shall we do else? were we not born under Taurus?

SIR ANDREW
Taurus! That's sides and heart.

SIR TOBY BELCH
No, sir; it is legs and thighs. Let me see the caper; ha! higher: ha, ha! excellent!

Exeunt
SCENE IV. DUKE ORSINO's palace.

Enter VALENTINE and VIOLA in man's attire

VALENTINE
If the duke continue these favours towards you, Cesario, you are like to be much advanced: he hath
known you but three days, and already you are no stranger.

VIOLA
You either fear his humour or my negligence, that you call in question the continuance of
his love:
is he inconstant, sir, in his favours?

VALENTINE No, believe me.

VIOLA
I thank you. Here comes the count.

Enter DUKE ORSINO, CURIO, and Attendants

DUKE ORSINO
Who saw Cesario, ho?

VIOLA
On your attendance, my lord; here.

DUKE ORSINO
Stand you a while aloof, Cesario,
Thou know'st no less but all; I have unclasp'd To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her; Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

VIOLA
Sure, my noble lord,
If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.

DUKE ORSINO
Be clamorous and leap all civil bounds
Rather than make unprofited return.

VIOLA
Say I do speak with her, my lord, what then?
DUKE ORSINO
O, then unfold the passion of my love, Surprise her with discourse of my dear faith: It shall become thee well to act my woes; She will attend it better in thy youth Than in a nuncio's of more grave aspect.

VIOLA
I think not so, my lord.

DUKE ORSINO Dear lad, believe it;
For they shall yet belie thy happy years,
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound, And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Prosper well in this,
And thou shalt live as freely as thy lord, To call his fortunes thine.

VIOLA
I'll do my best
To woo your lady: Aside
yet, a barful strife!
Whoe'er I woo, myself would be his wife. Exeunt
SCENE V. OLIVIA'S house.

Enter MARIO(A) and Feste

MARIO(A)
Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle may enter in
way of thy excuse: my lady will hang thee for thy absence.

Feste
Let her hang me: he that is well hanged in this world needs to fear no colours.

MARIO(A) Make that good.

Feste
He shall see none to fear.

MARIO(A)
A good lenten answer.

Feste
Well, God give them wisdom that have it; and those that are fools, let them use their talents.

MARIO(A)
Yet you will be hanged for being so long absent; or,
to be turned away, is not that as good as a hanging to you?

Feste
Many a good hanging prevents a bad marriage; and, for turning away, let summer bear it out.
Well, go thy way; if
Sir Toby would leave drinking, thou wert as witty a piece of Eve's flesh as any in Illyria.

MARIO(A)
Peace, you rogue, no more o' that. Here comes my lady: make your excuse wisely, you were best. Exit
Feste
Wit, an't be thy will, put me into good fooling!
'Better a witty fool, than a foolish wit.' Enter OLIVIA with MALVOLIO
God bless thee, lady!

OLIVIA
Take the fool away. Feste
Do you not hear, fellows? Take away the lady.
OLIVIA
Go to, you're a dry fool; I'll no more of you: besides, you grow dishonest.

Feste
The lady bade take away the fool; therefore, I say again, take her away.

OLIVIA
Sir, I bade them take away you.

Feste
Misprision in the highest degree! Good madonna, give me leave to prove you a fool.

OLIVIA
Can you do it?

Feste
Dexterously, good madonna.

OLIVIA
Make your proof.

Feste
I must question you for it, madonna: good my mouse of virtue, answer me.

OLIVIA
Well, sir, for want of other idleness, I'll bide your proof.

Feste
Good madonna, why mournest thou?

OLIVIA
Good fool, for my brother's death.

Feste
I think his soul is in hell, madonna.

OLIVIA
I know his soul is in heaven, fool.

Feste
The more fool, madonna, to mourn for your brother's soul being in heaven. Take away the fool, gentlemen.

OLIVIA
What think you of this fool, Malvolio? doth he not mend?
MALVOLIO
Yes, and shall do till the pangs of death shake him: infirmity, that decays the wise, doth ever make the better fool.

Feste
God send you, sir, a speedy infirmity, for the better increasing your folly!

OLIVIA
How say you to that, Malvolio?

MALVOLIO
I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies.

OLIVIA
Oh, you are sick of self-love, Malvolio, and taste with a distempered appetite. There is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Feste
Now Mercury endue thee with leasing, for thou speakest well of fools!
Re-enter MARIO(A) MARIO(A)
Madam, there is at the gate a young gentleman much desires to speak with you.

OLIVIA
From the Count Orsino, is it?

MARIO(A)
I know not, madam: 'tis a fair young man, and well attended.

OLIVIA
Who of my people hold him in delay?

MARIO(A)
Sir Toby, madam, your kinsman.

OLIVIA
Fetch him off, I pray you; he speaks nothing but madman: fie on him!

Exit MARIO(A)
Go you, Malvolio: if it be a suit from the count, I
am sick, or not at home; what you will, to dismiss it. Exit MALVOLIO
Now you see, sir, how your fooling grows old, and people dislike it.

Feste
Thou hast spoke for us, madonna, as if thy eldest
son should be a fool; for,—here he comes,—one of thy kin has a most weak pia mater.
Enter SIR TOBY BELCH OLIVIA
By mine honour, half drunk. What is he at the gate, cousin?

SIR TOBY BELCH A gentleman.

OLIVIA
A gentleman! what gentleman?

SIR TOBY BELCH
'Tis a gentle man here—a plague o' these pickle-herring! How now, sot!

Feste
Good Sir Toby!

OLIVIA
Cousin, cousin, how have you come so early by this lethargy?

SIR TOBY BELCH
Lechery! I defy lechery. There's one at the gate.

OLIVIA
Ay, marry, what is he?

SIR TOBY BELCH
Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one.

Exit

OLIVIA
What's a drunken man like, fool?

Feste
Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the
second mads him; and a third drowns him.

OLIVIA
Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink,
he's drowned: go, look after him.
Feste
He is but mad yet, madonna; and the fool shall look to the madman.

Exit
Re-enter MALVOLIO MALVOLIO
Madam, yond young fellow swears he will speak with
you. I told him you were sick; he takes on him to understand so much, and therefore comes
to speak with you. I told him you were asleep; he seems to have a foreknowledge of that
too, and therefore comes to speak with you. What is to be said to him, lady? he's fortified
against any denial.

OLIVIA
Tell him he shall not speak with me.

MALVOLIO
Has been told so; and he says, he'll stand at your door like a sheriff's post, and be the
supporter to a bench, but he'll speak with you.

OLIVIA
What kind o' man is he?

MALVOLIO Why, of mankind.

OLIVIA
What manner of man?

MALVOLIO
Of very ill manner; he'll speak with you, will you or no.

OLIVIA
Of what personage and years is he?

MALVOLIO
Not yet old enough for a man, nor young enough for
a boy; He is very well-favoured and he speaks very shrewishly; one would think his mother's
milk were scarce out of him.

OLIVIA
Let him approach: call in my gentlewoman.

MALVOLIO
Gentlewoman, my lady calls. Exit
Re-enter MARIO(A)

OLIVIA
Give me my veil: come, throw it o'er my face. We'll once more hear Orsino's embassy.
Enter VIOLA, and Attendants

VIOLA
The honourable lady of the house, which is she?

OLIVIA
Speak to me; I shall answer for her. Your will?

VIOLA
Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it.

OLIVIA
Whence came you, sir?

VIOLA
I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

OLIVIA
Are you a comedian?

VIOLA
No, my profound heart: and yet, I am not that I play. Are you the lady of the house?

OLIVIA
If I do not usurp myself, I am.

VIOLA
Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission: I will on with my speech in your praise, and then show you the heart of my message.

OLIVIA
Come to what is important in't: I forgive you the praise. VIOLA
Alas, I took great pains to study it, and 'tis poetical.

OLIVIA
It is the more like to be feigned: I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief.
VIOLA
It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the
olive in my hand; my words are as fun of peace as matter.

OLIVIA
Yet you began rudely. What are you? what would you?

VIOLA
What I am, and what I
would, are as secret as maidenhead; to your ears, divinity, to any other's, profanation.

OLIVIA
Give us the place alone: we will hear this divinity.

Exeunt MARIO(A) and Attendants
Now, sir, what is your text? VIOLA
Most sweet lady,--

OLIVIA
A comfortable doctrine, and much may be said of it. Where lies your text?

VIOLA
In Orsino's bosom.

OLIVIA
In his bosom! In what chapter of his bosom?

VIOLA
To answer by the method, in the first of his heart.

OLIVIA
O, I have read it: it is heresy. Have you no more to say?

VIOLA
Good madam, let me see your face.

OLIVIA
Have you any commission from your lord to negotiate with my face? You are now out of
your text: but
we will draw the curtain and show you the picture. Look you, sir, such a one I was this
present: is't
not well done? Unveiling
VIOLA
Excellently done, if God did all. Lady, you are the cruell'st she alive,
If you will lead these graces to the grave
And leave the world no copy.

OLIVIA
O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

VIOLA
I see you what you are, you are too proud; But, if you were the devil, you are fair. My lord and master loves you: O, such love Could be but recompensed, though you were crown'd The nonpareil of beauty!

OLIVIA
How does he love me?

VIOLA
With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA
Your lord does know my mind; I cannot love him: Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
A gracious person: but yet I cannot love him; He might have took his answer long ago.

VIOLA
If I did love you in my master's flame, With such a suffering, such a deadly life, In your denial I would find no sense; I would not understand it.

OLIVIA
Why, what would you?

VIOLA
Make me a willow cabin at your gate, And call upon my soul within the house; Write loyal cantons of contemned love And sing them loud even in the dead of night; Halloo your name to the reverberate hills And make the babbling gossip of the air Cry out 'Olivia!' O, You should not rest Between the elements of air and earth, But you should pity me!

OLIVIA
You might do much. What is your parentage?

VIOLA
Above my fortunes, yet my state is well: I am a gentleman.

OLIVIA
Get you to your lord;
I cannot love him: let him send no more; Unless, perchance, you come to me again, To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

VIOLA
I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love; And let your fervor, like my master's, be
Placed in contempt! Farewell, fair cruelty. Exit

OLIVIA
'What is your parentage?'
'Above my fortunes, yet my state is well:
I am a gentleman.' I'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions and spirit, Do give thee five-fold blazon: not too fast:
soft, soft!
Unless the master were the man. How now! Even so quickly may one catch the plague? Well,
let it be.
What ho, Malvolio!

Re-enter MALVOLIO

MALVOLIO
Here, madam, at your service.

OLIVIA
Run after that same peevish messenger,
The county's man: he left this ring behind him, Would I or not: tell him I'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not for him: If that the youth will come this way to-morrow, I'll give him reasons for't: hie thee, Malvolio.

MALVOLIO Madam, I will.

Exit

OLIVIA
I do I know not what, and fear to find
Mine eye too great a flatterer for my mind. Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so.

Exit
ACT II
ACT II

SCENE I. The sea-coast.
Enter ANTONIO and SEBASTIAN ANTONIO
Will you stay no longer? nor will you not that I go with you?

SEBASTIAN
By your patience, no. My stars shine darkly over
me: the malignancy of my fate might perhaps distemper yours; therefore I shall crave of you
your leave that I may bear my evils alone: it were a bad recompense for your love, to lay
any of them on you.
ANTONIO: Let me yet know of you whither you are bound. SEBASTIAN
No, sooth, sir: my determinate voyage is mere
extravagancy. But I perceive in you so excellent a touch of modesty, that you will not
extort from me what I am willing to keep in; therefore it charges me in manners the rather
to express myself. You
must know of me then, Antonio, my name is Sebastian,
which I called Roderigo. My father was that
Sebastian of Messaline, whom I know you have heard of. He left behind him myself and a
sister, both
born in an hour: if the heavens had been pleased, would we had so ended! but you, sir,
altered that;
for some hour before you took me from the breach of
the sea was my sister drowned.

ANTONIO Alas the day!

SEBASTIAN
A lady, sir, though it was said she much resembled me, was yet of many accounted
beautiful: but, though I could not with such estimable wonder overfar believe that, yet thus
far I will boldly
publish her; she bore a mind that envy could not but call fair. She is drowned already, sir,
with salt
water, though I seem to drown her remembrance again with more.

ANTONIO
Pardon me, sir, your bad entertainment.

SEBASTIAN
O good Antonio, forgive me your trouble.

ANTONIO
If you will not murder me for my love, let me be your servant.

SEBASTIAN
If you will not undo what you have done, that is, kill him whom you have recovered, desire
it not.
Fare ye well at once. I am bound to the Count Orsino's court:
farewell.

Exit

ANTONIO
The gentleness of all the gods go with thee! I have many enemies in Orsino's court,
Else would I very shortly see thee there. But, come what may, I do adore thee so, That
danger shall seem sport, and I will go.

Exit
SCENE II. A street.

Enter VIOLA, MALVOLIO following

MALVOLIO
Were not you even now with the Countess Olivia?

VIOLA
Even now, sir; on a moderate pace I have since arrived but hither.

MALVOLIO
She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him: and one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

VIOLA
She took the ring of me: I'll none of it.

MALVOLIO
Come, sir, you peevishly threw it to her; and her will is, it should be so returned: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it. Exit

VIOLA
I left no ring with her: what means this lady? Fortune forbid my outside have not charm'd her! She made good view of me; indeed, so much, That sure methought her eyes had lost her tongue, For she did speak in starts distractedly. She loves me, sure; the cunning of her passion Invites me in this churlish messenger. None of my lord's ring! why, he sent her none. I am the man: if it be so, as 'tis, Poor lady, she were better love a dream. How will this fadge? my master loves her dearly; And I, poor monster, fond as much on him; And she, mistaken, seems to dote on me. What will become of this? As I am man, My state is desperate for my master's love; As I am woman,—now alas the day!— What thriftless sighs shall poor Olivia breathe! O time! thou must untangle this, not I; It is too hard a knot for me to untie!

Exit

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SCENE III. OLIVIA's house.
Enter SIR TOBY BELCH and SIR ANDREW SIR TOBY BELCH Approach, Sir Andrew: not to be abed after midnight is to be up betimes; and 'diluculo surgere,' thou know'st,--

SIR ANDREW
Nay, my troth, I know not: but I know, to be up late is to be up late.

SIR TOBY BELCH
A false conclusion: I hate it as an unfilled can. To be up after midnight and to go to bed then, is early: so that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements?

SIR ANDREW
Faith, so they say; but I think it rather consists of eating and drinking.

SIR TOBY BELCH
Thou'rt a scholar; let us therefore eat and drink. Mario(a)n, I say! a stoup of wine!

Enter Feste

SIR ANDREW
Here comes the fool, i' faith.

Feste
How now, my hearts! did you never see the picture of 'we three'?

SIR TOBY BELCH
Welcome, ass. Now let's have a catch.

SIR ANDREW
By my troth, the fool has an excellent breast. I had rather than forty shillings I had so sweet a breath to sing, as the fool has. Now, a song!

SIR TOBY BELCH
Come on; there is sixpence for you: let's have a song.

SIR ANDREW
There's a teatril of me too: if one knight give a--

Feste
Would you have a love-song, or a song of good life?

SIR TOBY BELCH
A love-song, a love-song.

SIR ANDREW
Ay, ay: I care not for good life.

Feste
[Sings]
O mistress mine, where are you roaming? O, stay and hear; your true love's coming, That can sing both high and low:
Trip no further, pretty sweeting; Journeys end in lovers meeting, Every wise man's son doth know.

SIR ANDREW Excellent good, i' faith.

SIR TOBY BELCH Good, good.

Feste
[Sings]
What is love? 'tis not hereafter; Present mirth hath present laughter; What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty, Youth's a stuff will not endure.

SIR ANDREW
A mellifluous voice, as I am true knight.

SIR TOBY BELCH A contagious breath.

SIR ANDREW
Very sweet and contagious, i' faith.

SIR TOBY BELCH
To hear by the nose, it is dulcet in contagion.
But shall we make the welkin dance indeed? shall we rouse the night-owl in a catch that will draw three souls out of one weaver? shall we do that?

SIR ANDREW
An you love me, let's do't: I am dog at a catch.

Feste
By'r lady, sir, and some dogs will catch well.

SIR ANDREW
Most certain. Let our catch be, 'Thou knave.'

Feste
'Hold thy peace, thou knave,' knight? I shall be constrained in't to call thee knave, knight.

SIR ANDREW
'Tis not the first time I have constrained one to
call me knave. Begin, fool: it begins 'Hold thy peace.' Feste
I shall never begin if I hold my peace.

SIR ANDREW
Good, i' faith. Come, begin. Catch sung
Enter MARIO(A)

MARIO(A)
What a caterwauling do you keep here! If my lady have not called up her steward Malvolio
and bid him turn you out of doors, never trust me.

SIR TOBY BELCH
'Three merry men be we.' Am not
I consanguineous? am I not of her blood? Tillyvally. Lady!

Sings
'There dwelt a man in Babylon, lady, lady!'

Feste
Beshrew me, the knight's in admirable fooling.

SIR ANDREW
Ay, he does well enough.

SIR TOBY BELCH
[Sings] 'O, the twelfth day of December,'--

MARIO(A)
For the love o' God, peace! Enter MALVOLIO

MALVOLIO
My masters, are you mad? or what are you? Have ye no wit, manners, nor honesty, but to
gabble like tinkers at this time of night? Do ye make an
alehouse of my lady's house. Is there no respect of place, persons, nor
time in you?

SIR TOBY BELCH
We did keep time, sir, in our catches. Sneck up!

MALVOLIO
Sir Toby, I must be round with you. My lady bade me
tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders.
If
you can separate yourself and your misdemeanors, you are welcome to the house; if not, an
it would please
you to take leave of her, she is very willing to bid you farewell.

SIR TOBY BELCH
'Farewell, dear heart, since I must needs be gone.'

MARIO(A)
Nay, good Sir Toby.

Feste
'His eyes do show his days are almost done.'

MALVOLIO Is't even so?

SIR TOBY BELCH
'But I will never die.'

Feste
Sir Toby, there you lie.

MALVOLIO
This is much credit to you.

SIR TOBY BELCH
'Shall I bid him go?'

Feste
'What an if you do?'

SIR TOBY BELCH
'Shall I bid him go, and spare not?'

Feste
'O no, no, no, no, you dare not.'

SIR TOBY BELCH
Out o' tune, sir: ye lie. Art any more than a steward? Dost thou think, because thou art
virtuous, there shall be no more cakes and ale?

Feste
Yes, by Saint Anne, and ginger shall be hot i' the mouth too.

SIR TOBY BELCH
Thou'rt i' the right. Go, sir, rub your chain with crumbs. A stoup of wine, Mario(a)!

MALVOLIO
Mistress Mary, if you prized my lady's favour at any
thing more than contempt, you would not give means for this uncivil rule: she shall know of
it, by this hand.

Exit

MARIO(A)
Go shake your ears.

SIR ANDREW
'Twere as good a deed as to drink when a man's a-hungry, to challenge him the field, and
then to break promise with him and make a fool of him.

SIR TOBY BELCH
Do't, knight: I'll write thee a challenge: or I'll deliver thy indignation to him by word of
mouth.

MARIO(A)
Sweet Sir Toby, be patient for tonight: since the youth of the count's was today with thy
lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him: if I do not
gull him into a
nayword, and make him a common recreation, do not think I have wit enough to lie straight in
my bed:
I know I can do it.

SIR TOBY BELCH
Possess us, possess us; tell us something of him.

MARIO(A)
Marry, sir, sometimes he is a kind of puritan.

SIR ANDREW
O, if I thought that I'd beat him like a dog!

SIR TOBY BELCH
What, for being a puritan? thy exquisite reason, dear knight?

SIR ANDREW
I have no exquisite reason for't, but I have reason good enough.

MARIO(A)
The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectioned
ass, the best persuaded of himself, so
crammed, as he thinks, with excellencies, that it is
his grounds of faith that all that look on him love him; and on that vice in him will my
revenge find notable cause to work.

SIR TOBY BELCH What wilt thou do?

MARIO(A)
I will drop in his way some obscure epistles of
love; wherein, by the colour of his beard, the shape of his leg, the manner of his gait, the
expression
of his eye, forehead, and complexion, he shall find himself most feelingly personated. I can
write very like my lady your niece: on a forgotten matter we can hardly make distinction of
our hands.

SIR TOBY BELCH Excellent! I smell a device.

SIR ANDREW
I have't in my nose too.

SIR TOBY BELCH
He shall think, by the letters that thou wilt drop, that they come from my niece, and that
she's in love with him.

MARIO(A)
My purpose is, indeed, a horse of that colour.

SIR ANDREW
And your horse now would make him an ass.

MARIO(A)
Ass, I doubt not.

SIR ANDREW
O, 'twill be admirable!

MARIO(A)
Sport royal, I warrant you: I know my physic will work with him. I will plant you two, and let
the fool make a third, where he shall find the letter: observe his construction of it. For this
night, to bed, and dream on the event. Farewell.

Exit

SIR TOBY BELCH Good night, Penthesilea.
Let's to bed, knight. Thou hadst need send for
more money.
SIR ANDREW
If I cannot recover your niece,
ever trust me, take it how you will.

SIR TOBY BELCH
Come, come, I'll go burn some sack; 'tis too late
to go to bed now: come, knight; come, knight. Exeunt
SCENE IV. DUKE ORSINO's palace.

Enter DUKE ORSINO, VIOLA, CURIO, and others

DUKE ORSINO
Give me some music. Now, good morrow, friends. Now, good Cesario, but that piece of song,
That old and antique song we heard last night: Methought it did relieve my passion much,
Come, but one verse.

CURIO
He is not here, so please your lordship that should sing it.

DUKE ORSINO Who was it?

CURIO
Feste, the jester, my lord; a fool that the lady
Olivia's father took much delight in. He is about the house.

DUKE ORSINO
Seek him out, and play the tune the while. Exit CURIO. Music plays
Come hither, boy: if ever thou shalt love, In the sweet pangs of it remember me; For such as I
am all true lovers are, Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved. How dost thou like this tune?

VIOLA
It gives a very echo to the seat
Where Love is throned.

DUKE ORSINO
Thou dost speak masterly:
My life upon't, young though thou art, thine eye
Hath stay'd upon some favour that it loves: Hath it not, boy?

VIOLA
A little, by your favour.

DUKE ORSINO
What kind of woman is't?

VIOLA
Of your complexion.

DUKE ORSINO
She is not worth thee, then. What years, i' faith?
VIOLA
About your years, my lord. DUKE ORSINO
Too old by heaven! Let still the woman take
An elder than herself.
For, boy, however we do praise ourselves, Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn, Than women's are.

VIOLA
I think it well, my lord.

DUKE ORSINO
Then let thy love be younger than thyself, Or thy affection cannot hold the bent;
For women are as roses, whose fair flower
Being once display'd, doth fall that very hour.

VIOLA
And so they are: alas, that they are so;
To die, even when they to perfection grow!

Re-enter CURIO and Feste

DUKE ORSINO
O, fellow, come, the song we had last night. Mark it, Cesario, it is old and plain;
it is silly sooth,
And dallies with the innocence of love, Like the old age.

Feste
Are you ready, sir?

DUKE ORSINO Ay; prithee, sing.

Music

SONG.

Feste
Come away, come away, death, And in sad cypress let me be laid; Fly away, fly away breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew, O, prepare it!
My part of death, no one so true
Did share it.
Not a flower, not a flower sweet
On my black coffin let there be strown; Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown: A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave, To weep there!

DUKE ORSINO There's for thy pains.

Feste
No pains, sir: I take pleasure in singing, sir.

DUKE ORSINO
I'll pay thy pleasure then.

Feste
Truly, sir, and pleasure will be paid, one time or another.

DUKE ORSINO
Give me now leave to leave thee.

Feste
Now, the melancholy god protect thee; Farewell.

Exit

DUKE ORSINO
Let all the rest give place.

CURIO and Attendants retire

Once more, Cesario,
Get thee to yond same sovereign cruelty: Tell her, my love.

VIOLA
But if she cannot love you, sir?

DUKE ORSINO
I cannot be so answer'd.

VIOLA
Sooth, but you must.
Say that some lady, as perhaps there is, Hath for your love a great a pang of heart
As you have for Olivia: you cannot love her;
You tell her so; must she not then be answer'd?

DUKE ORSINO
There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart So big, to hold so much; they lack retention
Make no compare
Between that love a woman can bear me
And that I owe Olivia.

VIOLA
Ay, but I know--

DUKE ORSINO
What dost thou know?

VIOLA
Too well what love women to men may owe: In faith, they are as true of heart as we.
My father had a daughter loved a man,
As it might be, perhaps, were I a woman, I should your lordship.

DUKE ORSINO
And what's her history?

VIOLA
A blank, my lord. She never told her love, But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought, And with a green and yellow melancholy
She sat like patience on a monument, Smiling at grief. Was not this love indeed?
We men may say more, swear more: but indeed Our shows are more than will; for still we
prove Much in our vows, but little in our love.

DUKE ORSINO
But died thy sister of her love, my boy?

VIOLA
I am all the daughters of my father's house,
And all the brothers too: and yet I know not. Sir, shall I to this lady?

DUKE ORSINO
Ay, that's the theme.
To her in haste; give her this jewel; say, My love can give no place, bide no denial.

Exeunt
SCENE V. OLIVIA's garden.  
Enter SIR TOBY BELCH, SIR ANDREW, and FABIAN SIR TOBY BELCH  
Come thy ways, Signior Fabian.

FABIAN  
Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.

SIR TOBY BELCH  
Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

FABIAN  
I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here.

SIR TOBY BELCH  
To anger him we'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?

SIR ANDREW  
An we do not, it is pity of our lives.

SIR TOBY BELCH  
Here comes the little villain. Enter MARIO(A)  
How now, my metal of India!

MARIO(A)  
Get ye all three into the box-tree: Malvolio's coming down this walk: he has been yonder i' the sun practising behavior to his own shadow this half hour: observe him, for the love of mockery; for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! Lie thou there,  

Throws down a letter  

for here comes the trout that must be caught with tickling.

Exit  
Enter MALVOLIO MALVOLIO  
'Tis but fortune; all is fortune. Mario(a) once told  
me she did affect me: and I have heard herself come thus near, that, should she fancy, it should be one  
of my complexion.  
What should I think on't?
SIR TOBY BELCH
Here's an overweening rogue!

FABIAN
O, peace! Contemplation makes a rare turkey-cock of him!

SIR ANDREW
'Slight, I could so beat the rogue!

SIR TOBY BELCH Peace, I say.

MALVOLIO
To be Count Malvolio!

SIR TOBY BELCH Ah, rogue!

SIR ANDREW
Pistol him, pistol him.

SIR TOBY BELCH Peace, peace!

MALVOLIO
There is example for't; the lady of the Strachy married the yeoman of the wardrobe.

SIR ANDREW
Fie on him, Jezebel!

FABIAN
O, peace! now he's deeply in: look how imagination blows him.

MALVOLIO
Having been three months married to her, sitting in my state,--

SIR TOBY BELCH
O, for a stone-bow, to hit him in the eye!

MALVOLIO
Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping,--

SIR TOBY BELCH Fire and brimstone!

FABIAN
O, peace, peace!
MALVOLIO
And then to have the humour of state; and after a demure travel of regard, telling them I know my place as I would they should do theirs, to for my kinsman Toby,--

SIR TOBY BELCH Bolts and shackles!

FABIAN
O peace, peace, peace! now, now.

MALVOLIO
Seven of my people, with an obedient start, make out for him: I frown the while; and perchance wind up watch, or play with my--some rich jewel. Toby approaches; courtesies there to me,--

SIR TOBY BELCH Shall this fellow live?

MALVOLIO
I extend my hand to him thus, quenching my familiar smile with an austere regard of control,--

SIR TOBY BELCH
And does not Toby take you a blow o' the lips then?

MALVOLIO
Saying, 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech,'--

SIR TOBY BELCH
What, what?

MALVOLIO
'You must amend your drunkenness.'

SIR TOBY BELCH Out, scab!

FABIAN
Nay, patience, or we break the sinews of our plot.

MALVOLIO
'Besides, you waste the treasure of your time with a foolish knight,'—

SIR ANDREW
That's me, I warrant you.

MALVOLIO
'One Sir Andrew,'--
SIR ANDREW
I knew 'twas I; for many do call me fool.

MALVOLIO
What employment have we here? Taking up the letter
FABIAN
Now is the woodcock near the gin.

SIR TOBY BELCH
O, peace! and the spirit of humour intimate reading aloud to him!

MALVOLIO
By my life, this is my lady's hand these be her
very C's, her U's and her T's and thus makes she her
great P's. It is, in contempt of question, her hand.

SIR ANDREW
Her C's, her U's and her T's: why that?

MALVOLIO
[Reads] 'To the unknown beloved, this, and my good
wishes:'--her very phrases! 'tis my lady. To whom should this be?

FABIAN
This wins him, liver and all.

MALVOLIO [Reads]
Jove knows I love: But who? Lips, do not move;
No man must know.
'No man must know.' What follows? the numbers altered! 'No man must know:' if this
should be thee, Malvolio?

SIR TOBY BELCH Marry, hang thee, brock!

MALVOLIO [Reads]
I may command where I adore; But silence, like a Lucrece knife,

FABIAN
A fustian riddle!

SIR TOBY BELCH Excellent wench, say I.

MALVOLIO
'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.

FABIAN
What dish o' poison has she dressed him!

SIR TOBY BELCH
And with what wing the staniel cheques at it!

MALVOLIO
'I may command where I adore.' Why, she may command me: I serve her; she is my lady. And the end,—what should that alphabetical position portend? If I could make that resemble something in me,—Softly! M, O, A, I,—

SIR TOBY BELCH
O, ay, make up that: he is now at a cold scent.

MALVOLIO
M,—Malvolio; M,—why, that begins my name.

FABIAN
Did not I say he would work it out? the cur is excellent at faults.

MALVOLIO
M,—but then there is no consonancy in the sequel; that suffers under probation A should follow but O does.

FABIAN
And O shall end, I hope.

SIR TOBY BELCH
Ay, or I'll cudgele him, and make him cry O!

MALVOLIO
And then 'I' comes behind. 'M, O, A, I'; this simulation is not as the former: and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. Soft! here follows prose.

Reads

'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be,
cast thy humble slough and appear fresh. Be
opposite with a kinsman, surly with servants: she thus advises thee that sighs for thee.
Remember who commended thy
yellow stockings, and wished to see thee ever
cross-gartered: I say, remember. Go to, thou art made, if thou desirest to be so. Farewell.
She that would alter services with thee,
THE FORTUNATE-UNHAPPY.'

This is open. I will be proud,
I will baffle Sir Toby, I will wash off gross acquaintance.
I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered;
and in this she manifests herself to my love. I thank my stars I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

Reads

'Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles become thee well; therefore in my presence still smile, dear my sweet, I prithee.'
Jove, I thank thee: I will smile; I will do
everything that thou wilt have me.

Exit

FABIAN
I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

SIR TOBY BELCH
I could marry this wench for this device.

SIR ANDREW So could I too.

SIR TOBY BELCH
And ask no other dowry with her but such another jest.

SIR ANDREW Nor I neither.

FABIAN
Here comes my noble gull-catcher. Re-enter MARIO(A)
SIR TOBY BELCH
Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.
MARIO(A)
Nay, but say true; does it work upon him?

SIR TOBY BELCH
Like aqua-vitae with a midwife.

MARIO(A)
If you will then see the fruits of the sport, mark
his first approach before my lady: he will come to her in yellow stockings, and 'tis a
colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her,
which will now be so unsuitable to her disposition, being addicted to a melancholy as she
is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

Exeunt
ACT III
ACT III

SCENE I. OLIVIA's garden. Enter VIOLA, and Feste with a tabour VIOLA
Save thee, friend, and thy music: dost thou live by
thy tabour?

Feste
No, sir, I live by the church.

VIOLA
Art thou a churchman?

Feste
No such matter, sir: I do live by the church; for
I do live at my house, and my house doth stand by the church.

VIOLA
So thou mayst say, the king lies by a beggar, if a beggar dwell near him; or, the church
stands by thy tabour, if thy tabour stand by the church.

Feste
You have said, sir.

VIOLA
I warrant thou art a merry fellow and carest for nothing.

Feste
Not so, sir, I do care for something; but in my conscience, sir, I do not care for you: if that be
to care for nothing, sir, I would it would make you invisible.

VIOLA
Art not thou the Lady Olivia's fool?

Feste
No, indeed, sir; the Lady Olivia has no folly: she will keep no fool, sir, till she be married;
and fools are as like husbands as pilchards are to herrings; the husband's the bigger: I am indeed not
her fool, but her corrupter of words.

VIOLA
I saw thee late at the Count Orsino's.

Feste
Foolery, sir: I think I saw your wisdom there.
VIOLA
Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee.

Feste
Now Jove, in his next commodity of hair, send thee a beard!

VIOLA
By my troth, I'll tell thee, I am almost sick for one; 
*Aside* 
though I would not have it grow on my chin. Is thy lady within?

Feste
Would not a pair of these have bred, sir?

VIOLA
Yes, being kept together and put to use. [gives him another coin]

Feste
My lady is within, sir. I will construe to them whence you come; who you are and what you would are out of my welkin, I might say 'element,' but the word is over-worn.

*Exit*

VIOLA
This fellow is wise enough to play the fool; And to do that well craves a kind of wit: 
Enter SIR TOBY BELCH, and SIR ANDREW SIR TOBY BELCH
Save you, gentleman.

VIOLA
And you, sir.

SIR ANDREW
Dieu vous garde, monsieur.

VIOLA
Et vous aussi; votre serviteur.

SIR ANDREW
I hope, sir, you are; and I am yours.

SIR TOBY BELCH
Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

VIOLA
I am bound to your niece, sir; I mean, she is the list of my voyage.

SIR TOBY BELCH  
Taste your legs, sir; put them to motion.

VIOLA  
My legs do better understand me, sir, than I understand what you mean by bidding me taste my legs.

SIR TOBY BELCH  
I mean, to go, sir, to enter.

VIOLA  
I will answer you with gait and entrance. But we are prevented.

Enter OLIVIA and MARIO(A)  
Most excellent accomplished lady, the heavens rain odours on you!

SIR ANDREW  
That youth's a rare courtier: 'Rain odours;' well.

VIOLA  
My matter hath no voice, to your own most pregnant and vouchsafed ear.

SIR ANDREW  
'Odours,' 'pregnant' and 'vouchsafed:' I'll get 'em all three all ready.

OLIVA  
Let the garden door be shut, and leave me to my hearing.

Exeunt SIR TOBY BELCH, SIR ANDREW, and MARIO(A)  
Give me your hand, sir.

VIOLA  
My duty, madam, and most humble service.

OLIVA  
What is your name?

VIOLA  
Cesario is your servant's name, fair princess.

OLIVIA  
My servant, sir!  
You're servant to the Count Orsino, youth.

VIOLA
And he is yours, and his must needs be yours: Your servant's servant is your servant, madam.

OLIVIA
For him, I think not on him: for his thoughts, Would they were blanks, rather than fill'd with me!

VIOLA
Madam, I come to whet your gentle thoughts
On his behalf. OLIVIA
O, by your leave, I pray you,
I bade you never speak again of him: But, would you undertake another suit, I had rather hear you to solicit that Than music from the spheres.

VIOLA Dear lady,--

OLIVIA
Give me leave, beseech you. I did send, After the last enchantment you did here, A ring in chase of you: so did I abuse Myself, my servant and, I fear me, you: Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think? Have you not set mine honour at the stake And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom, Hideth my heart. So, let me hear you speak.

VIOLA
I pity you.

OLIVIA
That's a degree to love.

VIOLA
No, not a grize; for 'tis a vulgar proof, That very oft we pity enemies.

OLIVIA
Why, then, methinks 'tis time to smile again. O, world, how apt the poor are to be proud! If one should be a prey, how much the better To fall before the lion than the wolf!

Clock strikes

The clock upbraids me with the waste of time. Be not afraid, good youth, I will not have you:
And yet, when wit and youth is come to harvest, Your were is alike to reap a proper man:
There lies your way, due west.

VIOLA
Then westward-ho! Grace and good disposition
Attend your ladyship!
You'll nothing, madam, to my lord by me?

OLIVIA Stay:
I prithee, tell me what thou thinkest of me. VIOLA
That you do think you are not what you are.

OLIVIA
If I think so, I think the same of you.

VIOLA
Then think you right: I am not what I am.

OLIVIA
I would you were as I would have you be!

VIOLA
Would it be better, madam, than I am?
I wish it might, for now I am your fool.

OLIVIA
Cesario, by the roses of the spring,
By maiddo, honour, truth and every thing, I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause, For that I woo, thou therefore hast no cause,
But rather reason thus with reason fetter,
Love sought is good, but given unsought better.

VIOLA
By innocence I swear, and by my youth
I have one heart, one bosom and one truth, And that no woman has; nor never none Shall
mistor be of it, save I alone.
And so adieu, good madam: never more
Will I my master's tears to you deplore.

OLIVIA
Yet come again; for thou perhaps mayst move
That heart, which now abhors, to like his love. Exeunt
SCENE II. OLIVIA's house.
Enter SIR TOBY BELCH, SIR ANDREW, and FABIAN SIR ANDREW
No, faith, I'll not stay a jot longer.

SIR TOBY BELCH
Thy reason, dear venom, give thy reason.

FABIAN
You must needs yield your reason, Sir Andrew.

SIR ANDREW
Marry, I saw your niece do more favours to the
count's serving-man than ever she bestowed upon me; I saw 't i' the orchard.

SIR TOBY BELCH
Did she see thee the while, old boy? tell me that.

SIR ANDREW
As plain as I see you now.

FABIAN
This was a great argument of love in her toward you.

SIR ANDREW
'Slight, will you make an ass o' me?

FABIAN
I will prove it legitimate, sir, upon the oaths of judgment and reason.

SIR TOBY BELCH
And they have been grand-jury-men since before Noah was a sailor.

FABIAN
She did show favour to the youth in your sight only
to exasperate you, to put fire in your heart and brimstone in your liver. You should then
have accosted her; and with some
excellent jests, fire-new from the mint, you should have banged the youth into dumbness.
This was looked for at your hand, and this was balked: the double gilt of this opportunity
you let time wash off, and you are now sailed into the north of my lady's opinion; unless
you do redeem it by
some laudable attempt either of valour or policy.

SIR ANDREW
An't be any way, it must be with valour; for policy
I hate.

SIR TOBY BELCH
Why, then, build me thy fortunes upon the basis of valour. Challenge me the count's youth to fight with him; hurt him in eleven places: my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

FABIAN
There is no way but this, Sir Andrew.

SIR ANDREW
Will either of you bear me a challenge to him?

SIR TOBY BELCH
Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and fun of invention: taunt him with the licence of ink:
Go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter: about it.

SIR ANDREW
Where shall I find you?

SIR TOBY BELCH
We'll call thee at the cubiculo: go.
Exit SIR ANDREW
FABIAN
This is a dear manikin to you, Sir Toby.

SIR TOBY BELCH
I have been dear to him, lad, some two thousand strong, or so.

FABIAN
We shall have a rare letter from him: but you'll not deliver't?

SIR TOBY BELCH
Never trust me, then; and by all means stir on the youth to an answer.

Enter MARIO(A)

SIR TOBY BELCH
Look, where the youngest wren of nine comes.

MARIO(A)
If you desire the spleen, and will laugh yourself into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegade. He's in yellow stockings.
SIR TOBY BELCH And cross-gartered?

MARIO(A)
Most villainously! He does obey every point of the letter that I dropped to betray him:
he does smile his
face into more lines than is in the new. I know my lady will
strike him: if she do,
he'll smile and take't for a great favour.

SIR TOBY BELCH
Come, bring us, bring us where he is. Exeunt
SCENE III. A street.
Enter SEBASTIAN and ANTONIO SEBASTIAN
I would not by my will have troubled you;
But, since you make your pleasure of your pains, I will no further chide you.

ANTONIO
I could not stay behind you: my desire, did spur me forth;
And not all love to see you,
But jealousy what might befall your travel,
Being skillless in these parts; which to a stranger, Unguided and unfriended, often prove
Rough and unhospitable: my willing love, The rather by these arguments of fear,
Set forth in your pursuit.

SEBASTIAN
My kind Antonio,
I can no other answer make but thanks, And thanks; and ever [ ] oft good turns Are
shuffled off with such uncurrent pay: What's to do?
Shall we go see the reliques of this town?

ANTONIO
To-morrow, sir: best first go see your lodging.

SEBASTIAN
I am not weary, and 'tis long to night: I pray you, let us satisfy our eyes
With the memorials and the things of fame
That do renown this city.

ANTONIO
Would you'd pardon me;
I do not without danger walk these streets:
Once, in a sea-fight, 'gainst the count his galleys
I did some service; of such note indeed,
That were I ta'en here it would scarce be answer'd.

SEBASTIAN
Belike you slew great number of his people.

ANTONIO
The offence is not of such a bloody nature; Albeit the quality of the time and quarrel Only
myself stood out;
For which, if I be lapsed in this place, I shall pay dear.

SEBASTIAN
Do not then walk too open.
ANTONIO
It doth not fit me. Hold, sir, here's my purse. In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
While you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.

SEBASTIAN
Why I your purse?

ANTONIO
Haply your eye shall light upon some toy You have desire to purchase; and your store, I
think, is not for idle markets, sir.

SEBASTIAN
I'll be your purse-bearer and leave you
For an hour.

ANTONIO
To the Elephant.

SEBASTIAN
I do remember. Exeunt
SCENE IV. OLIVIA's garden.
Enter OLIVIA and MARIO(A) OLIVIA
I have sent after him: he says he'll come; How shall I feast him? what bestow of him? I speak too loud.
Where is Malvolio? he is sad and civil,
And suits well for a servant with my fortunes: Where is Malvolio?

MARIO(A)
He's coming, madam; but in very strange manner. He is, sure, possessed, madam.

OLIVIA
Why, what's the matter? does he rave?

MARIO(A)
No. madam, he does nothing but smile: your ladyship were best to have some guard about you, if he come; for, sure, the man is tainted in's wits.

OLIVIA
Go call him hither. Exit MARIO(A)
I am as mad as he,
If sad and merry madness equal be.

Re-enter MARIO(A), with MALVOLIO How now, Malvolio!
MALVOLIO
Sweet lady, ho, ho.

OLIVIA Smilest thou?
I sent for thee upon a sad occasion.

MALVOLIO
Sad, lady! I could be sad: this does make some obstruction in the blood, this cross-gartering; but what of that?

OLIVIA
Why, how dost thou, man? what is the matter with thee?

MALVOLIO
Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed.

OLIVIA
Wilt thou go to bed, Malvolio?

MALVOLIO
To bed! ay, sweet-heart, and I'll come to thee.
OLIVIA
God comfort thee! Why dost thou smile so and kiss
thy hand so oft?

MARIO(A)
How do you, Malvolio?

MALVOLIO
At your request! yes; nightingales answer daws.

MARIO(A)
Why appear you with this ridiculous boldness before my lady?

MALVOLIO
'Be not afraid of greatness:' 'twas well writ.

OLIVIA
What meanest thou by that, Malvolio?

MALVOLIO
'Some are born great,'--

OLIVIA Ha!

MALVOLIO
'Some achieve greatness,'--

OLIVIA
What sayest thou?

MALVOLIO
'And some have greatness thrust upon them.'

OLIVIA
Heaven restore thee!

MALVOLIO
'Remember who commended thy yellow stockings,'--

OLIVIA
Thy yellow stockings!

MALVOLIO
'And wished to see thee cross-gartered.'

OLIVIA
Cross-gartered!
MALVOLIO
'Go to thou art made, if thou desirest to be so;'--

OLIVIA
Am I made? MALVOLIO
'If not, let me see thee a servant still.'

OLIVIA
Why, this is very midsummer madness. Enter Servant
Servant
Madam, the young gentleman of the Count Orsino's is returned: I could hardly entreat him
back: he
attends your ladyship's pleasure.

OLIVIA
I'll come to him. Exit Servant
Good Mario(a), let this fellow be looked to. Where's
my cousin Toby? Let some of my people have a special care of him: I would not have him
miscarry for the
half of my dowry.
Exeunt OLIVIA and MARIO(A)

MALVOLIO
O, ho! do you come near me now? no worse man than
Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose,
that I may appear stubborn to him; for she incites me to that
in the letter. And when she went away now, 'Let this fellow be looked to:' fellow! not
Malvolio, nor
after my degree, but fellow. Why, every thing adheres together, that no dram of a scruple,
no scruple of a scruple, no obstacle, no incredulous
or unsafe circumstance--What can be said? Nothing
that can be can come between me and the full prospect of my hopes.

Re-enter MARIO(A), with SIR TOBY BELCH and FABIAN

SIR TOBY BELCH
Which way is he, in the name of sanctity? If all
the devils of hell be drawn in little, and Legion himself possessed him, yet I'll speak to
him.

FABIAN
Here he is, here he is. How is't with you, sir?
how is't with you, man?

MALVOLIO
Go off; I discard you: let me enjoy my private: go off.
MARIO(A)
Lo, how hollow the fiend speaks within him! did not I tell you? Sir Toby, my lady prays you to have a care of him.

MALVOLIO
Ah, ha! does she so?

SIR TOBY BELCH
Go to, go to; peace, peace; we must deal gently with him: let me alone. How do you, Malvolio? how is't with you? What, man! defy the devil: consider, he's an enemy to mankind.

MALVOLIO
Do you know what you say?

MARIO(A)
La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitched!

FABIAN
Carry his water to the wise woman.

MARIO(A)
Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I'll say.

MALVOLIO
How now, mistress!

MARIO(A) O Lord!

SIR TOBY BELCH
Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

FABIAN
No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

SIR TOBY BELCH
Why, how now, my bawcock! how dost thou, chuck?

MALVOLIO Sir!

MARIO(A)
Get him to say his prayers, good Sir Toby, get him to pray.
MALVOLIO
My prayers, minx!

MARIO(A)
No, I warrant you, he will not hear of godliness.

MALVOLIO
Go, hang yourselves all! you are idle shallow things: I am not of your element: you shall know more hereafter.

Exit

SIR TOBY BELCH Is't possible?

FABIAN
If this were played upon a stage now, I could condemn it as an improbable fiction.

MARIO(A)
Nay, pursue him now, lest the device take air and taint.

FABIAN
Why, we shall make him mad indeed.

MARIO(A)
The house will be the quieter.

SIR TOBY BELCH
Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad: we may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him. But see, but see! Enter SIR ANDREW

FABIAN
More matter for a May morning.

SIR ANDREW
Here's the challenge, read it: warrant there's vinegar and pepper in't.

FABIAN
Is't so saucy?

SIR ANDREW
Ay, is't, I warrant him: do but read.

SIR TOBY BELCH Give me.
Reads
'Youth, whatsoever thou art, thou art but a scurvy fellow.'

FABIAN
Good, and valiant.

SIR TOBY BELCH
[Reads] 'Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for.'

FABIAN
A good note; that keeps you from the blow of the law.

SIR TOBY BELCH
[Reads] 'Thou comest to the lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat; that is not the matter I challenge thee for.'

FABIAN
Very brief, and to exceeding good sense--less.

SIR TOBY BELCH
[Reads] 'I will waylay thee going home; where if it be thy chance to kill me,'--

FABIAN Good.

SIR TOBY BELCH
[Reads] 'Thou killest me like a rogue and a villain.'

FABIAN
Still you keep o' the windy side of the law: good.

SIR TOBY BELCH
[Reads] 'Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy,

ANDREW AGUECHEEK.
If this letter move him not, his legs cannot: I'll give him.

MARIO(A)
You may have very fit occasion for't: he is now in some commerce with my lady, and will by and by depart.

SIR TOBY BELCH
Go, Sir Andrew: scout me for him at the corner the orchard like a bum-baily: so soon as ever thou seest him, draw; and, as thou drawest swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives manhood more
approbation than ever proof itself would have earned him. Away!

SIR ANDREW
Nay, let me alone for swearing. Exit

SIR TOBY BELCH
Now will not I deliver his letter: for this
letter, being so excellently ignorant, will breed no terror in the youth: he will find it comes
from a clodpole. But, sir, I will deliver his challenge by word of mouth; set upon
Aguecheek a notable report
of valour; and drive the gentleman, as I know his
youth will aptly receive it, into a most hideous opinion of his rage, skill, fury and
impetuosity. This will so fright them both that they will kill one another by the look, like
cockatrices.
Re-enter OLIVIA, with VIOLA FABIAN
Here he comes with your niece: give them way till he take leave, and presently after
him.

SIR TOBY BELCH
I will meditate the while upon some horrid message for a challenge.
Exeunt SIR TOBY BELCH, FABIAN, and MARIO(A) OLIVIA
I have said too much unto a heart of stone
And laid mine honour too unchary out:

VIOLA
With the same 'havior that your passion bears
Goes on my master's grief.

OLIVIA
Here, wear this jewel for me, 'tis my picture; Refuse it not; it hath no tongue to vex you;
And I beseech you come again to-morrow. What shall you ask of me that I'll deny,
That honour saved may upon asking give?

VIOLA
Nothing but this; your true love for my master.

OLIVIA
How with mine honour may I give him that
Which I have given to you?

VIOLA
I will acquit you.

OLIVIA
Well, come again to-morrow: fare thee well: A fiend like thee might bear my soul to hell.

Exit
Re-enter SIR TOBY BELCH and FABIAN

SIR TOBY BELCH Gentleman, God save thee.

VIOLA
And you, sir.

SIR TOBY BELCH
That defence thou hast, betake thee to't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful and deadly.

VIOLA
You mistake, sir; I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

SIR TOBY BELCH
You'll find it otherwise, I assure you: therefore, if you hold your life at any price, betake you to your guard; for your opposite hath in him what youth, strength, skill and wrath can furnish man withal.

VIOLA
I pray you, sir, what is he?

SIR TOBY BELCH
He is knight; but he is a devil in private brawl: souls and bodies hath he divorced three; and his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre.

VIOLA
I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others, to taste their valour: belike this is a man of that quirk.

SIR TOBY BELCH
Sir, no; his indignation derives itself out of a very competent injury: therefore, get you on and give him his desire.

VIOLA
This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.
SIR TOBY BELCH
I will do so. Signior Fabian, stay you by this gentleman till my return.

Exit

VIOLA
Pray you, sir, do you know of this matter?

FABIAN
I know the knight is incensed against you, even to a mortal arbitrement; but nothing of the circumstance more.

VIOLA
I beseech you, what manner of man is he?

FABIAN
He is, indeed, sir, the most skilful, bloody and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

VIOLA
I shall be much bound to you for' t: I am one that had rather go with sir priest than sir knight: I care not who knows so much of my mettle.

Exeunt
Re-enter SIR TOBY BELCH, with SIR ANDREW SIR TOBY BELCH
Why, man, he's a very devil; I have not seen such a firago.

SIR ANDREW
Pox on't, I'll not meddle with him.

SIR TOBY BELCH
Ay, but he will not now be pacified: Fabian can scarce hold him yonder.

SIR ANDREW
Plague on't, an I thought he had been valiant and so cunning in fence, I'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

SIR TOBY BELCH
I'll make the motion: stand here, make a good show on't: this shall end without the perdition of souls..
Re-enter FABIAN and VIOLA To FABIAN
I have persuaded him the youth's a devil.

FABIAN
He is as horribly conceited of him; and pants and
looks pale, as if a bear were at his heels.

SIR TOBY BELCH
[To VIOLA.] There's no remedy, sir; he will fight
with you for's oath sake he protests he will not hurt you.

VIOLA
[Aside] Pray God defend me! A little thing would make me tell them how much I lack
of a man.

FABIAN
Give ground, if you see him furious.

SIR TOBY BELCH
Come, Sir Andrew, there's no remedy; the gentleman
will, for his honour's sake, have one bout with you. Come on; to't.

VIOLA
I do assure you, 'tis against my will. They draw
Enter ANTONIO

ANTONIO
Put up your sword. If this young gentleman
Have done offence, I take the fault on me: If you offend him, I for him defy you.

SIR TOBY BELCH
You, sir! why, what are you?

ANTONIO
One, sir, that for his love dares yet do more
Than you have heard him brag to you he will.

SIR TOBY BELCH
Nay, if you be an undertaker, I am for you. They draw
Enter Officers

FABIAN
O good Sir Toby, hold! here come the officers.

SIR TOBY BELCH I'll be with you anon.

VIOLA
Pray, sir, put your sword up, if you please.

SIR ANDREW
Marry, will I, sir; and, for that I promised you,
I'll be as good as my word: he will bear you easily and reins well.

First Officer
This is the man; do thy office.

Second Officer
Antonio, I arrest thee at the suit of Count Orsino.

ANTONIO
You do mistake me, sir.

First Officer
No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head. Take him away: he knows I know him well.

ANTONIO
I must obey.

To VIOLA
This comes with seeking you:
But there's no remedy; I shall answer it. What will you do, now my necessity
Makes me to ask you for my purse? It grieves me
Much more for what I cannot do for you
Than what befalls myself. You stand amazed; But be of comfort.

Second Officer
Come, sir, away.

ANTONIO
I must entreat of you some of that money.

VIOLA
What money, sir?
For the fair kindness you have show'd me here, And, part, being prompted by your present trouble, Out of my lean and low ability
I'll lend you something: my having is not much; I'll make division of my present with you:
Hold, there's half my coffer.

ANTONIO
Will you deny me now?
Is't possible that my deserts to you
Can lack persuasion? Do not tempt my misery,

VIOLA
I know of none;
Nor know I you by voice or any feature.

ANTONIO
O heavens themselves!

Second Officer
Come, sir, I pray you, go.

ANTONIO
Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death, Relieved him with such sanctity of love,
And to his image, which methought did promise
Most venerable worth, did I devotion.

First Officer
What's that to us? The time goes by: away!

ANTONIO
But O how vile an idol proves this god
Thou hast, Sebastian, done good feature shame.

First Officer
The man grows mad: away with him! Come, come, sir.

ANTONIO Lead me on.

Exit with Officers

VIOLA
Methinks his words do from such passion fly,
That he believes himself: so do not I.

VIOLA
He named Sebastian: I my brother know
Yet living in my glass. O, if it prove,
Tempests are kind and salt waves fresh in love. Exit

SIR TOBY BELCH
A very dishonest paltry boy, and more a coward than a hare: his dishonesty appears in
leaving his
friend here in necessity and denying him; and for his cowardship, ask Fabian.

FABIAN
A coward, a most devout coward, religious in it.

SIR ANDREW
'Slid, I'll after him again and beat him.
SIR TOBY BELCH
Do; cuff him soundly, but never draw thy sword.

SIR ANDREW An I do not,--

FABIAN
Come, let's see the event.

SIR TOBY BELCH
I dare lay any money 'twill be nothing yet. Exeunt
ACT IV
ACT IV

SCENE I. Before OLIVIA's house.

Enter SEBASTIAN and Feste

Feste
Will you make me believe that I am not sent for you?

SEBASTIAN
Go to, go to, thou art a foolish fellow: Let me be clear of thee.

Feste
Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

SEBASTIAN
I prithee, vent thy folly somewhere else: Thou know'st not me.

Feste
Vent my folly! he has heard that word of some great man and now applies it to a fool. I prithee now, ungird thy strangeness and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

SEBASTIAN
I prithee, foolish Greek, depart from me: There's money for thee: if you tarry longer, I shall give worse payment.

Feste
By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report.
Enter SIR ANDREW, SIR TOBY BELCH, and FABIAN SIR ANDREW

Now, sir, have I met you again? there's for you.

SEBASTIAN
Why, there's for thee, and there, and there. Are all the people mad?

SIR TOBY BELCH
Hold, sir, or I'll throw your dagger o'er the house.

Feste
This will I tell my lady straight: I would not be in some of your coats for two pence.

Exit
SIR TOBY BELCH Come on, sir; hold.

SIR ANDREW
Nay, let him alone: I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it's no matter for that.

SEBASTIAN Let go thy hand.

SIR TOBY BELCH
Come, sir, I will not let you go. Come, my young soldier: you are well fleshed; come on.

SEBASTIAN
I will be free from thee. What wouldst thou now? If thou darest tempt me further, draw thy sword.

SIR TOBY BELCH
What, what? Nay, then I must have an ounce or two of this malapert blood from you. Enter OLIVIA OLIVIA
Hold, Toby; on thy life I charge thee, hold!

SIR TOBY BELCH Madam!

OLIVIA
Will it be ever thus? Ungracious wretch, Out of my sight! Be not offended, dear Cesario.
Rudesby, be gone!
Exeunt SIR TOBY BELCH, SIR ANDREW, and FABIAN I prithee, gentle friend, Let thy fair wisdom, not thy passion, sway
In this uncivil and thou unjust extent
Against thy peace. Go with me to my house, And hear thou there how many fruitless pranks This ruffian hath botch'd up, that thou thereby Mayst smile at this: thou shalt not choose but go: Do not deny.

SEBASTIAN
What relish is in this? how runs the stream? Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep; If it be thus to dream, still let me sleep!

OLIVIA
Nay, come, I prithee; would thou'ldst be ruled by me!

SEBASTIAN Madam, I will.

OLIVIA
O, say so, and so be! Exeunt
SCENE II. OLIVIA's house.

Enter MARIO(A) and Feste

MARIO(A)
Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I'll call Sir Toby the whilst.
Exit

Feste
Well, I'll put it on, and I will dissemble myself in't; and I would I were the first that ever dissembled in such a gown. The competitors enter.
Enter SIR TOBY BELCH and MARIO(A) SIR TOBY BELCH
Jove bless thee, master Parson.

Feste
Bonos dies, Sir Toby.

SIR TOBY BELCH To him, Sir Topas.

Feste
What, ho, I say! peace in this prison!

MALVOLIO
[Within] Who calls there?

Feste
Sir Topas the curate, who comes to visit Malvolio the lunatic.

MALVOLIO
Sir Topas, Sir Topas, good Sir Topas, go to my lady.

Feste
Out, hyperbolical fiend! how vexest thou this man!
talkest thou nothing but of ladies?

MALVOLIO
Sir Topas, never was man thus wronged: good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

Feste
Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy: sayest thou that house is dark?

MALVOLIO
I am not mad, Sir Topas: I say to you, this house is dark.
Feste
Madman, thou errest: I say, there is no darkness
but ignorance; in which thou art more puzzled than
the Egyptians in their fog.

MALVOLIO
I say, this house is as dark as ignorance, though
ignorance were as dark as hell; and I say, there
was never man thus abused. I am no more mad than you are: make the trial of it in any
constant question.

Feste
What is the opinion of Pythagoras concerning wild fowl?

MALVOLIO
That the soul of our grandam might haply inhabit a bird.

Feste
What thinkest thou of his opinion?

MALVOLIO
I think nobly of the soul, and no way approve his opinion.

Feste
Fare thee well. Remain thou still in darkness:
thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a
woodcock, lest
thou dispossess the soul of thy grandam. Fare thee well.

MALVOLIO
Sir Topas, Sir Topas!

SIR TOBY BELCH
My most exquisite Sir Topas!

Feste
Nay, I am for all waters.

MARIO(A)
Thou mightst have done this without thy beard and gown: he sees thee not.

SIR TOBY BELCH
To him in thine own voice, and bring me word how thou findest him: I would we were
well rid of this knavery. If he may be conveniently delivered, I would he were, for I am
now so far in offence with my niece that I cannot pursue with any safety this sport to the
upshot. Come by and by to my chamber.
Exeunt SIR TOBY BELCH and MARIO(A) Feste

[Singing]
'Hey, Robin, jolly Robin, Tell me how thy lady does.'

MALVOLIO Fool!

Feste
'My lady is unkind, perdy.'

MALVOLIO Fool!

Feste
'Alas, why is she so?'

MALVOLIO Fool, I say!

Feste
'She loves another'--Who calls, ha?

MALVOLIO
Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper: as I am a gentleman, I will live to be thankful to thee for't.

Feste
Master Malvolio?

MALVOLIO Ay, good fool.

Feste
Alas, sir, how fell you besides your five wits?

MALVOLIO
Fool, there was never a man so notoriously abused: I am as well in my wits, fool, as thou art.

Feste
But as well? then you are mad indeed, if you be no better in your wits than a fool.

MALVOLIO
They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.

Feste
Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.
MALVOLIO Sir Topas!

Feste
Maintain no words with him, good fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Merry, amen. I will, sir, I will.
MALVOLIO
Fool, fool, fool, I say!

Feste
Alas, sir, be patient. What say you sir? I am shent for speaking to you.

MALVOLIO
Good fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

Feste
Well-a-day that you were, sir

MALVOLIO
By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

Feste
I will help you to't. But tell me true, are you not mad indeed? or do you but counterfeit?

MALVOLIO
Believe me, I am not; I tell thee true.

Feste
Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

MALVOLIO
Fool, I'll requite it in the highest degree: I prithee, be gone. Exit
SCENE III. OLIVIA's garden.
Enter SEBASTIAN

SEBASTIAN
This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't; And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit, That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense, That this may be some error, but no
madness,
Yet doth this accident and flood of fortune So far exceed all instance, all discourse, That I
am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad
Or else the lady's mad. There's something in't
That is deceiveable. But here the lady comes. Enter OLIVIA and Priest

OLIVIA
Blame not this haste of mine. If you mean well, Now go with me and with this holy man
Into the chantry by: there, before him,
And underneath that consecrated roof, Plight me the full assurance of your faith; That my
most jealous and too doubtful soul May live at peace. What do you say?

SEBASTIAN
I'll follow this good man, and go with you; And, having sworn truth, ever will be true.

OLIVIA
Then lead the way, good father; and heavens so shine,
That they may fairly note this act of mine! Exeunt
ACT V
ACT V

SCENE I. Before OLIVIA's house.
Enter Feste and FABIAN FABIAN
Now, as thou lovest me, let me see his letter.

Feste
Good Master Fabian, grant me another request.

FABIAN Any thing.

Feste
Do not desire to see this letter.

FABIAN
This is, to give a dog, and in recompense desire my dog again.

Enter DUKE ORSINO, VIOLA, CURIO, and Lords

DUKE ORSINO
Belong you to the Lady Olivia, friends?

Feste
Ay, sir; we are some of her trappings.

DUKE ORSINO
I know thee well; how dost thou, my good fellow?

Feste
Truly, sir, the better for my foes and the worse for my friends.

DUKE ORSINO
Just the contrary; the better for thy friends.

Feste
No, sir, the worse.

DUKE ORSINO How can that be?

Feste
Marry, sir, they praise me and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir I profit in the knowledge of myself, and by my friends, I am abused.

DUKE ORSINO
Why, this is excellent.
Feste
By my troth, sir, no; though it please you to be one of my friends.

DUKE ORSINO
Thou shalt not be the worse for me: there's gold.

Feste
Marry, sir, lullaby to your bounty till I come again. I go, sir, let your bounty take a nap, I will awake it anon. Exit

VIOLA
Here comes the man, sir, that did rescue me. Enter ANTONIO and Officers

DUKE ORSINO
That face of his I do remember well; Yet, when I saw it last, it was besmear'd As black as Vulcan in the smoke of war: What's the matter?

First Officer
Orsino, this is that Antonio
That took the Phoenix and her fraught from Candy; Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.

VIOLA
He did me kindness, sir, drew on my side;
But in conclusion put strange speech upon me: I know not what 'twas but distraction.

DUKE ORSINO
Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies, Whom thou, in terms so bloody and so dear,
Hast made thine enemies?

ANTONIO Orsino, noble sir,
Be pleased that I shake off these names you give me: Antonio never yet was thief or pirate,
Though I confess, on base and ground enough, Orsino's enemy. A witchcraft drew me hither: That most ingrateful boy there by your side, From the rude sea's enraged and foamy mouth Did I redeem; for his sake
Did I expose myself, pure for his love, Into the danger of this adverse town;
Drew to defend him when he was beset: Where being apprehended, his false cunning, Not meaning to partake with me in danger, Taught him to face me out of his acquaintance, denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

VIOLA
How can this be?

DUKE ORSINO
When came he to this town?

ANTONIO
To-day, my lord; and for three months before, No interim, not a minute's vacancy,
Both day and night did we keep company. Enter OLIVIA and Attendants

DUKE ORSINO
Here comes the countess: now heaven walks on earth. But for thee, fellow; fellow, thy
words are madness:
Take him aside.

OLIVIA
What would my lord, but that he may not have, Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

VIOLA Madam!

DUKE ORSINO Gracious Olivia,--

OLIVIA
What do you say, Cesario? Good my lord,--

VIOLA
My lord would speak; my duty hushes me.

OLIVIA
If it be aught to the old tune, my lord, It is as fat and fulsome to mine ear
As howling after music.

DUKE ORSINO Still so cruel?

OLIVIA
Still so constant, lord.

DUKE ORSINO
What, to perverseness? you uncivil lady, To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breathed out
That e'er devotion tender'd! What shall I do?

OLIVIA
Even what it please my lord, that shall become him.

DUKE ORSINO
Why should I not, had I the heart to do it, Kill what I love?--a savage jealousy
That sometimes savours nobly. But hear me this: Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour, Live you the marble-breasted tyrant still;
But this your minion, whom I know you love, And whom, by heaven I swear, I tender dearly, Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief: I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

VIOLA
And I, most jocund, apt and willingly,
To do you rest, a thousand deaths would die.

OLIVIA
Where goes Cesario?

VIOLA
After him I love
More than I love these eyes, more than my life, More, by all mores, than e'er I shall love wife.

OLIVIA
Ay me, detested! how am I beguiled!

VIOLA
Who does beguile you? who does do you wrong?

OLIVIA
Hast thou forgot thyself? is it so long? Call forth the holy father.

DUKE ORSINO Come, away!

OLIVIA
Whither, my lord? Cesario, husband, stay.

DUKE ORSINO Husband!

OLIVIA
Ay, husband: can he that deny?

DUKE ORSINO
Her husband, sirrah!

VIOLA
No, my lord, not I.

OLIVIA
Alas, it is the baseness of thy fear
That makes thee strangle thy propriety: Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st. Enter Priest
O, welcome, father!
Father, I charge thee, by thy reverence, Here to unfold, what thou dost know
Hath newly pass'd between this youth and me.

Priest
A contract of eternal bond of love, Confirm'd by mutual joinder of your hands, And all the
ceremony of this compact
Seal'd in my function.

DUKE ORSINO
O thou dissembling cub! what wilt thou be
When time hath sow'd a grizzle on thy case? Farewell, and take her; but direct thy feet
Where thou and I henceforth may never meet.

VIOLA
My lord, I do protest--

OLIVIA
O, do not swear!
Hold little faith, though thou hast too much fear. Enter SIR ANDREW
SIR ANDREW
For the love of God, a surgeon! Send one presently
to Sir Toby.

OLIVIA
What's the matter?

SIR ANDREW
He has broke my head across and has given Sir Toby a bloody coxcomb too: for the love
of God, your help!

OLIVIA
Who has done this, Sir Andrew?

SIR ANDREW
The count's gentleman, one Cesario: we took him for a coward, but he's the very devil
incardinate.

DUKE ORSINO
My gentleman, Cesario?
SIR ANDREW
'Od's lifelings, here he is! You broke my head for nothing; and that that I did, I was set on to do't by Sir Toby.

VIOLA
Why do you speak to me? I never hurt you: You drew your sword upon me without cause; But I bespoke you fair, and hurt you not.

Enter SIR TOBY BELCH and Feste

SIR ANDREW
Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickled you othergates than he did.

DUKE ORSINO
How now, gentleman! how is't with you?

SIR TOBY BELCH
That's all one: has hurt me, and there's the end on't.

Feste
O, he's drunk, Sir Toby, an hour agone; his eyes were set at eight i' the morning.

OLIVIA
Away with him! Who hath made this havoc with them?

SIR ANDREW
I'll help you, Sir Toby, because well be dressed together.

SIR TOBY BELCH
Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!

OLIVIA
Get him to bed, and let his hurt be look'd to.

Exeunt Feste, FABIAN, SIR TOBY BELCH, and SIR ANDREW Enter SEBASTIAN
SEBASTIAN
I am sorry, madam, I have hurt your kinsman: Pardon me, sweet one, even for the vows
We made each other but so late ago.

DUKE ORSINO
One face, one voice, one habit, and two persons, A natural perspective, that is and is not!

SEBASTIAN
Antonio, O my dear Antonio!
How have the hours rack'd and tortured me, Since I have lost thee!

ANTONIO Sebastian are you?

SEBASTIAN
Fear'st thou that, Antonio?

ANTONIO
How have you made division of yourself? An apple, cleft in two, is not more twin
Than these two creatures. Which is Sebastian?

OLIVIA
Most wonderful!

SEBASTIAN
Do I stand there? I never had a brother; Nor can there be that deity in my nature, Of here
and every where. I had a sister,
Whom the blind waves and surges have devour'd. Of charity, what kin are you to me?
What countryman? what name? what parentage?

VIOLA
Of Messaline: Sebastian was my father; Such a Sebastian was my brother too. My father
had a mole upon his brow.

SEBASTIAN
And so had mine.

VIOLA
And died that day when Viola from her birth
Had number'd thirteen years.

SEBASTIAN
O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.

VIOLA
If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count. All the occurrence of my fortune since Hath

SEBASTIAN
[To OLIVIA] So comes it, lady, you have been mistook: But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceived, You are betroth'd both to a maid and man.

DUKE ORSINO
Be not amazed; right noble is his blood. If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.

To VIOLA
Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.

VIOLA
And all those sayings will I overswear;

DUKE ORSINO Give me thy hand;
And let me see thee in thy woman's weeds.

OLIVIA
Fetch Malvolio hither:
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract. Re-enter Feste with a letter, and FABIAN
How does he, sirrah?

Feste
Truly, madam, has here writ a
letter to you; I should have given't you to-day morning, but as a madman's epistles are
no gospels, so it skills not much when they are delivered.

OLIVIA
Open't, and read it.

Feste
No, madam, I do but read madness.

OLIVIA
Read it you, sirrah. To FABIAN
FABIAN
[Reads] 'By the Lord, madam, you wrong me, and the
world shall know it: though you have put me into darkness, yet have I the benefit of my
senses as well as your ladyship. I have your own letter that induced
me to the semblance I put on; with the which I doubt
not but to do myself much right, or you much shame. Think of me as you please. I leave
my duty a little unthought of and speak out of my injury.
THE MADLY-USED MALVOLIO.'

OLIVIA
Did he write this?

Feste
Ay, madam.

DUKE ORSINO
This savours not much of distraction.

OLIVIA
See him deliver'd, Fabian; bring him hither. Exit FABIAN
My lord so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on't, so please you, Here at my house and at my proper
cost.

DUKE ORSINO
Madam, I am most apt to embrace your offer. To VIOLA
Your master quits you; and for your service done him, Here is my hand: you shall from this
time be
Your master's mistress.

OLIVIA
A sister! you are she.
Re-enter FABIAN, with MALVOLIO DUKE ORSINO
Is this the madman?

OLIVIA
Ay, my lord, this same. How now, Malvolio!

MALVOLIO
Mam, you have done me wrong, Notorious wrong.

OLIVIA
Have I, Malvolio? no.

MALVOLIO
Lady, you have. Pray you, peruse that letter. You must not now deny it is your hand: Well,
grant it then
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour, And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd, Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

OLIVIA
Alas, Malvolio, this is not my writing, Though, I confess, much like the character But out of question 'tis Mario(a)'s hand. And now I do bethink me, it was she
First told me thou wast mad. Prithee, be content: This practise hath most shrewdly pass'd upon thee; But when we know the grounds and authors of it, Thou shalt be both the plaintiff and the judge
Of thine own cause.

FABIAN
Good madam, hear me speak,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts We had conceived against him: Mario(a) writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.

OLIVIA
Alas, poor fool, how have they baffled thee!

Feste
Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.'

MALVOLIO
I'll be revenged on the whole pack of you.

Exit

OLIVA
He hath been most notoriously abused.

DUKE ORSINO
Pursue him and entreat him to a peace: Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man; But when in other habits you are seen, Orsino's mistress and his fancy's queen.

FESTE [Sings]
When that I was and a little tiny boy, With hey, ho, the wind and the rain, A foolish thing was but a toy,
For the rain it raineth every day.
But when I came to man's estate, With hey, ho, & c.
'Gainst knaves and thieves men shut their gate, For the rain, & c.
But when I came, alas! to wive,
With hey, ho, & c. By swaggering could I never thrive, For the rain, & c.
But when I came unto my beds,
With hey, ho, & c.
With toss-pots still had drunken heads, For the rain, & c.
A great while ago the world begun,
With hey, ho, & c.
But that's all one, our play is done,
And we'll strive to please you every day.

Exit
REHEARSAL PHOTOS

For additional photos please visit: www.pollylynnh.wordpress.com
PRODUCTION PHOTOS

Realized Scenic Design

Captain(L)/Viola(R)
Valentine(L)/Orsino(R)

Captain(L)/Viola(R)
Date: Friday, September 14, 2012  
Time: 7:15 PM – 9:46 PM  
Present: Keith Arcuragi, Chris Barger, Jordan Carlson, Christina Casano, Zach Drago, Hannah Goodman, Kate Hawthorne, Polly Heinkel, Holly Hoffman (leaving during 7:45-9:04 for class), Kaeden Kass, Elizabeth Nie, Stephanie Niro, Brittani Yawn (leaving at 9:00)  
Absent: N/A  
Tardy: Shelby Becker (7:18 – Car Trouble), Mari Taylor (8:30 – Class, leaving at 9:15)  
Breaks: 8:06-8:11, 9:06-9:16

Director’s Notes/General Notes:  
- Cast went in a circle and introduced themselves: Name, Year, Affiliation with Show, Something no one knows about you or a special talent.  
- Explained Company Rules: Water is acceptable, no food except light snacks to prevent diabetics or hypoglycemics from injury. No food or snacks will be allowed while we’re in Hiestand 207.  
- Show goes up right after Alpha Psi Show. Show dates: April 20th is an invited dress. April 21st and 22nd are shows. Tech will be right before Alpha Psi show.  
- Polly explained that rehearsal will be 3 or 4 nights a week for most people, based on their parts.  
- Performed a read-through of the entire play.  
- Tomorrow’s rehearsal is 8:30 – 10:00 PM in Hiestand 207 (Actors in Act 1 are called).  
- Wednesday’s rehearsal is 8:30 – 10:00 PM in Hiestand 207 (Actors in Act 2 are called).  
- Thursday’s rehearsal is 7:00- 10:00 PM in Hiestand 100 (Actors in Act 3, 4, and 5 are called).  
- Remainder of script will be available in the very near future.  

Scenic Design:  
- Nothing at this time.  

Costume Design:  
- Nothing at this time.  

Lighting Design:  
- Nothing at this time.
**Sound Design:**
- Nothing at this time.
12th Nite
Rehearsal Report

Date: Tuesday, February 7, 2012
Time: 8:40 PM – 10:00 PM
Present: Keith Arcuragi, Chris Barger, Shelby Becker, Christina Casano, Hannah Goodman, Kate Hawthorne, Polly Heinkel, Holly Hoffman, Stephanie Niro,
Absent: Zach Drago, Erin Miz (Not Called), Elizabeth Nie (Not Called), Brittani Yawn (Not Called)
Tardy: Jordan Carlson (8:59 – Excused, meeting), Kaeden Kass (9:15)

Director’s Notes/General Notes:
❖ Everyone should consider going to: http://www.shakespeare-navigators.com/TN_Navigator/TextIndex.html. It is a website which has an annotated version of Twelfth Night, which will allow you to look up words which are confusing. This will contain some text that Polly has cut from our version, so don’t memorize from it. This is just a suggestion to help with understanding lines.

❖ Read through Act I
➢ Prologue
➢ Scene i
   ▪ A cloistress is a nun.
➢ Scene ii
   ▪ Olivia is in mourning – not allowing anyone to see her.
   ▪ Arion is a God who lassoed dolphins. Captain is trying to put a nicer spin on it, make it seem like he might have lived. Like Pirates of the Caribbean where they describe the turtles.
   ▪ Elysium involves the afterlife – where the hero must go. Viola is explaining that he is dead.
   ▪ Captain = Compass means hard to design or plan.
   ▪ Coz = Kinsman. Toby is Olivia’s uncle.
   ▪ Eunuch means a youth, looks young. Polly decides that Shelby can sound the same the entire time. Feste can sound different during the Sir Topas scene, and the galling of Malvolio can involve different voices.
➢ Scene iii
   ▪ Canary = pronounced like the bird. It is a specific type of liquor.
   ▪ Page 10: Flax = Blonde thread
   ▪ Distaff = Things used to put the flacks together.
   ▪ Belch: “Between her legs and spin it off” = Oral sex. It’s dirty, and nobody knows it’s dirty.
   ▪ 3000 ducats = $132,000 in 2010 money.
   ▪ “He’s as tall as any man in Illyria” – Sir Andrew’s as good as everybody else.
“My name is Mary” – First use of the word ‘accost’ in the verb sense. It means to go after in a bold manner. It later meant a prostitute. She is reclaiming the name Mary as a virtue.

P 9. The whole buttery-bar and let it drink is a modern concept of masturbation, but butter was a butt of a cask of wine. Back then, it was a reference to wine; now it will be read as being dirty.

I have no more wit than a Christian or any man has, but I am a great eater of beef and I believe that does harm to my wit – Sir Andrew is calling himself a meathead.

Kickshaws – trifles. It means stirring the pot.

Taurus – relating to the zodiac sign. Taurus is not the one that rules the sides of Hart, Neo does. It is allowing Belch and Andrew to look like a fool.

Caper is a dance. That is why he’s wanting to show the legs and thighs.

Scene iv

“She will attend it better in thy youth than in a nuncio’s of more grave aspect” – The duke doesn’t want Viola to leave the gate until he says so. Nuncio is a messenger. 1) You’re my lord, 2) I’m madly in love with you. She fell in love when she saw him.

A Duke and a Count are the same rank, for the purposes of this play.

Shakespeare would write the manuscript, the Scribner would write out the lines for the actors, the actors would learn from them. They may have had manuscripts for some of the lines.

Shakespeare collaborated on some plays.

The Duke knows that there is something up with Cesario, he sees the feminity that he doesn’t see in Valentine and Curio. Valentine and Curio are jealous of that.

“A Barful strife” – I can’t tell him I’m a woman and I love him because that would create a bad situation, and is punishable by death (like Joan of Arc).

Olivia is so far deep in mourning, no one wants to deal with it. She lost her brother and her father within two weeks of one another. By going to the safe haven, she doesn’t know she’s going to fall in love. Immediately, she’s going to fall in love and gets the butterfly feeling. Orsino thinks “Man, I’m really attracted to this young boy” and has to fight the feeling.

Cesario is 13 or 14, the modern equivalent of 16 or 17. The duke is probably 21 or 22, Olivia is a little bit older, but closer to his age. She should have been married before, but is very much caught up in the life of her father and brother. She has had suitors but hasn’t accepted anyone’s hand. Nobody’s good enough for her, until she sees this young boy that she falls in love with. Sebastian is a twin of Cesario and is very sexually fluent (with Antonio and Olivia).
Scene v

- “Why, what would you?” – Making him fall in love with Viola.
- “He that is well hanged in this world needs not fear colors” – let her hang me. It’s a pun on collars, like a hangman’s noose.
- “I fear no colors” is a reference to the color of a military unit. There is a play on words between a hangman’s noose and militaristic loyalties.
- “A good Lenten” – a meager answer. It’s a bad joke.
- Feste is always on and quick with the jokes, and sees things that nobody else sees. The fools are always the smart ones, and are always the voice of reason in a lot of ways. “Take the fool away” is talking about Olivia, because if she was really mourning her brother, she would be celebrating the fact that he is in heaven.
- Feste: “Let her hang me” is saying let her punish me. If she’s so mad at me, why are you yelling at me?
- Malvolio is critical of everybody. “Oh, God… it’s Malvolio.”
- Many a good hanging prevents a bad marriage: “If you die, it prevents the marriage from going south. It’s a proverb.
- “For turning away let the summer bear it out” – during Summer, men can escape and they can go do things away from the home.
- Madonna – He’s mocking her for being solemn. Madonna/Whore dichotomy. He’s “Taking the piss”.
- Usurp – “If I do not usurp myself, I am” (top of page 18), means if she doesn’t get higher than herself, she is. If she usurped Olivia, Maria would be in charge of the house. Viola doesn’t know which is which. They are tricking Viola.
- Lethargy joke: It means sex. They’re taking the piss out of everyone. They don’t do this with Olivio and Orsino. Olivia is asking Belch why they’re day drinking and Belch doesn’t get it. “I am not drunk”, while drunk.

Scenic Design:
- Nothing at this time.

Costume Design:
- Nothing at this time.

Lighting Design:
- Nothing at this time.

Sound Design:
- Nothing at this time.
Marketing/Publicity:
    ❖ Nothing at this time.

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DIRECTOR CHARACTER ANALYSIS

12th Nite: Cross-dressing with Purpose

The purpose of this performance is to demonstrate the fluidity of sexuality and how we as a society are caught up within the binaries of homosexual and heterosexual. This fluidity began with the Kinsey Scale and then progressed to the modern theory that we now construct called Queer Theory. This theory has theorists such as Judith Butler, David Savran and Eve Sedgwick. Butler and Savran will be utilized to address queer performativity and Sedgwick will be utilized in relation to her development of a spectrum that runs between homosociality to homosexuality in male-male relationships. Keeping these things in mind then the positionality of each character must be taken into consideration.

Character Descriptions:

Orsino–The Duke of Illyria. He is handsome and everyone that sees him falls in love with him with the exception of one, Lady Olivia. He is will not take no for answer and has a sense of entitlement to what he wants. Orsino loves his followers however they have to succumb to his wishes.

Olivia–She is a lady of Illyria. She has recently experienced the death of her brother and is now taken in her cousin Sir Toby. Orsino is constantly courting her but she rejects his advances, as she is unsure of what she wants in life. She knows however that Orsino is not for her and she does not entertain the notion of falling in love until Viola as Cessario comes to her door in the name of the count. Can this effeminate youth be the “man” of her dreams?

Viola–She has been shipwrecked on the shores of Illyria. However, instead of becoming a lady to Olivia she decides to dress and “become” a male servant in Orsino’s court. In doing this she presents herself as a eunuch so she must perform this “gender or sex.” As a man she is Cessario and falls in love with her master while Olivia is falling in love with her. Her sexuality must be fluid and not be androgynous, as other productions have attempted.

Sebastian–The twin of Viola. He is your and naïve. He comes to Illyria and is mistaken for his twin sister. He at times is masculine and at other times effeminate. His masculinity has been established due to his soft female features. This makes his sexuality fluid where depending upon the situation he can portray the gender he deems necessary. (This character may be cast with a female actor and she must embody the points of societal masculine behaviors that the actor playing Viola cannot. It may be plausible and necessary to use the same actor doing double duty. This would go to the fluidity of sexuality that both Sebastian and Viola must have. (Sexually Fluid)
Maria–The male servant and confidant of Olivia. He is an openly gay male who has a
desire for love. He has always been comfortable with himself and feels that others should
be as well.

Malvolio–He a servant to Olivia. He has become the “strict” parent in the absence of
Olivia’s father and brother. He desires Olivia to further himself and his socioeconomic
position. He openly opposes the presence of Sir Toby in Olivia’s life. He feels that
Toby’s life style will have a negative influence upon Olivia. This is motivated by a
dislike of the queer lifestyle and is even reflected in his treatment and dismissal of
Viola/Cessario as a proper suitor to Olivia despite her interest in him/her.

Sir Toby–He is the cousin of Olivia. He likes to have a good time and is in constant
search of one. He desires Mario and is constantly flirting with him. He is a gay male who
has struggled with his identity at times but is finally comfortable with his sexuality.)

Sir Andrew–Friend of Sir Toby and a suitor for Olivia. He has been a friend of Toby for a
lifetime. He is the antithesis of Toby in manners and action but this only makes their
friendship more solid.

Feste–Servant to Viola and Sebastian and cognizant voice of the text and the characters.

Fabian–Servant to Sir Toby.

Antonio–Sea captain that has brought Sebastian to Illyria. He desires Sebastian.

Valentine– Male servant to Orsino, who obviously is desires him.

Curio–Male servant to Orsino, who obviously is desires him.

**Triangles of Desire (not limited to):**

Valentine – Orsino – Curio

Viola/Cesario – Orsino – Olivia

Viola/Cesario – Olivia – Sebastian

Sir Andrew – Olivia – Viola/Sebastian

Olivia – Viola/Cesario – Orsino

**Homosociality:**

Viola/Cesario and Orsino
Mario and Sir Toby

Sir Toby and Sir Andrew

Sebastian and Antonio

Text Notes:

There will be some alteration to the text in attempt to reflect these relationships. This is to include selective edits and additions. This is why Shakespeare is a successful tool for this production; there are some already inherent structures that will be heightened and others that will be created.

For full analysis and promptbook please visit www.pollyynngh.wordpress.com
Shakespeare's

12th Nite...

Adapted and Directed by: Polly L. Heinkel
Scene Design: Kate Hawthorne
Costume Design: Mari Taylor
Lighting Design: Keith Arcuragi
Sound Design: Robert Stianuel

Special Thanks
Without each and every one of you this show would not have been possible. Thank you for your support and assistance:
Dr. Paul Jackson
Meggas Peters
Leticia Delgado
Steve Pauna
Dr. Elizabeth Retez-Mullenix
Tom Featherstone
Gian DeFrancisco
Dr. Andrew Gibb
Dr. Ann Elizabeth Armstrong
Karen Smith
Evan Bihin
Kaleigh Brook Dillingham
Jenae Harmon
Demere Woolway
Dr. Katie Johnson
Khalid Long
Becky Jenkins
Shanna Chapman
Lexi March
Brittan Yawn

Cast List

Duke Orsino ........................................... Chris Ringer
Ottavio .............................................. Jordan Carter
Valentine .............................................. Stephanie Nino
Viola/Cassio ......................................... Shelby Becker
Clown ................................................. Christine Casano
Maria ............................................... Hannah Goodman
Toby Belch ........................................... Kate Hawthorne
Sebastian ............................................ Stephen Nino
Antonio ............................................... Christian Casano

Officer 1 ............................................. Mari Taylor
Officer 2 ............................................. Robert Stianuel
Pruit ................................................... Keith Arcuragi

Production Staff
Stage Manager ........................................... Keith Arcuragi
Asst. Stage Manager ................................. Erin Mier
Directors Note

At a very young age I noticed that the people around me in my life were not all the same, which may seem odd if you know that I grew up in a small farming community in Proby County, Ohio. I consider myself lucky to have grown up in a family with diversity around every corner and a father that would push me to question everything. So when I was assigned the task of a research assignment on queer history, I turned to a particular book, "Randy Shilts And the Band Played On". If you are not familiar with this book you should be. It describes the early years of the AIDS epidemic in the United States and how the years was genuine chance to ignore the disease because it was considered the "gay" disease.

This book served as the first stepping stone of many that would bring me to this production and my research topic. After reading this book I wanted to know more about this disease and the people who lived it in the 1980's. This is when I began my interest in queer theory and gender identity. Several years passed as I continued to slowly learn more about this area of interest. I now fast forward to Miami and my queer theory class where, under the tutelage of Dr. Madelyn Defoelle I learned about gender identity, transvestism, bisexuality, and the backbone of queer theory in general. Here I learned about E. Kedroski, E. Butler, M. Foucault and others. I enjoyed this class to such an extent that I am now and where I am going in the future.

The following years were very transitional. I lost both of my parents. I traveled to the UK. I was introduced to sociology and I learned that you could use sociology to transform and say 'power' is performance. While in England I observed two production of Shakespeare's. While there I worked briefly with the Royal Shakespeare Company and was an active member of the institute players, assisting directing Marked's "Dido, Queen of Carthage". I would like to thank everyone at the cast and crew for all the hard work and dedication to this production and Dr. T. H. for his unwavering support. Also would like to dedicate this production to the memory of my parents. "I am you, you are me everyday!"

Kedrose Kass (First) is a sophomore Viola Performance major with a minor in German Language, and is totally dedicated to making his theatre, music, and dance projects debut at First. The history of his life has been filled with being a part of this production and is so thankful to Polly Keith, Mark, and the cast for welcoming hisorny, quasy self into this show... and he knows this will not be the last theatre production at MUS. Currently, Kedrose is a member of the MUS Symphony Orchestra, the Moonlight Chamber Ensemble, and the Wolfbang string and bass quartet, and will be spending the summer running around Columbus playing jazz viola. Kedrose also takes home, showers, sews patterns, and performs as drag show from time to time. He hopes you enjoy watching him do what he does best – quasifying the place and looking fabulous doing it. Oh, and he hopes you like the rest of the show and the cast too... they're pretty cool.

Erika Mizer (Asst. Stage Manager) is a sophomore theatre major and arts management minor. She is totally prepared to rock out with the cast and crew of 12th Night! She has recently assisted stage managed "The Glass Menagerie" and "The Cherry Orchard", and was previously seen on stage in "The Fox". This semester she will be studying with the Actors' Theatre of Columbus as an assistant stage manager. Erika is a proud member of Alpha Pi Omega and works in the theatre department as a lighting assistant.

Elizabeth Nie (Fidusa) is a second year student with double majors in Theatre and Social Work. Today she is playing the role of Fidusa! Most recently she may have seen her on stage in The Lovely Poet in "Can we run for the Radio Hour"

Kate Hawkinson (Toby, Scene Designer) is a Senior double major in Theatre and Creative Writing who is serving as Toby Beich, Scene Designer, and properties manager of which hair ties for this production of Twelfth Night. Born at a young age Kate knew one day she would serve as the comic relief in the production that was her life. Now, as she departs Miami, she goes on to she her trail of messes behind her, Tyler, and the occasional Hippo. She hopes you enjoy this production and appreciate all that her been brought during her time. In the next cycle.

Polly Behold (Director) is a second year graduate student who has been in love with the arts since an early age. She received her under grad from Miami in English Literature. After graduation she went and studied in Shakespeare upon Avon, UK at the University of Buckingham's Shakespeare Institute. While there she worked briefly with the Royal Shakespeare Company and was an active member of the institute players, assisting directing Marked's "Dido, Queen of Carthage". I would like to thank everyone at the cast and crew for all the hard work and dedication to this production and Dr. T. H. for his unwavering support. Also would like to dedicate this production to the memory of her parents. "I am you, you are me everyday!"

Shakespeare's As You Like It one at the Globe and the other at the Royal Shakespeare Company. While watching these productions I noticed that one small decision could affect the homosociality between the characters of Ganymead (Rosalind) and Orlando. This small observation is how we came to where we are tonight with 12th Night. 12th Night is already a marked gender play witnessed through dressing. However my goal was to look at the relationships between the characters and to further manipulate them via theory to explore how same sex bond work in performance in accordance with five Kedrose's theory of homosocial male bonding. However, as the production progressed there was an absence of the number of male bodies willing to engage with this type of theory and work, so crafting within the production had to be changed. I introduced drag and camp into the production via the character of Olivia and looked at female bonding with the introduction of a female Malvolio. Via these changes I hoped to see how female homosociality and female bonding groups can be constructed and how gender identity works on and into these groups.

The work is not completed on the production, so I invite you along with the cast, crew and myself to enjoy the world of Eliza that we have created. I hope you have a great time so sit back relax and enjoy the show.

A Note of Thanks:

I want to take this time to thank everyone in the cast and crew as well as Dr. Jackson for their time and support. I would not have been able to do it without each and everyone of you. Thank you so much and you will always hold a special place in my life...
Who's Who...

Keith Arcangeli (Stage Manager/First, Lighting Designer) is a junior theatre major and political science double major. He would like to thank the cast and crew of 12th Night for this wonderful experience, particularly Polly for allowing him to stage manage and perform, Eric for being the best ASM anyone could ever ask for, and Robert for his help with the light design. His credits include stage managing for the Vision Dance Company, assistant stage managing for Miami's production of The Glass Menagerie, and performing in Miami's production of The We and Imanca Ambar's production of The Zoo Story.

Chris Banger (Duke Orsino) is a sophomore creative writing major with a minor in theater and is excited to be a part of 12th Night his first show at Miami University. Chris is an assistant in the theater scene shop and has worked on past performances such as The We, Independence, and The Glass Menagerie, and is also a member of the Miami University Men's Glee Club.

Shelby Becker (Viola/Cesario) is a junior Theatre major with a double minor in art management and head hugging. You may have seen her last year in Stage Left's A Midsummer Night's Dream and/or in the department's production of As You Like It this past fall as Audrey On in Stage Left's The Liar. She would like to thank the cast for being so entertaining and supportive along with Polly, Keith, Kate, and Matt for all of their hard work. This has been a wonderful experience and Shelby hopes everyone will appreciate and enjoy the show.

Jordan Carlson (Curtis/Se Andrew) is a sophomore theatre and pre-communications double major. She is also bound and determined to have the shortest hair. Jordan is playing Sir Andrew Agarafon and sometimes Cesario in this production of Twelfth Night. She was previously not seen on stage for The We and Better Living where the assistant stage manager. Jordan would like to thank her family and friends for their love and support. Room... Enjoy the show.

Christina Casas (Captain/Adriano, Act. Scene Designer) is a second-year theatre and pre-communications double major with a history minor. She plays Adriano and the Captain, and is serving as the Assistant Scene Designer. Her focus as an student of Theatre is in Directing. Two days before Twelfth Night opened she wrapped up The Dream Machine, a student-written piece associated with Alpha Psi Omega, which she is a member of. In the department she has served as an Assistant Stage Manager (16), a Stage Manager (Independence), an Assistant Scene Designer (As You Like It). She works in the Costume Shop and writes for The Miami Stuents. She will be spending her summer directing a production of The Liar for the Tales of Norway and being race to people at the Toledo Zoo. She would like to thank her friends and family for their support, and hopes you enjoy the show.

Zach Drage (Olivia) is a junior studio art major focusing in metals work and jewelry design. He hopes to minor in stage design to further his passion for the theater. Zach plays Countess Olivia, which not only makes this his first show at Miami but also has first time dressed as drag. He has also been involved in smaller productions such as Gossip, Romeo and The Most Awarded. Though he is an awful singer, he much prefers the musical theater. He hopes to continue with theater for the last year at Miami. Zach would like to thank his friends for all of the awesome support they have given him and he'd also like to thank Polly for giving him this great opportunity to make a fool of himself and be educated on gender roles, transgender issues and the role of the Kinsey Scale in Shakespeare.

Kaleigh-Brooke Dillingham (Malvolio) is a graduate of Miami University. She holds a Bachelor's degree in theater and has since been keeping very busy. After being away from Miami for a while, she is thrilled to come home and join old and new friends as such an exciting project.
Quiz from Bomstein workbook:

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Artistic Statement from Mr. Keith Arcuragi:

In almost every theatre production, there is a constraint which prevents the designer from realizing the extent of their goals for their design, be it budget, time, or not high enough quality of materials. In this instance, we were limited primarily by time, and secondarily by budget. Knowing how little time we would have to set up, I had three factors in mind: color, timing, and presentation of the space. While the ultimate goal would had used a mixture of blues and pinks (ironic, given the binary associations of those colors) to soften the shadows and apply contrast, there was a difficulty in regards to the timing of the set-up allowing for the use of these gels. My backup plan, then, was to light the dark theatre in the way Shakespeare did, with sunlight, and let Shakespeare's own words craft the scene's setting. However, in a dark, windowless blackbox theatre, the only way to replicate this would be to utilize warm-colored gels in the lamps. For reasons beyond the purpose of this interview, the orange color gels were available, while the pink and blues were not available, so we used the warm gels. This begets the question, should the mints ever go down for scene changes, as Shakespeare would not have been able to have dimmed the lights in The Globe. However, due to the nature of set changes, I felt that dimming the lights for the set changes would be the most appropriate course of action, leaving the lamps up, but symmetrically shifting focus, when within between the two houses. Many and most of the switches were just shifts, but just a few involving set
changes utilized darkness.

Another of my intentions was to create a symmetrical picture, keeping in theme with the set design. It would show the similarity of both houses, creating a mirror effect. The difficulty behind this was in the positioning and hanging of lighting instruments. I was unable to remove any instruments from the space, so the symmetry was done through the adding of instruments.

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