

CONTENTS

List of illustrations	ix
General editor's preface	xiii
Preface	xviii
Introduction	1
<i>Ay, that's the theme: topics in Twelfth Night</i>	1
<i>Endings and beginnings</i>	1
<i>Or what you will: the pleasures and trials of</i> <i>spectatorship</i>	3
<i>We three: the interpretation compulsion</i>	10
<i>Around Twelfth Night</i>	17
<i>A very opal: the play of perspective</i>	24
<i>'Tis my picture: deciphering visual images</i>	32
<i>Changeable taffeta: materials and materiality</i>	39
<i>In what chapter of his bosom?: reading the body</i>	50
<i>Sicken and so die: disease, contagion and death</i>	55
<i>As an eunuch: castration, civility and</i> <i>intertextuality</i>	57
<i>This is Illyria, lady: space and place</i>	68
<i>The whirligig of time: levels of temporality</i>	77
<i>Words are very rascals: language and discourse</i>	78
<i>Make a good show on't: Twelfth Night in</i> <i>performance</i>	87
<i>If this were played upon a stage: performances</i> <i>virtual and actual</i>	87

<i>First Night</i>	93
<i>Later Nights: adaptations and rearrangements</i>	96
<i>Our shows are more than will: Victorian special effects and modernist experiments</i>	100
<i>Seasonal Nights</i>	106
<i>Illyrian variations</i>	110
<i>The mettle of your sex: gender and homoeroticism</i>	111
<i>Show you the picture: Twelfth Night on film</i>	117
<i>Are you a comedian?: players and parts</i>	122
<i>Art any more than a steward?: Malvolio</i>	123
<i>Your drunken cousin: Sir Toby</i>	130
<i>An ass-head and a coxcomb and a knave: Sir Andrew</i>	132
<i>An allowed fool: Feste</i>	134
<i>A noble duke: Orsino</i>	137
<i>Here comes the Countess: Olivia</i>	138
<i>I am not that I play: Viola</i>	142
TWELFTH NIGHT, OR WHAT YOU WILL	155
Appendix 1: The text and editorial procedures	355
Appendix 2: Casting	380
Appendix 3: Music	383
Abbreviations and references	395
<i>Abbreviations used in notes</i>	395
<i>Works by and partly by Shakespeare</i>	396
<i>Editions of Shakespeare collated</i>	397
<i>Other works cited</i>	400
Index	417

LIST OF ILLUSTRATIONS

- 1 Contents page from Charles I's autograph copy of the Second Folio (by permission of the British Library, shelf mark LB.31.c.11071) 5
- 2 'We Three' (1): 'We Three Loggerheads', portraying the jesters Derry and Archie Armstrong (by permission of the Shakespeare Birthplace Trust) 12
- 3 'We Three' (2): The sign of the We Three Loggerheads Inn, Mold, Wales (Graham Catherall Photography, North Wales) 13
- 4 William Dudley's set for Peter Gill's 1974 RSC production (photograph by Morris Newcombe) 31
- 5 'Philautia' ('self-love': see 1.5.86), from Andrea Alciato, *Book of Emblems* (1531) (by permission of the British Library, shelf mark YC.1996.a.4649) 33
- 6 'Patience on a monument' (2.4.114), from Cesare Ripa's *Iconologia* (1593) (by permission of the British Library, shelf mark X.950/18949) 35
- 7 Arion and the dolphin: Bernardo Buontalenti's set design for an intermezzo celebrating the 1589 wedding between Ferdinando de' Medici and Christina of Lorraine at the Pitti Palace in Florence (by permission of the British Library, shelf mark YC.1996.b.7280) 36
- 8 'Such a one I was this present' (1.5.227): Salomon Mesdach's portrait of Adriana van Nesse, with the inscription 'Aetatis suae, 19, Anno 1611' (at the age of 19, in the year 1611) (by permission of the Rijksmuseum, Amsterdam, Photo RMN) 37
- 9 'Is't not well done?' (1.5.228): Olivia unveiling, by Edmund Blair Leighton, 1888 (by permission of the Folger Shakespeare Library, shelf mark ART Flat a24) 38

- | | | |
|----|---|-----|
| 10 | ‘Viola’ by Johann Heinrich Füssli, c. 1777 (by permission of the British Library, shelf mark LB.31.b.18329) | 39 |
| 11 | Buttery-bar (1.3.68) (by permission of the British Library, shelf mark 11762.f) | 41 |
| 12 | The bed of Ware (3.2.45) (by permission of the British Library, shelf mark 11762.f) | 42 |
| 13 | Parish top (1.3.40) (by permission of the British Library, shelf mark 11762.f) | 43 |
| 14 | Sheriff’s posts (1.5.144) (by permission of the British Library, shelf mark 11762.f) | 44 |
| 15 | Cross-gartering, from Abraham de Bruyn, <i>Omnium pene Europae, Asiae, Africae atque Americae gentium habitus. Habits de diverses nations . . .</i> (Antwerp, 1581) (by permission of the British Library, shelf mark 810.k.2(1)) | 48 |
| 16 | Ginevra disguised as Cesare, from Curzio Gonzaga’s <i>Gli inganni</i> (1592) (courtesy of the Biblioteca Nazionale in Florence) | 62 |
| 17 | The caper or ‘back-trick’ (1.3.118), from Thoinot Arbeau, <i>Orchésographie</i> (1589) (by permission of the British Library, shelf mark 1551/534) | 65 |
| 18 | ‘The new map with the augmentation of the Indies’ (3.2.75–6), from Edward Wright’s <i>Map of the World</i> , 1600 (by permission of the British Library, shelf mark ST 461/59) | 74 |
| 19 | ‘Mutual joinder of your hands’ (5.1.153): the handfasting ceremony, from George Wither, <i>A Collection of Emblems</i> (1635) (by permission of the British Library, shelf mark YC.1990.b.6473) | 76 |
| 20 | Norman Wilkinson’s futurist set for Harley Granville-Barker’s 1912 production (by permission of the British Library, shelf mark YC.2002.b.3057) | 104 |
| 21 | Orson Welles’s storybook set for his 1932 production (by permission of the British Library, shelf mark X.981/21434, and courtesy of Hortense and Roger Hill) | 106 |

- 22 Malvolio (Anthony Sher) and Olivia (Deborah Findlay) in Bill Alexander's 1987 RSC production (photograph by Alena Melichor) 109
- 23 Malvolio in the doghouse: Philip Voss (Malvolio) and Stephen Boxer (Feste) in Adrian Noble's 1997 RSC production (photograph by Mark Douet) 114
- 24 'One face, one voice, one habit and two persons' (5.1.212): Eddie Redmayne (Viola) and Rhys Meredith (Sebastian) in Tim Carroll's 2002 Middle Temple production (by permission of Shakespeare's Globe theatre, photograph by Jonathan Root) 116
- 25 Laurence Olivier as Sir Toby in Tyrone Guthrie's 1937 Old Vic production (Angus McBean photograph, © The Harvard Theatre Collection, Houghton Library) 131
- 26 'He cannot by the duello avoid it' (3.4.301–2): Francis Wheatley's painting of the 1771 production, with Elizabeth Younge as Viola, James Dodd as Sir Andrew, James Love as Sir Toby and Francis Waldron as Fabian (© Manchester Art Gallery) 133
- 27 Mrs Abington as Olivia in 1771 (by permission of the British Library, shelf mark 11770.g.3(16)) 140
- 28 The opening scene in the First Folio text (by permission of the Folger Shakespeare Library, sig. Y2r/page 255, STC 22273, fo. 1 no. 05) 357
- 29 A passage from page 267 (sig. Z2') of the First Folio (3.3.18–37), showing the preferred spellings of Compositor B: 'do', 'go', 'heere' and 'deere' (by permission of the British Library) 360
- 30 A comparison between the First Folio text of *Twelfth Night* and the open letter to the York Herald, Ralph Brooke, which the printer William Jaggard added to Vincent's *Discovery of Errors*. The two works were set contemporaneously, and the final paragraph of the letter contains several types distributed from *Twelfth Night*. Shown here are two passages from

- page 267 (sig. Z2^v) of the Folio (3.3.18–21, 3.4.69–76) – each containing two of the types in question – and the final paragraph of Jaggard’s letter in which all four types reappear. From Peter W.M. Blayney, *The First Folio of Shakespeare* (Washington: Folger Library Publications, 1991, by permission of the Folger Shakespeare Library (Z8811.B62)) 363
- 31 ‘Viol-de-gamboys’ (1.3.23–4), from Christopher Simpson, *The Division-Viol, or The Art of Playing Extempore upon a Ground* (1667) (by permission of the British Library, shelf mark X.0431.109(20)) 384