

Charles Dickens'

Oliver Twist

adapted for the stage by Neil Bartlett



Student-Teacher Study Guide

compiled and arranged by
the Education Department of
The Shakespeare Theatre of New Jersey





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CLASSROOM •

FOR TEACHERS AND STUDENTS

Some of the principal goals of The Shakespeare Theatre of New Jersey's education programs is to demystify the classics, take them "off the shelf" and re-energize them for students and teachers alike. Toward these goals, this study guide provides educators with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in this guide will help you expand your students' understanding of the classics in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in this Study Guide to your students as is possible. The following are some **suggestions from teachers** on how you can utilize elements of the guide given limited classroom time.

- Many teachers have found that distributing or reading the Short Synopsis and Who's Who pages has greatly increased students' understanding and enjoyment of the production. It provides the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.
- When more class time is available prior to your visit, we recommend incorporating the background information on the author, the playwright and the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the study guide. Using a copy of the corresponding study guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.
- Using the questions found in the "TOPICS FOR DISCUSSION," many teachers will opt to take a class period *after* the trip to The Shakespeare Theatre to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.

Again, we hope you will incorporate as many portions of this study guide as you are able into your classroom experience. If you have any suggestions for activities or topics not already found in the study guide, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about the classics and live theatre.

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved!
Try this exercise with your students:

Before attending the production, give each student one line from the novel/play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the author and playwright meant by the line. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?

Happy Teaching,



Brian B. Crowe,
Director of Education



The Shakespeare Theatre of New Jersey's
Main Stage, The F.M. Kirby Shakespeare Theatre.

ACTIVITIES

Oliver Twist: A Brief Introduction

Oliver Twist originated as a serial novel, but it has since been adapted into many other forms. Neil Bartlett's theatrical adaptation reduces Dickens' fifty-three chapter novel to a collection of twenty-four scenes. Omitted sections from the novel include Oliver's summer spent in the country and his time with his devious half-brother Monks. Other details are altered or combined – for example, in the novel, Mr. Brownlow is not Oliver's grandfather, though he does adopt the orphan at the story's end.

Oliver Twist begins with the birth of the title character in a parish workhouse. Because his mother died in childbirth leaving no clue of the boy's family origins – save for a locket stolen from the corpse by Mrs. Corney – Oliver is raised in the workhouse. When he is ten years old, Oliver approaches Mr. Bumble, a parish Beadle, to request another meager serving at dinner. Horrified by the child's audacious request, the workhouse Board decides that the troublesome child will be sold to "anybody who will take Oliver Twist off the hands of [the] Parish." Oliver is sold as an apprentice to Mr. and Mrs. Sowerberry, who are undertakers for the parish. Following the cruel taunts of the

Sowerberrys' other workers, Noah Claypole and Charlotte, Oliver attacks his tormentors and is locked in a coffin.

Oliver eventually escapes the Sowerberrys and makes the long journey to London. Along the way, he meets the Artful Dodger, a pickpocket who befriends the boy and leads Oliver through London to meet Fagin, a snakily charming



Costume renderings of the Artful Dodger and Oliver, by designer Nancy Leary.

but sinister "collector" of stolen goods. Fagin and his gang of child pickpockets feed and shelter the weak, exhausted boy. It seems to be the first caring home he has ever known. The next day, Oliver plays a type of pickpocketing game with Fagin and the boys, though he does not realize they are indoctrinating him into their world of thievery. The gang heads to the streets to pickpocket the citizens, and Oliver goes along to observe. The Dodger and another pickpocket, Charley Bates, show Oliver their cunning as they steal a handkerchief from the pocket of a kind old man and flee the scene. Oliver, horrified by the theft, stands stock still in shock and amazement, and he is blamed for the crime.

When brought before the cruel court of Magistrate Fang, Mr. Brownlow (the victim of the theft) states that he is in doubt that Oliver is the pickpocket after all. A last minute witness verifies that two other boys committed the theft, and Oliver is released. Mr. Brownlow takes pity on the ailing orphan and takes him in. He and his daughter, Rose, nurse Oliver back to health. Meanwhile, Fagin worries that Oliver might expose his gang, and he sends Nancy, a trusted member of his gang, to bring Oliver back to the hideout. She finds the boy carrying out an errand for Mr. Brownlow and whisks him away to Fagin, where he is held captive. Devastated by Oliver's disappearance,

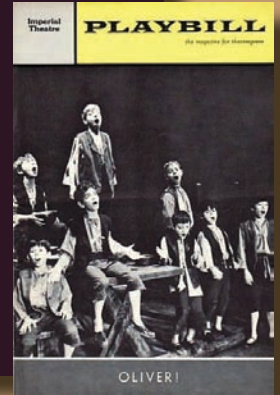
An Installment Plan for Literature

A serial novel is any novel that has been printed in installments. One might think of these as a weekly series of the story versus a full-length feature film. Most often, chapters are printed in a regularly published magazine, newspaper or other periodical.

Serialized fiction surged in popularity during Britain's Victorian era. This was in part due to the rise of literacy, technological advances in printing, and the improved economics of distribution. With the price of published books still expensive, a serial format proved to be a more appealing way to reach a wider audience. Many significant major works of the Victorian era first appeared in either monthly or weekly installments in magazines or newspapers. Charles Dickens' *The Pickwick Papers*, first published in 1836, is credited with launching the wild success of the serial format. Many of Dickens' other novels, including *David Copperfield*, *Hard Times*, and *A Tale of Two Cities*, all first appeared as serial publications.

Twist Transformations

Dickens' *Oliver Twist* has seen many adaptations, including numerous films and a television mini-series, but perhaps the most famous work based on this novel is *Oliver!* This award-winning musical adaptation premiered on London's West End in 1960, moving to Broadway in 1963. It was turned into an Academy Award winning movie in 1968. It remains the most oft-produced musical adaptation of any of Dickens' works.



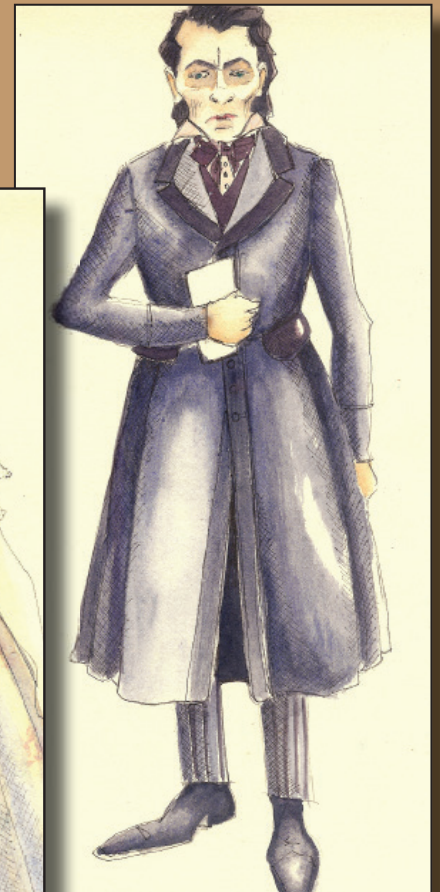
Rose Brownlow offers a reward in the paper for any information regarding Oliver's whereabouts or history. Mr. Bumble and Mrs. Corney, now married, resolve to tell Mr. Brownlow what they know about Oliver's origins and claim the reward.

Nancy also sees the posting, and she tells Rose that Oliver is safe but hidden. Rose convinces Nancy to give her weekly updates on Oliver's well-being, and Nancy agrees. Meanwhile, Oliver is made to assist the brutal Bill Sikes with an out-of-town burglary, which takes longer than expected, leaving Fagin to worry about Oliver's fate. While Nancy sneaks out to keep her appointment with Rose, the Bumbles meet Mr. Brownlow, expecting reward money for the locket stolen from Oliver's mother. Mr. Brownlow recognizes the locket immediately; it belonged to his long-dead daughter, and he vows to prosecute the Bumbles for withholding such important information that might have restored Oliver to his family long ago.

That night, meeting with Rose and Mr. Brownlow on London Bridge, Nancy agrees to help Oliver escape, provided that the Brownlows do not seek out Fagin, Bill, or the gang. They agree, and Rose also tries to convince Nancy to leave Bill, but Nancy refuses. Unbeknownst to Nancy and the Brownlows, the Dodger has witnessed the entire conversation. He tells Fagin, who repeats the report to Bill. Bill confronts Nancy and in a rage, he kills her.

News of the brutal murder races through London, and Bill becomes a wanted man. Fagin is arrested as an accessory to the murder and is sentenced to be hanged. Bill holds Oliver hostage on a rooftop as a mass of citizens gather to capture him. He dies in a failed escape attempt, and Oliver is returned to the care of the Brownlows. Fagin, in prison, worries about the fate of his gang, and when Mr. Brownlow brings Oliver to see him, Fagin, mad with fear, seeks Oliver's aid in his escape. He is denied.

Oliver returns to life with the Brownlows, his true family, and they live happily. The fate of the rest of the characters is laid out as the story concludes.



Costume renderings of Mr. Brownlow and Rose, by designer Nancy Leary.

Who's Who in *Oliver Twist*

OLIVER TWIST – a poor orphan boy born in a workhouse; in hopes of finding a better life, he escapes his cruel keepers and finds his way to London.

MR. BUMBLE – a Parish Beadle (or minor official of a small government faction) who runs the workhouse in which Oliver is raised.

MRS. CORNEY – a matron of the workhouse; she steals Oliver's mother's locket and later marries Mr. Bumble.

MR. SOWERBERRY – an undertaker who buys Oliver from Mr. Bumble and attempts to make him an apprentice.

MRS. SOWERBERRY – a sour, vixenish woman; Mr. Sowerberry's wife.

NOAH CLAYPOLE – a poor student of a charity school apprenticed to Mr. Sowerberry; he torments and is attacked by Oliver.

CHARLOTTE – servant to Mrs. Sowerberry; she also torments Oliver.

FAGIN – a seemingly pleasant old Jewish man who leads a group of child pickpockets and housebreakers.

JOHN DAWKINS, THE ARTFUL DODGER – a charming young pickpocket who leads Oliver to Fagin.

BILL SIKES – a brutal thief who collaborates with Fagin and takes Oliver to help with a burglary; Nancy's keeper.

NANCY – a young prostitute and thief in Fagin's service; she is in a relationship with Bill Sikes.

CHARLEY BATES – a thief; one of Fagin's apprentices.

TOM CHITLING – another one of Fagin's thieves and apprentices.

TOBY CRACKIT – a housebreaker working for Fagin.

MR. BROWNLOW – a benevolent old gentleman who takes Oliver in; unknowingly Oliver's grandfather.

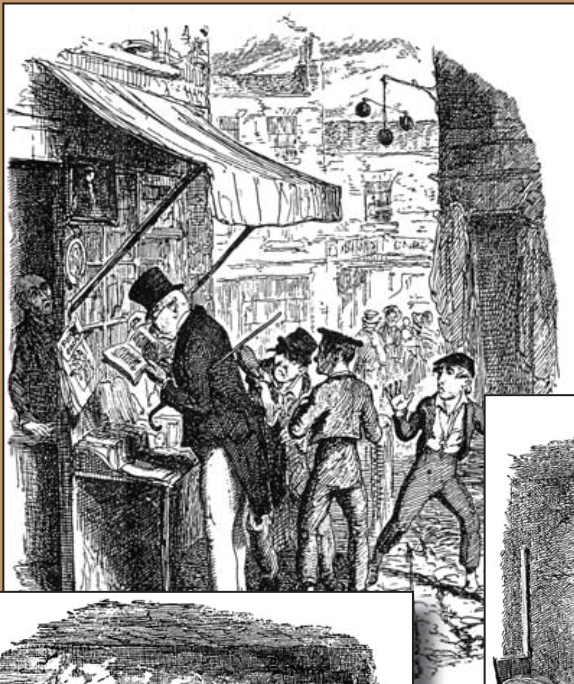
ROSE BROWNLOW – Mr. Brownlow's daughter; she meets with Nancy to try to find and rescue Oliver.

MR. GRIMWIG – a friend of Mr. Brownlow's who doubts Oliver's character.

MR. FANG – a drunken, overbearing police-magistrate who oversees the case against Oliver.

What's in a Name?

One can often get a sense of Dickensian characters just by knowing their names. "Mr. Bumble," for instance, paints an immediate picture of an ineffectual man. The name "Sowerberry" is just as unappealing as is the Sowerberry family. Sometimes, though, it is not as clear why Dickens chose a particular name. In the case of Fagin, it is possible that he was named after a childhood co-worker of Dickens', or perhaps "Fagin" is an anagram of the Yiddish word for thief, *ganif*.



A selection of George Cruikshank's original illustrations for *Oliver Twist*.

Director's Notes

Before working on this production, I, like so many, had Technicolor memories of the poor orphaned Oliver and his nearly magical journey to a safe and nurturing home. My fondest recollections of the 1968 award-winning musical film adaptation of Dickens' novel were the comically inept and somewhat toothless Mr. Bumble; the charming, crafty and colorful Fagin; and the saucy Nancy –a tavern-wench with a heart of gold. Who wouldn't want to join Fagin's merry gang of singing urchins when viewed through the lens of a Cinemascope epic? Years later, when I returned to the original serialized novel, I was taken aback by the unabashed brutality with which Dickens treated his subject. Though sometimes reaching to such extremes as to be comically absurd, it was brutal nonetheless. The malevolence and violence of the seedy pre-Victorian underworld that Dickens so accurately describes in his novel allow the few glimmers of hope that radiate in this tale to shine that much more brightly.

In his adaptation for the stage, Neil Bartlett has artfully included much of the dark underbelly of Dickens' novel which is typically lost in other adaptations. He has done this, however, without losing the highly theatrical nature of Dickens' biting sarcasm, cutting wit and humor and social commentary. Raised in a well-educated and decidedly middle class society, the young Dickens' world was turned upside-down when, at age 12, he was forced to work in a shoe-polish factory, while his family was placed into a debtors' prison for debts incurred by his thriftless father. Though it was a relatively short period of his life, the experience scarred the adolescent Dickens and shaped the man and the writer he would become. The ghosts of his time among the uneducated and disadvantaged masses permeated much of his life's work – both literary and civic – and are quite palpable in *Oliver Twist*, his second major literary endeavor, penned when Dickens was only 25 years old.

In Bartlett's adaptation (as in Dickens' original text), we are given the opportunity to explore anew these iconic characters that have been indelibly stamped into our common cultural consciousness. Oliver is not merely an ineffectual waifish innocent, but rather a child who attempts to do what is right and honorable in the face of adversities that might have crushed a boy of lesser character. The Nancy of the novel, a young world-weary prostitute trapped in a cruel relationship, is initially cold towards the young orphan and announces that she wishes he were dead because his presence "turns me against myself." Fagin is a manipulative, cruel, self-serving old man who creates a bastardization of a family for his "good boys" – good boys who, he notes thankfully, "never bring any awkward stories to light" when they are caught. As Bartlett states at the conclusion of his play:

*This tale's involved the best – and worst – shades of our natures;
The ugliest – also, the loveliest – of all God's created creatures;
...Namely, in little Oliver, the principle of Good;
Good, surviving, and triumphing at the last;
And Hope...Hope flourishing, where all hope was past.*

Brian B. Crowe, Director

The Life of Charles Dickens

Charles Dickens was born February 7, 1812, the second child of John and Elizabeth Dickens. (His beloved older sister, Fanny, would be immortalized in *A Christmas Carol* as Scrooge's sister, Little Fan). John Dickens was a civil servant, who worked as a clerk in the Navy Pay Office at the time of Charles' birth.

In 1817, John Dickens was assigned to the huge Navy shipyards in Chatham, Kent. During the family's five years in Chatham, Charles started school, beginning his lifelong love affair with books. It was at this time that he also discovered the theatre, which he regularly attended with his uncle. Later he described this as the happiest period in his childhood, and moved back to the vicinity of Chatham as an adult.

By 1822, however, there were six Dickens children, and the family's finances, always stretched thin by John Dickens' inability to live within their means, took a further blow when he was transferred back to London. The family relocated to a four-room house in the seedy neighborhood of Camden Town. By 1824, their situation was so precarious that 12-year-old Charles was pulled out of school and sent to work full-time in a shoe-polish factory. Eleven days after Charles began work at the factory, John Dickens was imprisoned for non-payment of debts, and the rest of

the family was placed with him in the Marshalsea Debtors' Prison. Charles was left to fend for himself on his six shillings a week, barely enough for him to eat, let alone to help support his family.

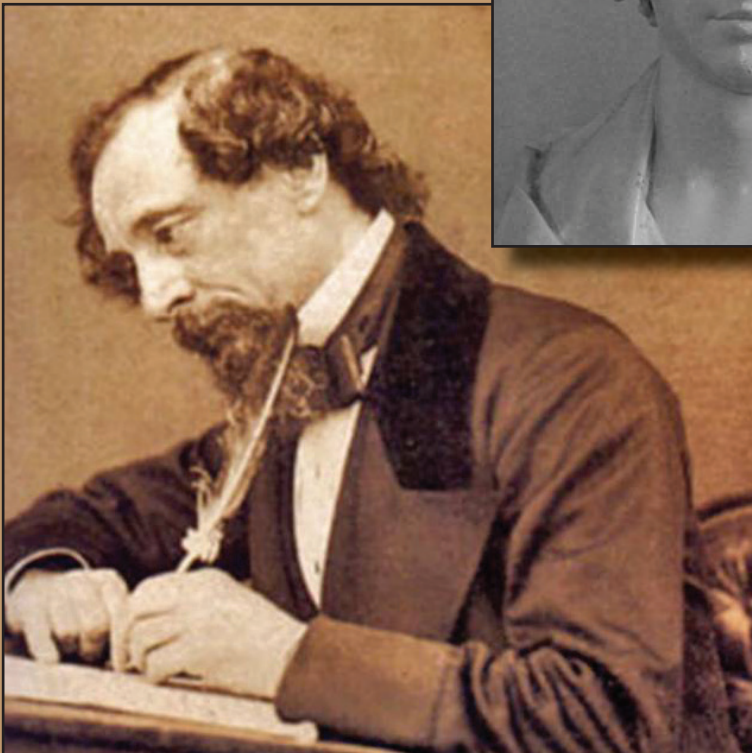
For five grueling months, Charles Dickens worked long, tedious days in the rat-infested warehouse. This traumatic experience left deep emotional scars, and Dickens was so ashamed of his family's situation that he talked about his experiences at the factory to only two people during his life. Nevertheless, the experience had a profound impact on his writing as well as his subsequent fierce devotion to social welfare, especially when it involved children and education. His time in the factory also ingrained in him a sense of loneliness and isolation with which he struggled throughout his life. As his fictional alter ego, David Copperfield, put it, "I had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from anyone..."

By June of 1824, John Dickens was released from prison and Charles was able to return to school for a few more years. As a teenager, he again found work to support himself, first as a clerk in a law office, then as a newspaper reporter. He was eventually assigned to cover sessions of Parliament as a court reporter, and he taught himself shorthand in order to take accurate transcripts of the speeches and debates. These skills won him a reputation as London's fastest Parliamentary reporter.

During this time, Dickens began writing short stories for magazines, and then novels in the new serial format. Books were still fairly expensive items in Dickens' time, but the introduction of serialization made literary works far more available to a wide middle and lower-middle class audience. Essentially, serial novels were stories purchased

ABOVE: A bust of Dickens, made by sculptor Henry Dexter during Dickens' 1842 trip to America, not long before he wrote *A Christmas Carol*. According to his wife and friends, it was extremely lifelike. This cast of the lost original is in the collection of the Dickens Museum in London.

LEFT: A photograph of Charles Dickens taken in 1850. From the collection of the Huntington Library, San Marino, CA.



on an installment plan, a few chapters at a time. Charles Dickens became a master of this form, skillfully building suspense and inserting tantalizing details in each chapter.

In 1836, shortly after publishing his first novel, *The Pickwick Papers*, Dickens married Catherine Hogarth, the daughter of a newspaper editor. They would go on to have ten children together before separating in 1858.

Between 1836 and 1865, Dickens worked extensively. He published several novels which met with extraordinary popular success, while also publishing and editing two magazines. His speaking engagements in the United States, Canada, Italy and Switzerland were extremely popular, and he managed to purchase a large house in Gad's Hill, near his childhood home in Chatham. Nevertheless, maintaining this upper middle-class lifestyle with such a large family proved to be a continual challenge, and Dickens frequently worked to the point of exhaustion.

Charles Dickens has been dubbed the first real "celebrity author" by literary historians, and he used this status to vehemently criticize social injustices in Victorian England; from the slum conditions in which many people lived to the maltreatment of child laborers, prisoners, and others. He is still one of the most popular and widely read English authors, and not one of his books has ever gone out of print.

In 1865, Dickens was involved in a terrible train derailment that killed 10 people and seriously injured 49 others. Dickens (whose train car had tipped but not overturned) went to the aid of the injured passengers until rescuers arrived, then clambered back into his own carriage to retrieve his half-finished manuscript for *Our Mutual Friend*. While he had seemed relatively unscathed at the time, his health was never good following the accident, and in June of 1870 he suffered a stroke and died at home. He was laid to rest in the Poets' Corner of Westminster Abbey, in a tomb that reads: "He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world."



Costume renderings of Toby Crackit and Tom Chitling, by designer Nancy Leary.

Charles Dickens: A Selective Bibliography

Where applicable, dates are based on when the first installment of a work was published.

The Pickwick Papers (1836)

The Adventures of Oliver Twist (1837)

The Life And Adventures of Nicholas Nickleby (1838)

Barnaby Rudge (1841)

Master Humphrey's Clock (1841)

A Christmas Carol (1843)

The Life and Adventures of Martin Chuzzlewit (1843)

The Chimes (1844)

The Cricket on the Hearth (1845)

The Battle of Life (1846)

Dombey and Son (1846)

The Haunted Man and the Ghost's Bargain (1848)

David Copperfield (1849)

Bleak House (1852)

Hard Times: For These Times (1854)

Little Dorrit (1855)

A Tale of Two Cities (1859)

Great Expectations (1860)

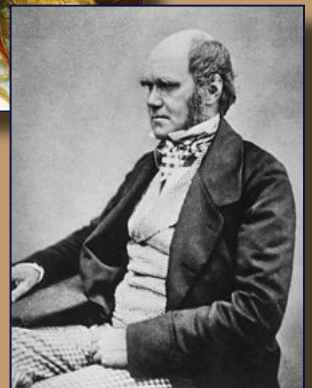
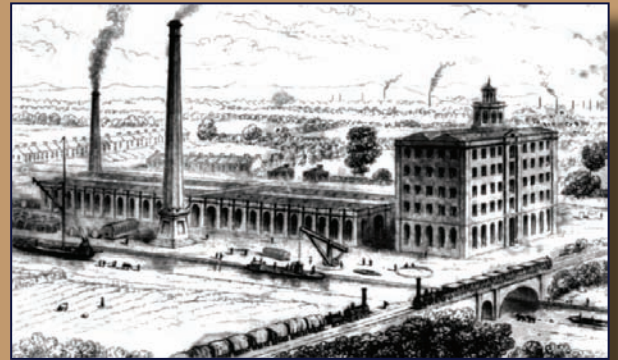
Our Mutual Friend (1864)

The Mystery of Edwin Drood (1870) - incomplete

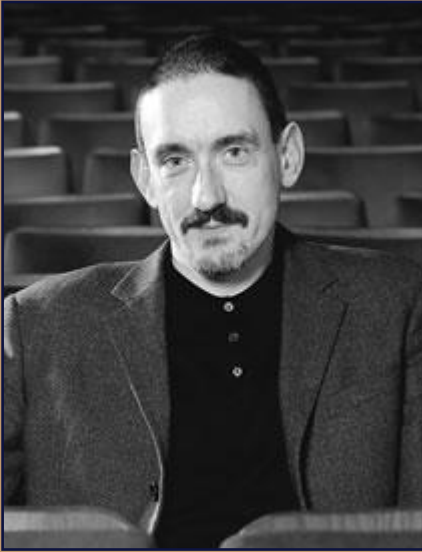
Dickensian Times: A Chronology

Like most authors, Charles Dickens' work was heavily influenced by the time in which he lived and wrote. Living at the rise of one of the most impactful periods in the history of western culture, it is interesting to note the major achievements that were happening around Dickens as he penned his many masterworks.

- 1807: Robert Fulton invents the first successful steamboat. Slavery is abolished in England.
- 1812: Charles Dickens is born in Portsmouth, England.
- 1815: The Battle of Waterloo ends the Napoleonic Wars.
- 1824: Dickens' father and family are imprisoned for debt, while 12-year-old Charles begins a full-time job at Warren's Blacking Factory.
- 1825: Trade unions are legalized in England.
- 1827: The Dickens family is evicted from their new home for failing to make their mortgage payments. Charles leaves school for good and begins work as a clerk in a law office.
- 1830: The world's first commercial railway, the Liverpool and Manchester Railway (above right), begins operation.
- 1834: Dickens becomes a reporter for the *Morning Chronicle* and meets his future wife, Catherine Hogarth. Parliament enacts the Poor Law Amendment, making the conditions of England's public assistance shelters deplorable.
- 1836: Dickens marries Catherine Hogarth, and publishes *Sketches by Boz* and his first serial novel, *The Pickwick Papers*.
- 1837: Dickens publishes *Oliver Twist*.
Queen Victoria (below) ascends the throne of England, sparking a new era in English history and culture.
Samuel Morse invents the telegraph. The first ocean-going steamship is produced.
- 1838-39: Daguerreotype photographs and photographic paper are introduced.
- 1842: Dickens visits the United States for the first time.
- 1843: *Martin Chuzzlewit* and *A Christmas Carol* are published.
- 1849: Dickens publishes *David Copperfield*.
- 1854-56: The Crimean War takes place between England and Russia.
- 1858: Dickens separates from his wife and embarks on reading tours for additional income.
The first trans-Atlantic telegraph cable is completed.
- 1859: Charles Darwin (bottom right) publishes *On the Origin of Species*, which lays out his theory of evolution.
- 1860: Dickens publishes *Great Expectations*.
- 1865: Dickens is injured in the Staplehurst train crash from which he never fully recovers.
- 1867: Dickens gives his final reading tour in the United States.
Alfred Nobel invents dynamite.
- 1870: Dickens gives a dozen farewell readings in England, and is received by Queen Victoria.
He suffers a stroke on June 9 and dies at home, leaving his final novel, *The Mystery of Edwin Drood*, unfinished.



About the Adaptor



Born in 1958, Neil Bartlett grew up in Chichester, West Sussex, England, which he has described as a “boring town in the south of England.” For this prolific writer and dramatic artist-to-be, a very good secondhand bookstore turned out to be the town’s saving grace. He developed an abiding interest in literature and theatre.

Bartlett completed his undergraduate studies at Oxford University, where he became interested in a dramatic style called hypertheatricality that has permeated much of his work. In essence, hypertheatricality eschews realism and acknowledges its make-believe nature in strong and sometimes outrageous ways. Rather than using technical effects that create the illusion of reality, Bartlett’s hypertheatricality tended to be more minimalist in its design aspects and to rely more on the actors and the imagination of the audience members.

Shortly after graduating from university, Bartlett and a group of friends founded his first theatre company, the 1982 Theatre Company. He performed in or directed a number of performances in unusual venues, such as street corners, staircases, or hospitals. He also worked as the administrator for a gay community theatre, as a street clown, and a supporting act for the famous Goth band Bauhaus. During the 1980s Bartlett also wrote his first book, *Who Was That Man?*, about the life of Oscar Wilde, and he went on to write critically acclaimed novels about gay life in England.

During the mid to late 1980s, he was a key director for England’s renowned *Theatre de Complicité* (now known simply as *Complicité*), and his production of *More Bigger Snacks Now* helped define the company’s reputation for ground-breaking work as well as his own reputation as an up-and-coming director. *Complicité*’s experimental, movement-based approach has had a profound influence on Bartlett’s subsequent work as a director.

In 1988, Bartlett formed another theatre company called Gloria, which created and toured close to twenty shows in a ten-year period. Gloria presented works at major theatres across England and the United States, including the Royal National Theatre and the Goodman Theatre in Chicago. Gloria’s signature musically-imbued theatre productions were adaptations of classics as well as new works with the high level of theatricality for which Bartlett had become known. He wrote or adapted thirteen plays and performed in six of the productions for the company. In this period, Bartlett was also highly productive as an activist, working with London’s first International AIDS Day and many other rallies, benefits and sociopolitical causes.

In what was considered a controversial move, Bartlett was appointed the artistic director for London’s run-down and failing Lyric Hammersmith Theatre in 1994. He drastically altered the pricing policy to attract new audiences, included young people and minorities, and his season selections were considered challenging and quite unusual. During Bartlett’s decade-long tenure, however, the Lyric Hammersmith became one of London’s most cutting-edge and critically-acclaimed theatres. It specialized in outrageous musicals, unique Christmas shows, experimental theatre, and work that consistently challenged both the audience and performers. Bartlett was also instrumental in adding strong educational components to the Lyric’s programming.

In 2000, Bartlett received an O.B.E. (Officer of the British Empire) Award for his remarkable work in restoring the Lyric Hammersmith to thriving artistic success. He left in 2004 to return to a life as a freelance director and writer, and now lives in Brighton with his partner James Gardiner.

Bartlett has developed a reputation as a wildly intelligent writer, translator, and adaptor as well as a talented performer, director, and teacher, and has been described as a “protean polymath of a creator.” His work is almost always perceived as “edgy” and often more than slightly controversial. Bartlett frequently takes on older plays or stories and brings them to the present age, giving a fresh approach and perspective to their themes. He has notably adapted three of Dickens novels for the stage, *A Christmas Carol*, *Oliver Twist* and more recently, *Great Expectations*.

Neil Bartlett on *Oliver Twist*

Selections from the Introduction

THE QUESTION OF TONE:

What do we mean by the word 'Dickensian'? Not, I think, simply subject matter taken from the lower depths of urban poverty. Rather, I think we mean a distinctive way of dramatizing what is seen.

The first nineteenth-century stagings of *Oliver Twist* – some made even before the final parts of the original, serialized novel had been published – have scripts of quite extraordinary ferocity and brevity. One of them gets the whole proceedings down to thirty handwritten pages, and still finds time for plenty of rambling low comedy about the Bumbles. They all seek to unashamedly achieve one objective, namely, to rouse the audience. To achieve this end, they employ the most remarkable combinations of comedy with horror, satire with sentiment. They demand that the audience enjoys the most alarming leaps of dramatic tone. They are also fond of (and good at) employing those most powerful forms of theatrical shorthand, the badly stated moral, the tableau and the melodrama. In doing all of this they are of course entirely in keeping with Dickens' own dramatic and dramatizing instincts in *Oliver Twist*.

Dickens is, paradoxically, the most serious of writers, in that he takes this task of engaging us, his audience, with such wholehearted seriousness. I wanted to create an adaptation that would not shy away from this seriousness, but rather relish it; that would demand of its actors they engage with their audience above all else. This is why the script does not try to shift Dickens into some solid or polite middle ground of dialogue-based, psychologised 'literary' theatre, but lets his story move alarmingly (demandingly) through all its intensely felt and highly coloured original shifts of theatrical tone. It is only when melodrama is allowed to rub shoulders with psychodrama, when sensationalism combines with fierce and socially committed satire, that you arrive in the particular world of the dramatic imagination that we can only describe with the tautology 'Dickensian.'



Costume rendering of Bill Sikes,
by designer Nancy Leary.

THE PLOT:

This is a story with a single over-riding desire; to find a family for its orphaned hero. Every scene in the book can be read in this light; every character too. In the absence of Oliver's mother, Mr. and Mrs. Bumble, Mr. and Mrs. Sowerberry – even Noah Claypole and Charlotte – all attempt, in their various twisted ways, to mother him.

Fagin and Mr. Brownlow, in their archetypically opposite worlds, construct surrogate families for Oliver. Everyone (even Mr. Grimwig) is convinced that they know the right way for the boy to live. All of these conflicting dreams of family life, so deeply rooted in their creator's own childhood, are powerful; Nancy's dream of a possible home for Oliver – her determination that he will have the childhood she knows has been stolen from her – is so fierce, that it kills her.

In editing Dickens' labyrinthine plot, I wanted to arrive at a script whose economy would encourage the actors to concentrate on trying to get back to the blunt realities of the original cast list. Nancy is, after all, a teenage prostitute with a violent owner, not a musical-comedy star; the boys Fagin says he finds sleeping rough at Kings Cross are very like the teenagers who still sleep rough there; Bill is a violent housebreaker, and a coward; Fagin is Jewish, and his vicious rage is that of someone who lives excluded from everything we might conceivably call society.

Some of the events of the great final working-out of the story may surprise audiences who only know it from films. I've kept what for me is the greatest and strangest scene of the book, where, on the night before his death, Fagin goes mad with terror, and in his madness realizes that Oliver is 'somehow the cause of all this.' I've taken Mr. Brownlow and Rose seriously. I've dared to kill off not just Nancy and Bill, but Fagin and the Dodger, as Dickens does. I've even dared to believe, as Dickens did, that after all the strange violent parodies of the Bumbles, the gothic funeral-parlour of the Sowerberrys, the nightmare inversion of all maternal values in Fagin's den – the motherless Oliver's destiny is the one we must all, despite our evidence to the contrary, believe in: safety.

Commentary and Criticism on *Oliver Twist*

CONTROVERSIAL THEMES: In *Oliver Twist*, *Hard Times*, *Bleak House*, *Little Dorrit*, Dickens attacked English institutions with a ferocity that has never since been approached. Yet he managed to do it without making himself hated, and, more than this, the very people he attacked have swallowed him so completely that he has become a national institution himself. ... Before I was ten years old I was having Dickens ladled down my throat by schoolmasters in, whom even at that age, I could see a strong resemblance to Mr. Creakle, and one knows without needing to be told that lawyers delight in *Sergeant Buzfuz* and that *Little Dorrit* is a favourite in the Home Office. Dickens seems to have succeeded in attacking everybody and antagonizing nobody.

George Orwell

From the article, "Charles Dickens"

THE ADAPTATION: Mr. Bartlett's goal is noble. He has sought to return Dickens' story — of an orphan boy lost to Victorian miseries — back to the grim origins for which it was known before those cheerfully sanitizing musical variations.

Gina Bellafante

The New York Times Review

DEPICTION OF THE CITY: The urbanity of Charles Dickens' *Oliver Twist*, with its emphasis on London's social topography, is one of its most prominent and often-remarked features, almost as frequently recognized as its melodramatic binary structure, in which a netherworld of metropolitan criminality is juxtaposed against a safe haven of upper middle-class order and security. Taken together, these two features seem to represent the city as a dangerous environment where people are constantly disciplined by the threat of being abandoned to anarchic chaos and violence.

Sambudha Sen

Hogarth, Egan, Dickens, and the Making of an Urban Aesthetic

TWIST AS MELODRAMA: The subtitle of *Oliver Twist – The Parish Boy's Progress* — indicates that Dickens intended Oliver's story to be representative of a general pattern. The novel begins in the kind of realistic milieu appropriate to such a concern, but by the time of the closing chapters, when the mystery of Oliver's birth has been unraveled and his fortune restored, he has certainly ceased to be a typical parish boy, and the novel's realism has been displaced by the stagiest sort of melodrama.

William T. Lankford

*"The Parish Boy's Progress":
The Evolving Form of Oliver Twist*

Dickens on Childhood Poverty

"The careless maintenance from year to year, in this, the capital city of the world, of a vast hopeless nursery of ignorance, misery and vice...is horrible to contemplate.

I know the prisons of London well...I have visited the largest of them more times than I could count; and the children in them are enough to break the heart and hope of any man. These children pass and repass through the prisons all their lives; they are never taught; the first distinctions between right and wrong are, from their cradles, perfectly confounded and perverted in their minds; they come of untaught parents, and will give birth to another untaught generation; in exact proportion to their natural abilities, is the extent and scope of their depravity; and there is no escape or chance for them in any ordinary revolution of human affairs.

The frightful neglect by the State of those whom it punishes so constantly, and whom it might, as easily and less expensively, instruct and save; together with the sight I had seen there, in the heart of London; haunted me, and finally impelled me to an endeavour to bring these institutions under the notice of the Government."

Charles Dickens
The Daily News
March 13, 1852

ON DICKENS' WRITING: Dickens is one of the masters of prose.

George Gissing

Charles Dickens: A Critical Study

CHARACTERIZATION: Since the characters of *Oliver Twist* are unmistakably stamped with marks of good and bad, the audience is not perplexed by the subtleties of motive and action in the story. In order to achieve this effect of simplicity, the representation does not include any significant ambiguity of character or incident. For modern readers who are attached to the craft of character development, such a figure as Oliver may seem stiff and sentimental and Fagin hysterical and grotesque. These representations are as stylized, however, as the masks of tragedy.

Joseph M. Duffy Jr.

Another Version of Pastoral: Oliver Twist

Terms and Phrases Found in *Oliver Twist*

affablest – the most friendly and pleasant

avaricious – having an insatiable greed

avidity – eagerness; greediness

baddin – a “bad one”

Beadle – a minor officer of a parish; in this case, he runs the parish workhouse

“blow upon” – inform against

blunt – money

“brought to it by bread and water” – made to succumb in prison

charity boy – a poor boy who attends a school run by a charity organization

cove / covey [kuv-ee] – fellow

crape – ridged / ruffled fabric, usually part of a mourning gown

demogalization – misspoken, meant to be “demoralization”

drab – prostitute

drain – drink (usually gin)

earwigged – brainwashed; convinced by principles

evinced – made evident

extant – still existing

fence – receiver and seller of stolen goods

gaff – home or hideout

gallows – where criminals are hanged, but also used here to mean people sentenced to hang

Greenland – country of “greenhorns,” i.e. naive newcomers

gruel – a thin water and meal substance of very little nutritional value

housebreaker – a thief who breaks into and enters houses, as opposed to a pick-pocket, who steals from citizens on the street

inexorable – unyielding

indigence – poverty

Jack Ketch – British slang for hangman

lucky – escape

magistrate – minor judicial officer

“morrice!” – make haste

“my fascinator” – term of endearment

Old Bailey – Central Criminal Court

obstinately – firmly, unyieldingly

“on your pins” – “hop to it”; “on your toes”

“pad the hoof” – move it along, get going on foot

parish – the smallest unit of local government, usually associated with a neighborhood or district church

parochial – of the parish, or having gone through a parish school

peach – to inform against

prentice-boy – an apprentice

presentiment – a prediction of foreboding

“Plummy and Slam!” – underworld password believed to have been coined by Dickens

Red Lion, The [Old] – tavern near the Angel (a major landmark) in London

running noose – a type of knot that tightens when the rope is pulled

row – a conflict; here it means “the matter,” as in “what’s the row?”

scarper – scamper; to quickly scurry away

sharpish – quickly

skulk – to slink; to move stealthily with a dark purpose

Solomon Grundy – refers to the English nursery rhyme of the same name

“snitched, nabbed, and lagged for a lifer” – informed upon, arrested, and sent to prison for life

superlative – to the highest degree

togs – clothes

toil – trap; snare

transported – sent to a colony such as America or Australia to undergo harsh reform

trap – police officer

victuals [vit-ulz] – food, provisions

wash house – public laundry place

wipes – handkerchiefs

Workhouse / “workhus” – Noah’s derogatory name, referring to a poorhouse, paid for through public funding and taxes, where impoverished citizens labored in exchange for food and shelter



Costume rendering of Mr. Bumble and Mrs. Corney, by designer Nancy Leary.

Child Labor in Dickens' England

Oliver Twist was written in 1837, four years after the Factories Act of 1833 was passed in England. The act, while it put limitations of children's work hours, was only the first step toward bettering the situation of England's youth, and not until 1933 did Parliament pass the Children and Young Persons Act, which laid down the current restrictions on child labor.

Throughout the nineteenth century, children were employed in many industries, including textile factories and coal mines. Child laborers were often sold to the owners of these factories or mines by their parents, who could not afford to care for them. Children who were not sold helped to support their families, typically working days just as long as their parents, although they were paid less for their labor. The long hours spent in mines or on the factory floor left little time for schooling, and as a result a huge percentage of England's children were under-educated, unable to read or write.

Children were an important resource for nineteenth-century industry. In 1835, almost sixteen percent of the textile workforce was comprised of children under twelve. The percentage of children under eighteen in that year was as high as forty-seven percent in certain industries, such as flax and cotton.

At the time *Oliver Twist* was written, child labor was a major point of contention in England. The testimonies you see above and the interviews on the next page were part of a 1830s Parliamentary attempt to improve labor situations for children. Leading this cause were Lord Anthony Ashley Cooper and Michael Sandler.

ISABELLA READ, 12. COAL-BEARER.

"I do not like the work... When the weather is warm there is difficulty in breathing, and frequently the lights go out."

JAMES PIERCE, 12. COAL RUNNER.

"I have often had blisters on my side. The chain was made of the same stuff as the rope that goes down the pit. I crawled on hands and feet. I often knocked my back against the top of the pit, and it hurt it very sore. There was not room to stand to that height. The legs ached very badly. When I came home at night I often sat down to rest me by the way I was so tired. The work made me look much older than I was."

PATIENCE KERSHAW, 17. HURRIER IN A MINE.

"I never went to day-school ... I cannot read or write. I go to a pit at five o'clock in the morning and come out at five in the evening. The boys take liberties with me. Sometimes they pull me about. I am the only girl in the pit. There are about twenty boys and fifteen men. All the men are naked."

YEAR	INDUSTRY	EFFECT OF CHILD LABOUR LEGISLATION
1833	Textiles	No workers under 9 Reduced working hours Factory inspectors appointed Two hours of education required per day
1841	Mining	No children under 10 to work underground
1844	Textiles	Children 8-13 can work half days
1847	Textiles	Children under 18 limited to 10 hour work days
1867	All	Previous laws apply if more than five employees
1874	Textiles	Minimum age for workers raised to 10
1901	All	Minimum age for workers raised to 12

MICHAEL SANDLER, ON BEHALF OF CHILD LABORERS.

"The parents rouse them in the morning and receive them tired and exhausted after the day has closed; they see them droop and sicken, and, in many cases, become cripples and die, before they reach their prime; and they do all this, because they must otherwise starve. It is a mockery to contend that these parents have a choice. They choose the lesser evil, and reluctantly resign their offspring to the captivity and pollution of the mill."



Lewis W. Hine. "News Boys Smoking at Skeeter's Branch," St. Louis, 1910.

Interviews with Former Child Laborers, 1832

MR. MATTHEW CRABTREE, INTERVIEWED BY MICHAEL SADLER

At what age did you first go to work in [a factory]?
Eight.

Will you state the hours of labour at the period when you first went to the factory, in ordinary times?
From 6 in the morning to 8 at night.

With what intervals for refreshment and rest?
An hour at noon.

How far did you live from the mill?
About two miles.

During those long hours of labour could you be punctual; how did you awake?
I seldom did awake spontaneously; I was most generally awoke or lifted out of bed, sometimes asleep, by my parents.

What was the consequence if you had been too late?
I was most commonly beaten.

Severely?
Very severely, I thought.

Do you think that if the overlooker were naturally a humane person it would still be found necessary for him to beat the children, in order to keep up their attention and vigilance at the termination of those extraordinary days of labour?

Yes; the machine turns off a regular quantity of cardings, and of course, they must keep as regularly to their work the whole of the day; they must keep with the machine, and therefore however humane the slubber may be, as he must keep up with the machine or be found fault with, he spurs the children to keep up also by various means but that which he commonly resorts to is to strap them when they become drowsy.

What did you do [when you went home for the night]?
All that we did when we got home was to get the little bit of supper that was provided for us and go to bed immediately. If the supper had not been ready directly, we should have gone to sleep while it was preparing.

And if you had been too late you were under the apprehension of being cruelly beaten?
I generally was beaten when I happened to be too late; and when I got up in the morning the apprehension of that was so great, that I used to run, and cry all the way as I went to the mill.

ELIZABETH BENTLEY, INTERVIEWED BY MICHAEL SADLER

What time did you begin to work at a factory?
When I was six years old.

What were your hours of labour in that [flax] mill?
From 5 in the morning till 9 at night, when they were thronged.

What time was allowed for your meals?
Forty minutes at noon.

When your work was bad, you had hardly any time to eat it at all?
No; we were obliged to leave it or take it home, and when we did not take it, the overlooker took it, and gave it to his pigs.

Your labour is very excessive?
Yes; you have not time for any thing.

Suppose you flagged a little, or were too late, what would they do?
Strap us.

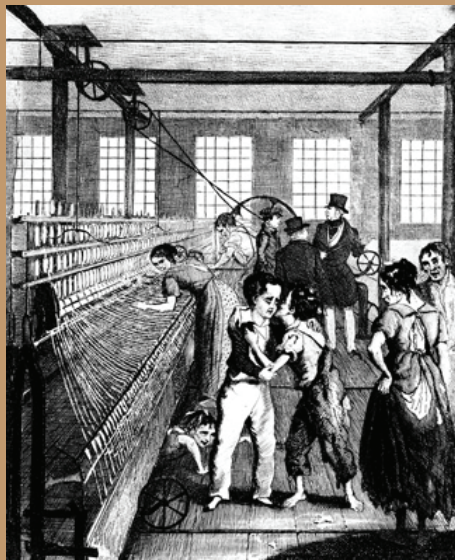
Girls as well as boys?
Yes.

Supposing you had not been in time enough in the morning at these mills, what would have been the consequence?
We should have been quartered. If we were a quarter of an hour too late, they would take off half an hour; we only got a penny an hour, and they would take a halfpenny more.

The fine was much more considerable than the loss of time?
Yes.

Were you also beaten for being too late?
No, I was never beaten myself, I have seen the boys beaten for being too late.

Were you generally there in time?
Yes; my mother had been up at 4 o'clock in the morning ... The colliers used to go to their work about 3 or 4 o'clock, and when she heard them stirring she [had] got up out of her warm bed, and gone out and asked them the time...



Child Crime in Nineteenth-Century London

Fagin's band of thieves is fictional, but it depicts nineteenth-century street criminals in a realistic way. Children, particularly orphans or impoverished children, commonly became pickpockets, often forming small gangs and working together. If caught, these children faced criminal charges, including imprisonment, hard labor, and even death by hanging, although the latter was rare and typically reserved for children older than fourteen. In the middle of the nineteenth century, reform schools were founded for criminal youth, and this became an alternative punishment for juvenile pickpockets and housebreakers.

When Dickens wrote *Oliver Twist*, featuring a band of child thieves, juvenile crime was a hot topic in England. Two decades before, in 1816, Parliament instituted the Committee for Investigating the Alarming Increase in Juvenile Crime in the Metropolis, which found that "Juvenile Delinquency existed in the metropolis to a very alarming extent; that a system was in action by which these unfortunate lads were organized into gangs; that they resorted regularly to houses, where they planned their enterprises, and afterwards divided the produce of their plunder."

The question of how to deal with the problem persisted, however, and it was not until 1847, over ten years after *Oliver Twist* was written, that the Juvenile Offenders Act was passed, which permitted thieves under the age of fourteen to be tried in a special court. In 1879, the act was expanded to include prosecuted thieves under the age of sixteen.

A young lady ... was walking between 12 and 1 o'clock with another young lady ... when she was accosted by a boy about 11 years of age, who asked her in the most beseeching tones "to buy a few oranges of a poor orphan who hadn't a bit of bread to eat." She told him to go away, but he kept alongside, imploring assistance, and making some cutting remarks about "the ingratitude of the world in general and of young ladies in particular." As his manner became very troublesome the lady threatened to give him in charge of a policeman, and looked down every area to find one; but there was not one even there, and the boy kept up his sweet discourse and slight pushes alternately (the latter with the basket on which he carried his oranges), until the lady reached her own door-step. It then occurred to her that in the boy's ardour to sell his oranges he might have taken her purse; her friend thought so too. A trembling hand was inserted into the pocket; the purse was gone, and so was the lady's happiness. She flew after the thief, who, knowing young ladies were not made for running, coolly deposited his basket on a door-step a little way off and ran away whistling.

— Excerpt from a letter to *The Times*, March 5, 1850



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"When my parents died I was 13; and I sometimes got to sleep in the unions - but that was stopped, and then I took to the lodging-houses, and there I met with lads who were enjoying themselves at push halfpenny, and cards; and they were thieves, and they tempted me to join them, and I did for once, but only once. I then went begging about the streets and thieving, as I knew the others do. I used to pick pockets. I worked for myself, because I thought that would be best..."

— A former pick-pocket, interviewed by Henry Mayhew



© Tyne and Wear Archives and Museums



Top three photographs of children imprisoned at the Newcastle City Gaol and House of Correction for stealing between 1742 and 1878. Bottom right photograph of Thomas Savage, imprisoned at Wardsworth Prison. Courtesy of the Tyne & Wear Archives & Museum and The National Archives.

Jews in Nineteenth-Century England

The mid-nineteenth century saw many landmarks for Jewish equality in England. In 1837, Queen Victoria made Moses Haim Montefiore the first Jew to be knighted, and in 1855, Sir David Salomons became the first Jewish Lord Mayor of London. The biggest step toward equality, however, was the Jews Relief Act, passed in 1858, which repealed the law barring Jews from Parliament. Later that year, Lionel de Rothschild entered Parliament as a Jewish member of the House of Commons. Ten years later, his son became the first Jewish member of the House of Lords.

These leaps toward equality in England, however, did not immediately end prejudices against the Jewish community. The depiction of Fagin in *Oliver Twist* fits into a long tradition of negatively depicting Jews in British literature, harkening back to Shylock in Shakespeare's *The Merchant of Venice*, Barabas in Marlowe's *Jew of Malta*, and even as far back as "The Prioress' Tale" by Chaucer, which relates the actions of despicably violent and immoral Jews. So where do Dickens and Fagin fall in this history of Jews in literature?

Scholar Deborah Heller explains, "Fagin ranks second only to Shylock as one of the most memorable – and infamous – Jews in all English literature. He is a fence, that is, a receiver of stolen goods, and he has in his employ a group of children and young adults whom he has educated to thievery and prostitution while posing as their protector. The children, who are all homeless orphans (as is Oliver), live with Fagin in his house. It is a kind of boarding school offering instruction in crime, though its gaiety is more characteristic of summer camp. Fagin's

evil is directly related to his financial unscrupulousness, as is traditional in the negative stereotype of the Jew with which Dickens and his readers were familiar. Fagin embodies many characteristics long associated with Jews in English literature, particularly dramatic literature: he is dishonest, thieving, treacherous, avaricious, and ultimately cowardly. Moreover, he is not only a thief but, indirectly, a murderer as well. He arranges for the capture and execution of those members of his gang who have outlived their usefulness and are dangerous to him. Fagin also incites Bill Sikes to the climactic murder of Nancy, after failing in his efforts to incite Nancy to poison Sikes..."

When critics claimed that *Oliver Twist* was anti-Semitic, Dickens retorted, "Fagin, in *Oliver Twist*, is a Jew, because it unfortunately was true of the time to which that story refers, that that class of criminal almost invariably was a Jew. But surely no sensible man or woman of your persuasion can fail to observe – firstly, that all the rest of the wicked *dramatis personae* are Christians; and secondly, that he is called a 'Jew,' not because of his religion, but because of his race..."

Considering all of the political and social changes Jews experienced between 1837 (when *Oliver Twist* was written) and 1863 (when Dickens wrote his defense above), it could be that Dickens was simply adjusting to the evolving sensibilities of his audience. Either way, when Dickens wrote *Our Mutual Friend* a year later, the prominent Jewish character of Mr. Riah was portrayed as the epitome of virtue.



From a collection of Henry Mayhew's street characters, published in *London Labour and the London Poor*, 1861.

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Who Said That?

Match the spoken line to the character who speaks it. Two characters listed have two quotes each.

- A. "Some conjurers say that number three is the magic number, and some say number seven, but it's neither, Oliver, neither. It's number one."
- B. "Wherever that child is, he's better there, than here, among us."
- C. "Oliver, the kind and blessed gentlemen which is so many parents to you, Oliver, having not one of your own, being a naughty orphan which nobody can't love, are going to prentice you and set you up in life, and make a man of you."
- D. "Give this boy some of the cold bits that were put by for Trip. I daresay the boy isn't too dainty to eat 'em."
- E. "If you speak a word when you're out with me, that bullet will be in your head without notice."
- F. "People who don't know what children are shouldn't say anything about them."
- G. "The boy has a new suit of clothes on his back, a set of valuable books under his arm, and a five pound note in his pocket. If that boy ever returns to this house, sir...I'll eat my head!"
- H. "The child has seen him in the full success of his villainy, and I think it well that he should also see him now."
- I. "Sevenpence halfpenny per head per week is a good round diet for any child..."
- J. "I am... I am so...lonely, sir."
- K. "Do boys dream, do you think, my dear?"
- L. "I know a 'spectable old genelman as lives in London, what'll give you lodgings for nothink, and never ask for the change – that is, if it's a genelman he knows interduces you."
- M. "You may think yourself very fortunate, sir, having obtained possession of that book under very suspicious and unfortunate circumstances, that the Law declines to prosecute."
- N. "Don't tell me you are going to send me away, Sir. Please. Don't send me back."
- O. "Once fill a boy's mind with the idea he's been a thief; and he's ours! Ours for life!"

WORKHOUSE GRUEL

The gruel served to the children in the workhouse is not like the oatmeal you might eat for breakfast. It's thin, tasteless, and not filling at all. If you'd like to try it, simply follow the recipe below.

Ingredients:
1 tablespoon of groats or oatmeal
2 tablespoons of cold water
1 pint of boiling water

Cooking Instructions:
First put the oats, together with the cold water, into a saucepan and mix together until smooth. Then, over this, stirring all the time, pour one pint of boiling water. Now, stirring frequently, boil for 10 minutes. Serve.

- OLIVER TWIST
- ROSE BROWNLOW
- MR. BUMBLE
- THE ARTFUL DODGER
- NANCY
- MR. BROWNLOW
- MRS. CORNEY / MRS. BUMBLE
- BILL SIKES
- FAGIN
- MR. GRIMWIG
- MRS. SOWERBERRY
- MR. SOWERBERRY
- MR. FANG

Test Your Understanding

1. Who wrote the novel *Oliver Twist*?

a. William Shakespeare

b. Charles Dickens

c. Oscar Wilde

d. Neil Bartlett
2. In which century does *Oliver Twist* take place?

a. Seventeenth

b. Eighteenth

c. Nineteenth

d. Twentieth
3. Where is Oliver born?

a. A hospital in London

b. A workhouse

c. A jail

d. A street
4. Who brings Oliver to meet Fagin and his gang?

a. Mr. Bumble

b. The Artful Dodger

c. Charley Bates

d. Mrs. Sowerberry
5. In this adaptation of the novel, what did Mrs. Corney steal from Oliver's mother?

a. Money

b. A bracelet

c. A locket

d. A ring
6. Who buys Oliver from Mr. Bumble?

a. Mr. Sowerberry

b. Fagin

c. Mrs. Corney

d. Mr. Brownlow
7. Where do the Brownlows live?

a. Barnet

b. Chertsey

c. Chiswick

d. Pentonville
8. Who takes Oliver to help with an out-of-town burglary?

a. The Artful Dodger

b. Fagin

c. Nancy

d. Bill Sikes
9. How does Fagin's gang of children make money to survive?

a. They sell oranges

b. They are chimney sweeps

c. They steal

d. They deliver newspapers
10. In this adaptation, who nurses Oliver back to health?

a. Mr. Brownlow and Rose

b. Mr. and Mrs. Sowerberry

c. Mr. and Mrs. Bumble

d. Bill Sikes and Nancy
11. In this adaptation, Oliver's mother is revealed to be _____ ?

a. Mr. Brownlow's long-lost daughter

b. Mr. Brownlow's deceased wife

c. Mrs. Corney

d. Nancy
12. What happens to Fagin at the end of the play?

a. He escapes London

b. He is hanged

c. He is imprisoned for life

d. He adopts Oliver

About The Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey's largest professional theatre company dedicated to Shakespeare's canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre of New Jersey marks its 50th season in 2012.



The company's 2012 Main Stage season features six productions presented in its 308-seat F.M. Kirby Shakespeare Theatre and runs June through December. In the summer, an Outdoor Stage production is also presented at the Greek Theatre, an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Morristown.

In addition to being a celebrated producer of classic plays and operating *Shakespeare LIVE!* (one of the largest educational Shakespeare touring programs in the New York/New Jersey region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education. For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is one of 20 professional theatres in the state of New Jersey. The company's dedication to the classics and commitment to excellence sets critical standards for the field. Nationwide, the Theatre has emerged as one of the most exciting "new" theatres under the leadership of Artistic Director, Bonnie J. Monte since 1990. It is one of only a handful of Shakespeare Theatres on the east coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate, 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Theatre Communications Group, and is a founding member of the New Jersey Theatre Alliance.

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