

12TH NIGHT

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**BELL SHAKESPEARE'S
TWELFTH NIGHT**

COMPANY LIST

Director	David Freeman
Designer	Dan Potra
Lighting Designer	Nigel Levings
Composer	James Reyne
Assistant Director	Robert Kennedy
Fight Director	Nigel Poulton

Olivia's household

Olivia	Genevieve Hegney
Maria	Linda Cropper
Sir Toby Belch	John Batchelor
Sir Andrew Aguecheek	Philip Dodd
Malvolio	Bille Brown
Feste	Jonathan Hardy
Fabian	Mark Owen-Taylor
Priest	Drayton Morley

Orsino's household

Orsino	Julian Garner
Valentine	Mark Owen-Taylor
Curio	Paul Ashton

From the sea

Viola	Caroline Craig
Sebastian	Matthew Moore
Captain	Drayton Morley
Antonio	Pip Miller

All other roles will be played by members of the company

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CONTRIBUTOR TO THESE NOTES

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These notes and all extracts quoted are sourced from the Arden edition of *Twelfth Night*, though audiences may notice various textual and character truncations and additions in the production that have arisen to suit the needs of the ensemble and this particular interpretation.

NOTES FROM THE DIRECTOR

We think of Shakespeare as the beginning of the modern, that there is a continuous theatre tradition from Elizabethan theatre until today. In fact, our present theatre tradition stems from 1660, when theatre went indoors and allowed women on stage. There is a direct line from Molière to Woody Allen, but Shakespeare is the end of the old as much as he is the beginning of the new.

Shakespeare is performed more in translation than any other playwright. Indeed, a number of the best Shakespeare performances I have seen have not been in English. If you take away Shakespeare's verse, what is the fascination?

Twelfth Night morphs seamlessly between romantic comedy, manners comedy, farce and tragedy. They are all true.

Twelfth Night is set in Illyria, roughly former Yugoslavia, and a province of the Roman Empire. Illyria is Neverland and London at the same time. Many scholars believe it was first performed on Twelfth Night 1602. When Feste as Sir Topaz describes what he can see in the dark in Act 4, it corresponds with the inside of Middle Temple Hall in London, where the play was probably first performed. The play is extraordinarily site specific, but the specificity of 1602 has become historical detail today. We are translating the setting of the play to Australia in order to maintain the quality of the specificity, if not the detail.

Mahler said you either conduct the notes of the score, or you can conduct the score's shadow. What is *Twelfth Night's* shadow?

The shape of the story of *Twelfth Night* is extraordinarily concrete and specific at one level, but there is another shape, based on alchemy. Alchemy has a bad name today - mad characters blowing themselves up trying to transform base metal into gold. But alchemy had a spiritual dimension, in which intransmutable gold, the one substance that will not change no matter how intensely it is heated or cooled is a symbol for eternal life, and the alchemist's quest is one of spiritual transformation and growth. The agent of change, in this search for eternal life, is Mercury. Viola and Sebastian are the hermaphroditic (male and female) twins of Mercury who effect change or spiritual transformation when they come into contact with the spiritually dead Olivia and Orsino.

David Freeman
Director Bell Shakespeare's *Twelfth Night* 2004

TWELFTH NIGHT OR, WHAT YOU WILL

Twelfth Night

The mediaeval Christmas holiday ended with Twelfth Night ceremonies, which dated back beyond Roman times and recalled the more ancient Winter Solstice rites. In courtly circles Twelfth Day ceremonies were Roman in origin. The focus of the day was a feast where a large plum cake was shared out and whoever found a dried bean in his piece became King or Lord of Misrule for the all-night revels.

WI Calendar of Feasts

INTRODUCTION

Twelfth Night is a fairly simple story about growing up. Despite its title and the suggestion of revelries, the play deals with deeper sentiments. All the characters start out with an obsession or a serious lack of maturity and must develop if they wish to gain any sense of happiness. Each character represents a different type of love, isolated and confined in their little self-obsessive worlds and it is not until Viola is shipwrecked on Illyria that the resulting chaos begins to clear up. It is not just their own natures that confine them but their circumstances and it is not until they face the truth about themselves and acknowledge their true love can any find happiness.

One source for the Viola/Sebastian/Orsino/Olivia plot in *Twelfth Night* claims Shakespeare drew on a romantic short story, *Mateo Bandello* (Stories) written in 1554, which is also believed to be the inspiration for *Much Ado About Nothing*. It also claims that the Malvolio/Sir Toby/Sir Andrew plot is original. However an earlier source claims that Shakespeare based this story on an Italian play, *Gl'Ingannati* (The Deceived Ones), written in 1537. Either way the play has a strong Italian flavour and with its clear *Commedia dell'Arte* influences, it being the major theatrical convention in Italy at that time. *Twelfth Night* was first performed in 1602 at court.

Shakespeare was both a writer and an actor. His greatest strength as a writer is that he wrote beautiful parts for actors and wrote beautiful lines for them to say. In addition he created ingenious plots and situations. Lesson 1 will focus on characterisation and theatre making. The craft of acting and the world of the theatre was at the heart of Shakespeare's work hence all lessons include three areas of activities: Mind – English based activities, Body – Drama based activities and Voice – Language based activities which are applicable to both English and Drama.

The English translation of the Italian play's title, *The Deceived Ones*, could just have easily served as a title for Shakespeare's version for all the characters live under some deception or another. Disguise and other *Commedia* elements form part of Lesson 2 followed by a look at Romantic Comedy in Lesson 3.

It is of no surprise that romantic comedies continue to please and as Shakespeare discovered, audiences love them. I hope this education kit assists in the pleasures that are to be had in *Twelfth Night*.

Clarence Sophie Dany, 2004

SYNOPSIS

Olivia, an heiress of Illyria, mourns the death of her father and refuses the advances of the Duke, Orsino. Meanwhile Viola finds herself ship wrecked on this same shore fearing for the life of her twin-brother Sebastian, who was separated from her during a storm at sea. Her captain, a native of this area, tells Viola of how the Duke is trying to woo Olivia. Viola recalls her father mentioning this Duke favourably and decides to disguise herself as a young man so as to gain employment in his service. Viola calls herself Cesario.

Olivia's steward, Malvolio reprimands Olivia's uncle, Sir Toby Belch for his drunken night's and for bringing home foolish suitors for his niece. Sir Andrew Aguecheek is a companion of Sir Toby's and has almost given up on ever attracting the attentions of Olivia. Sir Toby, however, convinces him to stay.

The Duke has taken Cesario under his wing and is confessing his love for Olivia. He gets Viola to send a message of love to her. Viola, entrapped in her disguise, tells us of her love for the Duke. She delivers the message to Olivia, which is rejected along with the Duke's affections. The youth Cesario, however, captivates Olivia who devises a plan to make the boy return. She instructs Malvolio to hand the boy a ring.

Malvolio then is instructed to give an ultimatum to Sir Toby on behalf of Olivia: mend your ways or leave. Maria, Olivia gentlewoman, is furious at Malvolio and his pompous attitude so she devises a plan to write him a love letter in her mistress' handwriting. They watch as Malvolio reads the contents and prances about like a peacock. The letter contains directions to smile incessantly and wear yellow socks, which Malvolio does to the letter.

Viola's brother Sebastian and his friend and saviour arrive on shore. Antonio must be careful, as he is wanted here for thieving. Sebastian decides to go sightseeing.

Olivia rejects Malvolio and is deeply concerned for his state of mind. She sends him off to get some help. He is locked away.

Viola returns the ring, refuses Olivia's advances and falls further in love with the Duke. Antonio is arrested for past crimes. Sebastian meets and instantly falls in love with Olivia who thinks he's Cesario. They get married. Sebastian fights with Sir Andrew as the later thinks the former is Cesario, a perceived romantic threat to Olivia's affections. Sir Andrew is swindled out of money by Sir Toby. Suddenly the twins bump into each other and the truth is revealed. The Duke proposes marriage to Viola. Sir Toby and Maria elope as they have been caught out as responsible for the fraudulent letter. Malvolio threatens revenge.

SCENE – BY – SCENE

ACT 1

SCENE 1

The play begins with the theme of music and love. Orsino the Duke, is a lover of the finer things:

If music be the food of love, play on,
Give me excess of it, that surfeiting,
The appetite may sicken, and so die. (1-3)

We know instantly that we are in the throngs of a romantic comedy:

So full of shapes is fancy,
That it alone is high fantastical. (14-15)

Is this play going to be a commentary on love and its fantastical behaviour or both?

A messenger, named Valentine, explains to the Duke that his love interest, Olivia, is mourning her dead father and more recently dead brother and does not wish to be seen. Sadly, the Duke leaves, head bowed to contemplate his love.

SCENE 2

Another brother and sister relationship – Viola and her brother is introduced. Viola is here stranded alone with her Captain looking for her brother.

The Captain explains:

To a strong mast that liv'd 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. (14-16)

Arion

A Greek poet and musician (7th century BC) reputed to have been cast into the sea by mariners but carried to Taenaros on a dolphin's back.

Brewer's Dictionary Of Phrase And Fable

Shipwrecked on the shores of Illyria, it is believed Viola's brother may have survived the shipwreck and Viola lives with this hope.

The Captain was born not three hours away from where they stand. Gossip has it that the Duke seeks 'the love of fair Olivia.' The Captain describes her as:

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 abjur'd the company
And sight of men. (36-41)

Viola hatches a plan and requests the help of her captain:

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 shalt 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. (53-61)

Again the image of music is repeated. Here it is a language that is spoken 'in many sorts of language.' Viola can sing. Song and music suggests the capacity to love by its resonance with the music imagery in the first scene.

Time has entered the picture in the form of fate. Viola trusts in time suggesting faith in the future 'or, What You Will.'

SCENE 3

Enter Sir Toby, Olivia's uncle. His flippant character is revealed through his opening line:

What a plague means my niece to take the death
of her brother thus? I am sure care's an enemy to
life. (1-3)

His character, quick wit, impatience and flamboyancy are apparent in his lines:

Confine? I'll confine myself no finer than I am.
Theses clothes are good enough to drink in, and so
be these boots: and they be not, let them hang
themselves in their own straps.

Olivia's waiting gentlewoman, Maria, replies:

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. (14-17)

Maria, Olivia's waiting gentlewoman, reprimands Sir Toby for coming home far too late, keeping drunken company and inflicting them on his cousin. Such as the much-disliked Sir Andrew Aguecheek, described here by Maria:

He hath indeed all, most natural: for besides
that he's a fool, he's a great quarreller; 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. (29-33)

Sir Andrew Aguecheek enters greeting Sir Toby. The name Toby Belch is amusing because of its sound: it's onomatopoeia. In fact Shakespeare allows us to enjoy it whilst learning it through emphasis:

Sir Toby Belch! How now, Sir Toby Belch? (44)

Onomatopoeia

Formation of names or words from sounds that resemble those associated with the object or action to be named, or that seem naturally suggestive of its qualities.

Oxford Dictionary

The two Sir's exchange innuendo's as Sir Andrew attempts to flirt with Maria who is quick to exit. Sir Andrew however is stricken by Sir Toby's niece, Olivia and is disheartened by her lack of interest and the Duke's wooing attempts. However, he is encouraged to not give up but rather stay a while. They decide that a party is in order.

SCENE 4

Viola, disguised as Cesario, has successfully gained favour with the Duke and has been with him for three days. He entrusts her to communicate his affections for the lady Olivia and to allow nothing to stand in her way. Viola on the other hand reveals in an aside to the audience that:

Whoe'er I woo, myself would be his wife. (42)

SCENE 5

Maria scolds a clown for leaving her mistress without excuse and when he refuses to tell her why, she leaves him to explain himself without her support. Olivia enters with her steward, Malvolio, wanting nothing to do with the clown. The clown cleverly regains favour by his quick wit.

Olivia gives us a glimpse of Malvolio's temperament by remarking on his tendency to over exaggerate and to take comments too much to heart. She suggests:

To be generous,
guiltless, and of free disposition, is to take those
things for bird-bolts that you deem cannon-
bullets. (90-93)

Maria enters to announce the arrival of a young gentleman who wishes to converse with her mistress. Olivia enquires as to whether he is sent from the Duke and requests Malvolio check on his intentions. Sir Toby enters half drunk, talking nonsense. On Olivia's order the clown takes his leave with Sir Toby:

'The fool shall look to the madman.' (138-139)

Malvolio enters frustrated by his inability to dissuade the young man who still insists on seeing Olivia:

he says he'll stand at
your door like a sheriff's post, and be the sup-
porter to a bench, but he'll speak with you. (149-151)

Olivia's curiosity is pricked. She asks about his appearance and then in Maria's presence agrees to receive the youth, covering her face discreetly with a veil. At first Olivia toys with Viola (disguised now always as Cesario) who insists on talking to the mistress only. Maria and Attendants are given their leave. Alone, Olivia flirts with her young guest who begins by praising Olivia's beauty. The lady acknowledges the fact. Viola's reaction is rather direct and shows her innate honesty:

I see you what you are, you are too proud:
But if you were the devil, you are fair. (254-255)

Olivia rejects the Duke's proclamations of love. In a hypothetical situation Viola can reveal her passionate nature as she does when she describes how she would react to Olivia's rejection were she the Duke:

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;
Hallow 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. (272-279)

Olivia is much impressed by the youth and alone reveals her true feelings:

Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well let it be.

She calls Malvolio and hands him a ring, instructing him to return it to the youth with the request that he return it the following day.

ACT 2

SCENE 1

Two new characters enter the scene: Viola's long lost brother Sebastian, who reveals to a sea captain and friend Antonio his state of affairs. Sebastian believes his twin sister was drowned and he mourns for her. We discover from him more of Viola's qualities. By some Viola is described as beautiful and 'a mind that envy could not but call fair.' (28-29) Antonio is apprehensive about returning to his hometown, as the authorities want him. Sebastian leaves for Orsino's court, followed closely by Antonio:

But come what may, I do adore thee so,
That danger shall seem sport, and I will go. (46-47)

SCENE 2

Malvolio confronts the youth to demand he return the ring as requested by Olivia. Viola covers for the Lady's boldness by pretending he had left it in her keeping. When Malvolio leaves she ponders on the situation and perceptively concludes that Olivia is taken in by Viola's outward disguise:

She made good view of me, indeed so much,
That methought her eyes had lost her tongue,
For she did speak in starts distractedly. (19-20)

It becomes very clear to Viola the twisted predicament she is in and has created:

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 t'untie. (32-40)

Shakespeare has thus summed up the plot so far in an amusing entangled knot. Again Viola lays her trust in the passing of time.

SCENE 3

We return to Sir Toby and Sir Andrew who are up in the early hours of the morning. The fun increases with the entrance of the clown who amuses them with his nonsense. Sir Andrew requests a song for which the clown offers a choice:

Would you have a love-song, or a song of good life? (36-37)

To which Sir Toby replies followed by Sir Andrew:

Sir Toby: love-song, a love-song.

Sir Andrew: Ay, ay. I care not for good life. (38-39)

Their choice reflects the play's thesis: love is what life is really all about. Music and love here join in a merry refrain, which speaks volumes about Shakespeare's views on romance, love and the point of life:

Journeys end in lovers meeting,
Every wise man's son doth know. (44-45)

Maria catches them in their night revelries and Sir Toby makes a drunken attempt at singing 'The Twelve Days of Christmas.'

Then enters Malvolio to pass on a message from his mistress that if Sir Toby does not mend his ways then he must leave. Maria tries to placate Malvolio but to no avail. She is so infuriated by his vanity and self-importance that she comes up with a plan to make a fool of him:

I will drop in his way some obscure epistle 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.(155-162)

The plot thickens. Maria instructs them to spy on Malvolio and observe his reaction to the love letter. Sir Toby calls Maria, Penthesilea.

Penthesilea

'Man-griever,' Amazon queen slain in battle by Achilles during the Trojan War. Some said she killed Achilles first but Zeus restored him to life. Hence a general name for any strong, commanding woman.

Brewer's Dictionary Of Phrase And Fable

SCENE 4

The Duke requests a song. He shares conversation with Viola, first describing his state:

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 belov'd. (17-20)

The Duke asks the youth if he has loved and if so what kind of woman, to which Viola replies: 'Of your complexion.' Viola is stricken with love. The clown enters and sings. Viola asks hypothetically what if a woman was to love *him* as he loves Olivia but the Duke dismisses the possibility: 'no woman's heart / So big, to hold so much'. He instructs the youth to take a jewel to his love with messages of love.

SCENE 5

Sir Toby and Sir Andrew enter with Fabian and along comes Maria with the mischievous letter, which she drops for Malvolio to find and then leaves. The others hide in order to observe Malvolio's reaction without being seen. Malvolio soon enters ruminating on whether Maria has a romantic interest in him. It is interesting to note how Fabian describes Malvolio:

Contemplation makes a rare turkey-
cock of him: how he jets under his advanced
plumes! (30-32)

We see just how proud and vain Malvolio is when in mid-contemplation he calls out 'To be Count Malvolio!' (35) Then he imagines:

Calling my offices about me, in my branched
velvet gown, having come from a day-bed, where
I have left Olivia sleeping. (47-49)

He even starts to see himself as Sir Toby's superior by dropping the 'Sir' when mentioning his 'kinsman Toby.' (55) All of which of course infuriates his observers who have trouble suppressing their reactions. Malvolio enacts a fantasy where he has power to tell Sir Toby what he thinks of his drunken ways and unfortunate friends.

But then he finds the letter. He recognises Olivia's handwriting. He opens the letter addressed: '*To the unknown beloved, this, and my good wishes.*' (92-93) He reads proclamations of love and hopes it might be for himself. There is a riddle, which he must decipher: '*M.O.A.I. doth sway my life.*' (109) It

commands how he should behave. Malvolio is convinced that it must be he himself and is determined to adjust his behaviour accordingly:

I will be strange, stout, in
yellow stockings, and cross-gartered, even with
the swiftness of putting on. (171-173) I will smile,
I will do every thing that thou wilt have me. (178-179)

He leaves on this remark. Sir Toby and Sir Andrew are much amused and are full of praise when Maria returns. Sir Toby foreshadows Malvolio's decline when he predicts:

Why, thou hast put him in such a dream, that
When the image of it leaves him he must run mad. (193-194)

Maria instructs all to follow so as to observe her mistress' reaction to the changed Malvolio.

ACT 3

SCENE I

We return to Viola, still disguised, who is dissuading the Clown from playing his music: 'Save thee friend, and thy music!' (1) She has come to see Olivia and once the Clown leaves Sir Toby and Sir Andrew arrive followed closely by Olivia and Maria. Olivia requests everyone's leave except the youth who immediately speaks on behalf of the Duke but Olivia will hear none of it:

I bade you never speak again of him;
But would you undertake another suit,
I had rather hear you solicit that,
Than music from the spheres. (108-112)

Olivia recalls the ring she left in Viola's possession and fears his harsh judgement for being so open about her passion. She demands he speak but all Viola can say is: 'I pity you.' (124) Olivia accepts his rejection but refuses to give up. Viola and Olivia's exchanges are full of double-entendres:

Olivia: Stay:
I prithee tell me what thou think'st 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.

SCENE 2

Sir Toby, Sir Andrew and Fabian are in the midst of a dispute. Sir Andrew, still smitten by Olivia, feels slighted by her whereas Fabian and Sir Toby re-interpret her behaviour more favourably for Sir Andrew:

She did show favour to the youth in your sight
only to exasperate you, to awake your dormouse
valour, to put fire in your heart, and brimstone
in your liver. (16-19)

He is persuaded to challenge the youth in order to gain favour with Olivia. Maria rushes in to lead them to Malvolio who has been spotted cross-gartered and in yellow stockings! All exit to see the sight.

SCENE 3

We jump to Sebastian and Antonio. The former choosing to go sightseeing while the later finds lodging. Before separating Antonio hands over his purse for Sebastian's pleasure.

SCENE 4

Olivia has sent for the youth and calls for Malvolio who enters smiling. Olivia is appalled by his behaviour:

Gold comfort thee! Why dost thou smile so, and
Kiss thy hand so oft? (32-33)

On hearing that the youth has arrived Olivia takes her leave but not before demanding that Maria attend to Malvolio and have him looked at. Malvolio reads only interest in Olivia's behaviour, misinterpreting all her comments. When Sir Toby, Fabian and Maria enter, Malvolio (as stipulated in the letter) treats them contrary. Despite much baiting by the others Malvolio is not easily moved but sticks to his instructions to the letter:

Go hang yourselves all: you are idle, shallow
things, I am not of your element: you shall
know more hereafter. (124-126)

Malvolio leaves and Sir Andrew enters with his written challenge in hand. Sir Toby reads out loud the contents and takes charge of delivering it to the youth. It is at this point that Viola enters with Olivia so the others decide to leave so that Sir Toby may catch the youth alone soon after.

Olivia still proclaims her love while Viola continues to speak of the Duke's love for her. Olivia presents the youth with a miniature portrait and demands he return tomorrow. Olivia leaves.

Sir Toby and Fabian return to find Viola alone. The challenge is presented to him:

But thy interceptor, full of despite,
bloody as the hunter, attends thee at the orchard-
end. (224-226)

Fabian and Sir Toby describe Sir Andrew as a skilful fighter and when Viola requests the reason for this challenge, Sir Toby leaves to find Sir Andrew. During his absence Viola convinces Fabian to make peace between them and leaves:

I am one
that had rather go with sir priest than sir knight:
I care not who knows so much of my mettle. (275-277)

When Sir Toby returns with Sir Andrew he is extolling the youths fencing prowess. Sir Andrew, quickly changes his mind about fighting, indicating his cowardice:

Let him let the matter slip, and I'll give him my horse,
grey Capilet. (290-292)

Sir Toby sees an opportunity to profit from his manipulations:

[*Aside*] Marry, I'll ride your horse as
well as I ride you.

When Fabian and Viola return Sir Toby continues to stir the pot insisting Sir Andrew will have his challenge. Viola is very frightened:

[*Aside*] Pray God defend me! A little thing
would make me tell them how much I lack of a
man. (307-309)

Suddenly Antonio enters and demands the fighting cease. He mistakenly thinks he sees Sebastian instead of Viola and cries out. All is interrupted when Officers arrive on the scene to arrest Antonio. Now in a desperate situation he asks Viola for his purse back, thinking he is talking to his friend Sebastian and naming him as such, which creates some confusion. Viola confesses no knowledge of the man. Offended and betrayed, Antonio is carried off by the Officers.

The misidentification leads Viola to hope for her brother's life:

Methinks his words do from such passion fly
That he believes himself; so do not I:
Prove true, imagination, O prove true,
That I, dear brother, be now ta'en for you! (382-385)

Viola leaves. Sir Toby is not impressed by the youth's dishonesty, leaving a friend to suffer so! All in all they decide this youth does not deserve to fight like a man and they decide he is not worth even drawing a sword but nevertheless he must be 'cuffed'. They leave in pursuit of Cesario.

ACT 4

SCENE 1

The clown is confused by Sebastian's denial that he is Cesario and cannot persuade him to meet with Olivia. Sebastian pays the clown to let him be, when Sir Andrew, Sir Toby and Fabian return. On seeing Sebastian, Sir Andrew strikes him but receives a good hiding back. Both Sebastian and Sir Toby draw their swords when Olivia enters and stops the potential match, reprimanding them all for their treatment of her most favoured youth. Sir Toby, Sir Andrew and Fabian exit, leaving a very perplexed but interested Sebastian, to be wooed by Olivia:

What relish is 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!

Lethe

In Greek mythology, one of the rivers of Hades, which the souls of all the dead are obliged to taste that they may forget everything said and done when alive. The word means 'oblivion'.

Brewer's Dictionary Of Phrase And Fable

SCENE 2

Maria is disguising the clown as Sir Topas, the curate. Sir Toby enters and the clown badly impersonates the curate using imperfect Latin but impresses nonetheless. They visit Malvolio who has been shut away but Sir Toby has lost his mirth since being reprimanded by Olivia and is no longer interested in this game. They leave Malvolio and the clown to themselves. Malvolio begs the clown to write a letter for him and promises him it will be worth his pains.

SCENE 3

Sebastian cannot believe his great fortune and questions his sanity. In his hands he holds a pearl given to him by Olivia and speaks of her in such loving terms. He asks himself where Antonio could be, when Olivia and a Priest enter. Olivia wishes to marry immediately and begs Sebastian to go with her and the Priest. He readily complies:

I'll follow this good man, and go with you,
And having sworn truth, ever will be true. (32-33)

ACT 5

SCENE 1

The clown has in his hands the letter dictated to him by Malvolio and he is refusing to show it to Fabian when in comes the Duke, Viola and other Lords. The Duke requests to see Olivia and the clown goes to inform her when in comes Antonio and the Officers. The Duke recognises Antonio and recalls a sea battle and stolen cargo but it was so long ago and of little importance to the Duke. Likewise Viola recognises him:

He did me kindness, sir, drew on my side,
But in conclusion put strange speech upon me,
I know not what 'twas, but distraction. (54-66)

The Duke asks Antonio to explain himself. He denies being a thief though relents to being an enemy to Orsino's court. He describes the shipwreck, how he saved his masters life due to his great love, how he gave his purse and was so poorly treated. Olivia enters and surprised to see Cesario beside the Duke considering his previous distant attitude:

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

Love again is equated with music whereas the lack of love is howling. More determent Olivia continues to spurn the Dukes amorous advances. In the midst of this interaction Viola proclaims her love:

After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love a wife. (132-134)

The priest enters and attests to the marriage ceremony. The Duke is now well and truly enraged. Sir Andrew enters crying out for help claiming Cesario, taken for a coward, has beaten him and Sir Toby severely. Suddenly realising that Cesario is present he explains that he was only following Sir Toby's instructions. Viola denies all knowledge of these beatings.

Sir Toby and the clown arrive still reeling from the beating. Olivia instructs that they be attended to and put to bed so exit the clown, Fabian, Sir Toby and Sir Andrew.

It is at this point that Sebastian enters apologising for his beating up the Sir's but feels sure that they deserved it. Everyone is amazed at seeing double. The Duke exclaims:

One face, one voice, one habit, and two persons!
A natural perspective, that is, and is not! (214-215)

Sebastian recognises Antonia and is relieved to find him. Then confronted by his own likeness compares family histories with Viola until both are satisfied that they are indeed brother and sister. The Duke proposes to Viola whose love she professed many times.

The clown enters to deliver Malvolio's letter to Olivia. The clown reads out the letter. Olivia requests Malvolio's presence and offers to have the Duke's wedding in her home. Malvolio arrives with the original letter he supposed had been written by Olivia.

Olivia recognises it is written by her waiting woman though it resemble hers and denies all knowledge of the said letter. She tries to placate Malvolio:

But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause. (352-354)

Fabian however spills the beans and confesses all. The clown admits his part and Malvolio exits still smiting:

I'll be revenged on the whole pack of you! (377)

All exit but the clown who ends with a song, which takes us through the ages of a man from boyhood, then marriage to old age, concluding with:

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.

LESSON 1

CHARACTER PROFILES

VIOLA

Viola is a loyal and loving sister. She shows great independence of feeling. Her father has died and therefore she can choose a husband of her own choice. She still mourns for her father's memory. She is the catalyst for all the action and the driving force of the play. Her arrival by shipwreck on this strange land begins a chain of reactions that resolves in a circle of love. Viola is in Illyria - a neutral place. She is separated from her past as well as her brother but trusts the Duke, Orsino, because her father spoke well of him. Then she places herself in a limiting disguise. She wears her brother's clothes like a constant reminder and a protection. She fears greatly for her brother's life yet is a young woman of faith.

MALVOLIO

Self-centred and imprisoned by his ego, Malvolio's outlook revolves around his private view of the world to such an extent that he is easily deceived. He lives a fantasy life in private. Alone in his room he reveals his passionate feelings and the depth of his egotism. This obsessive quality to his behaviour separates him from others and intensifies his feelings of alienation and then later his need for revenge. His character makes him an easy target for the amusement of Sir Toby and Sir Andrew.

OLIVIA

Just like Viola, Olivia is an independent woman who has lost both her father and brother. She too can marry someone of her own choice. However, Olivia is very devoted to mourning until suddenly Cesario's arrival changes her mind. She embarrasses herself by declaring her love to Cesario. Olivia is a very determined and insistent person who chases after Cesario with an obsessive drive.

ORSINO

His love for Olivia is unreal and a form of idealisation. More in love with love than in love with Olivia he waxes lyrical, calls for music but tires easily. His restlessness and confusion is apparent by his shifts from one thought to another:

O, when mine eyes did see Olivia first,
Methought she purg'd the air of pestilence;
That instant was I turn'd into a hart,
And my desires, like fell and cruel hounds,
E'er since oursue me. (Act I, Scene I, 19-23)

His growing affection for the youth Cesario encourages him to seize the opportunity of Viola's love. He comments on how much like a woman Cesario resembles:

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. (Act 1, Scene 4, 29-33)

ANTONIO

Antonio is a most loyal and dedicated friend, who despite danger to himself sticks to his friend. He saved the life of Sebastian and will continue to look after him on Illyria.

SIR TOBY

Addicted to alcohol, Sir Toby is deeply restricted by this and his lifestyle is essentially ruled by this addiction:

Sir Toby: 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: Th'art a scholar; let us therefore eat and drink.
(Act 2, Scene 3, 9-12)

Sir Toby has no difficulty conning Sir Andrew from his money and is a general aristocratic knockabout.

SIR ANDREW AGUECHEEK

Sir Andrew aspires to a better life but will never reach for it. He limits himself to the company of Sir Toby, eating and drinking. Trapped by his own personality, Sir Andrew is vacuous and quarrelsome.

CLOWN/FESTE

Olivia's fool, Feste the clown is known for doing his own thing, and his quick wit. He argues, dresses up and sings three songs throughout the play. He remains however, always separated from others.

MARIA

Olivia's waiting-gentlewoman is quick tempered and can come up with a vicious plot to discredit the pompous Malvolio. She is loyal to her mistress but finds herself easily distracted by Sir Toby's affections. She is quite ingenious.

SEBASTION

A loyal and loving friend to Antonio and his sister Viola, Sebastian falls in love at first sight with Olivia and is happy to be lead and directed by his new love.

ACTIVITIES

MIND

- In Shakespeare time's men performed all the roles. How would this affect the reception of Viola and compare to the different audience response today?
- Research court life in early 1600s and what is Shakespeare comment on that society reflected by his portrayal of Sir Toby and Sir Andrew?
- There are three letters in the play: the letter Maria writes for Malvolio to find, the challenge Sir Andrew writes for Cesario and the letter the clown writes for Malvolio to give to Olivia. All three deal with great passions. Describe the impact that these letters have on the lives of the writers and their subjects.

BODY

- Allow yourself to breath deeply, perhaps lying down in a warm room on a mat. Start the following as a blank canvas.
- Personally identify with the play
 - look at all the people you love in your life?
 - how is each love different?
 - have you ever experienced unrequited love
 - recall a moment when you were obsessed by something
 - recall a moment of loneliness
 - do any have a disguise element? (e.g. I love my dad but show him mostly 'the good girl')
 - make every word and thought of your character, resonate with personal connections, images and feelings.
- Follow your instincts and imagine yourself in the shoes of one of the characters in the play.

VOICE

- Write a monologue addressed to your characters psychotherapist telling them how you feel.
- Read the text for comments made about your character and compare them to any comments if any your character makes about themselves.
- Analyse your characters attitudes to the world and others. How do they see the world?
- Perform your monologue or choose a scene to work with another actor.

THE DIRECTOR'S CHAIR

The director brings the play to life with the collaboration of the cast and crew. One of the first questions asked by all concerned is what are the given circumstances? Where is the play set and what are the concerns of the play?

The characters are enclosed in houses and formal gardens but in the background is always looming the sea – its to-and-fro motion – a haunting permanent aspect of the play's world. It's mysterious, deep, dark, threatening, deadly and changeable. In fact the play makes a number of sea references:

O spirit of love, how quick and fresh art thou
That notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute!

(Act I, Scene I, 9-14)

The sea reference here, referring to the sea's changeable and quick nature. The clown continues with this image:

Now the melancholy god protect thee, and the
tailor make thy doublet of changeable taffeta, for
thy mind is a very opal. I would have men of
such constancy put to sea, that their business
might be everything, and their intent everywhere,
for that's it that always make a good voyage of nothing.

(Act 2, Scene 4, 72-7)

Its all-encompassing aspect is an image the Duke uses to describe the nature of his love for Olivia. Thus love and the sea are seen as related: 'but mine is all as hungry as the sea, And can digest as much.' (Act 2, Scene 4, 92-100) The sea is evoked throughout the play, and carries suggestions of a power beyond human will – frightening, destructive, yet finally benevolent: 'Tempests are kind, and salt waves fresh in love!' (Act 3, Scene 4, 368)

Despite the grandeur of the sea, the characters are imprisoned not only by their situations but also by their natures. Both Orsino the Duke and Olivia are locked up in their houses, entrapped at home reflecting their entrapped situations.

ACTIVITIES

MIND

- Some scenes pose some difficulty for a director. One such difficult moment is the Duke's sudden love for Viola – Orsino's actual transfer of affection is so swift. Is the ending an exposure of the triviality of human desire? The ending takes little account of the reasons behind this attachment. Is it, on the contrary, a generalised image of love?

BODY

- Take Billy Holiday's music and find a song that best suits each scene or relationship. For example, Viola's unrequited love for the Duke, who is obsessed with Olivia: *But Not for Me* by George and Ira Gershwin. Create a dance that embodies Viola's or another character's emotional state.

VOICE

- Shakespeare's choice of language is always intentional and character revealing. In *Twelfth Night* prose is often for comic or a naturalistic effect whereas verse is for formal and romantic ones. This reflects a firmer separation of romantic and comic figures. The below stairs adventures in Olivia's household, for example, are separate from other Olivia's plight. All the plots are clear and neatly separated and the exceptions create comedic highlights. This may further suggest their self-obsessions and isolation within their disguises. Choose examples of prose and verse and compare their uses.
- Language is a powerful tool in *Twelfth Night*. It is misused in the letter to Malvolio and is a cry for understanding when Malvolio replies to it. It is at times empty of truth as in the Duke's declaration of love or misleading as in Viola's conversations with both the Duke and Olivia. It's slippery and easily manipulated. This the clown understands well:

A sentence

Is but a chev'ril glove to a good wit – how quickly

The wrong side may be turned outward! (Act 3, Scene 1, 10-23)

Find the way language is used by Shakespeare to reveal truth through disguise.

LESSON 2

COMMEDIA ELEMENTS

Within *Twelfth Night* Shakespeare uses many *Commedia dell'Arte* plot devices:

- Ever increasing twists and sub plots that accumulate and which are all piled on poor Viola's shoulders.
- Sudden changes, for example Sebastian's sudden arrival at the end of the play, which resolves all the mystery and conflict.
- Often in *Commedia* the plot revolves around a father wanting to marry his daughter off to an unsuitable suitor. Shakespeare has often used this plot convention such as in *A Midsummer Night's Dream* and *As You Like It*. The convention is reversed in *Twelfth Night* and instead the women choose their men.
- Scenes are located either out-of-doors in the street or within doors alternatively. Typically, the *Commedia* outdoor stage represents either indoors or outdoors of a house.
- *Commedia dell'Arte* is well known for its *Lazzi*: sight gags or little performance skits. Examples in *Twelfth Night* include the clown's scenes of miscommunications with Viola and Sebastian and the misunderstandings that lead to Sir Andrew's beating.

Another clear *Commedia dell'Arte* element in the play is the strong similarity between *Commedia* characters and those within the play.

- All the characters are self-obsessed and the most amusing characters don't develop psychologically. There is something not altogether whole about the comedic characters as their fundamental character flaw or weakness limits their full expression. A good example of this is Malvolio. The characters that do develop break away from self-obsession to actually caring about another, such as Viola.
- *Commedia dell'Arte* plots revolve around Lovers. Shakespeare gives us a typical *Commedia* plot but adds the twist of delusion to the characters.
- Maria resembles the Colombina type in *Commedia*. She is a bellow stairs character, a servant, who is pro-active, intelligent and knowledgeable about the world of men.
- Malvolio is a Il Dottore type in the *Commedia dell'Arte* canon: a man of some position of authority, who speaks ceaselessly, is full of self-

importance and who knows a great deal about everything but understands nothing.

- The Clown sends up the Il Dottore type but is himself an Arlechino type. He is an active, clever, loyal but easily swayed servant who willingly accepts all monies from all parties for favours rendered.

There are also many *Commedia* themes running through *Twelfth Night*:

- The world is topsy-turvy in Illyria and disguise is a *Commedia* element that runs throughout the play. It allows characters to see the true nature of others. For example, through her disguise Viola is able to have closeness with the Duke that may never have been possible should he have known she was a woman. Likewise with Olivia, Viola's is able to see her true flirtatious nature beneath her mourning gown.
- The Clown's wonderful disguise as Sir Topas the curate is pure *Commedia*. In fact disguise is a *Commedia* element and here everyone disguises who they are from each other and themselves. Olivia is one person for Orsino the Duke and another for Cesario. The Duke's feelings for Cesario can only be revealed when the Duke becomes aware of Viola's disguise so in this case a disguise camouflages difficult feelings. Malvolio disguises his true feelings for Olivia but when dressed up in his ridiculous yellow stockings is able to reveal his true passion. Likewise Sir Andrew hides his true feelings towards Olivia.
- Disguise is both liberating and constricting for Viola. She can be direct with Olivia through her disguise but is unable to be so with Orsino. This is intensified by the fact she falls in love early in the play and she can only share her true feelings of love for the Duke with us, the audience. On seeing the affect her disguise has on Olivia describes it well:

Disguise, I see thou art a wickedness,
Wherein the pregnancy enemy does much.

(Act 2, Scene 2, 25-6)

But though Viola loves the Duke passionately but can only share this information through disguise to Olivia:

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;
Hallow 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. (Act I, Scene 5, 272-279)

- Even language is disguised to tell a truth when Viola indirectly declares her love to the Duke by describing a woman in the semblance of the man she loves:

Duke: What kind of woman is't?

Viola: Of your complexion.

Duke: She is not worth thee then. What years, I' faith?

Viola: About your years, my lord.

(Act 2, Scene 4, 25-28)

- The character of Feste the clown is also in disguise in that he uses foolery to disguise his wisdom. This begs the question, who are the real fools?
 - The clown is an outsider but rather than appearing lonely he appears detached giving him a *comedic* perspective.
 - He sees both sides to a situation and as Sir Topas he actually plays for both sides.
 - Feste, the clown sings in his last song of humans decay through time, from the folly of childhood to the knavery of manhood to a drunken collapse in old age. Here the image of nature - the wind and the rain – suggests that unlike everything else in life which is transient, the only sure thing in life is that the actors will be here again tomorrow to entertain you – everything else is transient:

*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.*

(Act 5, Scene I, 404 – 407)

- So in other words all you need is love *and* entertainment!

ACTIVITIES

MIND

- Research *Commedia dell'Arte* characters and plot conventions. Take a scene from *Twelfth Night* and analyse it from this perspective.
- Research a current or contemporary production of *Twelfth Night* and note how the production interpreted or modernised the story. Now look more specifically how the story and its world influenced the design.
- Research farce and note farcical moments in the play.

BODY

- *Commedia* characters have strong desires and the *Commedia* style is to play this desire with great commitment. What do all the characters passionately want or desire? How do they go about getting what they want?
- Choose a scene where two characters have strong desires, such as the scene between Olivia and Viola in Act 3, Scene I. Add a *lazzi* – comic business or slap stick.
- Research Stanislavski's definition of Objectives and Actions. Take a scene and look at each character's objectives (what they want) and discuss possible ways they may achieve their wants (through playing actions).
- Take a scene and say the lines in your own words. Decide on what actions to play and improvise the scene. Look for the truth in each moment.
- Say the lines out loud outdoors as you walk, sit, run around or roll down a hill. Or create an obstacle course in the classroom with chairs, tables etc and say the lines as you navigate around under and above the obstacles. This helps develop ease as you speak your lines as well as encourage movement. Comedy and farce is heightened through physicality.

VOICE

- *Commedia* is traditionally performed out of doors. From a vocal perspective this requires good projection. To assist projection breathe deeply and accentuate the consonants. Take any passage from the play and over articulate the consonants, breathing deeply between lines. Take a scene outside after warming up the voice and practicing the above exercise, checking for voice quality and clarity of thought.
- Use a dictionary and check for definitions for your lines.

LESSON 3

ROMANTIC COMEDY

This play is like a treatise on love and friendship with the conclusion that love is silly and irrational but its impact strong when it is real. The Italian influences bring a physical passion and lunacy to the story while Shakespeare adds his own touch of romanticism and poetry.

Viola will be undergoing a great emotional transformation and this is strongly implied by the sea journey she undertakes at the start of the play. Suggesting emotional undercurrents, this metaphor continues with the shipwreck suggesting that something is stuck in this area of her life and must be blown asunder. This journey, which she must undertake alone, like the depth of the sea, deals with Viola's internal world. Shakespeare delightfully turns this inner journey into a roller coaster of intertwining plot lines on which we may take a ride.

Stripped of her feminine apparel and the clearest identification of her womanhood, Viola's 'true' self is exposed and we discover she is all heart. Interestingly at the conclusion of the play she feels she can only truly express her newly discovered self if she can wear feminine attire and is quite insistent about this. Perhaps the young girl who has yet to make any decisions without her brother at the start of the play has grown into her women's clothes. Shakespeare may be telling us something about the maturation that comes through love for both women and men.

As the play begins, love's sweet music is being praised and played. But it is a melancholy tune. This contrast between the happy theme (love) and the outward mood (melancholy) creates humour. It also introduces the fact that humour is pain. We know of the pain of love and in *Twelfth Night* love causes madness or at the least delusion, which also causes madness:

Real comedy is truly tragic tragedy. There is a sense that all the characters have something of the outsider in them. There is aloneness and most certainly individuality about all the characters. For example, Viola's isolation within her disguise and Malvolio's friendlessness – he is only truly happy when he is alone, Sebastian is a wanderer and Antonio has illegal status.

Malvolio perfectly embodies the tragic *comedic* role. His pompous arrogance and self-importance sets him up for both his downfall and his being manipulated for the amusement of others. He is vulnerable because of his love for Olivia and he is an easy target for Sir Toby, Sir Andrew and others.

The play ends not with a dance or a procession of couples trooping off to bed, but with the solitary figure of Feste, singing of the wind and the rain. And this image of solitude echoes and reverberates throughout the play.

The image of bear-baiting is used in reference to Malvolio:

Sir Toby: Would'st 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: To anger him we'll have the bear again, and we will fool him black and blue – shall we not, Sir Andrew? (Act I, Scene 5, 4-9)

He is a single ungainly figure surrounded by nimble adversaries. In Act 2, Scene 5 this image comes to life with the device of putting a character on display while others comment on that character. The comic situation is enjoyed with the audience who see and hear both Malvolio and the spies. This scene emphasises his aloneness and his self-obsession. Malvolio's self-deluding love for Olivia, his loveless solitude and his egotism are a kind of damnation.

Love for Malvolio is an illness, which leaves him locked away in a dark room, stripped of dignity and begging for light. The play turns suddenly very real and unpleasant.

In *Twelfth Night* Shakespeare deals with every type of love. There is Viola, who is unable to express her love due to her disguise. She finds her self-expression constricted which only increases her passion and desire to be loved in return. To achieve this she must first experience separation from filial love. Once she her desires are attended to she is reunited with her brother.

The Duke suffers from unrequited love for Olivia yet falls for Viola despite the disguise! He cannot understand or explain his growing affection for Cesario. When the deception is uncovered the Duke wastes little time to propose marriage. There is something fantastical and unreal about his earlier obsession with Olivia whereas there is something very real about this new realisation of love for Viola.

Sir Andrew also suffers from unrequited love, reacting with petulance when Olivia shows no interest. Olivia's unrequited love for the youth, Cesario and her active chase point to different approaches between Olivia and Sir Andrew to the same condition. The shallow relationship between Sir Toby, Fabian and Sir Andrew is easily betrayed.

Sebastian suffers from love at first. When he meets Olivia he is struck by her immediately and agrees to marry. His love is so total that he is happy to be lead.

In contrast Sir Toby suffers from a bad case of self-love until, we presume, he runs off to elope with Maria in an attempt to make up for their mischief

making. Very possibly their affection for each other exists from the start of the play.

Strong male love between Antonio and Sebastian has echoes of the Duke and Cesario's relationship. Antonio saved Sebastian's life, which creates a life-long bond between the two. Antonio's love is faithful and deep hence the dreadful pain when he believes he has been betrayed.

Viola and Olivia's relationship at the end of the play suggest that they will become firm friends – like sisters. Their similar experiences of mourning and falling in love as well as their fatherless state suggests they have enough in common to sustain a long and affectionate association. They end up by being related.

The joining of the twins is the crucial dramatic action. After it has been accomplished the lovers slip easily into couples, the problem of loneliness is solved. But the plot significance of this moment is a clue to something deeper. The single being in a double body is an image of love to set against the opposing image of the solitary ego – Malvolio in his dark room.

ACTIVITIES

MIND

- In group discuss makes a good romance and can you gather five funny, romantic stories? Write a synopsis of the best story and see if you cannot recognise comedic elements being used.
- Adapt the synopsis into a one-act play (15 minutes) and perform all the plays as part of a Love Festival.

BODY

- How does the body feel when it is in love? Take those feelings and find a painting or photograph or print that suggests your sensation of falling in love.
- Use the image as a springboard to create a physical theatre improvisation around the theme of love. No words.

VOICE

- As two actors go through a scene from *Twelfth Night* without stopping, the rest of the class whisper loudly key words related to the theme of romance.
- Over accentuate first the vowels then the consonants of each word in a chosen speech. Now say the speech with clarity.
- Take a deep breath before each new line and colour the line with a strong feeling. Allow the voice to be changed by the emotion.

If music be the food of love...

Some notes on the music in Bell Shakespeare's 2004 production of *Twelfth Night*

Twelfth Night opens and closes with music, and music—an 'excess of it'—accompanies the entire play as both performance and metaphor, as insistent, spirited and central as it must have been to the play's eponymous annual festivities. Shakespeare's text includes full lyrics for four songs sung by the clown, as well as calling for a 'catch' or round, to be sung; the warbling of occasional chorus lines; and instrumental backdrops to several scenes.

David Freeman's extensive experience with operas, rock musicals and music in theatre generally made him the perfect director for Shakespeare's most musical play. But the task of orchestrating the production was given to Australian rock legend James Reyne. A far cry from his days heading Australian Crawl in the 80s or doing solo work in the years since, *Twelfth Night* is Reyne's first foray into composing score for theatre. When asked about composing music for a famous and well-known play, rather than starting work on the blank slate of an album, he gives a nod to Shakespeare-the-lyricist, jesting that 'half the work has been done for you'.

Not only are the lyrics written, but Shakespeare delivers strong hints as to how he'd like future generations of composers to interpret them, having Orsino request 'that old and antique song... more light than airs and recollected terms Of these most brisk and giddy-paced times'. Moreover, as Reyne points out, there is little question about the mood of a song that starts 'Come away, come away death.' His instrumentation for the music he created started with a more complex orchestration that was then pared down to a single guitar.

By contrast, textual aids were scant for the 'catch' required to be sung by the clown and the drunken nobles, Sir Andrew and Sir Toby, for which the script provides no lyrics. Reyne discovered the simplicity of rounds like 'row, row, row your boat' is deceptive. A round challenges its composer to construct a ditty that can be repeated endlessly and yet resolved, that merges consecutive lines into a harmony and that is catchy enough to be convincingly sung by soaks in the dead of night.

Challenges aside, though, with his first theatrical score complete, would Reyne like to do more work for the stage? Absolutely, or as Orsino says, **...play on.**

Alison Gooley, 2004

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