

Enter Toby and Feste, the Fool.

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

ORSINO How now, gentleman? How is 't with you?

TOBY That's all one. Has hurt me, and there's th' end on 't. *To Fool.* Sot, didst see Dick Surgeon, sot?

FOOL O, he's drunk, Sir Toby, an hour ago; his eyes were set at eight i' th' morning.

TOBY Then he's a rogue and a passy-measures pavin. I hate a drunken rogue.

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

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

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

OLIVIA

Get him to bed, and let his hurt be looked to.

Toby, Andrew, Fool, and Fabian exit.

Enter Sebastian.

SEBASTIAN

I am sorry, madam, I have hurt your kinsman,
But, had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you.
Pardon me, sweet one, even for the vows
We made each other but so late ago.

ORSINO

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

SEBASTIAN

Antonio, O, my dear Antonio!
How have the hours racked and tortured me
Since I have lost thee!

ANTONIO

Sebastian are you?

SEBASTIAN Fear'st thou that, Antonio?

ANTONIO

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

OLIVIA Most wonderful!

SEBASTIAN, 「 *looking at Viola* 」

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

VIOLA

Of Messaline. Sebastian was my father.
Such a Sebastian was my brother too.
So went he suited to his watery tomb.
If spirits can assume both form and suit,
You come to fright us.

SEBASTIAN A spirit I am indeed,
But am in that dimension grossly clad
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek
And say “Thrice welcome, drownèd Viola.”

VIOLA

My father had a mole upon his brow.

SEBASTIAN And so had mine.

VIOLA

And died that day when Viola from her birth
Had numbered thirteen years.

SEBASTIAN

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

VIOLA

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

All the occurrence of my fortune since
Hath been between this lady and this lord.

SEBASTIAN, *to Olivia*

So comes it, lady, you have been mistook.
But nature to her bias drew in that.
You would have been contracted to a maid.
Nor are you therein, by my life, deceived:
You are betrothed both to a maid and man.

1. Identify at least two examples of imagery that Shakespeare uses in the scene. What metaphors or similes does Shakespeare employ?
2. How does Shakespeare use comparison and contrast to advance the story? How does he use it to add to the humour of the scene?
3. In what ways does Shakespeare utilize verbal word play to add to the wit and irony of the scene by recalling the shipwreck that was the inciting incident of the story?
4. How does disguise add to the suspense and comedy of the scene? What role does confusion play?

How do the actors and director create comedy in Twelfth Night, Act V, Scene 1, lines 207-275?:

Production: _____

Comic Staging?

Comic Timing?

Comic Physicality?

Comic Vocal Delivery?

Other notes on performance and director's choice:

Type of actor?

Costume?

Staging?

Themes – Ask yourself.

Vanity or "Self Love" - Who demonstrates vanity? How does it end up hurting them? Do they overcome it? How does each character's "self love" manifest itself?

Masks and Disguises - Who disguises themselves and why? What disguises are literal and what are they meant to protect the person from? What other kind of masks do characters wear? When do they come off and why?

Fools and Ambition - There are many kinds of Fools in Twelfth Night. What is the difference between each kind? How does each characters' ambition make them act like a fool? Who is made a fool in the play? What does this say about the characters?

Gender Confusion - In Shakespeare's time, women were not allowed to perform on stage. So, all of the roles were performed by boys. This means that Olivia was played by a young boy. Viola was a boy, pretending to be a girl, pretending to be a boy! Imagine what a job that must have been! How does Shakespeare make this clear to us as an audience? How does he use it to humorous effect?

Love and Suffering - How closely related are the ideas of love and suffering? Does anyone fall in love in this play who doesn't suffer? How does this relate to your own life?