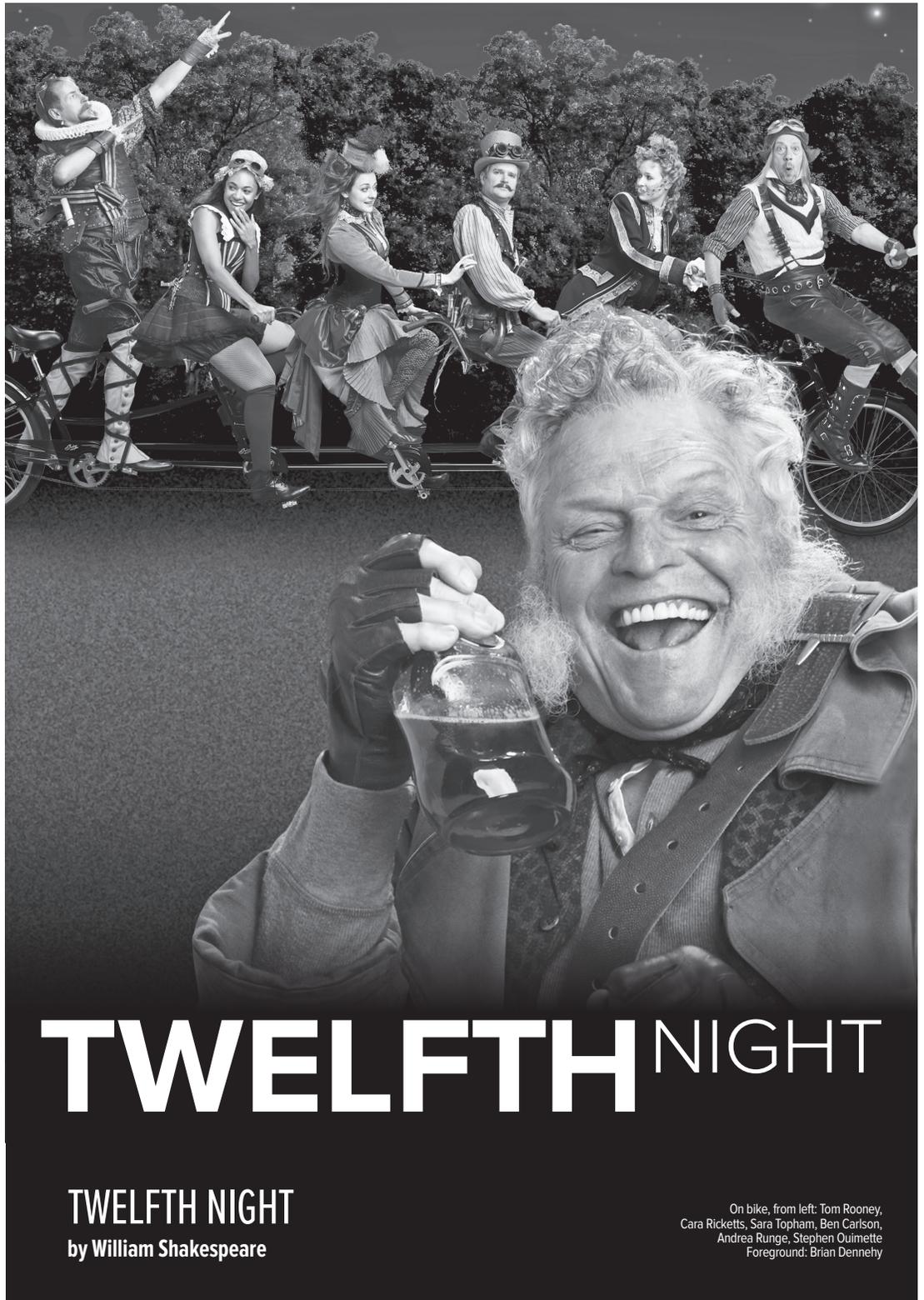


STRATFORD

Shakespeare
FESTIVAL



TWELFTH NIGHT

TWELFTH NIGHT
by William Shakespeare

On bike, from left: Tom Rooney,
Cara Ricketts, Sara Topham, Ben Carlson,
Andrea Runge, Stephen Quimette
Foreground: Brian Dennehy

2011 Study Guide

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The Stratford Story



That Stratford, Ontario, is the home of the largest classical repertory theatre in North America is ultimately attributable to the dream of one man, Stratford-born journalist Tom Patterson.

In the early 1950s, seeing the economy of his home town endangered by the withdrawal of the railway industry that had sustained it for nearly eighty years, Patterson conceived the idea of a theatre festival devoted to the works of William Shakespeare. His vision won the support not only of Stratford City Council and an enthusiastic committee of citizens, but also of the legendary British actor and director Tyrone Guthrie, who agreed to become the proposed festival's first Artistic Director. The Stratford Shakespearean Festival of Canada was incorporated as a legal entity on October 31, 1952. A giant canvas tent was ordered from a firm in Chicago, and in the parklands by Stratford's Avon River work began on a concrete amphitheatre at the centre of which was to be a revolutionary thrust stage created

to Guthrie's specifications by internationally renowned theatrical designer Tanya Moiseiwitsch.

From the balcony of that stage, on the night of July 13, 1953, actor Alec Guinness spoke the opening lines of *Richard III*: "Now is the winter of our discontent/ Made glorious summer by this son of York." Those words marked the triumphant end to what had sometimes seemed a hopeless struggle against the odds to turn Patterson's dream into a reality – and the beginning of an astonishing new chapter in Canadian theatre history. The other production of that inaugural six-week season, a modern-dress version of *All's Well That Ends Well*, opened the following night, confirming the opinion of celebrated novelist Robertson Davies that the new Festival was an achievement "of historic importance not only in Canada, but wherever theatre is taken seriously – that is to say, in every civilized country in the world."

Time proved the truth of Davies' words, for the Festival's pillared, porticoed thrust stage revolutionized the performance of classical and contemporary theatre in the latter half of the 20th century and inspired the design of more than a dozen other major venues around the world, including the Guthrie Theatre in Minneapolis, the Beaumont Theatre at Lincoln Centre and, in England, the Chichester Festival Theatre, the Crucible Theatre in Sheffield and the Olivier Theatre at the Royal National Theatre in London. Over the years, the Festival has made some amendments to the original design of Moiseiwitsch's stage, without changing its essential format.

At the end of the 1956 season, the giant canvas tent that had housed the Festival's first four seasons was dismantled for the last time to make way for a new and permanent facility to be erected around the existing stage. Designed by architect Robert Fairfield, the new building would be one of the most distinctive in

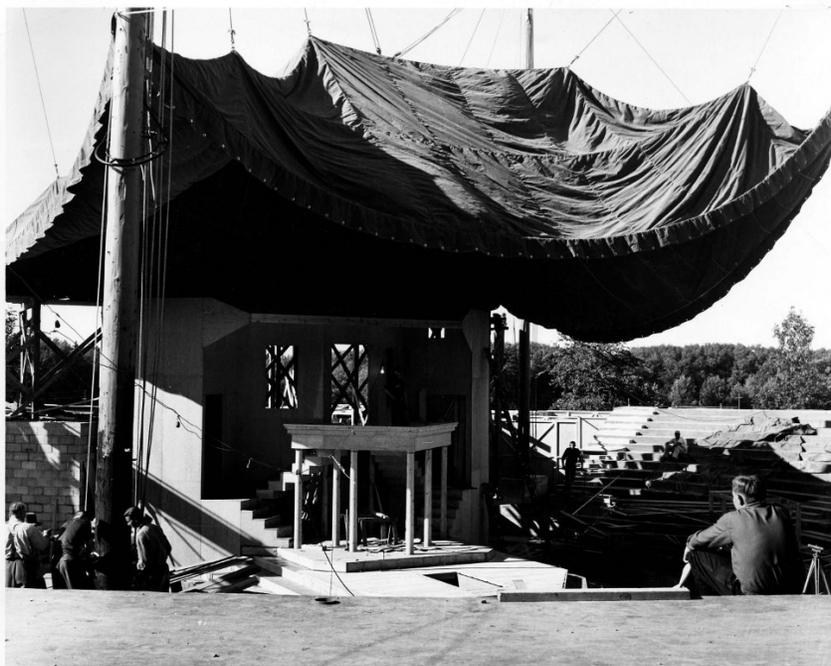
the world of the performing arts: its circular floor plan and crenellated roof paying striking tribute to the Festival's origins under canvas.

In the years since its first season, the Stratford Shakespeare Festival has set benchmarks for the production not only of Shakespeare, Molière, the ancient Greeks and other great dramatists of the past, but also of such 20th-century masters as Samuel Beckett, Bertolt Brecht, Anton Chekhov, Henrik Ibsen, Eugene O'Neill and Tennessee Williams. In addition to acclaimed productions of the best in operetta and musical theatre, it has also showcased – and in many cases premièred – works by outstanding Canadian and other contemporary playwrights.

Its artists have included the finest actors, directors and designers in Canada and abroad. Among the internationally renowned performers who have graced its stages are Alan Bates, Brian Bedford, Douglas Campbell, Len Cariou, Brent Carver, Hume Cronyn, Colm Feore, Megan Follows, Lorne Greene, Paul

Gross, Uta Hagen, Julie Harris, Martha Henry, William Hutt, James Mason, Eric McCormack, Seana McKenna, Loreena McKennitt, Richard Monette, John Neville, Nicholas Pennell, Christopher Plummer, Sarah Polley, Douglas Rain, Kate Reid, Jason Robards, Paul Scofield, William Shatner, Maggie Smith, Jessica Tandy, Peter Ustinov and Al Waxman.

Drawing audiences of more than 500,000 each year, the Festival season now runs from April to November, with productions being presented in four unique theatres, and includes a full program of Beyond the Stage activities including concerts, discussion sessions, lectures and readings. It offers an extensive program of educational activities for students, teachers and other patrons, and operates its own in-house school of professional artist development: The Birmingham Conservatory for Classical Theatre.



The original Festival tent is draped over the thrust stage in preparation for the first season, 1953.

The Playwright: William Shakespeare

Born in Stratford-upon-Avon, a small Warwickshire town, in 1564, William Shakespeare was the eldest son of John Shakespeare, a glover, and Mary Arden, the daughter of a wealthy farmer. The exact date of his birth is unknown, but baptismal records point to it being the same as that of his death, April 23. He probably attended what is now the Edward VI Grammar School, where he would have studied Latin literature, and at 18, he married a farmer's daughter, Anne Hathaway, with whom he had three children: Susanna, born in 1583, and, two years later, the twins Hamnet (who died in childhood) and Judith.

Nothing further is known of his life until 1592, when his earliest known play, the first part of *Henry VI*, became a hit in London, where Shakespeare was now working as an actor. Soon afterwards, an outbreak of the plague forced the temporary closure of the theatres, and Shakespeare turned for a while to writing poetry. By 1594, however, he was back in the theatre, acting with the Lord Chamberlain's Men. He quickly established himself as one of London's most successful dramatists, with an income that enabled him, in 1597, to buy a mansion back in Stratford. In 1599 he became a shareholder in London's newly built Globe Theatre.

In 1603, Shakespeare's company was awarded a royal patent, becoming known as the King's Men. Possibly as early as 1610, the playwright retired to his home in Stratford-upon-Avon, living there – and continuing to invest in real estate – until his death on April 23, 1616. He is buried in the town's Holy Trinity Church.

In the first collected edition of his works in

1623, fellow dramatist Ben Jonson called him a man “not of an age, but for all time”. Not only did Shakespeare write some of the most popular plays of all time, but he was a very prolific writer, writing 38 (canonically accepted) works in 23 years. His work covered many subjects and styles, including comedies, tragedies, histories and romances, all bearing his hallmark expansive plots, extraordinary language and humanist themes. Shakespeare enjoyed great popularity in his lifetime, and 400 years later, he is still the most produced playwright in the world.



A Shakespearean Timeline

- 1558 Elizabeth I crowned.
- 1564 William Shakespeare born.
- 1572 Actors not under the protection of a patron declared rogues and vagabonds.
- 1576 “The Theatre,” the first public playhouse in London, opens.
- 1577 “The Curtain,” London’s second playhouse, opens.
- 1578 James VI (later James I of England) takes over government of Scotland.
- 1579 Publication of North’s English translation of Plutarch’s *Lives of the Noble Grecians and Romans*.
- 1580 Francis Drake returns in triumph from his voyage around the world; travelling players perform at Stratford.
- 1582 Shakespeare marries Anne Hathaway; Susanna is born six months later and the twins Hamnet and Judith in 1585.
- 1587 “The Rose” theatre opens in London. Mary Queen of Scots is executed.
- 1588 Spanish Armada defeated.
- 1589 Shakespeare finds work as an actor in London; he lives apart from his wife for 21 years.
- 1590-1591 *The Two Gentlemen of Verona, The Taming of the Shrew*.
- 1591 *2 Henry VI, 3 Henry VI*.
- 1592 Thousands die of plague in London; theatres closed. *1 Henry VI, Titus Andronicus, Richard III*.
- 1593 *The Comedy of Errors*.
- 1594 Shakespeare becomes a shareholder of his theatre company, the Lord Chamberlain’s Men.
- 1594 *Love’s Labour’s Lost*.
- 1595 *Richard II, Romeo and Juliet, A Midsummer Night’s Dream*.
- 1596 Shakespeare’s son, Hamnet, dies.
- 1596-1597 *King John, The Merchant of Venice, 1 Henry IV*.
- 1597-1598 *The Merry Wives of Windsor, 2 Henry IV, Much Ado About Nothing*.
- 1598 “The Globe” theatre built.
- 1598-1599 *Henry V, Julius Caesar*.
- 1599-1600 *As You Like It*.
- 1600-1601 *Hamlet, Twelfth Night*.
- 1601 Shakespeare’s patron arrested for treason following the Essex rebellion; he is later

- pardoned.
- 1602 *Troilus and Cressida.*
- 1603 Queen Elizabeth dies and is succeeded by James I; Shakespeare's theatre company becomes the King's Men.
- 1603 *Measure for Measure, Othello.*
- 1604 Work begins on the King James Bible.
- 1604-1605 *All's Well That Ends Well, Timon of Athens, King Lear (Q)*
- 1606 *Macbeth, Antony and Cleopatra.*
- 1607 *Pericles.*
- 1608 *Coriolanus.*
- 1609 *The Winter's Tale.*
- 1610 *King Lear (F), Cymbeline.*
- 1610 Shakespeare retires to Stratford-upon-Avon.
- 1611 *The Tempest.*
- 1611 King James Bible published.
- 1613 *Henry VIII (All Is True), The Two Noble Kinsmen.*
- 1613 "The Globe" theatre burns down.
- 1616 Shakespeare dies in Stratford-upon-Avon.

Cast of Characters

Orsino, *Duke of Illyria*

Valentine } *attending on*
Curio } *Orsino*

First Officer

Second Officer

Viola, *a lady, disguised as Cesario*

A Captain

Sebastian, *Viola's twin brother*

Antonio, *another sea-captain*

Olivia, *a Countess*

Maria, *her waiting-gentlewoman*

Sir Toby Belch, *Olivia's kinsman*

Sir Andrew Aguecheek, *companion of Sir Toby*

Malvolio, *Olivia's steward*

Fabian, *a member of Olivia's household*

Feste, *the Clown, her jester*

A Priest

A Servant of *Olivia*

Musicians, sailors, lords, attendants

Plot Synopsis

Separated in a storm at sea, twins Viola and Sebastian are washed ashore on different parts of the coast of Illyria, each believing the other to be drowned. To protect herself in this unknown land, Viola disguises herself as a young man, Cesario, and enters the service of Duke Orsino.

Viola's male disguise proves all too effective, however, when Orsino employs her as a go-between in his persistent love-suit to the unresponsive Countess Olivia; for Olivia, while still disdainful of Orsino, falls immediately in love with his emissary.

Meanwhile, Olivia's uncle, Sir Toby Belch, the maid Maria, the hanger-on Sir Andrew Aguecheek and the clown Feste play a practical joke on Malvolio, Olivia's self-righteous steward. Tricked into thinking that Olivia is in love with him, and acting on what he believes to be her instructions, Malvolio makes such a fool of himself that he is confined as a madman. Confusion reigns until Viola and Sebastian are reunited, Malvolio is freed and all is explained.

Sources and Origins

Written sometime between 1599 and 1601, *Twelfth Night, or What You Will* is the last of the so-called “mature comedies” (the others being *Much Ado About Nothing* and *As You Like It*) that Shakespeare wrote before embarking on the series of great tragedies that began with *Hamlet*. For many people, *Twelfth Night* represents his supreme achievement in the genre of romantic comedy.

The play’s title refers to the Christian festival of Epiphany (the visit of the Magi to the infant Jesus) on January 6, 12 days after Christmas. This was traditionally a time of merry-making, and although there is no further allusion to Twelfth Night in the text, a holiday atmosphere does prevail in the play.

The play’s alternative title contains a pun, *will* being an Elizabethan synonym for sexual desire. *What You Will* may have been the original title and may have been dropped when another play with the same title, written by John Marston, appeared in 1601.

The origins of *Twelfth Night* may be traced back to a popular Italian play called *Gl’Ingannati* (*The Deceived*) that was published anonymously in 1537. Though none of the characters’ names are the same, the relationships between Viola, Sebastian, Orsino and Olivia clearly derive from *Gl’Ingannati*, though it appears that Shakespeare drew only indirectly from that source.

Another Italian writer, Matteo Bandello, included a prose adaptation of *Gl’Ingannati* in his book *Novelle*, a collection of romances compiled between 1554 and 1573 (and in which the source stories for *Much Ado About Nothing* and John Webster’s *The Duchess of Malfi* may also be found). *Novelle* was then translated into French as *Histoires Tragiques* by François de Belleforest and Pierre Boaistuau.

An English writer, Barnabe Riche, drew on *Histoires Tragiques* for his “Of Apolonius and Silla,” the second in a collection of stories that he published as *Fairwell to Militarie Profession* in 1581, and it was on that version of the story that Shakespeare is believed to have based *Twelfth Night*.

Some critics have speculated that Shakespeare based the character of Malvolio on a contemporary public figure, one candidate being Sir William Knollys, uncle of the Earl of Essex and comptroller of Queen Elizabeth I’s household from 1596 to 1602.

Stratford Production History

This is the 11th production of *Twelfth Night* at the Stratford Shakespeare Festival and the ninth to be presented at the Festival Theatre.

1957 (Festival Theatre): Directed by Tyrone Guthrie, with Lloyd Bochner as Orsino, Douglas Campbell as Sir Toby Belch, Bruno Gerussi as Feste, Frances Hyland as Olivia, Siobhan McKenna as Viola, Christopher Plummer as Sir Andrew Aguecheek and Douglas Rain as Malvolio. Designed by Tanya Moiseiwitsch. Music by John Cook.

1966 (Festival Theatre): Directed by David William, with Eric Christmas as Feste, Leo Ciceri as Malvolio, Martha Henry as Viola, Roberta Maxwell as Olivia, Richard Monette as Sebastian, Christopher Newton as Orsino, Brian Petchey as Sir Andrew Aguecheek and Douglas Rain as Sir Toby Belch. Designed by Brian Jackson. Music by Louis Applebaum.

1975 (Festival Theatre): Directed by David Jones, with Brian Bedford as Malvolio, Tom Kneebone as Feste, Stephen Macht and Michael Fletcher as Orsino, Frank Maraden as Sir Andrew Aguecheek, Marti Maraden as Olivia, Kathleen Widdoes as Viola and Leslie Yeo as Sir Toby Belch. Designed by Susan Benson. Music by Harry Freedman.

1980 (Festival Theatre): Directed by Robin Phillips, with Brian Bedford as Malvolio, Patricia Conolly as Viola, Pat Galloway as Olivia, William Hutt as Feste, Barry MacGregor as Sir Toby Belch, Richard McMillan as Sir Andrew Aguecheek and Jim McQueen as Orsino. Set design by Daphne Dare; costume design by Ann Curtis. Music by Berthold Carrière.

1985 (Festival Theatre): Directed by David Giles, with Edward Atienza as Feste, James Blendick as Sir Toby Belch, Colm Feore as Orsino, Seana McKenna as Viola, Nicholas Pennell as Malvolio, Maria Ricossa as Olivia and Joseph Ziegler as Sir Andrew Aguecheek. Designed by Christina Poddubiuk. The production was re-directed by John Hirsch for a tour to Los Angeles, Seattle, Chicago, Palm Beach, Fort Lauderdale and Washington, D.C. It was also filmed by the CBC during rehearsals for the tour and is available on videocassette.

1988 (Third Stage, now the Tom Patterson Theatre): Directed by Robin Phillips, with Susan Coyne as Olivia, Peter Donaldson as Malvolio, Kevin Gudahl as Orsino, John Ormerod as Sir Andrew Aguecheek, Nancy Palk as Viola, Albert Schultz as Feste and William Webster as Sir Toby Belch. Set design by Elis Y. Lam; costume design by Abram Waterhouse. Music by Berthold Carrière.

1991 (Avon Theatre): Directed by Bernard Hopkins, with Douglas Chamberlain as Feste, Juan Chioran as Orsino, William Dunlop as Sir Toby Belch, Julia Lenardon as Olivia, Rod Menzies as Sir Andrew Aguecheek, Albert Millaire as Malvolio and Anne Wright as Viola. Set design by Gary Thomas Thorne; costume design by Ann Curtis. Music by Roger Perkins.

1994 (Festival Theatre): Directed by Richard Monette, with Brian Bedford as Feste, Lewis Gordon as Sir Toby Belch, Stephen Ouimette as Sir Andrew Aguecheek, Lucy Peacock as Viola, Alison Sealy-Smith as Olivia, Scott Wentworth as Orsino and David William as Malvolio. Designed by Debra Hanson. Music by Stanley Silverman.

2001 (Festival Theatre): Directed by Antoni Cimolino, with Sean Arbuckle as Orsino, James Blendick as Sir Toby Belch, Domini Blythe as Maria, Peter Donaldson as Malvolio, Michelle Giroux as Olivia, William Hutt as Feste, Robert King as Antonio, Tara Rosling as Viola, Michael Therriault

as Sir Andrew Aguecheek and Nicolas Van Burek as Sebastian. Set design by Peter Hartwell; costume design by Francesca Callow. Music by Jim Neil.

2006 (Festival Theatre): Directed by Leon Rubin, with Brian Bedford as Malvolio, Don Carrier as Sir Andrew Aguecheek, Diane D'Aquila as Maria, Dana Green as Viola, Thom Marriott as Sir Toby Belch, Andrew Massingham as Feste, Shaun McComb as Sebastian, Seana McKenna as Olivia and Sanjay Talwar as Orsino. Set and costume design by John Pennoyer. Music by Michael Viera.

Imaginative Ways to Approach the Text:

Vice Verse-a!¹

Grade Level	7 - 12
Ontario Curriculum Expectations	<ul style="list-style-type: none">• Listening to Understand• Speaking to Communicate• Reading for Meaning
Time Needed	One class period
Space	Regular classroom set up
Materials	<ul style="list-style-type: none">• Copies of 1.1.1-15 for each student

Background:

Up until the late 1500s, all English plays were written in verse (poetry). Hence, playwrights in Shakespeare's day were called poets. Audiences in Shakespeare's day expected to hear the actors speak in verse. This formal style of language supported the ritual roots of drama and was felt to be particularly suitable for the kings, great affairs of war and state, or tragic themes depicted in the plays of the time. Shakespeare's verse is written in iambic pentameter (which simply means that each line has five stresses). Typically, the five stressed (/) syllables alternate with five unstressed (x) syllables, giving a ten-syllable line. To help students feel the rhythm, have them tap out the stresses:

x / x / x / x / x /
But soft what light through yonder window breaks?

Ask students to listen to their heartbeat to hear the basic rhythm of the weak and strong stresses: de-**dum**, de-**dum**, de-**dum**.

Actors always try to ensure that the verse does not sound boring and monotonous on stage. They use the clues that Shakespeare provides to match the rhythm to the thought and feeling of the characters.

In Shakespeare early plays, like *Titus Andronicus* (which is playing at the Tom Patterson Theatre in Stratford this season), the rhythm of the verse tends to be very regular. The lines are often 'end-stopped', each line making sense on its own, with a pause at the end of the line. Titus speaks in this structured, formal style, even at the most melodramatic moments, as for example when he threatens to the two men he intends to kill and bake in a pie:

Hark, villains, I will grind your bones to dust,
And with your blood and it I'll make a paste,
And of the paste a coffin I will rear,
And make two pasties of your shameful heads.

As Shakespeare's playwriting developed, he played more with the rhythm of the verse and used fewer end-stopped lines. He made greater use of enjambement (running on) where one line flows on into the next, seemingly without pause. *Macbeth*, for example, contains a great deal of enjambement:

I have lived long enough. My way of life
Is fall'n into the sere, the yellow leaf.

¹ Adapted from an exercise from *Shakespeare's Language* by Rex Gibson

The exercise:

- Have students turn the following passage from the opening of *Twelfth Night* back into verse lines. Remind them that there are usually 10 syllables in each line (5 sets of one unstressed and one stressed syllable), but because Shakespeare used verse so flexibly, it is best to speak the words aloud, trying to find the rhythm and the most natural place to begin the next verse line.

Twelfth Night: 1.1.1-15.

If music be the food of love play on give me excess of it that surfeiting the appetite may sicken
and so die that strain again it had a dying fall o it came oer my ear like the sweet sound that
breathes upon a bank of violets stealing and giving odour enough no more tis not so sweet now
as it was before o spirit of love how quick and fresh art thou that notwithstanding thy capacity
receiveth as the sea naught enters there of what validity and pitch soeer but falls into abatement
and low price even in a minute so full of shapes is fancy that it alone is high fantastical

Imaginative Ways to Approach the Text:

What if?*

Grade Level	7 - 12
Ontario Curriculum Expectations	<ul style="list-style-type: none">• Listening to Understand• Speaking to Communicate• Drama: Creation
Time Needed	One class period
Space	Clear space in the classroom for students to work in small groups
Materials	<ul style="list-style-type: none">• Cards with “What if” situations written on them

Overview:

This is an introductory exercise for *Twelfth Night* and introduces students to some of the situations in the play as well as the festive mode of the play.

The exercise:

- Organize the class into small groups.
- Give each group a card with one of the following “What If” situations written on it (they are goofy and childish, but that is the point!):
 - What if all the students became teachers and all the teachers became students?
 - What if there were three people with this situation: A loves B, who loves C, who loves A?
 - What if everyone woke up one morning and found they had turned into the opposite sex?
 - What if everyone in this room looked exactly alike?
- Give each group ten minutes to brainstorm a list of things that would happen if their “What If” situation took place.
- Give the groups ten more minutes to devise short skits portraying one of their “What If” ideas. Have each group present its skit for the class.

Reflect:

- After the skits, tell the class that they’ve just done a *Twelfth Night* activity and explain the Elizabethan Twelfth Night custom. Twelfth Night was a time for pranks and disguises, playful games and folly. This is the atmosphere of Illyria – a country where everyone is very earnest, but also a little insane!
- The quality of the skits and the responses to them will indicate the extent to which students will relax into the *Twelfth Night* mode. If you have students who consider themselves too mature for such foolishness, assure them that this type of exploration of *Twelfth Night* might be light-hearted but it is not intellectually inferior. It will stimulate their minds as well as their sense of playfulness.

*Courtesy of the Folger Shakespeare Library’s *Shakespeare Set Free* series.

Imaginative Ways to Approach the Text:

Just a word*

Grade Level	all
Ontario Curriculum Expectations	<ul style="list-style-type: none">• Listening to Understand• Speaking to Communicate• Drama: Creation
Time Needed	One class period
Space	Clear space in the classroom for students to work in small groups
Materials	<ul style="list-style-type: none">• Copies of Act 1, Scene 4 of <i>Twelfth Night</i> for all students

Overview:

This activity reduces the number of words in a scene to the bare essentials - usually one word for each speech. This activity is very helpful for: involving students who are not confident speaking large sections of Shakespeare's text; getting at the "heart" of the scene; finding patterns in the language. By selecting words in this fashion and speaking chorally, students are highlighting meanings in the text.

The exercise:

Part 1

- Divide the students into groups of three and handout copies of Act 1, Scene 4 from *Twelfth Night*. Have them cast themselves as Valentine, Viola, and Orsino and read through the scene
- Next, ask the students to decide, with their playing partners, which words best tell the story of the scene. Generally, each speech/line by a character may be reduced to a single word. Groups will then rehearse this mini-scene using only the words chosen. Direct students to find a gesture for each word. Encourage students to make their movements as big and as specific as possible in order to clarify their interpretive choices.
- Have groups volunteer to present their version of the scene to the rest of the class. Discuss the variations in choices made by each group and how clearly the overall message of the scene is communicated though the use of these essential words and gesture.

Part 2

- Divide the class into three groups. One group will be Valentine, one group will be Orsino, and one group will be Viola. Each group will elect a choral leader for the role. (The choral leader should be a student who is comfortable reading the full text of the scene for that character).
- The class will now enact the scene. The choral leaders will take on the parts of Valentine, Viola and Orsino with their individual choruses gathered behind them. The chorus echoes all the words spoken by their leader which they want to emphasize. These choices may be made spontaneously or may be planned in advance within these new groups based on their experience in smaller groups in part 1 and the discussion which ensued. Echoed words and gestures should occur immediately after the choral leader speaks them and before another word is spoken (either by the choral leader or another character).

*adapted from an idea in the RSC Shakespeare Toolkit for Teachers.

Discussion Topics for Your Class

For classes reading the play before seeing it:

1. What do you expect to see on stage at the Stratford Shakespeare Festival? Have each student make a list of predictions about what they expect. Save these predictions. After your Stratford trip, revisit them to see how they compared to the actual production.
2. Create a character web showing how all the characters are connected to each other. Discuss the complexity of these relationships and how they affect the progression of the play.

After your Stratford trip:

1. *Twelfth Night* has appealed to artists and audiences around the world for 400 years. What do you think the play's message is?
2. What parts did you respond to most?
3. Were there parts you wished were different? How?

For more classroom activities, complete with instructions, materials and Ontario curriculum expectation links, visit stratfordshakespearefestival.com/teachingmaterials.

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WEB RESOURCES

- Mr. William Shakespeare and the Internet, <http://shakespeare.palomar.edu>
- Sh:in:E Shakespeare in Europe, <http://www.unibas.ch/shine>

Feste: database of productions at the Royal Shakespeare Company and Shakespeare Memorial Theatre, <http://www.pads.ahds.as.uk:81/shakespeare>
Encyclopaedia Britannica presents: Shakespeare and the Globe: Then and Now, <http://search.eb.com/shakespeare>
Shakespeare: Chill with Will, <http://library.thinkquest.org/19539/saam.htm>
Shakespeare's Life and Times, <http://web.uvic.ca/shakespeare/Library/SLT/intro/introsubj.html>
Shakespeare Online, <http://www.shakespeare-online.com>
Poor Yorick CD & VIDEO Emporium, <http://www.bardcentral.com>
Movie Review Query Engine, <http://www.mrqe.com>
Internet Movie Database, <http://imdb.com>

TWELFTH NIGHT ONLINE

MIT Shakespeare Homepage: The Complete Works of William Shakespeare, http://www-tech.mit.edu/Shakespeare/twelfth_night/index.html
BookRags.com Homepage: <http://www.bookrags.com/notes/tn/>
Twelfth Night Revision: <http://www.twelfthnightsite.co.uk/>

TWELFTH NIGHT ON FILM, VIDEO AND DVD

1996 (UK/Ireland/USA), *Twelfth Night: Or What You Will*. Directed by Trevor Nunn; starring Helena Bonham Carter, Nigel Hawthorne and Ben Kingsley.
1987 (Australia), *Twelfth Night*. Directed by Neil Armfield; starring Gillian Jones, Ivor Kants and Geoffrey Rush.
1969 (UK), *Twelfth Night (TV)*. Directed by John Sichel; starring Tommy Steele, Alec Guinness and Joan Plowright.