

PK 2837

S7

Hollinger Corp.
pH 8.5

PK 285,
S7.

STUDIES IN ENGLISH CLASSICS

TWELFTH NIGHT

COPYRIGHT, 1916
BY
CHARLES M. STEBBINS
11

Price, Ten Cents

STEBBINS & COMPANY
BROOKLYN N Y
1427 UNION STREET

21

PR 2837
. 57

TWELFTH NIGHT

1. Questions for Study. — The study of *Twelfth Night* should lead to something more definite than a mere knowledge of the story element. Comedy derives its particular qualities from cleverness of dialogue and oddity of characters, from surprises and incongruities in situations, and from peculiar plot complications. A proper study of the play, therefore, should lead to an understanding of the different characters, their strength or frailties, the situations in which they are placed, and their motives in doing what they do. It will be well to observe from the beginning that the truly comic character represents a type entirely different from that of the tragic character.

2. Answers to Questions. — A question may be answered in a single definitely worded sentence or in an explanatory paragraph. The single pointed sentence answer is of decided value, because it leads to clear thinking and concise expression, two of the chief aims of English study.

The paragraph answer is valuable practice, also, because it develops the imaginative powers by calling upon them to image more completely and to supply

the details. In developing the paragraph, take the single-sentence answer, and, using it as a topic sentence, develop it by supplying details, by giving instances or examples, or by making use of comparison and contrast.

EXAMPLE

Question: What is the nature of the Duke's love for Olivia?

Sentence Answer: Orsino's love for Olivia is of the fancy rather than of the heart.

Paragraph Answer: Orsino's love for Olivia is of the fancy rather than of the heart. He is in love with the spirit of love, and the external charms of Olivia have pleased his eye and enchanted his imagination. He lives in the thought of that, and feeds his fancy with the food of love. As a result he has surrounded her in his fancy with all the charms of his ideal. He really does not know her, and therefore is not acquainted with her true qualities.

ACT I

1. Why does the music seem less sweet to the Duke when repeated?
2. Why does the Duke not wish to go hunting?
3. What is the Duke's conception of Olivia?
4. In what respect does Olivia's answer to the Duke's suit reveal extravagance?
5. What is the effect of Olivia's answer upon Orsino?
6. What reveals to us that the apparently serious situation presented in Scene I is not really serious?
7. What is the dramatic purpose of this scene?
8. What is the situation at the beginning of Scene II?
9. What hope is given Viola for the safety of her brother Sebastian?
10. What evidence is there that Viola is already personally interested in Orsino?
11. What is it that awakens Viola's interest in the Duke?

#0/10

201

12. What seems to be Viola's purpose in disguising herself and serving the Duke?
13. What does this scene indicate Viola's character to be?

SCENE III

14. What quality of character is indicated by Sir Toby's first words?
15. Why is this scene written in prose instead of verse?
16. What is Sir Toby's reason for defending Sir Andrew Aguecheek?
17. What is Maria's conception of Sir Andrew?
18. What is your conception of Sir Andrew's personal appearance?
19. What are some of the incongruities of character in this scene?
20. What kind of girl is Maria?
21. What evidence do you find that Maria is personally interested in Sir Toby?
22. Why does Sir Toby wish to restrain Sir Andrew from departing?
23. By what means does Sir Toby persuade Sir Andrew to remain?

SCENE IV

24. Why does Viola wish to know whether the Duke is inconstant in his favors?
25. What has been the effect upon Viola of the Duke's unclasping his secret soul to her?
26. Why does the Duke think Cesario a suitable messenger to Olivia?
27. Why does Viola hesitate to act as messenger to Olivia?
28. What is the nature of Orsino's regard for Cesario?
29. What is the dramatic purpose of this scene?

SCENE V

30. In what respects is the Clown humorous?
31. What evidence does the Clown give that he realizes Maria's interest in Sir Toby?
32. What evidence do you find here that Olivia has exaggerated her grief for her brother?
33. What trait of Malvolio's character is shown by his expression of contempt for the Clown?
34. What traits of character does Olivia reveal during her conversation with the Clown, Malvolio, and Sir Toby?
35. Why is Viola so determined to see Olivia?
36. What is the effect of Viola's determination on Olivia?
37. What is Viola's interest in seeing Olivia's face?
38. What is the real reason for Olivia's rejection of Orsino's suit?
39. What is it in Viola that wins Olivia's love?
40. What is there unexpected and incongruous in this scene?
41. What is the purpose of the last ten lines of the scene?

3. Topics for Oral or Written Paragraphs. — Many of the topics given below may be treated from several viewpoints. For example, in dealing with Orsino's love for Olivia, our purpose might be to analyze it to discover whether or not it be genuine, to explain the effect of it upon Orsino, or to tell how the Duke's love fared with Olivia. It is evident, therefore, that the first thing to be considered is our purpose, or point of view. This should be stated as clearly as possible in a single definitely worded sentence. This sentence should become the topic of the paragraph and should be constantly held in mind, while the paragraph is being developed. All material, no matter how interesting, that does not promote the development of the central thought should be rejected.

4. **Beginning Sentences.** — Topical, or beginning, sentences should contain only a single thought, which should be clearly, concisely, and forcibly expressed. Long, loose, and ambiguous sentences are to be avoided.

EXAMPLES

Topic: The Duke's love for Olivia.

Beginning sentences might be:

(a) Orsino's love for Olivia is purely fanciful.

(b) Orsino does not really love Olivia; his fancy only has been charmed by her beauty.

(c) Orsino's love for Olivia causes him to squander his time in sentimental amusements.

(d) Orsino's love for Olivia has so taken possession of his mind, that he can do nothing but think of love.

(e) Orsino's love for Olivia did not prosper well.

(f) Orsino's love found no response in the heart of Olivia.

5. **Preparing for Oral Paragraphs.** — The careful preparation of one paragraph daily for oral presentation in class will do more to advance your oral English than any other kind of exercise. It increases the vocabulary, promotes ability in the ready construction of sentences, and develops judgment and skill in the selection and the logical arrangement of material. In preparation for this kind of exercise, first master the sentence containing the central thought. It may be committed to memory, if desired. Next, make a brief topical outline, which will suggest in their proper order all the material which should go to make up the complete paragraph. Finally, with the topical outline before you, develop the paragraph aloud two or three times before going into the recitation.

EXAMPLE

Topic: Orsino's love for Olivia.

Beginning Sentence and Paragraph: The Duke's love for Olivia caused him to do many sentimental things. He became a slave to his fancies, and dreamed night and day of Olivia, surrounding her with qualities which she did not possess. He refrained from hunting and other healthful out-of-door exercises that he might listen to music and love songs. To his friends and attendants he could talk of nothing but Olivia and his love for her. And, unwilling to accept her rejection of his suit as an answer, he continued sending messengers to her until his very persistence wearied her.

(The roman numerals in parentheses indicate the scene.)

42. Orsino's Love for Olivia (use other beginning sentences).¹
43. Orsino's Conception of Olivia.
44. The Duke's Surroundings.
45. The Manner of Viola's Coming to Illyria (II).
46. Sir Toby's Mode of Life (III).
47. Sir Toby's Estimate of Sir Andrew.
48. Maria's Estimate of Sir Andrew.
49. Sir Andrew's Personal Appearance.
50. A Description of Sir Toby (as you conceive him).
51. Sir Toby's Plans with Regard to Sir Andrew.
52. Maria's Desire to Reform Sir Toby.
53. Orsino's Commission to Viola (IV).
54. The Office of Clown in Shakspeare's Time (V).
55. Olivia's Clown.
56. Olivia and her Servants.
57. Olivia's Disregard for Orsino.
58. Malvolio's Peculiarities.
59. Viola's Reception at Olivia's.
60. Viola's Plea for Orsino (V).
61. The Comic Situation at the Close of Scene V.

ACT II

6. Questions for Study. — In answering the questions that follow, be direct and forceful. Some questions may admit of more than one answer. In such cases, choose the one which seems preferable and be able to defend your choice.

SCENE I

62. Why does Sebastian refuse Antonio's further companionship?

63. Why does Sebastian speak freely with Antonio about himself and his fortunes?

64. Wherein does Sebastian show modesty in his conversation with Antonio?

65. What is Sebastian's chief praise of Viola?

66. What is there romantic in this scene?

SCENE II

67. What is Malvolio's feeling toward Viola?

68. What evidence is there that Malvolio is a faithful servant?

69. What does Malvolio do with the ring?

70. What convinces Viola that Olivia loves her?

71. What effect on Viola has Olivia's love for her?

72. What does Viola realize the effect of Olivia's love to be upon Orsino's suit?

SCENE III

73. What seems to be Sir Toby's chief interest in life?

74. Wherein is Sir Toby superior to Sir Andrew?

75. How does Sir Andrew's attention toward the Clown differ from Sir Toby's?

76. Why is Maria so distrustful at the revelry?

77. In what light does Malvolio look upon Sir Toby's carousing?

78. What traits of Malvolio's character are revealed in his remarks to Sir Toby?
79. How does Sir Toby take the threat of expulsion?
80. Why does Maria become angry at Malvolio?
81. What weaknesses has Maria observed in Malvolio?
82. How does Maria plan to take advantage of Malvolio's weakness?
83. How does Maria's design against Malvolio affect Sir Toby's feelings toward her?

SCENE IV

84. What is there false in the Duke's conception of love?
85. What is there that is both comic and pathetic in this scene?
86. What evidence is there that the Duke has an unusual interest in Cesario?
87. This scene has been considered the finest in the play. Why?
88. What new revelation is there in the Duke's character in Scene V?
89. What has the Duke declared to be the cause of his love for Olivia?
90. What evidence do you find that Viola regards her own love as hopeless?
91. What new revelation is there in Viola's character to be found in this scene?

SCENE V

92. Why are Fabian and Sir Toby aroused against Malvolio?
93. Why do Malvolio's hopes so arouse Sir Andrew?
94. Why are Malvolio's hopes ridiculous?
95. What in the situation is comic?
96. Wherein is Malvolio clever?
97. What weakness causes Malvolio's discomfiture?
98. How has Maria advanced her fortunes by her device against Malvolio?

7. Topics for Oral and Written Paragraphs. — In a clearly worded sentence state the most important thought that each topic suggests. Develop this thought into a topical outline for an oral paragraph. Be careful to observe sequence of tenses in both oral and written work.

99. Sebastian's Situation.
100. The Time of Scene I.
101. Sebastian's Character.
102. The Interview between Malvolio and Viola (II).
103. Viola's Plight.
104. The Revels of Sir Toby, Sir Andrew, and the Clown (III).
105. Malvolio's Reprimand.
106. Maria's Plan for Revenge.
107. The Pathetic Situation of Viola (IV).
108. The Duke's Advice to Viola.
109. Malvolio's Vision of the Future (V).
110. The Working of Maria's Device.
111. Malvolio's Conceit.
112. Malvolio as a Comic Character.
113. Maria as a Comic Character.
114. Sir Toby and Sir Andrew: a Contrast.

ACT III

8. Questions for Study. — Strive to make your answers to these questions an improvement over your answers to questions on Act II. Enter more deeply into an understanding of plot and characters, and take pains to express yourself more completely and at the same time concisely.

SCENE I

115. What is Viola's opinion of the Clown?
116. Why are Sir Toby and Sir Andrew introduced into this scene?
117. How does Viola arouse Sir Andrew's jealousy?
118. In what respect is Viola extravagant of speech?
119. What does Olivia mean by the "last enchantment you did here"?
120. What is Olivia's fear because of having sent the ring to Viola?
121. What increases Olivia's fancy for Viola?

SCENE II

122. Why does Sir Andrew desire to depart?
123. Why does Sir Toby wish to detain him?
124. How does Sir Toby persuade Sir Andrew to remain?
125. What is Sir Toby's purpose in causing Sir Andrew to challenge Viola?
126. Why is the idea of a challenge by Sir Andrew humorous?
127. What other factor lends humor to the challenge by Sir Andrew?
128. How does this scene prepare for an entanglement between the main plot and the minor plots?

SCENE III

129. What were Antonio's reasons for following Sebastian?
130. How does Sebastian receive Antonio's love?
131. What has been the nature of Antonio's offense against Orsino?
132. What purpose in the plot development does this scene serve?

SCENE IV

133. For whom has Olivia sent? Why?
134. How has Maria prepared Olivia to believe Malvolio mad?

- 135. Why does Malvolio appear to be actually mad?
- 136. What is Maria's chief humorous trait?
- 137. Wherein may Malvolio be considered to deserve his punishment?
- 138. What is the humor in Sir Andrew's written challenge?
- 139. Why does Sir Toby wish to frighten Cesario with the challenge?
- 140. Why does Viola still plead Orsino's love to Olivia?
- 141. Why does Olivia call Cesario a friend?
- 142. How does Viola receive Sir Toby's warning?
- 143. How are Sir Toby and Sir Andrew punished later for their actions in this scene?

SCENE V

- 144. In what state is Sir Andrew at Sir Toby's report of Cesario?
- 145. What becomes of Sir Andrew's horse?
- 146. Why does Sir Toby tell each duelist that the other has sworn not to do any injury?
- 147. How does the entrance of Antonio complicate the plot?
- 148. To what does Cesario's seeming ingratitude lead Sir Toby and Sir Andrew later?

9. Topics for Oral and Written Paragraphs. — In developing paragraphs on the following topics, remember that, according to the principle of unity, a paragraph should contain only one central thought and should be developed from a single point of view.

- 149. Imaginary Description of Olivia's Garden (I).
- 150. Viola and the Clown.
- 151. Viola's Interview with Olivia.
- 152. The Incitement of Sir Andrew against Cesario (II).
- 153. Maria's Report on Malvolio.
- 154. Sebastian and Antonio (III).
- 155. Malvolio before Olivia (IV).

- 156. Sir Toby's Plans regarding Malvolio.
- 157. Sir Andrew's Challenge.
- 158. Sir Toby's Management of the Duel.
- 159. The Results of Antonio's Coming.
- 160. The Plot Complications in Act III.
- 161. The Comic Elements of Act III.

ACT IV

10. Questions for Study.— Act IV still further develops and entangles the two plots of the play. In answering questions, take into consideration the bearing of preceding events. Endeavor to write strong, clear, unified sentences.

SCENE I

- 162. What is the cause of the misunderstanding between Sebastian and the Clown?
- 163. How has the author prepared us for Sir Andrew's boldness in striking Sebastian?
- 164. What does the Clown intend to tell his lady? Why?
- 165. Is Sir Toby a braggart? Give reason for your answer.
- 166. What is the effect of Olivia's words upon Sebastian?
- 167. What is there in Sebastian's character that would naturally please Olivia?
- 168. What preceding events have prepared the way for Sir Toby's surprise? For Olivia's mistake?

SCENE II

- 169. How has this scene been prepared for earlier in the play?
- 170. What is the change wrought in Malvolio?
- 171. With whom do we sympathize in this scene? Why?
- 172. Is the punishment of Malvolio pushed too far? Give reason for your opinion.

173. How does Maria's feeling against Malvolio differ from Sir Toby's?

174. What has caused Maria's enmity against Malvolio?

SCENE III

175. What is the nature of Sebastian's feeling toward Olivia?

176. Why is Olivia in haste to be married?

177. What is the dramatic effect of Olivia's haste to be married when considered in connection with her vow of seclusion for seven years?

178. What does Sebastian's readiness to marry Olivia tell of his character?

11. Topics for Oral and Written Paragraphs. — In the preparation of oral or written paragraphs on the following topics, take into consideration the relation of these events with those in the earlier acts of the play. Seek variety in sentence structure by introducing now and then a phrase or clause at the beginning of the sentence. Close each paragraph with a forcible summarizing thought.

179. Sebastian in Olivia's Garden (I).

180. Sebastian's Character.

181. Olivia's Interference.

182. The Clown as Sir Topas (II).

183. Malvolio in Imprisonment.

184. Sebastian's Perplexity (III).

185. The Changed Olivia.

186. The Increased Entanglement of Act IV.

ACT V

12. Questions for Study. — Act V furnishes a systematic readjustment of the entangled threads of plot. The entanglement has already reached its height, but the complication is emphasized still further by bringing together all the persons involved. Consider the following questions from the viewpoint of the solution of difficulties.

187. Why does the author withhold Malvolio's letter from our knowledge at the beginning of the scene?

188. Why has the Duke come to Olivia's house with Viola?

189. What is the Duke's real feeling toward Antonio?

190. What preparations has the author made for Antonio's release?

191. How does Antonio reveal his nobility of character before the Duke?

192. What is the effect of Antonio's charge against Viola?

193. How can you explain Sebastian's being with Antonio for three months?

194. Was Antonio captain of the vessel on which Sebastian and Viola were wrecked, or of a ship which rescued Sebastian from the sea? Give reasons for your answer.

195. Before Olivia makes mention of the marriage, what reason has Orsino for believing that Cesario has been false to him?

196. At what point is the entanglement most intense?

197. What is the Duke's opinion of Cesario after the testimony of the priest?

198. What in Viola's previous demeanor makes the apparent falseness seem more base?

199. What is the effect of Sir Andrew's entrance on the seriousness of the situation?

200. Why does Sir Andrew call for no sympathy from us?

201. Explain whether Sir Toby has been properly punished.

202. How has the punishment of Sir Andrew and Sir Toby been provided for earlier in the play?

203. Why is Sir Toby angry at Sir Andrew?

204. Why does Olivia throw a strange regard upon Sebastian?

205. What raises Sebastian in our opinion?

206. Why does Viola hesitate to recognize her brother in Sebastian?

207. What evidence is there that the Duke did not really love Olivia?

208. What preparation has been made for the Duke's genuine love for Viola?

209. Why is Malvolio's indignation justified?

210. How does Fabian win our respect?

211. Should Maria have been punished for her part in the misusing of Malvolio? Reason.

212. Why is *Twelfth Night* a true comedy?

13. Topics for Oral and Written Paragraphs. — Let paragraphs on the following topics explain clearly and straightforwardly the nature of the entanglements and their solutions.

213. Viola's Predicament.

214. The Duke's Mistrust of Viola.

215. Olivia's Pain at Cesario's Denial.

216. The Plight of Sir Andrew and Sir Toby.

217. Malvolio's Indignation.

218. The Future Relations of Sir Andrew with Sir Toby.

219. The Propriety of Maria's Marriage to Sir Toby.

220. Inconsistencies in Act V.

221. The Prospect for Olivia's Happiness.

222. Viola's Reward for Faithful Service.

14. Suggestions for Longer Themes. — The suggestions for themes given below are designed to lead the

pupil to exercise thought in the selection and arrangement of material, to increase his power of expression, and to develop skill in handling the different forms of discourse. Some of the subjects based upon the play call for imaginative material. This should always be consistent with the events and spirit of the play. The aim, however, of all our study is independent creative effort. Therefore subjects for entirely original themes are given. In writing these, take advantage of experience gained and of the principles learned in writing on themes based upon events of the play.

NARRATION

15. Essentials of a Good Story. — To be interesting a story should possess the following characteristics :

Exposition. — This is an explanation of time, place, persons, and general circumstances. When this information is given at the beginning of the story, it is called an *introduction*. Frequently, however, much of this information is reserved until a later point in the story.

Exciting Moment. — As near to the beginning of the story as possible there should be placed a statement that will excite the interest of the reader and cause him to look forward eagerly to coming events.

Complication. — The plot begins with the exciting moment, and should proceed by introducing elements of conflict in such a way that doubt is cast on the outcome. Everything introduced, however, should point toward the outcome. The story should move all the time.

Climax. — The culmination of the story should be a natural result of the events in the complication, and should satisfy the reader's curiosity ; yet the nature of it should be a surprise. In other words, its exact nature must not be foreseen.

Conversation. — Force and naturalness is added to a story by the use of real conversation. The conversation, however, should be of a nature to advance the plot.

Characterization. — The words and actions of persons should be reported in such a manner that the reader will understand *how* and *why*, and see the motive behind words and actions. Long direct characterization should be avoided.

Description. — Brief descriptive touches should be introduced to picture an unusual situation, a striking position, a characteristic facial expression, or to explain the setting.

EXAMPLES

Subject: How Viola won the Duke.

Exposition: How Viola came to Illyria.

Exciting Moment: Viola's going to serve, with the prospect of loving, the Duke.

Complication: Viola's love for Orsino, Orsino's love for Olivia, and resulting events up to the condemnation of Viola by the Duke.

Climax: The meeting of Viola and Sebastian.

In writing this story the chief problem will be the elimination of material not essential to the single story of Viola. In the play two plots are woven together. Omit everything that does not move directly toward the desired climax.

In a similar way write stories on the following :

1. How Maria won Sir Toby.
2. How Olivia came by a Husband.
3. The story of an American girl or youth stranded in France during the great war.
4. Lost in a Snow-storm in the Mountains.

DESCRIPTION

16. Essentials of Description. — The characteristic elements of good description are the following :

1. *Purpose or Central Idea.* — In describing any particular thing our purpose might be to give information with respect to form, size, and general appearance ; it might be to impress one with the beauty of something ; or it might be to characterize a person or give a setting to a story.

2. *Fundamental Image.* — The beginning of a description should furnish the reader with a general outline, or general impression of the object described. This fundamental image must be preserved throughout ; the details must fill it in and make it more complete.

3. *Point of View.* — In writing description, it is necessary to keep in mind the point from which the person views the object described. Into the theme should be put only those things that could be seen from the position selected. For example, it would not be natural to speak of the color of a person's eyes, if that person were being described as seen at a distance. We may describe from a fixed point of view, a moving point of view, or an omniscient point of view. The

omniscient point of view is that of the author, who knows everything about his characters.

EXAMPLE

Subject: Viola with the Captain on the Sea Coast.

The Purpose: It might be to describe the scene with a view to emphasizing the danger from which Viola had escaped.

Fundamental Image: A rocky coast, a tempestuous sea, with a wrecked ship in the background, and Viola and the Captain as the center of interest.

Point of View: Determine for yourself.

In developing the theme on this subject, be careful to present a picture, not to tell a story. Pay particular attention to arrangement and to vocabulary. Use descriptive adjectives.

In a similar manner write on the following :

1. A Scene at Orsino's Palace.
2. A Scene in Olivia's Garden.
3. A Storm in the City or in the Mountains.
4. The Busiest Street in ——— (fill in the blank).
5. A Desolate Winter Scene.

EXPOSITION

17. *Essentials of Exposition.* — The purpose of exposition is to explain something to others so that they will understand it properly. To accomplish this purpose, the following things are essential :

1. *Clear Knowledge of the Subject.* — We must have a clear knowledge of our subject before we can attempt to make it clear to others.

2. *Careful Arrangement.* — Material must be grouped, so that ideas belonging together will not be scattered, and so that the important ideas will stand out prominently.

3. *Clear Expression.* — Much depends upon the choice of words. In exposition, definite specific words should be used. Sentences should be direct and simple. Ideas should be so clearly expressed that misunderstanding is impossible.

EXAMPLE

Subject: Comic Characters in Twelfth Night.

There are three types of comic characters in Twelfth Night. One type depends for its comic element upon whims, foibles, or extravagant ideas; another, upon personal delight in fun making and in merriment; a third, upon ignorance or stupidity. Study the persons of the play and group them according to this classification. Arrange these groups in such a way that your theme will begin and end with important ideas. In writing the composition, make it clear when you pass from one group of characters to another.

In a similar manner develop a theme on one of the following subjects:

1. Comic Situations in Twelfth Night.
2. The Trials of Housekeeping.
3. The Pleasure of the Country in Summer.
4. Amusements in the City in Winter.
5. Opportunities for Boys in America.
6. The Ideal School.
7. The Ideal Course of Study for a High School.

LIBRARY OF CONGRESS



0 014 067 863 6