

Twelfth Night Or What You Will The Oxford Shakespeare Oxford Worlds Classics

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In the modern theater, Twelfth Night is one of the most popular of Shakespeare's plays, and this edition places particular emphasis on its theatrical qualities in both the introduction and the full and detailed commentary. Where original music has not survived, James Walker has composed settings compatible with the surviving originals, freshly edited so that this edition, unique among modern editions, offers all the music required to perform the play. It will be invaluable to actors, directors, and students at all levels.

Drinking! Dancing! Comedy! What more can you ask in a play? Um...how about for it to make sense in modern English?! BookCaps Has you Covered! If you have struggled in the past reading Shakespeare, then BookCaps can help you out. This book is a modern translation of a Twelfth Night. The original text is also presented in the book, along with a comparable version of both text. We all need refreshers every now and then. Whether you are a student trying to cram for that big final, or someone just trying to understand a book more, BookCaps can help. We are a small, but growing company, and are adding titles every month. Visit BookCaps.com to find out more.

This major new complete edition of Shakespeare's works combines accessibility with the latest scholarship. Each play and collection of poems is preceded by a substantial introduction that looks at textual and literary-historical issues. The texts themselves have been scrupulously edited and are accompanied by same-page notes and glossaries. Particular attention has been paid to the design of the book to ensure that this first new edition of the twenty-first century is both attractive and approachable.

Twelfth Night Continues, or, Malvolio's Revenge, is a sequel to William Shakespeare's Twelfth Night, or, What you Will. This novel, written as a play, in a Shakespearean comedy style--but not in Iambic Pentameter (but with a few rhyming songs scattered throughout)--picks up directly after the last scene of William Shakespeare's Twelfth Night. It weaves together several romantic story lines, more than a few settling of scores, a good deal of running through the woods, a number of disguises, and a boat in a tree. All these stories become intertwined and entangled together into a giant knot undone in the last Act with the help of "Malvolio's Revenge." At the end of the original Twelfth Night, Lady Olivia has married Sebastian (a man who pretended to be someone she knew so he could marry her), Duke Orsino (who moments before was distracted with love for Lady Olivia) has promised to marry Viola (who was secretly in love with Orsino while she was disguised as a man), Sir Toby has married Maria (after the two of them plotted to undermine Malvolio's sanity), and Antonio (who rescued Sebastian from a shipwreck) has been captured as he is a wanted man in Illyria (for crimes which are described as not of a "bloody nature," but which did involve the duke's fleet). Twelfth Night Continues explores both the intended and unintended consequences of these final actions and events from Twelfth Night while also introducing a briefly mentioned character from the original play: Duke Orsino's nephew, Titus. Titus is said to have lost his leg in a sea fight with Antonio (part of the reason Antonio is a wanted man in Illyria), and now that Antonio is finally captured in Illyria, Titus is looking for revenge. Antonio's past entanglements with Illyria are a complicated story, however (and involve Lady Olivia and her family), and as the truth of his past is revealed, everyone (whether they wanted to or not) becomes involved in the battle between these two men.

Twelfth-night, Or What You WillThe Oxford Shakespeare: Twelfth Night, Or What You WillOxford University Press
 VIOLA.What country, friends, is this?CAPTAIN.This is Illyria, lady.VIOLA.And what should I do in Illyria?My brother he is in Elysium.Perchance he is not drown'd. What think you, sailors?CAPTAIN.It is perchance that you yourself were sav'd.VIOLA.O my poor brother! and so perchance may he be.CAPTAIN.True, madam; and to comfort you with chance, Assure yourself, after our ship did split, When you, and those poor number sav'd with you, Hung on our driving boat, I saw your brother, Most provident in peril, bind himself, (Courage and hope both teaching him the practice)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 wavesSo long as I could see.VIOLA.For saying so, there's gold!Mine own escape unfoldeth to my hope, Whereto thy speech serves for authority, The like of him. Know'st thou this country?CAPTAIN.Ay, madam, well, for I was bred and bornNot three hours' travel from this very place.VIOLA.Who governs here?CAPTAIN.A noble duke, in nature as in name.6VIOLA.What is his name?CAPTAIN.Orsino.VIOLA.Orsino! I have heard my father name him.He was a bachelor then.CAPTAIN.And so is now, or was so very late;For but a month ago I went from hence, And then 'twas fresh in murmur, (as, you know, What great ones do, the less will prattle of)That he did seek the love of fair Olivia.VIOLA.What's she?CAPTAIN.A virtuous maid, the daughter of a countThat died some twelvemonth since; then leaving herIn the protection of his son, her brother, Who shortly also died; for whose dear loveThey say, she hath abjur'd the companyAnd sight of men.VIOLA.O that I served that lady, And might not be delivered to the world, Till I had made mine own occasion mellow, What

Twelfth Night is one of the most popular of Shakespeare's plays in the modern theatre, and this edition places particular emphasis on its theatrical qualities throughout. Peopled with lovers misled either by disguises or their own natures, it combines lyrical melancholy with broad comedy. The introduction analyses its many views of love and the juxtaposition of joy and melancholy, while the detailed commentary pays particular attention to its linguistic subtleties. Music is particularly important in Twelfth Night, and this is the only modern edition to offer material for all the music required in a

performance. James Walker has re-edited the existing music from the original sources, and where none exists has composed settings compatible with the surviving originals. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Twelfth Night, or What You Will is a lovely, immensely entertaining, and -- when provocatively mounted -- haunting play. Yet it is too often misused as an occasion for slapstick comedy. Even many of the best productions realize only a fraction of its sublimity. *The Book of "Twelfth Night, or What You Will": Musings on Shakespeare's Most Wonderful Play* explores the play's arresting ambiguities, with an emphasis on the sexual. It's a must-read for those who want to stage a must-see Twelfth Night, or What You Will. It's also for anyone who loves this rhapsodic play, and especially for the new Twelfth Night, or What You Will audience that has greater expectations of theater companies mounting one of the world's strangest comedies.

William Shakespeare's Twelfth Night is a comedy about a brother and sister pair that are shipwrecked off the coast of Illyria and are separated. Viola, the sister, must assume the identity of a man to earn a living in the home of Duke Orsino, who is in love with the Lady Olivia. Twelfth Night, Or What You Will is a comedy by William Shakespeare, based on the short story "Of Apolonius and Silla" by Barnabe Rich. It is named after the Twelfth Night holiday of the Christmas season. It was written around 1601 and first published in the First Folio in 1623. The main title is believed to be an afterthought, created after John Marston premiered a play titled What You Will during the course of the writing.

William Shakespeare's Twelfth Night, or What You Will, was written in 1601 or 1602 at the end of Christmastide. It is a comedy intended as entertainment at the end of the holiday season. The play is set in Illyria, and follows the story of the twins Viola and Sebastian. The beginning of the play finds Viola shipwrecked on the Illyrian coast and helped to shore by the captain. Her twin brother Sebastian, also aboard the ship, is nowhere to be found and Viola believes him dead. She disguises herself as a man named Cesario and begins service under the Duke Orsino. Duke Orsino pines after Olivia. However Olivia is in mourning after losing her father and brother, and will not be brought out of her grief or accept marriage proposals for seven years. Duke Orsino decides to have Cesario help him, asking Cesario to explain how strong his love is for Olivia. However, Olivia mistakenly falls in love with Cesario, believing Viola's disguise too well. Viola herself has fallen helplessly in love with Duke Orsino. While this love triangle is occurring, multiple characters create a ruse to convince Olivia's conceited steward Malvolio that Olivia is in love with him. These conspirators include Sir Toby Belch, Sir Andrew Aguecheek, Olivia's servants Maria and Fabian, and the fool, Feste. Amused by their deception, they create a ruckus at Olivia's house by drinking and partying late into the night and hiding a fake love letter allegedly written by Olivia to Malvolio. The servant Maria pens the letter to imitate Olivia's writing, and asks Malvolio to wear yellow stockings, smile affectionately at Olivia whenever she appears, and to be rude to the rest of the household. When Malvolio discovers the letter he is excited to learn of Olivia's affections and begins to follow the letter's instructions. Olivia is not pleased to see the change in his character and does not return any affection at all. His tormentors pretend Malvolio has gone insane and see that he is locked in a dungeon, where the fool Feste visits and mocks him, pretending to be a priest at times. The missing twin Sebastian has meanwhile been rescued from the shipwreck by his friend Antonio. Seeing the resemblance between Sebastian and Cesario confuses Olivia who believes them to be the same person. She asks Sebastian for his hand and they marry secretly. When Viola and Sebastian are reunited there is confusion amongst all. Viola reveals that she was Cesario in disguise and that she loves Duke Orsino. They decide to marry. Sir Toby Belch, who was also an admirer of Olivia's, decides instead to marry her servant Maria. Malvolio is angry at the deception and says he will take revenge, but is talked down by Fabian. The gender bending from Shakespeare's Twelfth Night, is a comment on a day of revelry that was commonplace in Shakespeare's era. On this twelfth night after Christmas roles were changed as women dressed as men and vice versa. The celebration was based on a Roman festival called Saturnalia, which was an excuse for an evening of drunken festivities and inverted social order. In Twelfth Night, the grumpy Malvolio can represent the adversary of these imbibed festivities. The conspirators that aim to humiliate Malvolio, Sir Toby Belch and Sir Andrew Aguecheek, representing the comic revelers. The play was written to be performed at Christmastide and was performed right after its completion in 1602. Shakespeare borrowed some elements of the story from Barnabe Rich's short story entitled Of Apollonius and Silla, which was in turn based on Matteo Bandello's story.

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Excerpt from Shakespeare's Comedy of Twelfth Night, or What You Will: With Illustrations Among the passengers on board a ship wrecked in the Adriatic were Sebastian and Viola, twin children of a rich citizen of Messina. Born in the same hour, brother and sister had grown up in the tenderest mutual love and - what is stranger - in such likeness of feature that, if they exchanged clothes, you could not tell youth from maiden. Nor had they ever been parted until the sea thus cruelly severed them. When the vessel split, Viola managed to cling to a boat which with a few survivors - the Captain amongst them - came safely to shore. 'What coast is this?' she inquired Of the sailors. 'this is Illyria, lady.' Her thoughts rushed back to her brother, and she begged them to tell her if there were any chance of his being safe. 'there is this chance, ' answered the Captain at the last moment I saw him take rope and bind himself very coolly and bravely to a stout spar, and upon this he was afloat and alive while from our boat I could keep him in sight.' Even for this hope Viola was so grateful that she pressed money into the man's hand. 'do you know this country?' 'i know it well, madam; for I was born and bred scarcely three hours' journey from this very spot.' She asked by whom it was governed? The Captain told her, by a noble Duke, Orsino a bachelor and a love-sick one, for he had fixed his affections on a fair lady who would have none of him, and indeed had abjured the society and sight of all men save those Of her own household. The name of this lady was the Countess Olivia, and she thus cloistered herself in sorrow for the loss of a brother, lately dead. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work,

preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

William Shakespeare's *Twelfth Night*, the incredible comedy about unrequited love, both hilarious and heartbreaking, now presented by the Folger Shakespeare Library with valuable new tools for educators and dynamic new covers. Named for the twelfth night after Christmas, the end of the Christmas season, *Twelfth Night* plays with love and power. The Countess Olivia, a woman with her own household, attracts Duke Orsino. Two other would-be suitors are her pretentious steward, Malvolio, and Sir Andrew Aguecheek. Onto this scene arrive the twins Viola and Sebastian; previously caught in a shipwreck, each thinks the other has drowned. Viola disguises herself as a male page and enters Orsino's service. Orsino sends her as his envoy to Olivia—only to have Olivia fall in love with the messenger. The play complicates, then wonderfully untangles, these relationships. The authoritative edition of *Twelfth Night* from The Folger Shakespeare Library, the trusted and widely used Shakespeare series for students and general readers, includes: -The exact text of the printed book for easy cross-reference -Hundreds of hypertext links for instant navigation -Freshly edited text based on the best early printed version of the play -Full explanatory notes conveniently linked to the text of the play -Scene-by-scene plot summaries -A key to the play's famous lines and phrases -An introduction to reading Shakespeare's language -An essay by a leading Shakespeare scholar providing a modern perspective on the play -Fresh images from the Folger Shakespeare Library's vast holdings of rare books -An annotated guide to further reading -An essay by a leading Shakespeare expert

Enter VIOLA, a CAPTAIN and Sailors. VIOLA. What country, friends, is this? CAPTAIN. This is Illyria, lady. VIOLA. And what should I do in Illyria? My brother he is in Elysium. Perchance he is not drown'd. What think you, sailors? CAPTAIN. It is perchance that you yourself were sav'd. VIOLA. O my poor brother! and so perchance may he be. CAPTAIN. True, madam; and to comfort you with chance, Assure yourself, after our ship did split, When you, and those poor number sav'd with you, Hung on our driving boat, I saw your brother, Most provident in peril, bind himself, (Courage and hope both teaching him the practice) 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. VIOLA. For saying so, there's gold! Mine own escape unfoldeth to my hope, Whereto thy speech serves for authority, The like of him. Know'st thou this

Retells, in simplified prose, William Shakespeare's play about the misadventures which result from trickery and deceit.

A play by William Shakespeare in 16 point type.

Twelfth Night is one of Shakespeare's funniest plays and also one of his most romantic. A young noblewoman, Viola, shipwrecked in a foreign land and separated from her twin brother, dresses as a man in order to enter the service of Orsino, duke of Illyria.

Complications ensue--deceptions, infatuations, misdirected overtures, malevolent pranks--as everyone is drawn into the hilarious confusion.

Professor Donno's fully annotated edition, based on the Folio text, explains Shakespeare's language in its sixteenth-century social and dramatic context. The introduction emphasises the play's Illyrian setting, a locale that distances the mad actions of the romantic lovers and the comic Sir Toby with his crew from the real world where the wind blows and the rain falls. The play's major themes and characters are defined against their counterparts in Shakespeare's sources and against later parodies or plot adaptations. An illustrated history of the play's fortunes on stage pays particular attention to the part of Malvolio, whether he is played as tragic, burlesque or 'straight'. The interpretation of his role offers a clue to the different preoccupations of productions and critics.

35 reproducible exercises in each guide reinforce basic reading and comprehension skills as they teach higher order critical thinking skills and literary appreciation. Teaching suggestions, background notes, act-by-act summaries, and answer keys included.

Shakespeare's *Twelfth Night* is a delightful story of displaced twins, misplaced affections, pompous affectations, and love. Follow Viola after her shipwreck as she tries to find her new place in the world, disguised as a young man. The Count Orsino thinks he is in love with the Countess Olivia, but is he really just in love with love? The steward Malvolio is also in love with Olivia but she is way out of his league, then Olivia falls in love with the disguised Viola whom she thinks is a boy. Drunken Uncle Toby and lady-in-waiting Maria play a spiteful trick on the overbearing Malvolio, one that ends up making us uncomfortable, and the foolish Sir Andrew Aguecheek, who was "adored once, too," is humiliated again and again. For all its comedy, there is potential tragedy; the dark moments and threats of danger and death that are lying just beneath the surface act as a counterpoint to the expectations of a perfectly happy ending.

Themes: Hi-Lo, graphic novel, adapted classic, low level classic. This series features classic Shakespeare retold with graphic color illustrations. Educators using the Dale-Chall vocabulary system adapted each title. Each 64-page, softcover book retains key phrases and quotations from the original play. Research shows that the more students read, the better their vocabulary, their ability to read, and their knowledge of the world. Shipwrecked Viola disguises herself as a boy and enters the service of Duke Orsino and falls in love with him. Orsino sends his servant, Cesario (Viola in disguise) to woo the Countess Olivia on his behalf. Olivia cannot love Orsino, but promptly falls in love with his servant, Cesario (Viola). Viola's shipwrecked twin brother, Sebastian, arrives on the scene creating chaos as it now appears that Cesario can be in two places at once. Will all the confusion end to everyone's satisfaction?

An insightful and scholarly edition of Shakespeare's popular comedy of mistaken identity and love.

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