

SUNDAY JUNE 23 2:30 PM

# ABSURDITY IN A DUKEDOM; or, Shakespeare's *Twelfth Night*— & Everyone's Trouble about LOVE!

A Dramatic Presentation of Eli Siegel's Beautiful 1951 Lecture

with scenes from the play



SHAKESPEARE'S comedy *Twelfth Night* has both delighted and baffled people for centuries. What does it have to do with men and women now, trying to make sense of love and our lives? The answer is in this magnificent matinee!

You will be swept and educated as you see theatre at its finest—and meet the knowledge every person has thirsted for.

We are proud to present, as drama itself, the 1951 lecture *Absurdity in a Dukedom; or, Shakespeare's "Twelfth Night,"* by Eli Siegel, the great American critic and poet, founder of the philosophy Aesthetic Realism. The basis of Aesthetic Realism is this principle:

**All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves.**

The opposites of wildness—or tremendous freedom—and dignity are beautifully one in *Twelfth Night*. And these are opposites troubling people now. Men and women everywhere have the pain of feeling there's something held back in them, stiff, unexpressed, unable to be affected with a lovely unboundedness. Yet the same men and women also feel they let go in ways that make them ashamed: in the way they can lash out verbally at someone, or the way their minds whirl with angry thoughts, or as they have a kind of "good time" that's empty and demeaning. At this presentation—with uproarious and deeply moving scenes from the play—you'll see that *Twelfth Night* is about your very own most intimate hopes and worries.

And you'll learn about something people want desperately to comprehend: *what is it that interferes with love?*

Eli Siegel has explained the meaning of Shakespeare's wild plot; the strange and beautiful songs sung by the Clown; the characters—Viola, Duke Orsino, Sir Toby Belch, Olivia, Sir Andrew Aguecheek, Malvolio. Each of them, he shows, represents a possibility of ourselves:

**This play can be said to be a lot about self-love trying to be love....Olivia is not wholly honest. She is stiff, likewise, and she is afraid of what she may feel....Malvolio seems to represent also a certain kind of self-slavery, a stiffness....Viola represents the outside world coming to stir up both Orsino and Olivia....The Clown is against all that stiffness; he is also against insincerity....There is a kind of emotional dance....And if the play is seen as having in it both an approach to ethics, an approach to good and bad, and to events, with a surrounding of infinity, then the play is truly felt.**

People have longed really to *like* Shakespeare, to have a big emotion about him. And those persons who *have* liked Shakespeare haven't felt he was of much use to their daily lives. Through Eli Siegel's clear, kind, graceful, powerful, wide, deep seeing, every person can now have the big emotions they hope for—about Shakespeare and the world itself. And everyone can see at last that there is nothing more practical for our lives than art, Shakespeare, poetry, and the sweetly wild *Twelfth Night*!

CAST: ANNE FIELDING • BENNETT COOPERMAN • CAROL McCLUER  
TIMOTHY LYNCH • KAREN VAN OUTRYVE • DEREK MALI  
CARRIE WILSON • KEVIN FENNELL

WITH AN OVERTURE BY EDWARD GREEN—PERFORMED BY MR. GREEN (piano) & BARBARA ALLEN (flute)

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