

THE ANNOTATED SHAKESPEARE

WILLIAM SHAKESPEARE

Twelfth Night

FULLY ANNOTATED, WITH AN INTRODUCTION, BY BURTON RAFFEL

WITH AN ESSAY BY HAROLD BLOOM

THE ANNOTATED SHAKESPEARE

Twelfth Night,
or, What You Will



William Shakespeare

Edited, fully annotated, and introduced by Burton Raffel

With an essay by Harold Bloom

THE ANNOTATED SHAKESPEARE

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For Carolyn Yalkut

CONTENTS



About This Book ix

Introduction xvii

Some Essentials of the Shakespearean Stage xxvii

Twelfth Night i

An Essay by Harold Bloom 145

Further Reading 153

Finding List 159

ABOUT THIS BOOK



Orsino's famous soliloquy, which opens the play, reads as follows:

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 o'er my ear, like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor. 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, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute. So full of shapes is fancy
That it alone is high fantastical.

This was perfectly understandable, we must assume, to the mostly very average persons who paid to watch Elizabethan plays. But

though much remains clear, who today can make full or entirely comfortable sense of the soliloquy? In this very fully annotated edition, I therefore present this passage, not in the bare form quoted above, but thoroughly supported by bottom-of-the-page notes:

If music be the food of love, play on,
 Give me excess of it, that surfeiting,¹
 The appetite² may sicken, and so die.
 That strain³ again, it had a dying fall.⁴
 O it came o'er⁵ my ear, like the sweet sound
 That breathes⁶ upon a bank⁷ of violets,
 Stealing⁸ and giving⁹ odor. Enough, no more,
 'Tis not so sweet now as it was before.
 O spirit¹⁰ of love, how quick and fresh¹¹ art thou,
 That notwithstanding¹² thy capacity
 Receiveth¹³ as the sea,¹⁴ nought enters there,
 Of what validity and pitch¹⁵ soe'er,

- 1 that surfeiting = so that having had more than enough
 2 desire
 3 melody, tune
 4 dying fall = languishing descent/sinking/cascading movement
 5 came o'er = descended upon, passed over
 6 exhales/blows softly
 7 slope, bed
 8 taking away ("gaining") from the flowers
 9 bringing odor with it, as breezes do
 10 (1) essential substance/principle/nature, (2) breath, movement of air, wind,
 (3) melody, music
 11 quick and fresh = lively and refreshing/pure*
 12 that notwithstanding = so that even though
 13 capacity receiveth = ability to take things in absorbs such things
 14 "Sea refuseth no water": *The Wordsworth Dictionary of Proverbs*, ed. G. L. Apperson (Hertfordshire: Wordsworth, 1993), 555a
 15 validity and pitch = strength/force and from what height/how/at what angle thrown (n.b.: "pitch" as a musical term was also used in Shakespeare's time)

But falls into abatement and low price,¹⁶
 Even in a minute. So full of shap^s is fancy¹⁷
 That it alone is high fantastical.¹⁸

Without full explanation of words that have over the years shifted in meaning, and usages that have been altered, neither the modern reader nor the modern listener is likely to be equipped for anything like full comprehension.

I believe annotations of this sort create the necessary bridges, from Shakespeare's four-centuries-old English across to ours. Some readers, to be sure, will be able to comprehend unusual, historically different meanings without any glosses. Those not familiar with the modern meaning of particular words will easily find clear, simple definitions in any modern dictionary. But most readers are not likely to understand Shakespeare's intended meaning, absent such glosses as I here offer.

My annotation practices have followed the same principles used in *The Annotated Milton*, published in 1999, and in my annotated editions of *Hamlet*, published (as the initial volume in this series) in 2003, *Romeo and Juliet* (published in 2004), and subsequent volumes in this series. Classroom experience has validated these editions. Classes of mixed upper-level undergraduates and graduate students have more quickly and thoroughly transcended language barriers than ever before. This allows the teacher, or a general reader without a teacher, to move more promptly and confidently to the nonlinguistic matters that have made Shakespeare and Milton great and important poets.

It is the inevitable forces of linguistic change, operant in all liv-

16 abatement and low price = diminishing and reduced worth/value

17 shap^s is fancy = images/pictures is the imagination*

18 high fantastical = strongly/greatly/richly amorous inclination, love

ing tongues, which have inevitably created such wide degrees of obstacles to ready comprehension—not only sharply different meanings, but subtle, partial shifts in meaning which allow us to think we understand when, alas, we do not. Speakers of related languages like Dutch and German also experience this shifting of the linguistic ground. Like early Modern English (ca. 1600) and the Modern English now current, those languages are too close for those who know only one language, and not the other, to be readily able always to recognize what they correctly understand and what they do not. When, e.g., a speaker of Dutch says “Men kofer is kapot,” a speaker of German will know that something belonging to the Dutchman is broken (kapot = “kaputt” in German, and men = “mein”). But without more linguistic awareness than the average person is apt to have, the German speaker will not identify “kofer” (“trunk” in Dutch) with “Körper”—a modern German word which means “physique, build, body.” The closest word to “kofer” in modern German, indeed, is “Scrankkoffer,” which is too large a leap for ready comprehension. Speakers of different Romance languages (French, Spanish, Italian), and all other related but not identical tongues, all experience these difficulties, as well as the difficulty of understanding a text written in their own language five, or six, or seven hundred years earlier. Shakespeare’s English is not yet so old that it requires, like many historical texts in French and German, or like Old English texts—e.g., *Beowulf*—a modern translation. Much poetry evaporates in translation: language is immensely particular. The sheer *sound* of Dante in thirteenth-century Italian is profoundly worth preserving. So too is the sound of Shakespeare.

I have annotated prosody (metrics) only when it seemed truly necessary or particularly helpful. Readers should have no prob-

lem with the silent “e” in past participles (loved, returned, missed). Except in the few instances where modern usage syllabifies the “e,” whenever an “e” in Shakespeare is *not* silent, it is marked “è.” The notation used for prosody, which is also used in the explanation of Elizabethan pronunciation, follows the extremely simple form of my *From Stress to Stress: An Autobiography of English Prosody* (see “Further Reading,” near the end of this book). Syllables with metrical stress are capitalized; all other syllables are in lower-case letters. I have managed to employ normalized Elizabethan spellings, in most indications of pronunciation, but I have sometimes been obliged to deviate, in the higher interest of being understood.

I have annotated, as well, a limited number of such other matters, sometimes of interpretation, sometimes of general or historical relevance, as have seemed to me seriously worthy of inclusion. These annotations have been most carefully restricted: this is not intended to be a book of literary commentary. It is for that reason that the glossing of metaphors has been severely restricted. There is almost literally no end to discussion and/or analysis of metaphor, especially in Shakespeare. To yield to temptation might well be to double or triple the size of this book—and would also change it from a historically oriented language guide to a work of an unsteadily mixed nature. In the process, I believe, neither language nor literature would be well or clearly served.

Where it seemed useful, and not obstructive of important textual matters, I have modernized spelling, including capitalization. Spelling is not on the whole a basic issue, but punctuation and lineation must be given high respect. The Folio uses few exclamation marks or semicolons, which is to be sure a matter of the conventions of a very different era. Still, our modern preferences can-

not be lightly substituted for what is, after a fashion, the closest thing to a Shakespeare manuscript we are likely ever to have. We do not know whether these particular seventeenth-century printers, like most of that time, were responsible for question marks, commas, periods, and, especially, all-purpose colons, or whether these particular printers tried to follow their hand-written sources. Nor do we know if those sources, or what part thereof, might have been in Shakespeare's own hand. But in spite of these equivocations and uncertainties, it remains true that, to a very considerable extent, punctuation tends to result from just how the mind responsible for that punctuating *hears* the text. And twenty-first-century minds have no business, in such matters, overruling seventeenth-century ones. Whoever the compositors were, they were more or less Shakespeare's contemporaries, and we are not.

Accordingly, when the original printed text uses a comma, we are being signaled that *they* (whoever "they" were) heard the text, not coming to a syntactic stop, but continuing to some later stopping point. To replace commas with editorial periods is thus risky and on the whole an undesirable practice. (The play's dramatic action, to be sure, may require us, for twenty-first-century readers, to highlight what four-hundred-year-old punctuation standards may not make clear—and may even, at times, misrepresent.)

When the printed text has a colon, what we are being signaled is that *they* heard a syntactic stop—though not necessarily or even usually the particular kind of syntactic stop we associate, today, with the colon. It is therefore inappropriate to substitute editorial commas for original colons. It is also inappropriate to employ editorial colons when *their* syntactic usage of colons does not match ours. In general, the closest thing to *their* syntactic sense of the colon is our (and their) period.

The printed interrogation (question) marks, too, merit extremely respectful handling. In particular, editorial exclamation marks should very rarely be substituted for interrogation marks.

It follows from these considerations that the movement and sometimes the meaning of what we must take to be Shakespeare's play will at times be different, depending on whose punctuation we follow, *theirs* or our own. I have tried, here, to use the printed seventeenth-century text as a guide to both *hearing* and *understanding* what Shakespeare wrote.

Since the original printed texts (there not being, as there never are for Shakespeare, any surviving manuscripts) are frequently careless as well as self-contradictory, I have been relatively free with the wording of stage directions—and in some cases have added brief directions, to indicate who is speaking to whom. I have made no emendations; I have necessarily been obliged to make choices. Textual decisions have been annotated when the differences between or among the original printed texts seem either marked or of unusual interest.

In the interests of compactness and brevity, I have employed in my annotations (as consistently as I am able) a number of stylistic and typographical devices:

- The annotation of a single word does not repeat that word
- The annotation of more than one word repeats the words being annotated, which are followed by an equals sign and then by the annotation; the footnote number in the text is placed after the last of the words being annotated
- In annotations of a single word, alternative meanings are usually separated by commas; if there are distinctly different ranges of meaning, the annotations are separated by arabic numerals inside parentheses—(1), (2), and so on; in more

complexly worded annotations, alternative meanings expressed by a single word are linked by a forward slash, or solidus: /

- Explanations of textual meaning are not in parentheses; comments about textual meaning are
- Except for proper nouns, the word at the beginning of all annotations is in lower case
- Uncertainties are followed by a question mark, set in parentheses: (?)
- When particularly relevant, “translations” into twenty-first-century English have been added, in parentheses
- Annotations of repeated words are *not* repeated. Explanations of the *first* instance of such common words are followed by the sign ★. Readers may easily track down the first annotation, using the brief Finding List at the back of the book. Words with entirely separate meanings are annotated *only* for meanings no longer current in Modern English.

The most important typographical device here employed is the sign ★ placed after the first (and only) annotation of words and phrases occurring more than once. There is an alphabetically arranged listing of such words and phrases in the Finding List at the back of the book. The Finding List contains no annotations but simply gives the words or phrases themselves and the numbers of the relevant act, the scene within that act, and the footnote number within that scene for the word’s first occurrence.

INTRODUCTION



Those in search of entertainment usually prefer to know, more or less in advance, what sort of entertainment they have chosen and for which they are paying. Those who attend a performance of *The Most Excellent and Lamentable Tragedy of Romeo and Juliet* neither expect nor would probably readily accept a song-and-dance farce. Similarly, a performance of *The Comical History of the Merchant of Venice, or Otherwise Called the Jew of Venice* is not likely to be “lamentable tragedy,” though the unusually long and remarkably detailed title suggests that this “comical history,” too, is not of the song-and-dance variety.

Shakespeare’s plays have been in constant performance for four hundred years and more; we commonly shorten their familiar and well-understood titles. *Romeo and Juliet* and *The Merchant of Venice* are all we have come to need. But *Twelfth Night* comes to us (uniquely, for Shakespeare) along with a second, alternative title. This alternative, *What You Will*, may well have been the original title and could have been changed (we do not know) in order to avoid conflict with John Marston’s play by that name. Though it was written about 1600, just before *Hamlet*, *Twelfth Night* first appeared in print in the 1623 Folio, with the alternative title at-

tached, and there it has remained. We assume that Shakespeare so intended, though there is no evidence, just as there is none to contradict the assumption.

The paired titles are particularly important in determining three major issues: (1) the probable date of composition, (2) the probable date and place of first performance, and (3) authorial intent—that is, since we have only the text, and not a shred of external information as to what Shakespeare intended, the *play's* intentions. *Twelfth Night* clearly alludes to the Twelfth Day of Christmas, the sixth day of January (also known as Epiphany). This an important day in the Christian year, deeply grounded in English as well as European history. Indeed, the Elizabethans' perception of the calendar was governed by such religious observances rather than by mere days of the month: the eighth day of January, for example, was more likely to be referred to as "two days after Epiphany."

But all attempts to link the religious aspects of the holiday to Shakespeare's *Twelfth Night* have failed. Even apart from the plainly secular nature of the text, this is because the Twelfth Day of Christmas had become a universally joyous and sometimes a riotously liberated celebration, just as Christmas itself (historically of pagan origin) had "continued to be a great secular feast as well as a religious one."¹ So, too, purported links between court observance of the holiday and the play's first performance have been unconvincing in the extreme. Leslie Hotson's study (cited in "Further Reading") is a gold mine of widely assorted cultural and historical data, most interestingly recorded. However, it does not establish any linkage between its fascinating data and Shakespeare's play. It is demonstrably true that, in 1594, "Twelfth Night was celebrated at Court by dancing which continued till 1

o'clock after midnight, the Queen [Elizabeth] being seated on a high throne, and next to her chair the Earl of Essex with whom she often devised [conversed] in sweet and favorable manner."² But such evidence is linked only to the holiday and not to our play.

Still, although festive comedy is not all the play is concerned with, the nature of Twelfth Night celebrations is indeed very like the festive comedy of *Twelfth Night*. For example, in the universities of Europe, "Only on Twelfth-night were mummers [mimes] allowed within the sacred precincts of the college."³ "The Feast of Epiphany, or Twelfth Night, was the most important masquing [masquerading] night, commemorating the recognition of Christ's birth by the Three Magi."⁴ When John Milton attacked King Charles's distinctly heroic calm, as displayed on the scaffold prior to his execution, he described the king's actions as a performance, "a masking scene . . . [with] quaint emblems and devices, begged from the old pageantry of some Twelfthnight's entertainment at Whitehall [the court]."⁵

It is no accident, accordingly, that *Twelfth Night's* important "clown" role is assigned to a character named Feste. Nor is it accidental that the social role of children was much enlarged on Twelfth Night, "probably the greatest festival of the year. . . . A miniature [painted at the end of the fifteenth century] depicts the first episode of the festival . . . [and] record[s] the moment when, in accordance with tradition, it was a child who shared out the Twelfth-cake. . . . The playing of this part by the child implies his presence in the midst of the adults during the long hours of the Twelfth Night vigil."⁶ All the same, the Twelfth day of Christmas is neither mentioned nor in any direct way involved in the play.

The alternative title, *What You Will*, makes no specific refer-

ence to any external event. Here, too, linkages have been asserted, but never successfully maintained. Yet the less allusive second title throws perhaps as much light on the play as does the first title. To better understand the significance of *What You Will*, it may help to consider the following list of twenty dramatic titles, presented in strictly alphabetical order:

1. *All's Well That Ends Well*
2. *Anything Goes*
3. *As You Like It*
4. *The Comedy of Errors*
5. *A Dangerous Maid*
6. *Everybody's Doing It*
7. *I'd Rather Be Right*
8. *Let's Face It*
9. *Merrie England*
10. *Much Ado about Nothing*
11. *A Night Out*
12. *Nymph Errant*
13. *Oh I Say*
14. *On Your Toes*
15. *Out of This World*
16. *Sigh No More*
17. *Tell Me More*
18. *Wake Up and Dream*
19. *Yeomen of the Guard*
20. *You Never Know*

Of these twenty more or less similar titles, only numbers 1, 3, 4, and 10 are by Shakespeare. The others are all what we call “musical comedy.”⁷

Yet as this list of titles illustrates, musical comedy tends to be based on much the same spirit as that in which most of Shakespeare's comedies were written, though the literary level is generally a good deal reduced. The text of *Twelfth Night* makes it plain that Shakespeare had other things than sheer "comedy" on his mind. Splendid though Cole Porter's work may be, no one would argue that he was capable of (or interested in) writing anything even remotely like *Hamlet*, *Macbeth*, or *Othello*.⁸ After all, there are three hundred and some years between the theater that gave birth to the non-Shakespearean plays on this list and the theater of Elizabethan England. But the gaiety and abandon of fifteen of the other sixteen plays remains both remarkably similar and distinctly significant. (William Gilbert and Arthur Sullivan's *Yeomen of the Guard* is not particularly cheerful; neither is Shakespeare, at times, even in so-called comedies.) The spirit of *What You Will* needs and will support, I think, no further underlining than this.

Twelfth Night is an extraordinarily bold play, ambitious in ways that Shakespeare's earlier comedies cannot fully match. I have been stressing the comedic sides of the play, which are not hard to find. *Twelfth Night* is indeed brilliantly merry, and its poetry is unmatched. The soliloquy beginning "If music be the food of love, play on," words that introduce the play, is justly and universally celebrated. But there are a good many pointed, rather "darker" sides to *Twelfth Night*. Having been delinquent in his duties, Feste is warned that his mistress, Olivia, "will hang thee for thy absence." "Let her hang me," he replies, and immediately adds, "He that is well hanged in this world needs to fear no colors" (1.5.4–5). Some footnoting may clarify the keen pointedness of Feste's remarks. For a man to be "well hung" then meant exactly what it

means today—that is, to be genitally well endowed. This is forceful, though hardly subversive. But “colors” meant a number of things, some innocuous, some not: (1) enemies, (2) those who wear collars (“authority”), or those who have the “colors/appearances” of authority, and (3) the hangman’s noose, which was understood (and freely employed) as the ultimate enforcer of authority. Authority was then a good deal more important, and more strenuously insisted upon, than it usually is today; those who in any way resisted authority (also referred to as “order”) were seen as dangerously evil. To be “disorderly” was not a trivial offense and was frequently a mortal one. A few lines farther along, Feste notes that “Many a good hanging prevents a bad marriage” (1.5.17). Again, this has a sexual thrust, but it is also an extension of the antisocial coloration just noted. Clowns had social license, up to a point; Feste’s bluntness approaches long-standing and profoundly respected boundaries.

Nor is Feste the only character to voice doubts about the fabric of society. Feste is a clown and therefore off (or outside) the social scale. Doubts about society, from such a character, are of less weight, and less surprising, than such doubts emanating from people notably higher in rank. (Everyone in Elizabethan England had a ranking; it was a profoundly hierarchical world.) Maria is a “gentlewoman,” the now-obsolete female counterpart of “gentleman”; neither designation was a casual affair, and both designations opened a wide variety of social doors. We do not think of literacy as one such door, but most Elizabethans, and especially the great majority who worked for a living, were not literate. Maria is so manifestly literate that she can quite successfully ape her mistress’s handwriting, not to mention her literary style. Maria is her lady’s chambermaid, and though a gentlewoman is considerably lower on the social scale than a “lady,” the personal

servant of a woman of Olivia's wealth (which is considerable) and standing (Olivia is a countess) is not an ordinary "servant." Even the much-despised Malvolio, who in truth works hard at earning others' dislike, is a gentleman: neither he nor Maria could think of "marrying up," as both do think (and one of whom successfully does), if either were at the nether end of the personal-service scale.

Yet Maria (in the best Shakespearean tradition) has her eyes open and can observe that Malvolio is "villainously" yellow-stockinged and cross-gartered, "like a pedant that keeps a school" (3.2.66–67). There were then no state-supported schools; church-based education formed a significant part of what schooling was available. The church itself was of such social importance that people were obliged by law to attend services and were subject to punishment for failing to do so. "Pedant" was then, as it is today, a negatively flavored term, so Maria is plainly not speaking Feste-like heresies. But she has a consistently direct tongue: as she says of Malvolio, he is not a Puritan "but a time-pleaser" and, to boot, "an affectioned ass" (2.3.137). These are the sorts of spices that properly season so ripe a Shakespearean brew.

We might not expect a rowdy, carousing knight to voice sentiments sharply aimed at the social fabric, and Sir Toby does not do so. But neither does he accept all of society's values. When Maria scolds him, observing that "you must confine yourself within the modest limits of order," he assures her that he will "confine [as he here uses the word, it means "clothe"] myself no finer than I am. These clothes are good enough to drink in, and so be these boots too" (1.3.9–11). Like virtually everyone else in the play, Sir Toby deals bluntly with Malvolio: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" (2.3.108–9).

Most of *Twelfth Night's* spice, however, comes to us from Viola.

sacred). To better appreciate Viola's intense solemnity, imagine this speech, spoken by some different character, in, say, *Othello*. Or *Macbeth*. Or *King Lear*. There would be no discordance, no jarring of tone. In the comedic setting of *Twelfth Night*, the speech reverberates like a church organ. To put it differently, this is not comedy as it has usually been exhibited on any stage, anywhere, or at any time.

Notes

1. E. K. Chambers, *English Literature at the Close of the Middle Ages*, rev. ed. (New York: Oxford University Press, 1947), 84.
2. G. B. Harrison, ed., *The Elizabethan Journals: Being a Record of Those Things Most Talked of During the Years, 1591–1597*, abridged ed., 2 vols. (New York: Doubleday Anchor, 1965), 1:221.
3. Hastings Rashdall, *The Universities of Europe in the Middle Ages*, rev. ed., ed. F. M. Powicke, 3 vols. (Oxford: Oxford University Press, 1936), 3: 424.
4. Patricia Fumerton, *Cultural Aesthetics: Renaissance Literature and the Practice of Social Ornament* (Chicago: University of Chicago Press, 1991), 155.
5. Fumerton, *Cultural Aesthetics*, 15.
6. Philippe Ariès, *Centuries of Childhood: A Social History of Family Life*, trans. Robert Baldick (New York: Random House, 1962), 73–74.
7. Cole Porter (2, 8, 11, 12, 15, 18, and 20), George Gershwin (5, 17), Richard Rodgers and Lorenz Hart (7, 14), Jerome Kern (13), Irving Berlin (6), Noël Coward (16), William Gilbert and Arthur Sullivan (19), and Edward German and Basil Hood (9).
8. Porter's *Kiss Me Kate* is a splendid reworking of Shakespeare's *Taming of the Shrew*, portions of which have been drawn on both for the musical comedy's title and some of its lyrics. Stephen Sondheim, considerably more "literary" than Porter, writes more "crossover" than "standard" popular theatricals—more like, say, the work of John Adams or Philip Glass, who are classified as "classical."

SOME ESSENTIALS OF THE
SHAKESPEAREAN STAGE



The Stage

- There was no *scenery* (backdrops, flats, and so on).
- Compared to today's elaborate, high-tech productions, the Elizabethan stage had few *on-stage* props. These were mostly handheld: a sword or dagger, a torch or candle, a cup or flask. Larger props, such as furniture, were used sparingly.
- Costumes (some of which were upper-class castoffs, belonging to the individual actors) were elaborate. As in most premodern and very hierarchical societies, clothing was the distinctive mark of who and what a person was.
- What the actors *spoke*, accordingly, contained both the dramatic and narrative material we have come to expect in a theater (or movie house) and (1) the setting, including details of the time of day, the weather, and so on, and (2) the occasion. The *dramaturgy* is thus very different from that of our own time, requiring much more attention to verbal and gestural matters. Strict realism was neither intended nor, under the circumstances, possible.
- There was *no curtain*. Actors entered and left via doors in the

back of the stage, behind which was the “tiring-room,” where actors put on or changed their costumes.

- In *public theaters* (which were open-air structures), there was no *lighting*; performances could take place only in daylight hours.
- For *private theaters*, located in large halls of aristocratic houses, candlelight illumination was possible.

The Actors

- Actors worked in *professional*, for-profit companies, sometimes organized and owned by other actors, and sometimes by entrepreneurs who could afford to erect or rent the company’s building. Public theaters could hold, on average, two thousand playgoers, most of whom viewed and listened while standing. Significant profits could be and were made. Private theaters were smaller, more exclusive.
- There was *no director*. A book-holder/prompter/props manager, standing in the tiring-room behind the backstage doors, worked from a text marked with entrances and exits and notations of any special effects required for that particular script. A few such books have survived. Actors had texts only of their own parts, speeches being cued to a few prior words. There were few and often no rehearsals, in our modern use of the term, though there was often some coaching of individuals. Since Shakespeare’s England was largely an oral culture, actors learned their parts rapidly and retained them for years. This was *repertory* theater, repeating popular plays and introducing some new ones each season.
- *Women* were not permitted on the professional stage. Most female roles were acted by *boys*; elderly women were played by grown men.

The Audience

- London's professional theater operated in what might be called a "red-light" district, featuring brothels, restaurants, and the kind of *open-air entertainment* then most popular, like bear-baiting (in which a bear, tied to a stake, was set on by dogs).
- A theater audience, like most of the population of Shakespeare's England, was largely made up of illiterates. Being able to read and write, however, had nothing to do with intelligence or concern with language, narrative, and characterization. People attracted to the theater tended to be both extremely verbal and extremely volatile. Actors were sometimes attacked, when the audience was dissatisfied; quarrels and fights were relatively common. Women were regularly in attendance, though no reliable statistics exist.
- Drama did not have the cultural esteem it has in our time, and plays were not regularly printed. Shakespeare's often appeared in book form, but not with any supervision or other involvement on his part. He wrote a good deal of nondramatic poetry as well, yet so far as we know he did not authorize or supervise any work of his that appeared in print during his lifetime.
- Playgoers, who had paid good money to see and hear, plainly gave dramatic performances careful, detailed attention. For some closer examination of such matters, see Burton Raffel, "Who Heard the Rhymes and How: Shakespeare's Dramaturgical Signals," *Oral Tradition* 11 (October 1996): 190–221, and Raffel, "Metrical Dramaturgy in Shakespeare's Earlier Plays," *CEA Critic* 57 (Spring–Summer 1995): 51–65.

Twelfth Night, or, What You Will



CHARACTERS (DRAMATIS PERSONAE)

*Orsino*¹ (Duke of Ilyria)

Sebastian (Viola's brother)

Antonio (sea captain, Sebastian's friend)

Sea Captain (Viola's friend)

Sir Toby Belch (Olivia's uncle)

Sir Andrew Aguecheek

Malvolio (Olivia's steward)

Curio, Valentine (the Duke's attendants)

Fabian (Olivia's servant)

Feste, a clown (Olivia's servant)

Olivia (a countess)

*Viola*² (Sebastian's sister)

Maria (Olivia's chambermaid)

Lords, Sailors, a Priest, Officers, Musicians, and Attendants

1 orSEEno

2 VIEohLA or VAYohLA

Act I



SCENE I

Duke Orsino's palace

ENTER DUKE ORSINO, CURIO, AND OTHER LORDS,
AND MUSICIANS

Orsino If music be the food of love, play on,
Give me excess of it, that surfeiting,¹
The appetite² may sicken, and so die.
That strain³ again, it had a dying fall.⁴
O it came o'er⁵ my ear, like the sweet sound
That breathes upon a bank⁶ of violets,
Stealing⁷ and giving⁸ odor. Enough, no more,
'Tis not so sweet now as it was before.

5

1 that surfeiting = so that having had more than enough

2 desire

3 melody, tune

4 dying fall = languishing descent/sinking/cascading movement/cadence

5 came o'er = descended upon, passed over

6 breathes upon a bank = blows upon a slope/bed

7 taking away ("gaining") from the flowers

8 bringing odor with it, as breezes do

O spirit⁹ of love, how quick and fresh¹⁰ art thou,
 10 That notwithstanding¹¹ thy capacity
 Receiveth¹² as the sea,¹³ nought enters there,
 Of what validity and pitch¹⁴ soe'er,
 But falls into abatement and low price,¹⁵
 Even in a minute. So full of shapes is fancy¹⁶
 15 That it alone is high fantastical.¹⁷

Curio Will you¹⁸ go hunt, my lord?

Orsino What, Curio?

Curio The hart.¹⁹

Orsino Why, so I do, the noblest that I have.

O when mine eyes did see Olivia first,
 Methought she purged²⁰ the air of pestilence.²¹
 20 That instant was I turned into a hart,
 And my desires, like fell²² and cruel hounds,
 E'er since pursue me.

9 (1) essential substance/principle/nature, (2) breath, movement of air, wind,
 (3) melody, music

10 quick and fresh = lively/eager/refreshing, pure*

11 that notwithstanding = so that even though

12 capacity receiveth = ability to take things in absorbs such things

13 "Sea refuseth no water" (*The Wordsworth Dictionary of Proverbs*, ed. G. L.

Apperson [London: Wordsworth, 1993], 555a)

14 validity and pitch = strength/force and from what height/how/at what
 angle thrown (N.B.: "pitch" as a musical term was also used in Shakespeare's
 time)

15 abatement and low price = diminishing and reduced worth/value

16 the imagination*

17 high fantastical = strongly/greatly/richly amorous

18 will you = do you wish to

19 stag

20 cleansed, purified

21 (1) disease (especially plague), (2) wickedness, evil conduct, harmfulness

22 savage, ruthless

ENTER VALENTINE

How now,²³ what news from her?

Valentine So please²⁴ my lord, I might not²⁵ be admitted,
 But from her handmaid²⁶ do return this answer:
 The element²⁷ itself, till seven years' heat,²⁸ 25
 Shall not behold her face at ample²⁹ view.
 But like a cloistress³⁰ she will veiled walk,
 And water once a day her chamber round³¹
 With eye-offending brine.³² All this to season³³
 A brother's dead love, which she would³⁴ keep fresh 30
 And lasting in her sad remembrance.³⁵

Orsino O, she that hath a heart of that fine frame³⁶
 To pay this debt of love but³⁷ to a brother,
 How will she love, when the rich golden shaft³⁸
 Hath killed the flock³⁹ of all affections else⁴⁰ 35

23 how now = what's up ("what?")*

24 so please = may it please (polite convention)

25 I might not = I was not able to (the modern distinction between "can" and "may" is not applicable)

26 chambermaid, personal servant (i.e., Maria)

27 (1) sky, air, sun, (2) elements

28 warmth, operation, movement ("seasons")

29 full, complete

30 nun

31 all over/about, in all directions

32 salt ("tears")

33 alleviate, embalm, preserve

34 wishes/wants to

35 reMEMberANCE

36 constitution, nature, structure

37 just, only

38 i.e., Cupid's love arrow

39 band, company

40 affections else = other emotions/feelings/passions

That live in her? When liver,⁴¹ brain, and heart,
 These sovereign thrones,⁴² are all supplied,⁴³ and filled
 Her sweet perfections⁴⁴ with one self king?⁴⁵
 Away⁴⁶ before me, to sweet beds of flowers,
 40 Love-thoughts lie⁴⁷ rich, when canopied with bowers.⁴⁸

EXEUNT⁴⁹

41 the site / stimulator of sexual desire*

42 sovereign thrones = supreme / highest powers / authorities

43 completed, furnished, provided for

44 filled her sweet perfections = her sweet perfections are filled

45 self king = sole / single ruler (i.e., love)

46 go

47 rest, lie down

48 canopied with bowers = covered / sheltered by overarching branches

49 they leave (Latin plural of "exit")*

SCENE 2

The seacoast

ENTER VIOLA, A CAPTAIN, AND SAILORS

Viola What country, friends, is this?

Captain This is Illyria,¹ lady.

Viola And what should I do² in Illyria?

My brother he is in Elysium.³

Perchance⁴ he is not drowned. What think you sailors? 5

Captain It is perchance⁵ that you yourself were saved.

Viola O my poor brother, and so perchance may he be.

Captain True madam, and to comfort you with chance,⁶

Assure yourself,⁷ after our ship did split,

When you, and those poor⁸ number saved with you 10

Hung on our driving⁹ boat, I saw your brother,

Most provident¹⁰ in peril, bind¹¹ himself

(Courage and hope both teaching him the practice),

To a strong mast that lived¹² upon the sea,

Where like Arion¹³ on the dolphin's back, 15

1 ancient realm on the eastern coast of the Adriatic Sea (iLEAReeAH)

2 should I do = ought I do, am I doing

3 Greek mythology: residence of the blessed after death (my BROther HE is IN eLEEzeeUM)

4 perhaps*

5 by chance/accident (i.e., a pun on the literal meaning)

6 (1) fortune, luck, (2) accident ("that which can happen/occur")

7 assure yourself = be certain that

8 small, few

9 drifting

10 capable of foresight

11 fasten, tie

12 floated, survived

13 poet thrown into the sea and saved by a dolphin, which had heard and been charmed by his singing, and took him on its back (aWRYun)

I saw him hold¹⁴ acquaintance with the waves
So long as I could see.

Viola For saying so, there's gold.

Mine own escape unfoldeth¹⁵ to my hope

20 (*Where*to thy speech serves for authority)¹⁶

The like¹⁷ of him. Know'st thou this country?

Captain Ay madam, well, for I was bred¹⁸ and born

Not three hours' travel from this very¹⁹ place.

Viola Who governs here?

25 *Captain* A noble duke, in nature as in name.

Viola What is his name?

Captain Orsino.

Viola Orsino. I have heard my father name him.

He was a bachelor then.

30 *Captain* And so is now, or was so very late,²⁰

For but a month ago I went from hence,

And then 'twas fresh in murmur²¹ (as you know,

What great ones do the less²² will prattle²³ of)

That he did seek the love of fair²⁴ Olivia.

35 *Viola* What's she?

Captain A virtuous maid,²⁵ the daughter of a count²⁶

14 maintain/keep/preserve his

15 opens

16 (1) authorization, (2) judgment, opinion

17 the like = for the same

18 raised, brought up

19 actual ("genuine")*

20 recently*

21 rumor

22 less great (commoners)

23 chatter

24 beautiful, pleasing, agreeable*

25 virgin

26 earl; the title is often used for dukes as well

That died some twelvemonth since, then leaving her
 In the protection of his son, her brother,
 Who shortly also died. For whose dear love
 (They say) she hath abjured²⁷ the sight 40
 And company²⁸ of men.

Viola O that I served that lady,
 And might not be delivered to²⁹ the world
 Till I had made mine own occasion mellow³⁰
 What my estate³¹ is.

Captain That were hard to compass,³² 45
 Because she will admit no kind of suit,
 No, not the Duke's.

Viola There is a fair behavior³³ in thee, captain,
 And though that³⁴ nature with a beauteous wall³⁵
 Doth oft close in³⁶ pollution,³⁷ yet of thee 50
 I will³⁸ believe thou hast a mind that suits³⁹
 With this thy fair and outward character.⁴⁰
 I prithee⁴¹ (and I'll pay thee bounteously)⁴²

27 renounced, forsworn

28 companionship, association with

29 delivered to = sent into, surrendered, yielded

30 occasion mellow = opportunity/circumstances* mature ("become clear")

31 condition, standing ("worldly fortune")*

32 contrive, manage

33 demeanor, bearing ("manners")

34 though that = although

35 exterior, outside ("appearance")

36 surround, contain

37 impurity, uncleanness, defilement

38 wish to

39 fits

40 nature, appearance

41 pray you = request/ask of you*

42 generously, amply

- Conceal me what I am, and be my aid⁴³
 55 For such disguise as haply⁴⁴ shall become
 The form of my intent.⁴⁵ I'll serve this Duke,
 Thou shall⁴⁶ present me as an eunuch to him:
 It may be worth thy pains. For I can sing,
 And speak to him in many sorts of music
 60 That will allow⁴⁷ me very worth⁴⁸ his service.
 What else may hap⁴⁹ to time I will commit,⁵⁰
 Only shape thou thy silence to my wit.⁵¹
Captain Be you his eunuch, and your mute I'll be,⁵²
 When my tongue blabs,⁵³ then let mine eyes not see.
 65 *Viola* I thank thee. Lead⁵⁴ me on.

EXEUNT

43 support, help, assistance

44 perhaps*

45 form of my intent = shape/mode/pattern of my purpose/plan

46 must

47 prove, give

48 very worth = genuine value in/to

49 occur, happen

50 entrust to you

51 mind*

52 i.e., just as the "man" you pretend to be is a castrated man ("eunuch"), so too

I will be like a dumb/mute man, incapable of speaking to betray you

53 babbles, betrays

54 guide, conduct

SCENE 3

Olivia's house

ENTER SIR TOBY BELCH AND MARIA

Sir Toby What a plague¹ means my niece, to take the death of her brother thus? I am sure care's² an enemy to life.

Maria By my troth,³ Sir Toby, you must come in earlier a' nights. Your cousin,⁴ my lady, takes great exceptions⁵ to your ill hours.

Sir Toby Why, let her except, before excepted.⁶

Maria Ay, but you must confine yourself within the modest⁷ limits of order.

Sir Toby Confine? I'll confine myself no finer⁸ than I am. These clothes are good enough to drink in, and so be these boots 10 too. An⁹ they be not, let them hang themselves in their own straps.¹⁰

Maria That quaffing¹¹ and drinking will undo you. I heard my lady talk of it yesterday. And of a foolish knight that you

1 what a plague = what in the [expletive deleted]

2 grief/sorrow is

3 good faith ("I swear")*

4 cousin = relatives generally

5 objection

6 except, before excepted = object (as a lawyer does, in court), *exceptis exceptiendis*, "with the exceptions previously noted"

7 (1) moderate, reasonable, (2) better*

8 confine myself no finer: Sir Toby is, as usual, distinctly tipsy; he perhaps works away from "fine and dandy," meaning "excellent" but associating "fine" (very good) with "dandy" (foppishly dressed), and derives his own drunken meaning of "confine" as "clothe oneself"

9 if

10 bootstraps = loops sewed to the top of a boot, to aid in pulling it on

11 copious/deep drinking

15 brought in one night here to be her wooer.

Sir Toby Who, Sir Andrew Aguecheek?¹²

Maria Ay, he.

Sir Toby He's as tall¹³ a man as any's in Illyria.

Maria What's that to th' purpose?

20 *Sir Toby* Why, he has three thousand ducats¹⁴ a year.

Maria Ay, but he'll have but a year in all these ducats. He's a very fool and a prodigal.¹⁵

Sir Toby Fie, that you'll say so. He plays o' the viol-de-gamboys,¹⁶ and speaks three or four languages word for word

25 without book, and hath all the good gifts of nature.

Maria He hath indeed, all most natural.¹⁷ For besides that he's a fool, he's a great quarreler. And but that he hath the gift of a coward, to allay the gust¹⁸ he hath in quarreling, 'tis thought among the prudent he would quickly have the gift of a grave.

30 *Sir Toby* By this hand, they are scoundrels and subtractors¹⁹ that say so of him. Who are they?

Maria They that add, moreover, he's drunk nightly in your company.

Sir Toby With drinking healths²⁰ to my niece. I'll drink to her as long as there is a passage in my throat, and drink in Illyria.

35 He's a coward and a coistrel²¹ that will not drink to my niece

12 ague = fever, cheek = jaw, so "aguecheek" is something like "fever jaw" or "toothache" (EYGYouCHEEK)

13 (1) handsome, decent, (2) brave, courageous

14 gold coins

15 waster, spendthrift

16 viola da gamba, a predecessor of the cello

17 deficient in intelligence, fool-like

18 allay the gust = repress/subdue the liking/inclination/relish

19 detractors

20 toasts

21 knave, low/base fellow, stable hand (KOYstril)

till his brains turn²² o' the toe like a parish-top.²³ What, wench?²⁴ *Castiliano vulgo*,²⁵ for here comes Sir Andrew Agueface.

ENTER SIR ANDREW AGUECHEEK

- Sir Andrew* Sir Toby Belch. How now, Sir Toby Belch? 40
- Sir Toby* Sweet²⁶ Sir Andrew.
- Sir Andrew* (to *Maria*) Bless you, fair shrew.²⁷
- Maria* And you too, sir.
- Sir Toby* Accost,²⁸ Sir Andrew, accost.
- Sir Andrew* What's that? 45
- Sir Toby* My niece's chambermaid.
- Sir Andrew* Good Mistress²⁹ Accost, I desire better acquaintance.
- Maria* My name is Mary, sir.
- Sir Andrew* Good Mistress Mary Accost –
- Sir Toby* You mistake, knight. "Accost" is front³⁰ her, board 50
her, woo her, assail her.
- Sir Andrew* By my troth, I would not undertake her³¹ in this
company. Is that the meaning of "accost"?
- Maria* Fare you well, gentlemen.
- Sir Toby* An thou let part so,³² Sir Andrew, would thou 55
mightst never draw sword again.

22 revolve, spin

23 large top for public use, spun by two people whipping it in opposite directions

24 woman, serving woman*

25 speak of the devil

26 delightful, pleasing, agreeable

27 scold (used generically for "woman")

28 go alongside, board, attack

29 Mrs. (used for women without regard to their marital status)

30 confront

31 undertake her = take her on, engage with her (sexual meaning)

32 let part so = allow her to leave in that way

Sir Andrew An you part so, mistress, I would I might never draw sword again. Fair lady, do you think you have fools in hand?³³

Maria Sir, I have not you by th' hand.³⁴

60 *Sir Andrew* Marry³⁵ but you shall have, and here's my hand.

Maria Now, sir, "thought is free."³⁶ I pray you, bring your hand to th' buttery-bar³⁷ and let it drink.

Sir Andrew Wherefore,³⁸ sweetheart? What's your metaphor?

Maria It's dry,³⁹ sir.

65 *Sir Andrew* Why, I think so. I am not such an ass but I can keep my hand dry. But what's your jest?

Maria A dry jest, sir.

Sir Andrew Are you full of them?

Maria Ay sir, I have them at my fingers' ends. Marry, now I
70 let go your hand, I am barren.⁴⁰

EXIT MARIA

Sir Toby O knight thou lackest a cup of canary.⁴¹ When did I see thee so put down?⁴²

Sir Andrew Never in your life I think, unless you see canary put me down. Methinks sometimes I have no more wit than a

33 in hand = here, in attendance

34 i.e., (1) she is not in direct attendance on/serving him; via Sir Toby, he is a guest in her mistress's house, and (2) he is a fool

35 an exclamation of surprise, indignation

36 unrestricted

37 buttery-bar = ledge on top of the buttery door, on which to set things (buttery = store room for food/liquor)

38 why

39 ironic (meaning her remark)

40 unproductive, dull (i.e., she can longer make dry jokes about fools, since she has broken contact with him)

41 wine (originally from the Canary Islands)

42 put down = crushed/humiliated/defeated/subdued*

- Christian or an ordinary man has. But I am a great eater of
beef and I believe that does harm to my wit. 75
- Sir Toby* No question.
- Sir Andrew* An I thought that, I'd forswear⁴³ it. I'll ride home
tomorrow, Sir Toby.
- Sir Toby* *Pourquoi*,⁴⁴ my dear knight? 80
- Sir Andrew* What is "pourquoi"? Do or not do? I would I had
bestowed⁴⁵ that time in the tongues⁴⁶ that I have in fencing,
dancing, and bear-baiting.⁴⁷ O had I but followed the arts!⁴⁸
- Sir Toby* Then hadst thou had an excellent head of hair.
- Sir Andrew* Why, would that have mended⁴⁹ my hair? 85
- Sir Toby* Past question,⁵⁰ for thou seest it will not curl by
nature.
- Sir Andrew* But it becomes me well enough, does't not?
- Sir Toby* Excellent, it hangs like flax on a distaff,⁵¹ and I hope
to see a housewife take thee between her legs and spin it off. 90
- Sir Andrew* Faith, I'll home⁵² tomorrow, Sir Toby. Your niece
will not⁵³ be seen, or if she be, it's four to one she'll⁵⁴ none of
me. The Count⁵⁵ himself here hard by⁵⁶ woos her.

43 renounce*

44 why (French)

45 applied, employed, given*

46 languages

47 popular entertainment, watching dogs attacking a bear chained to a stake*

48 followed the arts = pursued learning

49 improved

50 past question = without a doubt

51 in spinning, flax was wound on a cleft staff, a "distaff"

52 go home

53 will not = does not wish to

54 she'll = she wants

55 count = earl (the reference here is to the Duke)

56 hard by = near

Sir Toby She'll none o' the count, she'll not match⁵⁷ above
 95 her degree,⁵⁸ neither in estate, years, nor wit. I have heard her
 swear't. Tut, there's life in't, man.

Sir Andrew I'll stay a month longer. I am a fellow o' the strangest
 mind i' the world. I delight in masques and revels⁵⁹
 sometimes altogether.⁶⁰

100 *Sir Toby* Art thou good at these kickshawses,⁶¹ knight?

Sir Andrew As any man in Illyria, whatsoever he be, under⁶² the
 degree of my betters, and yet I will not compare⁶³ with an
 old man.

Sir Toby What is thy excellence in a galliard,⁶⁴ knight?

105 *Sir Andrew* Faith, I can cut a caper.⁶⁵

Sir Toby And I can cut the mutton⁶⁶ to't.

Sir Andrew And I think I have the back-trick,⁶⁷ simply⁶⁸ as
 strong as any man in Illyria.

Sir Toby Wherefore are these things hid? Wherefore have
 110 these gifts a curtain⁶⁹ before 'em? Are they like⁷⁰ to take⁷¹

57 marry

58 rank*

59 masques and revels = masquerade balls/dances and noisy merrymaking

60 totally, completely

61 trifling/frivolous affairs

62 below, lower than

63 be compared, likened

64 lively, fast-moving dance

65 cut a caper = dance friskily

66 caper, also meaning an herb used in pickling; it was often used on mutton

67 dancing backward

68 clearly

69 pictures hung on walls had protective curtains in front of them that were
 drawn back for viewing*

70 likely*

71 catch, accumulate, gather

dust, like Mistress Mall's⁷² picture? Why dost thou not go to church in a galliard, and come home in a coranto?⁷³ My very walk should⁷⁴ be a jig, I would not so much as make water⁷⁵ but in a sink-a-pace.⁷⁶ What dost thou mean?⁷⁷ Is it⁷⁸ a world to hide virtues in? I did think, by the excellent
 constitution⁷⁹ of thy leg, it was formed under the star⁸⁰ of a galliard. 115

Sir Andrew Ay, 'tis strong, and it does indifferent⁸¹ well in a damned-colored⁸² stock.⁸³ Shall we set about some revels?

Sir Toby What shall we do else? Were we not born under
 Taurus?⁸⁴ 120

Sir Andrew Taurus? That's sides and heart.

Sir Toby No sir, it is legs and thighs. Let me see the caper. Ha, higher. Ha, ha, excellent!

EXEUNT

72 Molly/Mary, i.e., the Virgin Mary, whose portrait, at that time, would have been taken down and hidden, as a dangerous symbol of Catholicism

73 coranto = courant, a running/gliding dance

74 would (i.e., were I you)

75 so much as make water = even urinate

76 sink-a-pace = cinquepace, a lively dance, very like the galliard

77 i.e., what are you up to/intending?

78 this

79 physical state

80 astrological influence/direction/destiny (i.e., "a dancing star")

81 fairly, equally

82 (?) damnably colored = highly/superlatively colored

83 stocking? tight boots?

84 astrological sign of the bull

SCENE 4

Duke Orsino's palace

ENTER VALENTINE AND VIOLA IN MAN'S ATTIRE

Valentine If the Duke continue these favors¹ towards you,
Cesario, you are like to be much advanced. He hath known
you but three days, and already you are no stranger.

Viola You either fear his humor,² or my negligence, that you
5 call in question the continuance of his love.³ Is he inconstant,
sir, in his favors?

Valentine No, believe me.

Viola I thank you. Here comes the Count.

ENTER ORSINO, CURIO, AND ATTENDANTS

Orsino Who saw Cesario, ho?

10 *Viola* On your attendance,⁴ my lord: here.

Orsino Stand you a while aloof,⁵ Cesario,
Thou know'st no less but all. I have unclasped⁶
To thee the book even of my secret soul.
Therefore good youth, address thy gait⁷ unto her,
15 Be not denied access,⁸ stand at her doors,
And tell them, there thy fixèd⁹ foot shall grow
Till thou have audience.¹⁰

1 preference, liking

2 disposition ("moods")

3 kindness, regard

4 on your attendance = at your service

5 stand . . . aloof = stay there

6 opened

7 address thy gait = direct your walk*

8 be NOT denIED acCESS stand AT her DOORS

9 firm, attached

10 a hearing

- Viola* Sure, my noble lord,
 If she be so abandoned to her sorrow
 As it is spoke, she never will admit me.
- Orsino* Be clamorous¹¹ and leap all civil bounds¹² 20
 Rather than make unprofit¹³ return.
- Viola* Say I do speak with her, my lord, what then?
- Orsino* O then, unfold¹⁴ the passion of my love,
 Surprise¹⁵ her with discourse of my dear faith.¹⁶
 It shall become thee well to act my woes. 25
 She will attend¹⁷ it better in thy youth
 Than in a nuncio's¹⁸ of more grave aspect.¹⁹
- Viola* I think not so, my lord.
- Orsino* Dear lad, believe it,
 For they shall yet belie²⁰ thy happy years,
 That²¹ say thou art a man. Diana's²² lip 30
 Is not more smooth and rubious.²³ Thy small pipe²⁴
 Is as the maiden's organ, shrill and sound,²⁵
 And all is semblative²⁶ a woman's part.²⁷

11 noisy

12 civil bounds = limits of good manners/civility

13 useless, empty

14 spread out, disclose, explain

15 overpower, ambush

16 dear faith = worthy/honorable faithfulness

17 listen to

18 messenger, representative

19 grave aspect = serious/weighty/solemn appearance/look

20 misrepresent, give false account of

21 those who

22 goddess of moon/hunting, protectress of women

23 ruby-colored

24 voice

25 shrill and sound = high-pitched and unspoiled

26 resembling

27 allotted portion, function, character

- I know thy constellation²⁸ is right apt²⁹
 35 For this affair.³⁰ Some four or five attend him –
 All,³¹ if you will, for I myself am best
 When least in company. Prosper well in this,
 And thou shalt live as freely³² as thy lord,
 To³³ call his fortunes thine.
- 40 *Viola* I'll do my best
 To woo your lady. (*aside*) Yet, a barful strife,³⁴
 Whoe'er I woo, myself would³⁵ be his wife.

EXEUNT

28 character, disposition (as dictated by astrological imperatives)

29 right apt = completely suited/fitted/prepared*

30 business*

31 all of you (attendants)

32 without limitation, liberally, nobly

33 and

34 barful strife = difficult/challenging struggle/conflict

35 wish to

SCENE 5

*Olivia's house*ENTER MARIA AND FESTE,¹ A CLOWN

Maria Nay, either tell me where thou hast been, or I will not open my lips so wide as a bristle² may enter, in way of thy excuse. My lady will hang thee for thy absence.

Feste Let her hang me. He that is well hanged in this world³ needs to fear no colors.⁴ 5

Maria Make that good.⁵

Feste He shall see none to fear.

Maria A good Lenten⁶ answer. I can tell thee where that saying was born, of "I fear no colors."⁷

Feste Where, good Mistress Mary? 10

Maria In the wars, and that may you be bold⁸ to say in your foolery.

Feste Well, God give them wisdom that have it. And those that are fools, let them use their talents.

Maria Yet you will be hanged for being so long absent, or to be 15 turned away.⁹ Is not that as good as a hanging to you?

Feste Many a good hanging prevents a bad marriage. And for¹⁰

1 FEstay (from French *fête* – Old French *feste*, Latin *festus*, "festive, joyous")

2 stiff hair

3 the virtues of a man being "well hung" – having large genitals – were recognized in Shakespeare's time (see *OED*, *hung*, 2b)

4 (1) enemies, (2) those who wear collars ("authority") or those who have the "colors/appearances" of authority, (3) the hangman's noose

5 valid, adequate ("prove it")

6 meager, dismal

7 enemy ("military insignia, flags, etc.")

8 courageous, daring, brave

9 turned away = dismissed, discharged

10 as for

turning away, let summer bear it out.¹¹

Maria You are resolute,¹² then?

20 *Feste* Not so neither, but I am resolved on two points.¹³

Maria That if one break, the other will hold. Or if both break,
your gaskins¹⁴ fall.

Feste Apt, in good faith, very apt. Well, go thy way. If Sir Toby
would leave drinking,¹⁵ thou wert as witty a piece of Eve's

25 flesh as any in Illyria.

Maria Peace¹⁶ you rogue,¹⁷ no more o' that. Here comes my
lady. Make your excuse wisely, you were best.¹⁸

EXIT MARIA

Feste Wit, an't be thy will, put me into good fooling! Those
wits¹⁹ that think they have thee,²⁰ do very oft prove fools.

30 And I that am sure I lack thee, may pass for a wise man. For
what says Quinapalus?²¹ "Better a witty fool, than a foolish
wit."

ENTER OLIVIA WITH MALVOLIO²²

God bless thee, lady!

Olivia Take the fool away.

11 bear it out = demonstrate/testify to it

12 determined, positive

13 "point" also means "garter"

14 hose

15 i.e., a condition that is impossible ("never")

16 be quiet*

17 rascal

18 you were best = you'd better

19 clever/talented/witty people

20 wit ("brains")

21 an invented name/person

22 from Italian: ill-willed, malevolent (malVOHlyo)

Feste Do you not hear, fellows?²³ Take away the lady.

Olivia Go to,²⁴ you're a dry²⁵ fool. I'll no more of you. Besides, 35
you grow dishonest.²⁶

Feste Two faults, madonna,²⁷ that drink and good counsel will
amend.²⁸ For give the dry fool drink, then is the fool not dry.
Bid the dishonest man mend himself – if he mend, he is no
longer dishonest. If he cannot, let the botcher²⁹ mend him. 40
Anything that's mended is but patched.³⁰ Virtue that
transgresses³¹ is but patched with sin, and sin that amends is
but patched with virtue. If that³² this simple syllogism will
serve,³³ so. If it will not, what remedy?³⁴ As there is no true
cuckold but calamity,³⁵ so³⁶ beauty's a flower. The lady 45
bade³⁷ “take away the fool.” Therefore, I say again, take her
away.

Olivia Sir, I bade them take away *you*.

Feste Misprision³⁸ in the highest degree!³⁹ Lady, *cucullus non*

23 comrades

24 come on*

25 sterile, barren

26 deceitful, dishonorable, unreliable

27 my lady

28 correct, reform*

29 repairman

30 i.e., like his traditional fool's costume

31 sins

32 then

33 be worthy, do the job

34 cure

35 (?) men are married to fortune, so bad fortune makes a man a cuckold

36 so too

37 ordered

38 mistake, offense

39 extent, stage

50 *facit monachum*.⁴⁰ That's as much to say as I wear not motley⁴¹
in my brain. Good madonna, give me leave⁴² to prove you a
fool.

Olivia Can you do it?

Feste Dexteriously,⁴³ good madonna.

55 *Olivia* Make your proof.

Feste I must catechize you for it, madonna. Good my
mouse⁴⁴ of virtue, answer me.

Olivia Well, sir, for want⁴⁵ of other idleness,⁴⁶ I'll bide⁴⁷ your
proof.

60 *Feste* Good madonna, why mournest thou?

Olivia Good fool, for my brother's death.

Feste I think his soul is in hell, madonna.

Olivia I know his soul is in heaven, fool.

Feste The more fool, madonna, to mourn for your brother's
65 soul being in heaven. Take away the fool, gentlemen.

Olivia What think you of this fool, Malvolio? Doth he not
mend?

Malvolio Yes, and shall do till the pangs of death shake him.

Infirmity,⁴⁸ that decays the wise, doth ever make the better
70 fool.

Feste God send you, sir, a speedy infirmity, for the better
increasing your folly. Sir Toby will be sworn that I am no

40 wearing a monk's cowl does not make you a monk

41 a fool's multi-colored costume

42 permission*

43 nimbly, skillfully, cleverly ("dexterously")

44 dear lady (mouse = term of endearment, used for women)

45 lack

46 inactivity, foolishness, triviality

47 submit to, wait for

48 (1) weakness, inability, (2) sickness, (3) old age

fox,⁴⁹ but he will not pass⁵⁰ his word for two pence⁵¹ that you are no fool.

Olivia How say you to that, Malvolio? 75

Malvolio I marvel your ladyship takes delight in such a barren rascal. I saw him put down the other day with⁵² an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard⁵³ already. Unless you laugh and minister occasion to him, he is gagged. I protest,⁵⁴ I take these wise 80 men, that crow so at these set⁵⁵ kind of fools, no better than the fools' zanies.⁵⁶

Olivia Oh, you are sick of⁵⁷ self-love, Malvolio, and taste with a distempered⁵⁸ appetite. To be generous,⁵⁹ guiltless, and of free disposition,⁶⁰ is⁶¹ to take those things for bird-bolts⁶² 85 that you deem cannon-bullets. There is no slander in an allowed⁶³ fool, though he do nothing but rail,⁶⁴ nor no railing in a known discreet man, though he do nothing but reprove.⁶⁵

49 i.e., clever, cunning

50 speak

51 TUPens

52 by

53 out of his guard = has no defenses left

54 declare, affirm*

55 deliberate, intentional

56 a comic/clown who mimics other comics/clowns as they perform

57 with

58 vexed, troubled, out of humor

59 high-spirited

60 (1) position, condition, plans, (2) bestowal, control*

61 means

62 blunted arrows used for shooting birds

63 licensed

64 scold

65 scold, censure*

90 *Feste* Now Mercury endue thee with leasing,⁶⁶ for thou
 speakest well of fools.

ENTER MARIA

Maria Madam, there is at the gate a young gentleman much⁶⁷
 desires to speak with you.

Olivia From the Count Orsino, is it?

95 *Maria* I know not, madam. 'Tis a fair young man, and well
 attended.⁶⁸

Olivia Who of my people hold⁶⁹ him in delay?⁷⁰

Maria Sir Toby, madam, your kinsman.

Olivia Fetch him off,⁷¹ I pray you, he speaks nothing but
 100 madman.⁷² Fie on him!

EXIT MARIA

Go you, Malvolio. If it be a suit from the count, I am sick, or
 not at home. What you will, to dismiss it.⁷³

EXIT MALVOLIO

(to *Feste*) Now you see, sir, how your fooling grows old, and
 people dislike it.

105 *Feste* Thou hast spoke for us,⁷⁴ madonna, as if thy eldest son

66 endue thee with leasing = instruct you in lying/deception (Mercury: god of
 trickery and lying)

67 who much

68 served, accompanied

69 are keeping

70 in delay = waiting

71 fetch him off = remove Sir Toby

72 lunacy, foolishness

73 what you will, to dismiss it = do whatever you like to send this person away

74 i.e., we fools

should be⁷⁵ a fool. (*seeing Sir Toby*) Whose skull Jove⁷⁶ cram with brains, for here he comes. One of thy kin has a most weak pia mater.⁷⁷

ENTER SIR TOBY

Olivia By mine honor,⁷⁸ half drunk. What is he at the gate, cousin?⁷⁹ 110

Sir Toby A gentleman.

Olivia A gentleman? What gentleman?

Sir Toby 'Tis a gentleman here.⁸⁰ (*he belches*) A plague o' these pickle-herring! (*to Feste*) How now, sot!⁸¹

Feste Good Sir Toby. 115

Olivia Cousin, cousin, how have you come so early by this lethargy?⁸²

Sir Toby Lechery! I defy⁸³ lechery. There's one⁸⁴ at the gate.

Olivia Ay, marry, what is he?

Sir Toby Let him be the devil, an he will, I care not. Give me 120
faith, say I. Well, it's all one.

EXIT SIR TOBY

Olivia What's a drunken man like, fool?

Feste Like a drowned man, a fool, and a mad man. One

75 should be = were

76 may Jove

77 pia mater = brain

78 by mine honor = by my word

79 a generic term for any relative, not confined to "cousin"

80 'tis a gentleman here = there is a gentleman who has come here

81 fool*

82 apathy, inertia

83 repudiate, challenge*

84 someone

draught above heat⁸⁵ makes him a fool, the second mads him,
 125 and a third drowns him.

Olivia Go thou and seek the crowner,⁸⁶ and let him sit⁸⁷ o'
 my coz, for he's in the third degree of drink, he's drowned.
 Go look after him.

Feste He is but mad yet, madonna, and the fool shall look
 130 to⁸⁸ the madman.

EXIT FESTE

ENTER MALVOLIO

Malvolio Madam, yond young fellow⁸⁹ swears he will speak with
 you. I told him you were sick, he takes on him⁹⁰ to
 understand so much, and therefore comes to speak with you.
 I told him you were asleep, he seems to have a foreknowledge
 135 of that too, and therefore comes to speak with you. What is to
 be said to him, lady? He's fortified⁹¹ against any denial.

Olivia Tell him he shall not speak with me.

Malvolio H'⁹²as been told so. And he says he'll stand at your
 door like a sheriff's post,⁹³ and be the supporter⁹⁴ to a bench,
 140 but he'll speak with you.

85 draught above heat = drink (DRAFT) beyond/more than alcohol's
 warming effect

86 coroner

87 hold a hearing/inquest

88 look to = attend to, take care of*

89 man (often used condescendingly of someone of clearly lower rank than
 oneself)*

90 takes on him = undertakes, assumes, pretends

91 protected

92 ha's = ha' has, he has

93 sheriff's posts = two painted posts at a sheriff's door, to which
 proclamations were nailed

94 prop, bench post

Olivia What kind o' man is he?

Malvolio Why, of mankind.

Olivia What manner⁹⁵ of man?

Malvolio Of very ill manner. He'll speak with you, will you
or no. 145

Olivia Of what personage⁹⁶ and years is he?

Malvolio Not yet old enough for a man, nor young enough for a
boy, as a squash⁹⁷ is before 'tis a peascod,⁹⁸ or a codling⁹⁹
when 'tis almost an apple. 'Tis with him in standing¹⁰⁰ water,
between boy and man. He is very well-favored¹⁰¹ and he 150
speaks very shrewishly.¹⁰² One would think his mother's milk
were scarce out of him.

Olivia Let him approach. Call in my gentlewoman.

Malvolio Gentlewoman, my lady calls.

EXIT MALVOLIO

ENTER MARIA

Olivia Give me my veil. Come, throw it o'er my face. 155
We'll once more hear Orsino's embassy.¹⁰³

ENTER VIOLA, DISGUISED AS CESARIO, AND ATTENDANTS

Viola The honorable lady of the house, which is she?

95 nature, sort

96 appearance

97 unripe pea pod

98 pea pod

99 immature/half-ripe apple

100 stagnant

101 good-looking, handsome

102 ill-tempered, tart

103 ambassador

Olivia Speak to me, I shall answer¹⁰⁴ for her. Your will?

Viola Most radiant, exquisite, and unmatchable beauty – I pray
 160 you, tell me if this be the lady of the house, for I never saw¹⁰⁵
 her. I would be loath to cast¹⁰⁶ away my speech, for besides
 that it is excellently well penned, I have taken great pains to
 con¹⁰⁷ it. Good beauties, let me sustain¹⁰⁸ no scorn, I am very
 comptible,¹⁰⁹ even to the least sinister usage.¹¹⁰

165 *Olivia* Whence came you, sir?

Viola I can say little more than I have studied,¹¹¹ and that
 question's out of¹¹² my part.¹¹³ Good gentle¹¹⁴ one, give me
 modest assurance¹¹⁵ if you be the lady of the house, that I
 may proceed in my speech.

170 *Olivia* Are you a comedian?¹¹⁶

Viola No, my profound heart.¹¹⁷ And yet (by the very fangs of
 malice¹¹⁸ I swear) I am not that I play.¹¹⁹ Are you the lady of
 the house?

Olivia If I do not usurp¹²⁰ myself, I am.

104 (1) respond, (2) be responsible*

105 have seen

106 throw*

107 memorize*

108 endure

109 sensitive

110 sinister usage = unfavorable/adverse treatment

111 learned, memorized

112 out of = beyond, outside

113 role

114 well-born, noble*

115 promise, guarantee*

116 (1) actor, (2) comic actor

117 (1) (*of Olivia*) my wise/knowing dear/lady, or (2) (*of herself*) by my
 knowing heart

118 fangs of malice = teeth of ill-will

119 that I play = what I am portraying/representing

120 (1) intrude, encroach upon, (2) unlawfully seize/appropriate, (3) supplant*

Viola Most certain, if you are she, you do usurp yourself, for
 what is yours to bestow is not yours to reserve.¹²¹ But this is
 from¹²² my commission.¹²³ I will on with my speech in your
 praise, and then show you the heart of my message. 175

Olivia Come to what is important in't. I forgive¹²⁴ you the
 praise. 180

Viola Alas, I took great pains to study it, and 'tis poetical.

Olivia It is the more like to be feigned,¹²⁵ I pray you keep it in.
 I heard you were saucy¹²⁶ at my gates, and allowed¹²⁷ your
 approach rather to wonder¹²⁸ at you than to hear you. If you
 be not mad, be gone. If you have reason,¹²⁹ be brief. 'Tis not 185
 that time of moon with me¹³⁰ to make one¹³¹ in so
 skipping¹³² a dialogue.

Maria Will you hoist sail, sir? Here lies your way.¹³³

Viola No, good swabber,¹³⁴ I am to hull¹³⁵ here a little longer.
 Some mollification¹³⁶ for your giant,¹³⁷ sweet lady. Tell me 190

121 refrain from giving (a veiled reference to her refusal to marry Orsino)

122 outside

123 instructions

124 excuse

125 contrived, pretended

126 rude, cheeky, presumptuous*

127 I allowed

128 marvel

129 something to say

130 'tis not that time of moon with me = (1) I am not lunatic enough, (2) I am
 not in the mood, (3) it is not the right time in my menstrual cycle

131 make one = to participate ("to be someone")

132 hopping, jumping, trivial

133 path, road*

134 sailor (negative tone)

135 float

136 softening, pacification

137 (1) protective monster/watchman, or (2) an ironic reference to Maria's
 small size

your mind,¹³⁸ I am a messenger.¹³⁹

Olivia Sure, you have some hideous matter¹⁴⁰ to deliver,¹⁴¹
when the courtesy of it is so fearful.¹⁴² Speak your office.¹⁴³

Viola It alone¹⁴⁴ concerns your ear. I bring no overture¹⁴⁵ of
195 war, no taxation¹⁴⁶ of homage,¹⁴⁷ I hold the olive¹⁴⁸ in my
hand, my words are as full of peace as matter.

Olivia Yet you began rudely.¹⁴⁹ What are you? What would¹⁵⁰
you?

Viola The rudeness that hath appeared in me have I learned
200 from my entertainment.¹⁵¹ What I am, and what I would, are
as secret as maidenhead.¹⁵² To your ears, divinity.¹⁵³ To any
other's, profanation.¹⁵⁴

Olivia (to her servants) Give us the place alone, we will hear this
divinity.

EXEUNT MARIA AND ATTENDANTS

205 Now, sir, what is your text?¹⁵⁵

Viola Most sweet lady –

138 your mind = what you really think

139 i.e., I will transmit what you have to say

140 subject, material*

141 speak, express*

142 terrible, dreadful

143 business

144 only

145 disclosure, declaration

146 imposition

147 reverence, acknowledgment (of beauty)

148 olive branch (of peace)

149 violently*

150 want, wish

151 treatment, reception*

152 virginity

153 divine virtue, holy message

154 desecration/pollution of the sacred

155 theme, subject

Olivia A comfortable¹⁵⁶ doctrine, and much may be said of it.

Where lies your text?

Viola In Orsino's bosom.¹⁵⁷

Olivia In his bosom? In what chapter¹⁵⁸ of his bosom? 210

Viola To answer by the method,¹⁵⁹ in the first¹⁶⁰ of his heart.

Olivia O, I have read it. It is heresy.¹⁶¹ Have you no more to say?

Viola Good madam, let me see your face.

Olivia Have you any commission from your lord to negotiate
with¹⁶² my face? You are now out of¹⁶³ your text. But we 215
will draw the curtain and show you the picture. (*she unveils*)
Look you, sir, such a one I was this present.¹⁶⁴ Is't not well
done?

Viola Excellently done, if God did all.¹⁶⁵

Olivia 'Tis in grain¹⁶⁶ sir, 'twill endure wind and weather. 220

Viola 'Tis beauty truly blent,¹⁶⁷ whose red and white
Nature's own sweet and cunning¹⁶⁸ hand laid on.
Lady, you are the cruell'st she alive,
If you will lead these graces¹⁶⁹ to the grave,
And leave the world no copy. 225

Olivia O sir, I will not be so hard-hearted. I will give out divers

156 reassuring, inspiring

157 breast

158 section, part

159 same procedure (i.e., biblical style)

160 foremost ("preceding all others")

161 heretical (i.e., not valid)

162 about

163 out of = departed/strayed from

164 this present = as of right now* (portrait paintings were usually dated)

165 (i.e., if there has been no cosmetic improvement)

166 in grain = natural, genuine

167 blended

168 skillful, expert, clever*

169 charms, elegances*

schedules¹⁷⁰ of my beauty. It shall be inventoried¹⁷¹ and every particle and utensil¹⁷² labeled to my will.¹⁷³ As, item, two lips, indifferent¹⁷⁴ red; item, two gray eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent
 230 hither to praise me?

Viola I see you what you are, you are too proud.

But if you were the devil, you are fair.

My lord and master loves you. O such love

235 Could be but recompensed,¹⁷⁵ though you were crowned
 The nonpareil¹⁷⁶ of beauty.

Olivia How does he love me?

Viola With adorations, fertile¹⁷⁷ tears,

With groans that thunder love, with sighs of fire.¹⁷⁸

Olivia Your lord does know¹⁷⁹ my mind, I cannot love him.

240 Yet I suppose him virtuous, know him noble,
 Of great estate, of fresh and stainless youth,
 In voices¹⁸⁰ well divulged,¹⁸¹ free,¹⁸² learn'd, and valiant,¹⁸³

170 divers schedules = numerous/assorted lists ("writings") (SHEDyules)

171 cataloged

172 particle and utensil = part/portion and implement/instrument (i.e., as in an ordinary inventory)

173 labeled [verb] to my will = affixed as an explanatory appendix to my last will and testament

174 more or less ("neutral")

175 could be but recompensed = should only be rewarded*

176 matchless/peerless one

177 abundant, prolific

178 great heat/warmth

179 does know = knows (do: often an intensifier of the verb that follows it rather than an independent verb)

180 general opinion

181 proclaimed, declared

182 generous, magnanimous

183 (1) stalwart, strong, (2) bold, courageous (in VOICES WELL diVULGED free LEARNd and VALyent)

- And in dimension¹⁸⁴ and the shape of nature
 A gracious¹⁸⁵ person, but yet I cannot love him. 245
 He might have took his answer long ago.
- Viola* If I did love you in my master's flame,
 With such a suffering, such a deadly life,¹⁸⁶
 In your denial I would find no sense,
 I would not understand it.
- Olivia* Why, what would you?
Viola Make me a willow¹⁸⁷ cabin at your gate, 250
 And call upon my soul¹⁸⁸ within the house,
 Write loyal cantons¹⁸⁹ of contemnèd¹⁹⁰ love,
 And sing them loud even in the dead of night.
 Halloo your name to the reverberate¹⁹¹ hills
 And make the babbling gossip of the air¹⁹² 255
 Cry out "Olivia!" O you should not rest
 Between the elements of air and earth,
 But you should pity me.
- Olivia* You might do much.¹⁹³
 What is your parentage?
Viola Above my fortunes, yet my state¹⁹⁴ is well. 260
 I am a gentleman.
Olivia Get you to your lord.

184 proportions

185 pleasing

186 spirit, vigor, intensity

187 willow: symbol of unrequited love

188 i.e., Olivia (he has given her his soul/heart; they are now located in her)

189 loyal cantons = faithful songs

190 despised

191 (adjective) reverberating, echoing

192 the babbling gossip of the air: Echo, the chattering nymph

193 do much = go far

194 circumstances*

I cannot love him. Let him send no more,
 Unless (perchance) you come to me again,
 To tell me how he takes it. Fare you well.

265 I thank you for your pains.¹⁹⁵ (*offers money*) Spend this for
 me.

Viola I am no fee'd post,¹⁹⁶ lady, keep your purse.

My master, not myself, lacks recompense.

Love¹⁹⁷ make his heart of flint, that¹⁹⁸ you shall¹⁹⁹ love,
 And let your fervor²⁰⁰ like my master's be,²⁰¹

270 Placed in contempt. Farewell, fair cruelty.

EXIT VIOLA

Olivia "What is your parentage?"

"Above my fortunes, yet my state is well.

I am a gentleman." I'll be sworn thou art,

Thy tongue, thy face, thy limbs, actions, and spirit,²⁰²

275 Do give thee five-fold blazon.²⁰³ Not too fast. Soft,²⁰⁴ soft,

Unless²⁰⁵ the master were the man.²⁰⁶ How now?

Even so quickly may one catch the plague?²⁰⁷

Methinks I feel this youth's perfections

195 troubles

196 fee'd (adjective) post = hired/paid messenger

197 may love

198 he who

199 will

200 passion ("heat")

201 is

202 thy TONGUE thy FACE thy LIMBS acTIONS and SPIrit

203 markings on a heraldic coat of arms, indicative of degrees of gentility

204 be calm

205 except if

206 were the man = Viola were the Duke and not the Duke's servant

207 i.e., the illness of love

With an invisible and subtle stealth²⁰⁸
 To creep in at mine eyes.²⁰⁹ Well, let it be. 280
 What ho, Malvolio!

ENTER MALVOLIO

Malvolio Here madam, at your service.
Olivia Run after that same peevish²¹⁰ messenger,
 The County's²¹¹ man. He left this ring behind him,
 Would I or not.²¹² Tell him I'll none of it.
 Desire him not to flatter with²¹³ his lord, 285
 Nor hold him up²¹⁴ with hopes. I am not for him.
 If that the youth will come this way tomorrow,
 I'll give him reasons for't. Hie²¹⁵ thee, Malvolio.
Malvolio Madam, I will.

EXIT MALVOLIO

Olivia I do I know not what, and fear to find 290
 Mine eye too great a flatterer for my mind.²¹⁶
 Fate, show thy force,²¹⁷ ourselves we do not owe.²¹⁸
 What is decreed must be, and be this so.

EXIT

208 subtle stealth = penetrating/elusive/delicate thievery

209 as in *Romeo and Juliet*, love was thought to enter through the eyes and be thereby communicated directly to the heart

210 foolish, irritable, stubborn*

211 Count's

212 whether I wanted it or not

213 flatter with = flatter ("with" = "to"; modern English dispenses with the preposition)

214 hold him up = preserve, maintain

215 hurry

216 i.e., that my sight praises falsely to, and thus deceives, my mind

217 strength, power

218 own, possess

Act 2



SCENE I

The seacoast

ENTER ANTONIO AND SEBASTIAN

Antonio Will you stay no longer? Nor will you not that I go
with you?

Sebastian By your patience,¹ no. My stars shine darkly over me,
the malignancy² of my fate might perhaps distemper³ yours.

5 Therefore I shall crave⁴ of you your leave, that⁵ I may bear my
evils⁶ alone. It were a bad recompense for your love, to lay
any of them on you.

Antonio Let me yet know of you⁷ whither you are bound.

Sebastian No sooth,⁸ sir. My determinate⁹ voyage is mere

1 by your patience = with your permission, pardon me

2 malevolence

3 impair, dilute, disturb

4 ask*

5 so that

6 calamities, misfortunes

7 let me yet know of you = still, tell me

8 truly, in truth*

9 planned, intended

extravagancy.¹⁰ But I perceive in you so excellent a touch of
 modesty,¹¹ that you will not extort¹² from me what I am
 willing¹³ to keep in. Therefore it charges¹⁴ me in manners¹⁵
 the rather¹⁶ to express¹⁷ myself. You must know of me then,
 Antonio, my name is Sebastian (which I called¹⁸ Rodorigo).
 My father was that Sebastian of Messaline, whom I know you 15
 have heard of. He left behind him myself and a sister, both
 born in an hour.¹⁹ If the heavens had been pleased, would we
 had so ended! But you, sir, altered that, for some hour²⁰
 before you took me from the breach²¹ of the sea was my
 sister drowned. 20

Antonio Alas the day!

Sebastian A lady, sir, though it was said she much resembled me,
 was yet of²² many accounted²³ beautiful. But though I could
 not with such estimable wonder²⁴ overfar²⁵ believe that, yet
 thus far I will boldly publish²⁶ her, she bore a mind that 25
 envy²⁷ could not but call fair. She is drowned already, sir, with

10 mere extravagancy = pure vagrancy/wandering

11 touch of modesty = sense of self-control/moderation

12 wring, wrest

13 desiring, wanting

14 obliges

15 good manners

16 the rather = all the sooner

17 show, reveal, speak of

18 which I called = though I gave myself the name of

19 in an hour = within an hour of each other

20 for some hour = because roughly/approximately an hour

21 breaking waves

22 by

23 considered

24 estimable wonder = high degree of admiration

25 fully

26 publicly declare

27 ill-will, malice*

salt water, though I seem to drown her remembrance again
with more.²⁸

Antonio Pardon me, sir, your bad entertainment.

30 *Sebastian* O good Antonio, forgive me your trouble.²⁹

Antonio If you will³⁰ not murder me for my love,³¹ let me be
your servant.

Sebastian If you will not undo what you have done, that is, kill
him whom you have recovered,³² desire it not. Fare ye well at
35 once. My bosom is full of kindness,³³ and I am yet so near³⁴
the manners of my mother, that upon the least³⁵ occasion
more mine eyes will tell tales of me.³⁶ I am bound to the
Count Orsino's court. Farewell.

EXIT SEBASTIAN

Antonio The gentleness³⁷ of all the gods go with thee!

40 I have many enemies in Orsino's court,
Else would I very shortly see thee there.
But come what may, I do adore³⁸ thee so,
That danger shall³⁹ seem sport,⁴⁰ and I will go.

EXIT

28 i.e., he is weeping

29 i.e., the trouble/pains that Sebastian has caused Antonio

30 wish, want

31 for my love = by leaving me, knowing my regard for you

32 reclaimed/rescued from the sea

33 affection

34 like

35 slightest

36 i.e., he will weep

37 kindness

38 respect, like

39 must

40 amusement, entertainment

SCENE 2

A street

ENTER VIOLA, FOLLOWED BY MALVOLIO

Malvolio Were not you even¹ now with the Countess Olivia?

Viola Even now sir, on a moderate pace, I have since arrived
but hither.²

Malvolio She returns this ring to you, sir. You might have saved
me my pains, to have³ taken it away yourself. She adds, 5
moreover, that you should put your lord into a desperate⁴
assurance she will none of him. And one thing more, that you
be never so hardy to⁵ come again in his affairs, unless it be to
report your lord's taking of this. Receive it so.⁶

Viola She took the ring of me, I'll⁷ none of it. 10

Malvolio Come sir, you peevishly threw it to her. And her will
is, it should be so returned. (*throws it on the ground*) If it be
worth stooping for, there it lies in your eye.⁸ If not, be it his
that finds it.

EXIT MALVOLIO

Viola I left no ring with her. What means this lady? 15
Fortune forbid⁹ my outside¹⁰ have not charmed¹¹ her!

1 just

2 but hither = only to here

3 to have = if you had

4 hopeless*

5 hardy to = daring/bold as to

6 accordingly, thus

7 I'll = I want

8 sight

9 fortune forbid = chance/luck* prohibit, prevent

10 appearance (deceptive, since she is wearing male clothing)

11 bewitched, enchanted

She made good view¹² of me, indeed so much,
 That sure methought her eyes had lost¹³ her tongue,
 For she did speak in starts distractedly.¹⁴
 20 She loves me sure,¹⁵ the cunning of her passion
 Invites¹⁶ me in¹⁷ this churlish¹⁸ messenger.
 (*examines ring*) None of my lord's ring!¹⁹ Why, he sent her
 none.
 I am the man.²⁰ If it be so, as 'tis,
 Poor lady, she were better²¹ love a dream.
 25 Disguise, I see thou art a wickedness,
 Wherein the pregnant enemy²² does much.
 How easy is it,²³ for the proper false²⁴
 In women's waxen²⁵ hearts to set their forms.²⁶
 Alas, our frailty is the cause, not we,
 30 For such as we are made of, such we be.
 How will this fadge?²⁷ My master loves her dearly,
 And I (poor monster) fond²⁸ as much on him.

12 inspection, examination, survey ("seeing")

13 deprived her of

14 starts distractedly = leaps/spurts/jumps disjointedly/agitated

15 certainly

16 encourages

17 through, by means of

18 boorish, surly, rude

19 rings

20 (i.e., she chooses me, not the Duke)

21 were better = would do better to

22 pregnant enemy = fertile/inventive/resourceful* devil

23 is it = it is

24 proper false = inherent deceit

25 wax-like, soft and impressible/impressionable/susceptible

26 set their forms = fix/arrange the shapes of their hearts

27 work out, go on, make its way

28 infatuated

And she (mistaken) seems to dote on²⁹ me.
 What will become of this? As I am man,³⁰
 My state is desperate for my master's love. 35
 As I am woman (now alas the day!)
 What thriftless³¹ sighs shall poor Olivia breathe?
 O time, thou must untangle this, not I,
 It is too hard a knot for me t'untie.³²

EXIT VIOLA

29 dote on = to be infatuated with

30 as I am man = to the extent that I am/look like a man

31 unfortunate, useless, wasteful

32 to untie

SCENE 3

Olivia's house

ENTER SIR TOBY BELCH AND SIR ANDREW

Sir Toby Approach, Sir Andrew. Not to be abed after midnight is to be up betimes,¹ and *deliculo surgere*,² thou know'st.

Sir Andrew Nay my troth I know not. But I know, to be up late
5 is to be up late.

Sir Toby A false conclusion. I hate it as³ an unfilled can.⁴ To be up after midnight and to go to bed then, is early. So that to go to bed after midnight is to go to bed betimes. Does not our life consist of the four elements?⁵

10 *Sir Andrew* Faith, so they say, but I think it rather consists of eating and drinking.

Sir Toby Thou'rt a scholar, let us therefore eat and drink. Marian, I say! a stoup⁶ of wine!

ENTER FESTE

Sir Andrew Here comes the fool, i' faith.

15 *Feste* How now, my hearts.⁷ Did you never see the picture of We Three?⁸

Sir Toby Welcome, ass. Now let's have a catch.⁹

1 early

2 early rising is good for the health

3 just as I hate

4 container for liquids

5 earth, water, air, fire

6 container, tankard

7 companions

8 two donkeys; the viewer/spectator is the third

9 song (i.e., sing for us, as fools were expected to do)

- Sir Andrew* By my troth, the fool has an excellent breast.¹⁰ I had rather than forty shillings¹¹ I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus.¹² 'Twas very good, i' faith. I sent thee sixpence¹³ for thy leman.¹⁴ Hadst it?¹⁵ 20
- Feste* I did impeticos thy gratillity,¹⁶ for Malvolio's nose is no whipstock,¹⁷ my lady has a white hand, and the Myrmidons¹⁸ are no bottle-ale¹⁹ houses. 25
- Sir Andrew* Excellent! Why, this is the best fooling, when all is done. Now, a song.
- Sir Toby* Come on, there is sixpence for you. Let's have a song. 30
- Sir Andrew* There's a testril²⁰ of me too. If one knight give a –²¹
- Feste* Would you have a love song, or a song of good life?²²
- Sir Toby* A love song, a love song.
- Sir Andrew* Ay, ay. I care not for good life. 35
- Feste* (*sings*)

10 chest, lungs, singing voice

11 40 shillings = 2 British pounds

12 nonsense words

13 12 pence = 1 shilling

14 sweetheart

15 hadst it = did you get it

16 impeticos thy gratillity = pocket your tip

17 whip-handle

18 Thessalians who fought at Troy, under Achilles

19 beer

20 sixpence

21 (?) unexplained; perhaps a printer's error

22 (?) the "good life" as in "good cheer" (i.e., as in a drinking toast)? Or "good life" as in a moral/virtuous life?

O mistress mine, where are you roaming?
 O stay and hear,²³ your true love's coming,
 That can sing both high and low.

40 Trip no further, pretty sweeting.
 Journeys end in lovers meeting,
 Every wise man's son²⁴ doth know.

Sir Andrew Excellent good, i' faith.

Sir Toby Good, good.

45 *Feste* (sings)
 What is love? 'Tis not hereafter,
 Present mirth hath present laughter,
 What's to come is still unsure.
 In delay there lies no plenty,
 50 Then come kiss me, sweet and twenty.
 Youth's a stuff²⁵ will not endure.

Sir Andrew A mellifluous voice, as I am true²⁶ knight.

Sir Toby A contagious breath.²⁷

Sir Andrew Very sweet and contagious, i' faith.

55 *Sir Toby* To hear by the nose, it is dulcet in contagion.²⁸ But
 shall we make the welkin dance²⁹ indeed? Shall we rouse the
 night-owl³⁰ in a catch³¹ that will draw three souls out of one

23 stay and hear = stop and listen

24 "wise men have foolish children" (proverb)

25 stock, supplies, stores ("material")

26 a true

27 contagious breath = catchy sound? Or, if Sir Toby is laying a trap for Sir Andrew, an infectious sound?

28 dulcet in contagion = sweet in its infectiousness (ironic)

29 welkin dance = sky/heavens* leap

30 rouse the night-owl = wake up the now-sleeping owl that has been flying all night

31 round (sung by two or more people, each starting at the same interval after the person before)

weaver?³² Shall we do that?

Sir Andrew An you love me, let's do't. I am dog³³ at a catch.

Feste By'r lady,³⁴ sir, and some dogs will catch³⁵ well. 60

Sir Andrew Most certain. Let our catch be, "Thou knave."³⁶

Feste "Hold thy peace, thou knave,"³⁷ knight? I shall be
constrained³⁸ in't to call thee knave, knight.

Sir Andrew 'Tis not the first time I have constrained one³⁹ to
call me knave. Begin, fool. It begins "Hold thy peace." 65

Feste I shall never begin if I hold my peace.

Sir Andrew Good,⁴⁰ i' faith. Come, begin.

CATCH SUNG

ENTER MARIA

Maria What a caterwauling⁴¹ do you keep⁴² here! If my
lady have not called up her steward Malvolio and bid him
turn you out of doors, never trust me. 70

Sir Toby My lady's a Cathayan,⁴³ we are politicians,⁴⁴
Malvolio's a Peg-a-Ramsey,⁴⁵ and "Three merry men be

32 weavers were noted for singing as they worked

33 experienced, adept

34 by'r lady = by Our Lady (Jesus' mother)

35 (1) capture, overtake, (2) seize

36 rascal, rogue*

37 a quotation from the song

38 obliged, compelled

39 someone

40 that's a good one / quip

41 the sounds of cats in the mating season

42 practice, perform

43 Chinaman, cheater ("Cathay")

44 schemers, plotters, intriguers

45 Peg-a-Ramsey = Margaret from Ramsey, a then-current song

- we.”⁴⁶ Am not I consanguineous?⁴⁷ Am I not of her blood?
 Tillyvally,⁴⁸ lady, (*sings*) “There dwelt a man in Babylon, lady,
 75 lady!”⁴⁹
- Feste* Beshrew me,⁵⁰ the knight’s in admirable⁵¹ fooling.
Sir Andrew Ay, he does well enough if he be disposed,⁵² and so
 do I too. He does it with a better grace, but I do it more
 natural.
- 80 *Sir Toby* (*sings*) “O, the twelfth day of December” –
Maria For the love o’ God, peace!

ENTER MALVOLIO

- Malvolio* My masters, are you mad? Or what are you? Have ye
 no wit, manners, nor honesty, but to gabble⁵³ like tinkers⁵⁴ at
 this time of night? Do ye make an alehouse⁵⁵ of my lady’s
 85 house, that ye squeak out your coziers’⁵⁶ catches without any
 mitigation or remorse⁵⁷ of voice? Is there no respect of place,
 persons, nor time in you?

46 a then-current song

47 related to her by blood

48 nonsense

49 “The Ballad of Constant Susanna”: “There dwelt a man in Babylon / Of
 reputation great by fame; / He took to wife a fair woman, / Susanna she was
 called by name: / A woman fair an virtuous; / Lady, lady: / Why should we
 not of her learn thus / To live godly?” (Thomas Percy, *Reliques of Ancient
 English Poetry*, vol. 1 [London: Routledge, 1996], 209–10)

50 beshrew me = may I be cursed (conventional exclamation)*

51 wonderful*

52 in the mood

53 jabber, chatter

54 craftsmen who repaired metal utensils and often went from place to place: of
 bad reputation for manners and morals

55 tavern

56 cobblers, shoemakers

57 mitigation or remorse = softening/limiting or hesitation/scruple/
 compassion

- Sir Toby* We did keep time, sir, in our catches. Sneek up!⁵⁸
- Malvolio* Sir Toby, I must be round⁵⁹ with you. My lady bade me
 tell you that, though she harbors⁶⁰ you as her kinsman, she's 90
 nothing allied to⁶¹ your disorders.⁶² If you can separate⁶³
 yourself and your misdemeanors,⁶⁴ you are welcome to the
 house. If not, an it would please you to take leave of her, she is
 very willing to bid you farewell.
- Sir Toby* (*sings*) "Farewell, dear heart, since I must needs be 95
 gone."⁶⁵
- Maria* Nay, good Sir Toby.
- Feste* (*sings*) "His eyes do show his days are almost done."
- Malvolio* Is't even so?⁶⁶
- Sir Toby* (*sings*) "But I will never die." 100
- Feste* Sir Toby, there you lie.
- Malvolio* This is much credit to you.⁶⁷
- Sir Toby* (*sings*) "Shall I bid him go?"
- Feste* (*sings*) "What an if⁶⁸ you do?"
- Sir Toby* (*sings*) "Shall I bid him go, and spare⁶⁹ not?" 105
- Feste* (*sings*) "O no, no, no, no, you dare not."

58 sneek up = lock it/shut up

59 precise, thorough

60 lodges, shelters

61 nothing allied to = has no kinship with

62 irregularities, disorderliness

63 disconnect

64 misconduct, evil behavior, offenses

65 Sir Toby and Feste adapt passages from the ballad "Corydon's Farewell to Phillis" (Percy, *Reliques of Ancient English Poetry*, 1:209–11)

66 "Is that how it is?"

67 "such behavior truly recommends you/adds to your good reputation"

68 what an if = and if

69 refrain

Sir Toby (to *Malvolio*) Out o' tune⁷⁰ sir: ye lie. Art any more than a steward?⁷¹ Dost thou think, because thou art virtuous, there shall be no more cakes⁷² and ale?

110 *Feste* Yes, by Saint Anne, and ginger⁷³ shall be hot i' the mouth too.

Sir Toby (to *Feste*) Thou'rt i' the right. (to *Malvolio*) Go, sir, rub your chain with crumbs.⁷⁴ A stoup of wine, Maria!

Malvolio Mistress Mary, if you prized⁷⁵ my lady's favor at
115 anything more than⁷⁶ contempt, you would not give means for⁷⁷ this uncivil rule.⁷⁸ She shall know of it, by this hand.⁷⁹

EXIT MALVOLIO

Maria (calling after *Malvolio*) Go shake your ears.⁸⁰

Sir Andrew 'Twere as good a deed as to drink when a man's a-hungry,⁸¹ to challenge him the field,⁸² and then to break
120 promise with him⁸³ and make a fool of him.

Sir Toby Do't knight, I'll write thee a challenge. Or I'll deliver thy indignation⁸⁴ to him by word of mouth.

70 out o' tune = you're (1) out of order/wrong, (2) in a bad mood/temper

71 household servant, supervising other servants

72 sweetened and flavored bread, often with nuts, raisins, etc.

73 used to spice ale

74 stewards wore decorative chains around their neck: Toby tells him to polish it with crumbs

75 valued

76 at anything more than = with anything more than

77 give means for = be an agent of/supporter for

78 uncivil rule = barbarous/unrefined/rude* practice/procedure

79 either (1) he will put it in writing, or (2) a rather tepid oath

80 i.e., he is a donkey

81 the proverbial saying, "that's as good a deed as to drink," is here mangled

82 challenge him the field = challenge him to a duel

83 i.e., not show up

84 anger, disdain, contempt

- Maria* Sweet Sir Toby, be patient for tonight. Since⁸⁵ the youth of the Count's was today with thy lady, she is much out of quiet.⁸⁶ For Monsieur Malvolio, let⁸⁷ me alone with him.⁸⁸ If I do not gull⁸⁹ him into a nayword,⁹⁰ and make him a common recreation,⁹¹ do not think I have wit enough to lie straight in my bed. I know I can do it. 125
- Sir Toby* Possess⁹² us, possess us, tell us something of him.
- Maria* Marry, sir, sometimes he is a kind of Puritan.⁹³ 130
- Sir Andrew* O, if I thought that I'd beat him like a dog!
- Sir Toby* What, for being a Puritan? Thy exquisite⁹⁴ reason, dear knight?
- Sir Andrew* I have no exquisite reason for't, but I have reason good enough. 135
- Maria* The devil a Puritan that he is,⁹⁵ or anything constantly⁹⁶ but a time-pleaser,⁹⁷ an affectioned⁹⁸ ass, that cons state⁹⁹ without book and utters it by great swarths.¹⁰⁰

85 after

86 tranquillity, calm

87 leave

88 i.e., let me handle this by myself*

89 deceive, fool, trick*

90 catchword, common saying

91 common recreation = universal/general amusement

92 inform, acquaint

93 Protestants who broke with the established Church of England; in Shakespeare's time, they were strict reformers, advocates of plainness, opponents of elaborate ceremony and rites

94 (1) ingenious, unusual, (2) carefully chosen, (3) exact

95 i.e., good Lord, he's not a real Puritan

96 loyally, faithfully, all the time

97 trimmer, sycophant

98 (1) self-willed, stubborn, (2) zealous, ambitious

99 status, standing, dignity

100 swaths, strips

The best persuaded¹⁰¹ of himself. So crammed (as he thinks)
 140 with excellencies, that it is his grounds of faith that all that
 look on him love him. And on that vice¹⁰² in him will my
 revenge find notable¹⁰³ cause to work.

Sir Toby What wilt thou do?

Maria I will drop in his way some obscure epistles of love,
 145 wherein by the color of his beard, the shape of his leg, the
 manner of his gait, the expressure¹⁰⁴ of his eye, forehead,
 and complexion, he shall find himself most feelingly
 personated.¹⁰⁵ I can write very like my lady your niece. On
 a forgotten matter we can hardly make distinction of our
 150 hands.¹⁰⁶

Sir Toby Excellent, I smell a device.¹⁰⁷

Sir Andrew I have't in my nose too.

Sir Toby He shall think, by the letters that thou wilt drop, that
 they come from my niece, and that she's in love with him.

155 *Maria* My purpose¹⁰⁸ is, indeed, a horse of that color.

Sir Andrew And your horse now would make him an ass.

Maria Ass, I doubt not.¹⁰⁹

Sir Andrew O 'twill be admirable!

Maria Sport royal, I warrant¹¹⁰ you. I know my physic¹¹¹

101 having an assured opinion ("conceited")

102 moral fault/blemish/imperfection

103 excellent, remarkable*

104 expression

105 feelingly personated = forcefully/passionately represented

106 handwritings (i.e., dealing with a document we do not remember, neither
 of us can tell who wrote it)

107 plan, plot, scheme*

108 intention*

109 ass, I doubt not = (1) an ass, of course, and (2) you ass, of course

110 guarantee, promise*

111 medicine, purgative

will work with him. I will plant¹¹² you two, and let the fool¹¹³ make a third, where¹¹⁴ he shall find the letter. 160
Observe his construction¹¹⁵ of it. For this night, to bed, and dream on¹¹⁶ the event.¹¹⁷ Farewell.

EXIT MARIA

Sir Toby Good night, Penthesilea.¹¹⁸
Sir Andrew Before me,¹¹⁹ she's a good wench. 165
Sir Toby She's a beagle,¹²⁰ true-bred,¹²¹ and one that adores me. What o' that?¹²²
Sir Andrew I was adored once too.
Sir Toby Let's to bed, knight. Thou hadst need¹²³ send for more money. 170
Sir Andrew If I cannot recover¹²⁴ your niece, I am a foul way out.¹²⁵
Sir Toby Send for money, knight, if thou hast her not i' the end, call me cut.¹²⁶

112 place

113 Malvolio

114 when

115 interpreting

116 of, about

117 actual happening, what it will be like when it happens

118 courageous queen of the Amazons, killed by Achilles (Maria is a very small woman) (PENthiSEELya)

119 before me = in my opinion/eyes (exclamation)

120 hound of small stature

121 a thoroughbred

122 so what?

123 better

124 get, win, obtain possession of

125 foul way out = bad/shameful/disgraceful manner out of pocket

126 a castrated horse ("gelding")

175 *Sir Andrew* If I do not, never trust me, take it how you will.

Sir Toby Come, come, I'll go burn some sack.¹²⁷ 'Tis too late
to go to bed now. Come knight, come knight.

EXEUNT

127 burn some sack = heat (with sugar in it) some white wine

SCENE 4

Duke Orsino's palace

ENTER ORSINO, VIOLA, CURIO, AND OTHERS

Orsino Give me some music. Now, good morrow, friends.

Now, good Cesario, but¹ that piece² of song,

That old and antic³ song we heard last night.

Methought it did relieve my passion⁴ much,

More than light airs and recollected terms⁵

Of these most brisk⁶ and giddy-paced⁷ times.

Come, but one verse.

Curio He is not here, so please your lordship that should⁸
sing it.

Orsino Who was it?

Curio Feste, the jester, my lord, a fool that the lady Olivia's
father took much delight in. He is about⁹ the house.

Orsino Seek him out, and play the tune the while.

EXIT CURIO

MUSIC PLAYS

(*to Viola*) Come hither, boy. If ever thou shalt love,

In the sweet pangs of it remember me.

1 just

2 portion

3 bizarre, fantastic

4 suffering, affliction

5 recollected terms = polished/artificial/studied phrases/expressions/words

6 hasty, over-quick/active

7 giddy-paced = dizzily moving*

8 ought to

9 around, in

For such as I am all true lovers are,
 Unstaid and skittish¹⁰ in all motions¹¹ else,
 Save in the constant image¹² of the creature
 That is beloved. How dost thou like this tune?

20 *Viola* It gives a very echo to the seat¹³
 Where Love is throned.

Orsino Thou dost speak masterly.
 My life upon't, young though thou art, thine eye
 Hath stayed¹⁴ upon some favor¹⁵ that it loves.
 Hath it not, boy?

Viola A little, by your favor.¹⁶

Orsino What kind of woman is't?

25 *Viola* Of your complexion.¹⁷

Orsino She is not worth thee, then. What years, i' faith?

Viola About your years, my lord.

Orsino Too old by heaven. Let still¹⁸ the woman take

An elder than herself, so wears she¹⁹ to him,
 30 So sways²⁰ she level²¹ in her husband's heart.
 For boy, however we do praise ourselves,

10 unstaid and skittish = unrestrained/unregulated and changeable/difficult to deal with

11 emotions*

12 likeness, representation

13 place

14 paused, lingered, stopped

15 beauty, appearance, face*

16 by your favor = if you please, with your permission (conventional polite phrasing)

17 nature, disposition, character

18 always

19 wears she = forms herself

20 (1) moves, (2) rules*

21 steady

Our fancies are more giddy and unfirm,²²
 More longing,²³ wavering, sooner lost and worn,²⁴
 Than women's are.

Viola I think it well, my lord.

Orsino Then let thy love be younger than thyself, 35
 Or thy affection cannot hold the bent.²⁵
 For women are as roses, whose fair flower
 Being once displayed,²⁶ doth fall that very hour.

Viola And so they are. Alas that they are so.
 To die,²⁷ even when they to perfection grow. 40

ENTER CURIO AND FESTE

Orsino O fellow come, the song we had last night.
 Mark²⁸ it Cesario, it is old and plain.
 The spinsters²⁹ and the knitters in the sun
 And the free³⁰ maids that weave their thread with bones³¹ 45
 Do use³² to chant it. It is silly sooth,³³
 And dallies with³⁴ the innocence of love,
 Like the old age.³⁵

22 flighty, unsteady

23 yearning

24 worn-out, enfeebled, exhausted

25 mental inclination

26 unfurled, spread open

27 expire (i.e., their beauty, not the women)

28 take note of, consider

29 spinners

30 unrestricted (because not yet married?)

31 bobbins made of trotter (horse's foot) bones (for weaving bonelace: a form of linen, knit to a pattern)

32 do use = are in the habit, customarily

33 silly sooth = simple/rustic truth

34 dallies with = speaks of, speaks/toys with

35 old age = former/old times

Feste Are you ready, sir?

Orsino Ay, prithee, sing.

MUSIC

Feste (*sings*)

- 50 Come away,³⁶ come away death,
 And in sad cypress³⁷ let me be laid.
 Fly away, fly away breath,
 I am slain by a fair cruel maid.
 My shroud of white, stuck³⁸ all with yew,³⁹
 55 O prepare it!
 My part⁴⁰ of death, no one so true
 Did share it.
 Not a flower, not a flower sweet
 On my black coffin let there be strown.
 60 Not a friend, not a friend greet⁴¹
 My poor corpse, where my bones shall be thrown.
 A thousand thousand sighs to save,⁴²
 Lay me, O where
 Sad true lover never find my grave,
 65 To weep there.
Orsino (*gives money*) There's for thy pains.
Feste No pains sir, I take pleasure in singing, sir.

36 come away = hurry

37 sad cypress = trustworthy/enduring cypress wood (water-resistant; associated with funerals)

38 adorned, decorated, strewn

39 dark green foliage, symbolic of sadness/mourning

40 allotted portion/share

41 (1) pay respects to or (2) weep for

42 spare, make unnecessary

Orsino I'll pay thy pleasure then.

Feste Truly, sir, and pleasure will be paid,⁴³ one time or another.

Orsino Give me now leave to leave thee.⁴⁴ 70

Feste Now the melancholy god protect thee, and the tailor make thy doublet⁴⁵ of changeable⁴⁶ taffeta, for thy mind is a very opal.⁴⁷ I would have men of such constancy⁴⁸ put to sea, that their business might be everything, and their intent everywhere, for that's it that⁴⁹ always makes a good voyage of⁵⁰ nothing. Farewell. 75

EXIT FESTE

Orsino Let all the rest give place.⁵¹

CURIO AND ATTENDANTS RETIRE

Once more, Cesario,

Get⁵² thee to yond same sovereign cruelty.⁵³

Tell her⁵⁴ my love, more noble than the world,

Prizes not quantity of dirty lands. 80

The parts⁵⁵ that fortune hath bestowed upon her,

43 paid for

44 i.e., you may now leave

45 doublet = jacket-like garment, with or without sleeves

46 shot, changing color

47 gemstone in which color varies

48 determination, endurance

49 it that = what

50 out of

51 give place = withdraw, leave

52 go

53 (i.e., to Olivia)

54 tell her = tell her that

55 (1) share (inheritance, referring to the "dirty lands"), or (2) the qualities

Tell her I hold as giddily⁵⁶ as fortune.
 But 'tis that miracle and queen of gems⁵⁷
 That nature pranks⁵⁸ her in attracts⁵⁹ my soul.

85 *Viola* But if she cannot love you, sir?

Orsino I cannot be so answered.⁶⁰

Viola Sooth, but you must.

Say⁶¹ that some lady, as perhaps there is,
 Hath for your love as great a pang⁶² of heart
 As you have for Olivia. You cannot love her.

90 You tell her so. Must she not then be answered?

Orsino There is no woman's sides⁶³

Can bide the beating of so strong a passion
 As love doth give my heart. No woman's heart
 So big, to hold so much, they lack retention.⁶⁴

95 Alas, their love may be called appetite,

No motion of the liver, but the palate,⁶⁵

That suffer surfeit, cloyment, and revolt.⁶⁶

But mine is all as hungry as the sea,

And can digest as much. Make no compare

100 Between that love a woman can bear me,

And that I owe Olivia.

56 carelessly, indifferently

57 (i.e., her beauty)

58 dresses, decks, adorns

59 which attracts

60 satisfied ("paid")

61 suppose

62 intense mental anguish

63 ribs, body

64 memory

65 what the mouth can't taste

66 suffer surfeit, cloyment, and revolt = suffers disorder from excessive intake, satiety/satiation, and protest/withdrawal/revulsion

Viola Ay, but I know –

Orsino What dost thou know?

Viola Too well what love women to men may owe.⁶⁷

In faith, they are as true of heart as we.

My father had a daughter loved a man 105

As it might be, perhaps, were I a woman,

I should your lordship.

Orsino And what's her history?⁶⁸

Viola A blank, my lord. She never told her love,

But let concealment like a worm i' the bud

Feed on her damask⁶⁹ cheek. She pined in thought, 110

And with a green and yellow⁷⁰ melancholy

She sat like patience on a monument,⁷¹

Smiling at grief. Was not this love indeed?

We men may say more, swear more, but indeed

Our shows⁷² are more than will.⁷³ For still⁷⁴ we prove 115

Much in our vows, but little in our love.

Orsino But died thy sister of her love, my boy?

Viola I am all the daughters of my father's house,

And all the brothers too. And yet⁷⁵ I know not.

Sir, shall I to this lady?

67 possess, own

68 story

69 the pinkish color of a damask rose

70 green and yellow: i.e., indicative of melancholy, green/bile and yellow/
sickly/pale

71 patience on a monument = a statuary representation of Patience on a
sepulcher/tomb

72 actions, displays*

73 our will/desire

74 always

75 as yet

120 *Orsino*

Ay, that's the theme.

To her in haste. Give her this jewel. Say,

My love can give no place,⁷⁶ bide no deny.⁷⁷

EXEUNT

76 give no place = give way, yield

77 denial

SCENE 5

Olivia's garden

ENTER SIR TOBY BELCH, SIR ANDREW, AND FABIAN

Sir Toby Come thy ways,¹ Signior Fabian.*Fabian* Nay,² I'll come. If I lose a scruple³ of this sport, let me be boiled⁴ to death with melancholy.*Sir Toby* Wouldst thou not be glad to have the niggardly⁵ rascally sheep-biter⁶ come by some notable shame? 5*Fabian* I would exult, man. You know he brought me⁷ out o' favor with my lady about a bear-baiting here.*Sir Toby* To anger him we'll have the bear again, and we will fool him black and blue,⁸ shall we not, Sir Andrew?*Sir Andrew* An we do not, it is pity of our lives. 10*Sir Toby* Here comes the little villain.⁹

ENTER MARIA

How now, my metal of India!¹⁰*Maria* Get ye all three into the box-tree.¹¹ Malvolio's coming down this walk, he has been yonder i' the sun practicing behavior to his own shadow this half hour. 15

1 come thy ways = come along, come

2 here, an exclamation, *not* a negation

3 small measurement ("twentie barley cornes")*

4 pronounced BILED, which closely ties it to liver bile, yellowish and causing peevishness, etc.

5 stingy, close-fisted, miserly

6 sneak (like a dog that sneaks into the fold and worries/bites sheep)

7 brought me = caused me to be

8 i.e., figuratively, not literally, "beat" him

9 used here in fun

10 i.e., gold

11 cluster of small evergreen shrubs

Observe him, for the love of mockery, for I know this letter will make a contemplative¹² idiot of him. Close,¹³ in the name of jesting. (*they hide*) Lie thou there, (*throws down a letter*) for here comes the trout that must be caught with tickling.¹⁴

EXIT MARIA

ENTER MALVOLIO

20 *Malvolio* 'Tis but fortune, all is fortune. Maria once told me she¹⁵ did affect¹⁶ me, and I have heard herself come thus near,¹⁷ that¹⁸ should she fancy,¹⁹ it should be one of my complexion. Besides, she uses²⁰ me with a more exalted²¹ respect than any one else that follows²² her. What should I
25 think on't?²³

Sir Toby Here's an overweening²⁴ rogue.

Fabian O peace. Contemplation²⁵ makes a rare turkey-cock²⁶ of him. How he jets²⁷ under his advanced plumes.²⁸

12 thoughtful, reflective

13 hide

14 craving, hankering

15 Olivia

16 did affect = was drawn to / fond of

17 close

18 saying that

19 take a fancy to someone

20 treats

21 lofty, elevated

22 serves, attends on

23 about it

24 someone who is presumptuous/arrogant/conceited (a "show-off")

25 musing, considered thought

26 i.e., swelling up

27 swaggers, struts

28 advanced plumes = raised feathers

- Sir Andrew* 'Slight,²⁹ I could so³⁰ beat the rogue!
- Sir Toby* Peace, I say. 30
- Malvolio* To be Count Malvolio!
- Sir Toby* Ah, rogue!
- Sir Andrew* Pistol him, pistol him.
- Sir Toby* Peace, peace!
- Malvolio* There is example for't. The lady of the Strachy³¹ 35
married the yeoman³² of the wardrobe.
- Sir Andrew* Fie on him, Jezebel!³³
- Fabian* O peace! Now he's deeply in.³⁴ Look how
imagination blows³⁵ him.
- Malvolio* Having been three months married to her, sitting in 40
my state –
- Sir Toby* O for a stone-bow,³⁶ to hit him in the eye!
- Malvolio* Calling my officers³⁷ about me, in my branched³⁸
velvet gown, having come from a day-bed,³⁹ where I have
left Olivia sleeping – 45
- Sir Toby* Fire and brimstone!
- Fabian* O peace, peace!
- Malvolio* And then to have the humor⁴⁰ of state. And after a

29 God's light (mild exclamation)*

30 indeed

31 the allusion is not understood, but the sense is clear: a female aristocrat who marries someone of lower class standing

32 high-ranking servant

33 the proud, wicked queen of Israel's King Ahab (1 Kings 16:31)

34 into it

35 drives/inflames/inflates him, makes him bluster/brag

36 crossbow that shoots stones

37 agents, ministers

38 embroidery-adorned

39 sofa

40 spirit (i.e., looking important)

demure travel of regard,⁴¹ telling them I know my place as I
 50 would they should do theirs. To ask for my kinsman Toby –

Sir Toby Bolts and shackles!⁴²

Fabian O peace, peace, peace! Now, now.

Malvolio Seven of my people, with an obedient start,⁴³ make
 out⁴⁴ for him. I frown the while, and perchance wind up my
 55 watch, or play with my (*reaches for his steward's chain, and stops
 himself*) – some rich jewel. Toby approaches, curtsies⁴⁵ there
 to me –

Sir Toby Shall this fellow live?

Fabian Though our silence be drawn from us with cars,⁴⁶ yet
 60 peace.

Malvolio I extend my hand to him thus, quenching my
 familiar⁴⁷ smile with an austere⁴⁸ regard of control⁴⁹ –

Sir Toby And does not Toby take⁵⁰ you a blow o' the lips then?

65 *Malvolio* Saying, “Cousin Toby, my fortunes⁵¹ having cast⁵² me
 on your niece, give me this prerogative⁵³ of speech” –

Sir Toby What, what?

41 demure travel of regard = calm/sober/composed look* of inspection (of his servants)

42 bolts and shackles = fetters and wrist-ankle-fetters (i.e., put him in chains, as a criminal)

43 hurry, rush, leap

44 make out = go forth

45 makes a sign of reverence (bows?)

46 wagons, chariots, etc.

47 intimate

48 rigorous, stern

49 command

50 catch (“give”), strike

51 prosperity, good luck

52 bestowed

53 right, privilege

- Malvolio* “You must amend your drunkenness.”
- Sir Toby* Out, scab!⁵⁴
- Fabian* Nay, patience, or we break the sinews⁵⁵ of our plot. 70
- Malvolio* “Besides, you waste the treasure of your time with a foolish knight” –
- Sir Andrew* That’s me, I warrant you.
- Malvolio* “One Sir Andrew” –
- Sir Andrew* I knew ’twas I, for many do call me fool. 75
- Malvolio* What employment⁵⁶ have we here?

PICKING UP THE LETTER

- Fabian* Now is the woodcock⁵⁷ near the gin.⁵⁸
- Sir Toby* O peace! And⁵⁹ the spirit of humour intimate⁶⁰ reading aloud to him.
- Malvolio* By my life this is my lady’s hand. These be her very 80 C’s, her U’s, and her T’s, and thus makes she her great⁶¹ P’s. It is in contempt of question⁶² her hand.
- Sir Andrew* Her C’s, her U’s and her T’s.⁶³ Why that?
- Malvolio* (*reads*) “To the unknown⁶⁴ beloved, this, and my good wishes.” Her very phrases! (*to the seal*) By your leave, 85

54 scabies or other skin disease (“scoundrel, rascal”)

55 connective cords

56 business

57 snipe-like bird*

58 snare, trap

59 and may

60 (verb) suggest

61 capital

62 in contempt of question = further inquiry would be worthless

63 i.e., he hears “seas,” “ewes,” and “teas”

64 unknowing

wax. Soft!⁶⁵ And the impressure⁶⁶ her Lucrece,⁶⁷ with which she uses to seal.⁶⁸ 'Tis my lady. To whom should this be?

Fabian This wins him, liver and all.

Malvolio (*reads*)

90 Jove knows I love.

But who?

Lips, do not move.

No man must know.

“No man must know.” What follows? The numbers⁶⁹ altered!

95 “No man must know.” If this should be thee, Malvolio?⁷⁰

Toby Marry, hang thee, brock!⁷¹

Malvolio (*reads*)

I may command where I adore,

But silence, like a Lucrece knife,

100 With bloodless stroke my heart doth gore.

M, O, A, I, doth sway my life.

Fabian A fustian⁷² riddle.

Sir Toby Excellent wench, say I.

Malvolio “M, O, A, I, doth sway my life.” Nay, but first, let me

105 see, let me see, let me see.

Fabian What dish o’ poison has she dressed⁷³ him!

65 slow, slow

66 impression on the wax

67 Roman lady, who committed suicide after being raped by Emperor Tarquinius

68 uses to = customarily seals with wax

69 meter (i.e., he observes that lines 1, 3, and 4 have two prosodic feet, but line 2 has only one)

70 malVOWleeOW: does he perhaps say it thus? Or malVOWlyow?

71 skunk, dirty fellow

72 bombastic, turgid, inflated (i.e., as required for a fustian man)

73 prepared for

- Sir Toby* And with what wing⁷⁴ the staniel checks⁷⁵ at it!
- Malvolio* “I may command where I adore.” Why, she may
 command me. I serve her, she is my lady. Why, this is evident
 to any formal capacity.⁷⁶ There is no obstruction in this. And 110
 the end – what should⁷⁷ that alphabetical position⁷⁸
 portend,⁷⁹ if I could make that resemble something in me.
 Softly, M, O, A, I.
- Sir Toby* O ay, make up⁸⁰ that. He is now at a cold scent.
- Fabian* Sowter⁸¹ will cry upon’t for all⁸² this, though it be as 115
 rank⁸³ as a fox.
- Malvolio* M. Malvolio. M. Why, that begins my name.
- Fabian* Did not I say he would work it out? The cur is
 excellent at faults.⁸⁴
- Malvolio* M. But then there is no consonancy⁸⁵ in the sequel. 120
 That suffers under probation.⁸⁶ A should follow, but O does.
- Fabian* And O⁸⁷ shall end, I hope.
- Sir Toby* Ay, or I’ll cudgel him, and make him cry O!
- Malvolio* And then I comes behind.
- Fabian* Ay, and you had any eye behind you, you might see 125

74 what wing: i.e., how the bird approaches the intended prey – here, the wrong one

75 staniel checks = kestrel (hawk useless for hunting) strikes

76 formal capacity = ordinary/conventional/basic ability*

77 must

78 arrangement

79 point to, indicate, mean

80 make up = fill up, complete, fit together

81 a hunting dog’s name (literally, “cobbler, shoemaker”)

82 cry upon’t for all = yelp at it despite

83 gross/obvious

84 scents that have gone cold

85 agreement, harmony (“sequence”)

86 suffers under probation = resists/needs investigation/examination

87 (?) if “O” ends him, it could refer to a hangman’s noose

more detraction⁸⁸ at your heels than fortunes before you.

Malvolio M, O, A, I. This simulation⁸⁹ is not as the former. And yet, to crush⁹⁰ this a little, it would⁹¹ bow to me, for every one of these letters are in my name. Soft, here follows prose.

130 (*reads*) “If this fall into thy hand, revolve.⁹² In my stars I am above thee, but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon ’em. Thy Fates open their hands,⁹³ let thy blood and spirit⁹⁴ embrace them, and to inure⁹⁵ thyself to what thou art

135 like to be, cast thy humble slough⁹⁶ and appear fresh.⁹⁷ Be opposite⁹⁸ with a kinsman, surly with servants. Let thy tongue tang⁹⁹ arguments of state, put thyself into the trick of singularity.¹⁰⁰ She thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and

140 wished to see thee ever cross-gartered.¹⁰¹ I say remember, go to,¹⁰² thou art made, if thou desirest to be so. If not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune’s fingers. Farewell. She that would alter

88 loss of reputation

89 false appearance/imitation

90 squeeze

91 should

92 consider, ponder

93 i.e., destiny is offering its generosity to you

94 blood and spirit = passion and vitality/life-force

95 accustom

96 outer skin (SLUFF)

97 anew

98 contrary, antagonistic, hostile

99 strike with a ringing tone

100 trick of singularity = (1) appearance, (2) frolic/roguery of uniqueness/individuality/differentness

101 garters worn crossed/slanted (like an X)

102 get to work, hurry

services¹⁰³ with thee, The Fortunate Unhappy.” Daylight and
 champaign discovers¹⁰⁴ not more. This is open. I will be 145
 proud, I will read politic¹⁰⁵ authors, I will baffle¹⁰⁶ Sir Toby, I
 will wash off gross acquaintance,¹⁰⁷ I will be point-device,¹⁰⁸
 the very man. I do not now fool myself, to let imagination
 jade¹⁰⁹ me, for every reason excites¹¹⁰ to this, that my lady
 loves me. She did commend my yellow stockings of late, she 150
 did praise my leg being cross-gartered, and in this she
 manifests¹¹¹ herself to my love, and with a kind of
 injunction¹¹² drives me to these habits¹¹³ of her liking. I
 thank my stars, I am happy. I will be strange,¹¹⁴ stout,¹¹⁵ in
 yellow stockings, and cross-gartered, even with the swiftness 155
 of putting on.¹¹⁶ Jove and my stars be praised! Here is yet a
 postscript. (*reads*) “Thou canst not choose but know who I
 am. If thou entertainest my love, let it appear in thy smiling,
 thy smiles become thee well. Therefore in my presence still¹¹⁷
 smile, dear my sweet, I prithee.” Jove, I thank thee, I will smile, 160
 I will do everything that thou wilt have me.¹¹⁸

103 duties

104 champaign discovers = open country reveals

105 judicious, prudent, sagacious

106 (1) disgrace, (2) condescend to

107 gross acquaintance = coarse/rough/dull friends

108 exactly right, perfect in every way

109 make a fool of

110 points, moves toward

111 reveals

112 emphatic command

113 (1) clothing, (2) behaviors*

114 different, unusual, out of the way, extreme

115 arrogant, haughty

116 putting on = (1) getting started, urging on,* (2) dressing myself thus

117 always

118 me do

EXIT MALVOLIO

Fabian I will not give my part of this sport for a pension of thousands to be paid from the Sophy.¹¹⁹

Sir Toby I could marry this wench for this device.

165 *Sir Andrew* So could I too.

Sir Toby And ask no other dowry¹²⁰ with her but such another jest.

Sir Andrew Nor I neither.

Fabian Here comes my noble gull-catcher.

ENTER MARIA

170 *Sir Toby* Wilt thou set thy foot o' my neck?¹²¹

Sir Andrew Or o' mine either?

Sir Toby Shall I play¹²² my freedom at traytrip,¹²³ and become thy bond-slave?

Sir Andrew I' faith, or I either?

175 *Sir Toby* Why, thou hast put him in such a dream, that when the image of it leaves him he must run mad.

Maria Nay but say true, does it work upon him?

Sir Toby Like aqua-vitae¹²⁴ with a midwife.

180 *Maria* If you will then see the fruits of the sport, mark his first approach before my lady. He will come to her in yellow stockings, and 'tis a color she abhors, and cross-gartered, a fashion she detests. And he will smile upon her, which will

119 the Shah (Persian king)*

120 money/property transferred to the husband from the wife, at the time of marriage

121 in triumph (like a gladiator)

122 gamble

123 dice game ("trej-trip": trej = two)

124 highly distilled/very strong liquor ("water of life")

now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt.¹²⁵ If you will see it, follow me. 185

Sir Toby To the gates of Tartar,¹²⁶ thou most excellent devil of wit!

Sir Andrew I'll make one¹²⁷ too.

EXEUNT

125 condition of being despised

126 Tartarus, Hell

127 make one = join in

Act 3



SCENE I

Olivia's garden

ENTER VIOLA, AND FESTE WITH A TABOR¹

Viola Save² thee, friend, and thy music. Dost thou live by³ thy tabor?

Feste No sir, I live by⁴ the church.

Viola Art thou a churchman?

5 *Feste* No such matter,⁵ sir. I do live by the church, for I do live at my house, and my house doth stand by the church.

Viola So thou mayst say, the king lies by⁶ a beggar, if a beggar dwell near him. Or the church stands by⁷ thy tabor, if thy tabor stand by the church.

1 small drum

2 may God save*

3 by means of

4 near

5 thing

6 sleeps with

7 stands by = (1) supports, protects, (2) rests/depends upon

Feste You have said, sir. To see⁸ this age! A sentence is but a
cheveril⁹ glove to a good wit. How quickly the wrong side
may be turned outward. 10

Viola Nay, that's certain. They that dally nicely¹⁰ with words
may quickly make them wanton.¹¹

Feste I would, therefore, my sister had had no name, sir. 15

Viola Why man?

Feste Why sir, her name's a word, and to dally with that word
might make my sister wanton. But indeed words are very
rascals, since bonds¹² disgraced them.

Viola Thy reason, man? 20

Feste Troth sir, I can yield¹³ you none without words, and
words are grown so false, I am loath to prove reason with
them.

Viola I warrant thou art a merry fellow and carest for nothing.

Feste Not so sir, I do care for something. But in my
conscience,¹⁴ sir, I do not care for you. If that be to care for
nothing, sir, I would¹⁵ it would make you invisible. 25

Viola Art not thou the Lady Olivia's fool?

Feste No indeed sir, the Lady Olivia has no folly, she will keep
no fool sir, till she be married, and fools are as like husbands as
pilchards¹⁶ are to herrings, the husband's the bigger. I am
indeed not her fool, but her corrupter of words. 30

8 to see = just consider

9 soft kidskin

10 dally nicely = play elegantly/daintily/pleasantly

11 rebellious, undisciplined, naughty

12 security pledges (pun on "A man's word is his bond"?)

13 render, give*

14 heart

15 wish

16 smaller, rounder species of herring

Viola I saw thee late at the Count Orsino's.

Feste Foolery sir, does walk about the orb¹⁷ like the sun, it
35 shines everywhere. I would be sorry sir, but the fool should¹⁸
be as oft with your master as with my mistress. I think I saw
your wisdom there.

Viola Nay, an thou pass upon¹⁹ me, I'll no more with thee.
Hold,²⁰ there's expenses for thee.

Feste Now Jove, in his next commodity²¹ of hair, send thee a
40 beard!

Viola By my troth, I'll tell thee, I am almost sick for one,²²
(*aside*) though I would not have it grow on my chin. Is thy
lady within?

Feste Would not a pair of these²³ have bred, sir?

Viola Yes, being kept together and put to use.

Feste I would play Lord Pandarus²⁴ of Phrygia sir, to bring a
Cressida to this Troilus.

Viola I understand you sir. (*giving him more money*) 'Tis well
50 begged.

Feste The matter, I hope, is not great sir, begging but a beggar.²⁵
Cressida was a beggar.²⁶ My lady is within sir. I will conster²⁷

17 earth, world

18 ought to

19 (?) run/hit at? impose upon? make a fool of?

20 stop, wait*

21 shipment, consignment

22 for one = over one (Orsino)

23 i.e., Viola has given him two coins; he tries to turn two into more

24 the licentious go-between in Geoffrey Chaucer's *Troilus and Criseyde* and
Shakespeare's *Troilus and Cressida*

25 i.e., since the person begging (himself) is no more than a beggar

26 not in Chaucer but in Robert Henryson's "The Testament of Cresseid"
(ca. 1505), in which the gods decree, "This sall [thus must] thow [you] go
begging fra [from] house to house" (line 342)

27 construe, explain

to them whence you come. Who you are and what you would are out of my welkin, I might say “element,” but the word is overworn.

55

EXIT FESTE

Viola This fellow is wise enough to play the fool,
 And to do that well craves a kind of wit.
 He must observe their mood on whom he jests,
 The quality of persons, and the time,
 And like the haggard,²⁸ check at every feather
 That comes before his eye. This is a practice
 As full of labor as a wise man’s art.
 For folly, that he wisely shows is fit,²⁹
 But wise men, folly-fall’n, quite taint³⁰ their wit.

60

ENTER SIR TOBY, AND SIR ANDREW

Sir Toby Save you, gentleman.

65

Viola And you, sir.

Sir Andrew *Dieu vous garde, monsieur.*³¹

Viola *Et vous aussi. Vôte serviteur.*³²

Sir Andrew I hope sir, you are, and I am yours.

Sir Toby Will you encounter³³ the house? My niece is
 desirous you should enter, if your trade³⁴ be to her.

70

Viola I am bound³⁵ to your niece, sir. I mean, she is the

28 hawk

29 suitable, appropriate

30 quite taint = completely injure/tarnish/ruin the reputation of*

31 may God protect you, sir

32 and you too. Your servant, sir.

33 approach (high-falutin’ style)

34 business

35 headed

list³⁶ of my voyage.

Sir Toby Taste³⁷ your legs sir, put them to motion.

75 *Viola* My legs do better understand³⁸ me sir, than I understand what you mean by bidding me taste my legs.

Sir Toby I mean, to go sir, to enter.

Viola I will answer you with gait and entrance. But we are prevented.³⁹

ENTER OLIVIA AND MARIA

80 Most excellent accomplished⁴⁰ lady, the heavens rain odors⁴¹ on you!

Sir Andrew That youth's a rare courtier. "Rain odors," well.⁴²

Viola My matter hath no voice, to⁴³ your own most pregnant and vouchsafed⁴⁴ ear.

85 *Sir Andrew* "Odors," "pregnant," and "vouchsafed." I'll get 'em all three all ready.

Olivia Let the garden door be shut, and leave me to my hearing.⁴⁵

EXEUNT SIR TOBY, SIR ANDREW, AND MARIA

Give me your hand, sir.

90 *Viola* My duty,⁴⁶ madam, and most humble service.

36 (1) pleasure, inclination, (2) region, territory, (3) direction

37 try, test*

38 stand underneath *and* comprehend

39 anticipated

40 perfect

41 sweet fragrance, perfume

42 very good, well done

43 except to

44 gracious

45 listening, audience

46 homage, due respect

Olivia What is your name?

Viola Cesario is your servant's name, fair princess.

Olivia My servant, sir? 'Twas never merry world
Since lowly feigning⁴⁷ was called compliment.

You're servant to the Count Orsino, youth.

95

Viola And he is yours, and his must needs be yours.

Your servant's servant is your servant, madam.

Olivia For him, I think not on him. For his⁴⁸ thoughts,
Would they were blanks rather than filled with me.

Viola Madam, I come to whet⁴⁹ your gentle thoughts
On his behalf.

100

Olivia O by your leave, I pray you,

I bade you never speak again of him.

But would you undertake⁵⁰ another suit,⁵¹

I had rather hear you to solicit that

Than music from the spheres.⁵²

105

Viola Dear lady –

Olivia Give me leave, beseech you. I did send,

After the last enchantment⁵³ you did here,

A ring in chase⁵⁴ of you. So did I abuse⁵⁵

Myself, my servant and, I fear me, you.

Under your hard construction⁵⁶ must I sit,

110

47 lowly feigning = put-on/assumed lowness/baseness

48 for him . . . for his = as for him . . . as for his

49 urge on ("sharpen")

50 would you undertake = if you wish to venture/enter on

51 i.e., a proposal of marriage

52 i.e., celestial harmonies

53 overwhelming charm

54 pursuit

55 deceive*

56 hard construction = harsh/severe interpretation, explanation

To force that⁵⁷ on you, in a shameful cunning,
Which you knew none of yours. What might you think?

Have you not set⁵⁸ mine honor at the stake
And baited it with all the unmuzzled⁵⁹ thoughts

115 That tyrannous⁶⁰ heart can think? To one of your receiving⁶¹
Enough is shown. A cypress,⁶² not a bosom,
Hideth my heart. So, let me hear you speak.

Viola I pity you.

Olivia That's a degree to love.

Viola No, not a grize,⁶³ for 'tis a vulgar proof⁶⁴

120 That very oft we pity enemies.

Olivia Why then, methinks 'tis time to smile again.

O world, how apt the poor are to be proud!

If one should be a prey, how much the better

To fall before the lion than the wolf. (*clock strikes*)

125 The clock upbraids⁶⁵ me with the waste of time.

Be not afraid, good youth, I will not have⁶⁶ you.

And yet, when wit and youth is come to harvest,

Your wife is alike to reap a proper man.

There lies your way, due west.

130 *Viola* Then westward-ho!⁶⁷ Grace and good disposition

57 the ring

58 been setting (all this time)

59 free, unrestricted (as the dogs are unmuzzled, in bear-baiting)

60 despotic, severe, relentless

61 understanding

62 black transparent cloth, crape

63 single step

64 vulgar proof = common fact

65 censures, reproaches

66 (1) hold, retain, (2) press, take advantage of

67 let's sail (cry of ferrymen taking passengers from London to the court at Westminster)

Attend your ladyship!

You'll nothing, madam, to my lord by me?

Olivia Stay:

I prithee, tell me what thou thinkest of me.

Viola That you do think you are not what you are. 135

Olivia If I think so, I think the same of you.

Viola Then think you right. I am not what I am.

Olivia I would you were as I would have you be.

Viola Would it be better, madam, than I am?

I wish it might, for now I am your fool.⁶⁸ 140

Olivia (*aside*) O what a deal of scorn looks beautiful

In the contempt and anger of his lip!

A murderous guilt shows not itself more soon

Than love that would seem hid. Love's night is noon.⁶⁹

(*aloud*) Cesario, by the roses of the spring, 145

By maidhood, honor, truth, and everything,

I love thee so, that, maugre⁷⁰ all thy pride,

Nor wit nor reason can my passion hide.

Do not extort thy reasons from this clause,

For that⁷¹ I woo, thou therefore hast no cause,⁷² 150

But rather reason thus with reason fetter.⁷³

Love sought is good, but given unsought is better.

Viola By innocence I swear, and by my youth,

I have one heart, one bosom, and one truth,

68 i.e., you are fooling/toying with me

69 i.e., the clarity of noon is fatal ("dark") to love

70 despite

71 because

72 reason to love

73 instead, you bind/enchain my reason (for loving you) with reason (your reason for not loving me)

155 And that no woman has, nor never none
 Shall mistress be of it, save I alone.
 And so adieu, good madam. Never more
 Will I my master's tears to you deplore.⁷⁴

Olivia Yet come again, for thou perhaps mayst move
 160 That heart, which now abhors, to like his love.

EXEUNT

74 bewail, grieve over

SCENE 2

Olivia's house

ENTER SIR TOBY, SIR ANDREW, AND FABIAN

Sir Andrew No, faith, I'll not stay a jot¹ longer.*Sir Toby* Thy reason, dear venom,² give thy reason.*Fabian* You must needs yield your reason, Sir Andrew.*Sir Andrew* Marry, I saw your niece do more favors to the
Count's servingman than ever she bestowed upon me. I saw't
i' the orchard.³ 5*Sir Toby* Did she see thee the while, old boy? Tell me that.*Sir Andrew* As plain as I see you now.*Fabian* This was a great argument⁴ of love in her toward
you. 10*Sir Andrew* 'Slight, will you make an ass o' me?*Fabian* I will prove it legitimate,⁵ sir, upon the oaths of⁶
judgment and reason.*Sir Toby* And they have been grand-jurymen⁷ since before
Noah was a sailor. 15*Fabian* She did show favor to the youth in your sight only to
exasperate you, to awake your dormouse⁸ valor, to put fire in
your heart and brimstone in your liver. You should then have
accosted⁹ her, and with some excellent jests, fire-new from

1 a jot = the least/smallest bit*

2 baleful/sinful/envious friend

3 garden

4 proof, evidence, manifestation

5 genuine, real, logical

6 oaths of = appeals to

7 jury of inquiry (rather than a trial jury)

8 sleepy, dozing ("hibernating")

9 approached

20 the mint, you should have banged¹⁰ the youth into
dumbness. This was looked for at your hand, and this was
balked.¹¹ The double gilt¹² of this opportunity you let time
wash off, and you are now sailed into the north of my lady's
opinion, where you will hang like an icicle on a Dutchman's
25 beard,¹³ unless you do redeem¹⁴ it by some laudable attempt,
either of valor or policy.¹⁵

Sir Andrew An't be any way, it must be with valor, for policy I
hate. I had as lief¹⁶ be a Brownist¹⁷ as a politician.

Sir Toby Why then, build me¹⁸ thy fortunes upon the basis of
30 valor. Challenge me the Count's youth to fight with him,
hurt¹⁹ him in eleven places, my niece shall take note²⁰ of it,
and assure thyself, there is no love-broker in the world can
more prevail in man's commendation²¹ with woman than
report of valor.

35 *Fabian* There is no way but this, Sir Andrew.

Sir Andrew Will either of you bear me a challenge to him?

Sir Toby Go, write it in a martial hand, be curst²² and brief. It
is no matter how witty, so it be eloquent²³ and full of

10 thrashed

11 missed, omitted, passed over

12 gold-plating

13 William Barnetz, a Dutchman, explored Arctic waters in 1596–97; an
account of the voyage was published in 1598

14 recover, regain

15 skill, cunning (“diplomacy”)

16 as lief = rather, prefer

17 Robert Browne, Puritan-minded ecclesiastical reformer

18 build me = build

19 hit, wound

20 notice, attention*

21 recommendation, approval

22 disagreeable, virulent, fierce

23 powerfully fluent

invention.²⁴ Taunt him with the licence²⁵ of ink. If thou
 thou'st²⁶ him some thrice, it shall not be amiss, and as many
 lies as will lie in thy sheet of paper, although the sheet were
 big enough for the bed of Ware²⁷ in England, set 'em down,
 go about it. Let there be gall²⁸ enough in thy ink, though
 thou write with a goose-pen,²⁹ no matter. About it.

Sir Andrew Where shall I find you? 45

Sir Toby We'll call thee at the cubiculo.³⁰ Go.

EXIT SIR ANDREW

Fabian This is a dear manikin³¹ to you, Sir Toby.

Sir Toby I have been dear³² to him, lad, some two thousand
 strong,³³ or so.

Fabian We shall have a rare letter from him. But you'll not
 deliver't? 50

Sir Toby Never trust me,³⁴ then. And by all means stir³⁵ on
 the youth to an answer. I think oxen and wainropes³⁶ cannot
 hale them³⁷ together. For Andrew, if he were opened,³⁸ and

24 fabrication, contrivance, imagination*

25 liberty

26 i.e., use the familiar second person singular "thou," rather than the more
 formal second person plural "you"

27 10' 9" square

28 bile

29 (1) goose-feather pen, (2) fool's pen

30 the cubiculo = your bedchamber

31 dear manikin = glorious little man/pygmy/puppet

32 expensive

33 worth (2,000 pounds was then a fortune)

34 never trust me = you had better believe I will ("if I don't, never trust me
 again")

35 agitate, impel, rouse

36 cart-ropes (i.e., heavy ropes)

37 draw, pull

38 cut open (as in an autopsy)

55 you find so much blood in his liver as will clog³⁹ the foot of a
flea, I'll eat the rest of the anatomy.⁴⁰

Fabian And his opposite,⁴¹ the youth, bears in his visage⁴² no
great presage⁴³ of cruelty.

ENTER MARIA

Sir Toby Look, where the youngest wren⁴⁴ of mine comes.

60 *Maria* If you desire the spleen,⁴⁵ and will⁴⁶ laugh yourself into
stitches,⁴⁷ follow me. Yond gull Malvolio is turned heathen, a
very renegado,⁴⁸ for there is no Christian, that⁴⁹ means to be
saved by believing rightly, can ever believe such impossible
passages⁵⁰ of grossness. He's in yellow stockings.

65 *Sir Toby* And cross-gartered?

Maria Most villainously.⁵¹ Like a pedant⁵² that keeps⁵³ a
school i' the church. I have dogged⁵⁴ him, like⁵⁵ his murderer.
He does obey every point of the letter that I dropped to
betray him. He does smile his face into more lines than is in

39 fill up

40 body

41 opponen, antagonist*

42 countenance, face

43 sign, indication, portent

44 small bird

45 considered the site of laughter/mirth

46 wish to

47 pains in the sides

48 renegade (commonly applied to Christians who convert to Islam)

49 who

50 possibilities

51 atrociously, detestably, vilely

52 teacher (negative)

53 conducts, takes care of

54 tracked, followed

55 as if I were

the new map with the augmentation⁵⁶ of the Indies.⁵⁷ You 70
 have not seen such a thing as 'tis. I can hardly forbear⁵⁸
 hurling things at him. I know my lady will strike him. If she
 do, he'll smile and take't for a great favor.
Sir Toby Come, bring us, bring us where he is.

EXEUNT

56 enlargement, addition

57 Richard Hakluyt's 1600 map

58 refrain/keep myself from

SCENE 3

A street

ENTER SEBASTIAN AND ANTONIO

Sebastian I would not by my will have troubled you,
 But since you make your pleasure of your pains,
 I will no further chide¹ you.

Antonio I could not stay behind you. My desire²
 5 (More sharp than filèd steel) did spur me forth,
 And not all love³ to see you (though⁴ so much
 As might have drawn one to a longer voyage),
 But jealousy⁵ what might befall⁶ your travel,
 Being⁷ skillless in these parts, which to a stranger,
 10 Unguided and unfriended, often prove
 Rough⁸ and inhospitable. My willing love,
 The rather⁹ by these arguments of fear,
 Set forth in your pursuit.

Sebastian My kind Antonio,
 I can no other answer make but thanks,
 15 And thanks. And ever oft good turns¹⁰
 Are shuffled¹¹ off with such uncurrent¹² pay:

1 scold, reprove

2 emotion, wish, desire

3 sympathy, affection (friendship was as important as sex)

4 though that is

5 anxiety/solicitude*

6 happen* during

7 you being

8 harsh, disagreeable, violent*

9 the rather = all the sooner/quicker

10 deeds

11 evaded

12 unrecognized ("not in commercial circulation")

But were my worth,¹³ as is my conscience, firm,
 You should find better dealing.¹⁴ What's to do?
 Shall we go see the reliques¹⁵ of this town?

Antonio Tomorrow, sir. Best first go see your lodging. 20

Sebastian I am not weary, and 'tis long to night.

I pray you, let us satisfy our eyes
 With the memorials and the things of fame
 That do renown¹⁶ this city.

Antonio Would¹⁷ you'd pardon me.

I do not without danger walk these streets. 25

Once, in a sea-fight 'gainst the Count his galleys,¹⁸
 I did some service,¹⁹ of such note²⁰ indeed,
 That were I ta'en²¹ here it would scarce be answered.²²

Sebastian Belike²³ you slew great number of his people.

Antonio The offense²⁴ is not of such a bloody nature, 30

Albeit²⁵ the quality²⁶ of the time and quarrel
 Might well have given us bloody argument.
 It might have since been answered in repaying
 What we took from them, which for traffic's²⁷ sake,

13 possessions, property, means

14 treatment

15 relics

16 celebrate, make famous

17 I wish

18 the Count his galleys = Duke Orsino's ships

19 work

20 quality, distinguishing characteristics, fame

21 captured, seized

22 defended

23 likely, probably, perhaps

24 injury, damage*

25 although

26 nature

27 business, commerce

35 Most of our city did. Only myself stood out,²⁸
 For which, if I be lapsèd²⁹ in this place,
 I shall pay dear.

Sebastian Do not then walk too open.

Antonio It doth not fit³⁰ me. Hold sir, here's my purse.
 In the south suburbs, at the Elephant,³¹
 40 Is best to lodge. I will bespeak our diet,³²
 Whiles you beguile³³ the time, and feed your knowledge
 With viewing of the town. There shall you have³⁴ me.

Sebastian Why I your purse?

Antonio Haply your eye shall light upon some toy³⁵
 45 You have desire to purchase. And your store³⁶
 I think is not³⁷ for idle markets,³⁸ sir.

Sebastian I'll be your purse-bearer and leave you
 For an hour.

Antonio To th' Elephant.

Sebastian I do remember.

EXEUNT

28 stood out = stayed out, did not participate

29 pounced upon

30 suit, seem proper/appropriate to

31 an inn

32 bespeak our diet = arrange our meals/food

33 wile away

34 find

35 trifle

36 stock of money

37 not sufficient to be expended

38 idle markets = frivolous/trifling buying

SCENE 4

Olivia's garden

ENTER OLIVIA AND MARIA

Olivia I have sent after him,¹ he says he'll come.

How shall I feast him? What bestow of² him?

For youth is bought more oft than begged or borrowed.

I speak too loud.

Where's Malvolio? He is sad and civil,³

5

And suits well for a servant with my fortunes.

Where is Malvolio?

Maria He's coming, madam. But in very strange manner. He is sure possessed,⁴ madam.

Olivia Why, what's the matter, does he rave?

10

Maria No, madam, he does nothing but smile. Your ladyship were best to have some guard about you, if he come, for sure the man is tainted in's wits.

Olivia Go call him hither.

EXIT MARIA

I am as mad as he,

If sad and merry madness equal be.

15

ENTER MARIA, WITH MALVOLIO

How now, Malvolio?

Malvolio Sweet lady, ho, ho, ho.

Olivia Smilest thou?

1 after him = for him (i.e., Viola/Cesario)

2 on

3 sad and civil = steady/grave/serious and orderly/proper/decent

4 in the power of a demon/spirit

I sent for thee upon a sad occasion.⁵

20 *Malvolio* Sad lady, I could be sad. This does make some
obstruction in the blood, this cross-gartering, but what of
that? If it please the eye of one, it is with me as the very true
sonnet⁶ is, “Please one, and please all.”⁷

Olivia Why, how dost thou, man? What is the matter with
25 thee?

Malvolio Not black⁸ in my mind, though yellow in my legs. It
did come to his hands, and commands shall be executed. I
think we do know the sweet Roman hand.⁹

Olivia Wilt thou go to bed, Malvolio?

30 *Malvolio* To bed? Ay, sweetheart, and I’ll come to thee.

Olivia God comfort thee! Why dost thou smile so and kiss thy
hand so oft?

Maria How do you, Malvolio?

Malvolio (*to Maria? to Olivia?*) At your request. (*to Maria*) Yes,
35 nightingales answer daws.¹⁰

Maria Why appear you with this ridiculous boldness before
my lady?

Malvolio “Be not afraid of greatness.” ’Twas well writ.

Olivia What meanest thou by that, Malvolio?

40 *Malvolio* “Some are born great” –

5 business, affair

6 song, lyric poem

7 “Please one and please all, / Be they great be they small, / Be they little be
they low, / So pipeth the crow, / Sitting upon a wall. / Please one and please
all. / Please one and please all” (1592: *Twelfth Night, or What You Will*, New
Variorum ed., ed. Horace Howard Furness [Philadelphia: Lippincott, 1901],
217–218)

8 malignant, disastrous, melancholy

9 i.e., round, bold handwriting

10 nightingales: Malvolio; daws (crows): Maria

Olivia Ha!

Malvolio “Some achieve greatness” –

Olivia What sayest thou?

Malvolio “And some have greatness thrust upon them.”

Olivia Heaven restore thee!

45

Malvolio “Remember who commended thy yellow stockings” –

Olivia Thy yellow stockings?

Malvolio “And wished to see thee cross-gartered.”

Olivia Cross-gartered?

Malvolio “Go to, thou art made, if thou desirest to be so” –

50

Olivia Am I made?

Malvolio “If not, let me see thee a servant still.”

Olivia Why, this is very midsummer¹¹ madness.

ENTER SERVANT

Servant Madam, the young gentleman of the Count Orsino’s is returned, I could hardly entreat him back.¹² He attends¹³ your ladyship’s pleasure.

55

Olivia I’ll come to him.

EXIT SERVANT

Good Maria, let this fellow¹⁴ be looked to. Where’s my cousin Toby? Let some of my people have a special care of him,¹⁵ I would not have him miscarry¹⁶ for the half of my dowry.

60

11 Midsummer Eve (23 June): the height of the lunacy (moon-derived) season

12 to come back

13 waits for*

14 Malvolio

15 Malvolio

16 come to harm

EXEUNT OLIVIA AND MARIA

Malvolio O ho, do you come near me¹⁷ now? No worse man than Sir Toby to look to me! This concurs¹⁸ directly with the letter, she sends him on purpose, that I may appear
 65 stubborn¹⁹ to him. For she incites me to that in the letter. “Cast thy humble slough,” says she. “Be opposite with a kinsman, surly with servants, let thy tongue tang with arguments of state, put thyself into the trick of singularity.” And consequently²⁰ sets down the manner how. As, a sad
 70 face, a reverend carriage, a slow tongue, in the habit of some sir²¹ of note, and so forth. I have limed²² her, but it is Jove’s doing, and Jove make me thankful! And when she went away now,²³ “Let this fellow be looked to.” Fellow? Not Malvolio, nor after²⁴ my degree, but fellow. Why, everything adheres²⁵
 75 together, that²⁶ no dram²⁷ of a scruple, no scruple of a scruple, no obstacle, no incredulous²⁸ or unsafe circumstance. What can be said? Nothing that can be²⁹ can come between me and the full prospect³⁰ of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

17 come near me = get a clearer picture/understanding of me

18 converges, agrees, combines

19 (1) fierce, implacable, ruthless, (2) unyielding

20 thereafter

21 gentleman

22 caught (as birds were snared, with a sticky substance known as “bird-lime”)

23 just now

24 according to

25 is attached

26 so that there is

27 a very small measure of weight

28 incredible, unbelievable

29 that can be = possible

30 outlook, future expectations

ENTER MARIA, WITH SIR TOBY AND FABIAN

Sir Toby Which way³¹ is he,³² in the name of sanctity? If all the devils of hell be drawn in little,³³ and Legion³⁴ himself possessed him,³⁵ yet I'll speak to him. 80

Fabian Here he is, here he is. How is't with you, sir? How is't with you, man?

Malvolio Go off,³⁶ I discard³⁷ you. Let me enjoy my private.³⁸ 85
Go off.

Maria Lo, how hollow³⁹ the fiend speaks within him. Did not I tell you? Sir Toby, my lady prays you to have a care of him.

Malvolio Ah ha, does she so?

Sir Toby (to *Fabian* and *Maria*) Go to, go to. Peace, peace, we must deal gently with him. Let me alone. How do you, Malvolio? How is't with you? What man, defy the devil. Consider, he's an enemy to mankind. 90

Malvolio Do you know what you say?

Maria La you,⁴⁰ an you speak ill of the devil, how he takes it at heart. Pray God, he be not bewitched. 95

Fabian Carry his water⁴¹ to th' wise woman.⁴²

Maria Marry, and it shall be done tomorrow morning, if I live.

31 which way = where ("what direction")

32 Malvolio

33 in little = on a small scale

34 a company of demons (biblical: see Mark 5:9)

35 Malvolio

36 away

37 reject, dismiss, banish

38 privacy

39 dismally, tomb-like

40 la you = exclamation of surprise

41 urine

42 wise woman = female magician, sorceress ("white witch")

My lady would not lose him for more than I'll say.

100 *Malvolio* How now, mistress?

Maria O Lord!

Sir Toby Prithee hold thy peace, this is not the way. Do you not see you move⁴³ him? Let me alone with him.

Fabian No way but gentleness, gently, gently. The fiend is
105 rough, and will not be roughly used.

Sir Toby Why how now, my bawcock?⁴⁴ How dost thou, chuck?⁴⁵

Malvolio Sir!

Sir Toby Ay, biddy,⁴⁶ come with me. What man, 'tis not for
110 gravity⁴⁷ to play at cherry-pit⁴⁸ with Satan. Hang⁴⁹ him, foul collier!⁵⁰

Maria Get him to say his prayers, good Sir Toby, get him to pray.

Malvolio My prayers, minx!⁵¹

115 *Maria* No, I warrant you, he will not hear of godliness.

Malvolio Go hang yourselves all! You are idle shallow things, I am not of your element,⁵² you shall know more hereafter.

EXIT MALVOLIO

Sir Toby Is't possible?

43 disturb, excite, stir up

44 fine fellow (BAWEcock)

45 familiar affectionate form of address

46 chick (usually used to women)

47 serious/important people

48 children's game, throwing cherry-pits into a hole in the ground

49 damn

50 coal dealer/merchant (blackened by trade)

51 hussy, wanton young woman

52 social community

- Fabian* If this were played upon a stage now, I could
condemn it as an improbable fiction.⁵³ 120
- Sir Toby* His very genius⁵⁴ hath taken the infection of the
device, man.
- Maria* Nay, pursue him now, lest the device take air,⁵⁵ and
taint.
- Fabian* Why, we shall make him mad indeed. 125
- Maria* The house will be the quieter.
- Sir Toby* Come, we'll have him in⁵⁶ a dark room and bound.
My niece is already in the belief that he's mad. We may carry
it⁵⁷ thus, for our pleasure and his penance, till our very
pastime, tired out of breath, prompt us to have mercy on him. 130
At which time we will bring the device to the bar⁵⁸ and
crown thee for a finder of madmen. But see, but see.

ENTER SIR ANDREW

- Fabian* More matter for a May⁵⁹ morning.
- Sir Andrew* Here's the challenge, read it. I warrant there's vinegar
and pepper in't. 135
- Fabian* Is't so saucy?
- Sir Andrew* Ay, is't? I warrant him.⁶⁰ Do but read.
- Sir Toby* Give me. (*reading*) "Youth, whatsoever thou art, thou
art but a scurvy fellow."

53 invention

54 spirit, nature, character

55 take air = be exposed

56 put in

57 it on

58 to the bar = into court (the railing in front of the judge)

59 wild (as in May Day games)

60 it

140 *Fabian* Good, and valiant.

Sir Toby (*reading*) “Wonder not, nor admire⁶¹ not in thy mind, why I do call thee so, for I will show thee no reason for’t.”

Fabian A good note,⁶² that keeps you from the blow⁶³ of the law.

145 *Sir Toby* (*reading*) “Thou comst to the lady Olivia, and in my sight she uses thee kindly, but thou liest in thy throat, that is not the matter I challenge thee for.”

Fabian Very brief, and to exceeding good sense – less.

Sir Toby (*reading*) “I will waylay thee going home, where if it be
150 thy chance to kill me” –

Fabian Good.

Sir Toby (*reading*) “Thou killest me like a rogue and a villain.”

Fabian Still you keep o’ the windy⁶⁴ side of the law. Good.

Sir Toby (*reading*) “Fare thee well, and God have mercy upon
155 one of our souls. He may have mercy upon mine, but my hope⁶⁵ is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, ANDREW AGUECHEEK.” If this letter move him not, his legs cannot. I’ll give’t him.

Maria You may have very fit occasion for’t. He is now in some
160 commerce⁶⁶ with my lady, and will by and by⁶⁷ depart.

Sir Toby Go, Sir Andrew. Scout me⁶⁸ for him at the corner of the orchard like a bum-baili.⁶⁹ So soon as ever thou seest him,

61 be surprised

62 feature

63 application, shock, calamitous effect

64 (1) windward (i.e., facing/aware/mindful of the wind), (2) flatulent

65 expectation, desire

66 dealings, business, conversation

67 by and by = soon*

68 scout me = spy (“me” is reflexive and without any other meaning)

69 bum-baili = bailiff, sheriff’s officer

draw; and as thou drawest swear horrible. For it comes to pass oft, that a terrible oath, with a swaggering⁷⁰ accent sharply twanged off,⁷¹ gives manhood more approbation⁷² than ever proof⁷³ itself would have earned him.⁷⁴ Away! 165

Sir Andrew Nay, let me alone for swearing.

EXIT SIR ANDREW

Sir Toby Now will not I deliver his letter. For the behavior of the young gentleman gives him out to be of good capacity and breeding. His employment between his lord and my niece confirms no less. Therefore, this letter, being so excellently ignorant, will breed no terror in the youth. He will find⁷⁵ it comes from a clodpole.⁷⁶ But sir, I will deliver his challenge by word of mouth, set⁷⁷ upon Aguecheek a notable report of valor, and drive the gentleman (as I know his youth will aptly receive it) into a most hideous⁷⁸ opinion of his rage, skill, fury, and impetuosity.⁷⁹ This will so fright them both that they will kill one another by the look, like cockatrices.⁸⁰ 170 175

ENTER OLIVIA, WITH VIOLA

70 blustering, insolent*

71 twanged off = uttered

72 sanction, approval

73 demonstration

74 it (manhood)

75 perceive

76 blockhead

77 place, fix

78 frightful

79 violent energy

80 serpent capable of killing with a glance ("basilisk")

180 *Fabian* Here he comes with your niece. Give them way⁸¹ till
he take leave, and presently after him.

Sir Toby I will meditate the while upon some horrid⁸² message
for a challenge.

EXEUNT SIR TOBY, FABIAN, AND MARIA

Olivia I have said too much unto a heart of stone,
185 And laid mine honor too unchary on't.⁸³
There's something in me that reproves my fault.
But such a headstrong potent⁸⁴ fault it is,
That it but mocks reproof.

Viola With the same 'havior that your passion bears,
190 Goes on⁸⁵ my master's griefs.

Olivia Here, wear this jewel for me, 'tis my picture.
Refuse it not, it hath no tongue to vex you.
And I beseech you come again tomorrow.
What shall⁸⁶ you ask of me that I'll deny,⁸⁷
195 That honor (saved)⁸⁸ may upon asking give?

Viola Nothing but this, your true love for my master.

Olivia How with mine honor may I give him that
Which I have given to you?

Viola I will acquit⁸⁹ you.

Olivia Well, come again tomorrow. Fare thee well.

81 give them way = stay at a distance from them

82 terrible, dreadful, frightful

83 unchary on't = incautiously on that heart

84 powerful

85 goes on = continues, persists

86 must, will

87 refuse*

88 except

89 discharge, release

A fiend like⁹⁰ thee might bear my soul to hell. 200

EXIT OLIVIA

ENTER SIR TOBY AND FABIAN

Sir Toby Gentleman, God save thee.

Viola And you, sir.

Sir Toby That defense⁹¹ thou hast, betake⁹² thee to't. Of what nature the wrongs are thou hast done him, I know not. But thy interceptor, full of despite,⁹³ bloody as the hunter, 205 attends⁹⁴ thee at the orchard-end. Dismount thy tuck,⁹⁵ be yare⁹⁶ in thy preparation, for thy assailant is quick, skillful, and deadly.

Viola You mistake sir I am sure, no man hath any quarrel to me. My remembrance is very free and clear from any image 210 of offense done to any man.

Sir Toby You'll find it otherwise, I assure you. Therefore, if you hold your life at any price, betake you to your guard.⁹⁷ For your opposite hath in him what youth, strength, skill, and wrath can furnish man withal. 215

Viola I pray you sir, what is he?

Sir Toby He is knight dubbed,⁹⁸ with unhatched⁹⁹ rapier and on

90 resembling, who looked like

91 i. e., the sword that all gentlemen wore

92 entrust, commit*

93 disdain, scorn

94 waits for

95 dismount thy tuck = unsheath your sword/rapier

96 ready

97 protection, defense

98 sworn in, invested

99 unstained, unbloodied

carpet consideration,¹⁰⁰ but he is a devil in private brawl,¹⁰¹
 souls and bodies hath he divorced three, and his
 220 incensement¹⁰² at this moment is so implacable, that
 satisfaction¹⁰³ can be none, but¹⁰⁴ by pangs of death and
 sepulcher. Hob, nob¹⁰⁵ is his word. Give't or take't.

Viola I will return again into the house, and desire some
 conduct of¹⁰⁶ the lady. I am no fighter. I have heard of some
 225 kind of men, that put quarrels purposely on others, to taste
 their valor. Belike this is a man of that quirk.¹⁰⁷

Sir Toby Sir, no. His indignation derives itself¹⁰⁸ out of a very
 competent¹⁰⁹ injury, therefore get you on and give him his
 desire. Back you shall¹¹⁰ not to the house, unless you
 230 undertake that¹¹¹ with me,¹¹² which with as much safety you
 might answer him. Therefore on,¹¹³ or strip your sword stark
 naked.¹¹⁴ For meddle¹¹⁵ you must, that's certain, or forswear
 to wear iron¹¹⁶ about you.

100 on carpet consideration = knighted as a matter of court-procedures (as opposed to battlefield merit)

101 private brawl = personal quarrels

102 anger, wrath

103 solution, release ("payment of debt")

104 except

105 hob, nob = get it or give it

106 conduct of = escort from

107 peculiarity

108 derives itself = is caused by, comes from

109 (1) sufficient, (2) appropriate, proper

110 may, must

111 accept, do

112 in the dueling code, a man's second could if necessary/appropriate also demand the right to fight

113 proceed

114 strip your sword stark naked = completely divest yourself of your sword

115 fight

116 i.e., a sword

Viola This is as uncivil as strange. I beseech you, do me this courteous office,¹¹⁷ as to know of¹¹⁸ the knight what my offense to him is. It is something of my negligence,¹¹⁹ nothing of my purpose. 235

Sir Toby I will do so. Signior Fabian, stay you by this gentleman till my return.¹²⁰

EXIT SIR TOBY

Viola Pray you sir, do you know of¹²¹ this matter? 240

Fabian I know the knight is incensed against you, even to a mortal arbitrement,¹²² but nothing of the circumstance more.

Viola I beseech you, what manner of man is he?

Fabian Nothing of that wonderful promise, to read him by his form,¹²³ as you are like to find him in the proof of his valor. He is indeed sir, the most skillful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can. 250

Viola I shall be much bound¹²⁴ to you for't. I am one that had rather go with sir priest than sir knight. I care not who knows so much of my mettle.¹²⁵

117 service, kindness

118 know of = be informed by

119 carelessness, inattention

120 i.e., keep him from running away

121 about

122 decision, settlement

123 appearance ("body shape")

124 obliged

125 (1) temperament, spirit, (2) courage*

EXEUNT

ENTER SIR TOBY, WITH SIR ANDREW

Sir Toby Why man, he's a very devil, I have not seen such a
 255 *firago*.¹²⁶ I had a pass¹²⁷ with him – rapier, scabbard,¹²⁸ and
 all – and he gives me the stuck in¹²⁹ with such a mortal
 motion,¹³⁰ that it is inevitable. And on the answer, he pays¹³¹
 you as surely¹³² as your feet hit the ground they step on. They
 say he has been fencer to the Sophy.

260 *Sir Andrew* Pox on't, I'll not meddle with him.

Sir Toby Ay, but he will not now be pacified. Fabian can
 scarce hold him yonder.

Sir Andrew Plague on't, and¹³³ I thought he had been valiant
 and so cunning in fence,¹³⁴ I'd have seen him damned ere
 265 I'd have challenged him. Let him let the matter slip, and I'll
 give him my horse, gray Capilet.

Sir Toby I'll make the motion.¹³⁵ Stand here, make a good
 show on't. This shall end without the perdition of souls.
 (*aside*) Marry, I'll ride your horse as well as I ride you.

ENTER FABIAN AND VIOLA

270 (*to Fabian*) I have his horse to take up¹³⁶ the quarrel, I have
 persuaded him the youth's a devil.

126 warrior

127 bout, round

128 i.e., with the sword sheathed

129 stuck in = thrust, stab (“stoccado”)

130 mortal motion = deadly thrust

131 punishes

132 certainly

133 if

134 fencing

135 proposal, suggestion

136 take up = buy up, lift, dissolve, check

Fabian He¹³⁷ is as horribly conceited¹³⁸ of him,¹³⁹ and
pants and looks pale, as if a bear were at his heels.

Sir Toby (to *Viola*) There's no remedy sir, he will fight with you
for 's oath sake. Marry, he hath better bethought him of¹⁴⁰ his 275
quarrel, and he finds that now scarce to be worth talking of.
Therefore draw, for the supportance¹⁴¹ of his vow. He
protests he will not hurt you.

Viola (aside) Pray God defend me! A little thing would
make me tell them how much I lack of¹⁴² a man. 280

Fabian Give ground, if you see him furious.¹⁴³

Sir Toby Come, Sir Andrew, there's no remedy, the gentleman
will, for his honor's sake have one bout with you. He cannot
by the duello¹⁴⁴ avoid it. But he has promised me, as he is a
gentleman and a soldier, he will not hurt you. Come on, to't. 285

Sir Andrew Pray God, he keep his oath!

Viola I do assure you, 'tis against my will.

THEY DRAW

ENTER ANTONIO

Antonio Put up your sword. If this young gentleman
Have done offense, I take the fault on me.
If you offend him, I for him defy you. 290

Sir Toby You, sir? Why, what are you?

137 *Viola*

138 as horribly conceited = has the same dreadful/frightful opinion

139 *Sir Andrew*

140 bethought him of = considered, reflected

141 support, upholding

142 of being

143 fiery, raging

144 dueling's establish code

Antonio One sir, that for his love¹⁴⁵ dares yet do more
Than you have heard him brag to you he will.

Sir Toby Nay, if you be an undertaker,¹⁴⁶ I am for you.

THEY DRAW

ENTER OFFICERS

295 *Fabian* O good Sir Toby, hold. Here come the officers.

Sir Toby (to *Antonio*) I'll be with you anon.¹⁴⁷

Viola (to *Sir Andrew*) Pray sir, put your sword up, if you
please.

Sir Andrew Marry will I, sir. And for¹⁴⁸ that I promised you,
I'll be as good as my word. He will bear you easily and reins
well.

300 *First Officer* This is the man, do thy office.¹⁴⁹

Second Officer Antonio, I arrest thee at the suit¹⁵⁰ of Count
Orsino.

Antonio You do mistake me, sir.

First Officer No sir, no jot. I know your favor well,
Though now you have no sea-cap on your head.

305 Take him away, he knows I know him well.

Antonio I must obey. (to *Viola*) This comes with¹⁵¹ seeking
you.

But there's no remedy, I shall answer it.

145 for his love = on account of my love for him

146 someone who accepts a challenge

147 shortly, in a moment

148 as for

149 duty

150 at the suit = pursuant to the prosecution

151 from

What¹⁵² will you do,¹⁵³ now¹⁵⁴ my necessity
 Makes me to ask you for my purse? It grieves me
 Much more for what I cannot do for you 310
 Than what befalls myself. You stand amazed,
 But be of comfort.

Second Officer Come sir, away.

Antonio I must entreat of you some of that money.

Viola What money, sir? 315
 For the fair¹⁵⁵ kindness you have showed me here,
 And part¹⁵⁶ being prompted by your present trouble,
 Out of my lean and low ability¹⁵⁷
 I'll lend you something. My having¹⁵⁸ is not much,
 I'll make division of my present¹⁵⁹ with you. 320
 Hold, there's half my coffer.¹⁶⁰

Antonio Will you deny¹⁶¹ me now?

Is't possible that my deserts¹⁶² to you
 Can lack persuasion?¹⁶³ Do not tempt my misery,
 Lest that it make me so unsound¹⁶⁴ a man
 As to upbraid you with those kindnesses 325
 That I have done for you.

152 how

153 manage, survive

154 now that

155 courteous

156 in part

157 capacity

158 property, possessions

159 what I now have

160 funds

161 repudiate, disown, reject

162 worthy conduct

163 belief, conviction

164 corrupt, insincere

Viola I know of none,
Nor know I you by voice, or any feature.¹⁶⁵

I hate ingratitude more in a man
Than lying, vainness,¹⁶⁶ babbling, drunkenness,
330 Or any taint of vice whose strong corruption¹⁶⁷
Inhabits our frail blood.

Antonio O heavens themselves!

Second Officer Come sir, I pray you go.

Antonio Let me speak a little. This youth that you see here
I snatched one half out of¹⁶⁸ the jaws of death,
335 Relieved him with such sanctity of love,¹⁶⁹
And to his image, which methought did promise
Most venerable¹⁷⁰ worth, did I devotion.¹⁷¹

First Officer What's that to us? The time goes by.¹⁷² Away!

Antonio But O how vile¹⁷³ an idol proves this god.
340 Thou hast, Sebastian, done good feature shame.¹⁷⁴
In nature there's no blemish but the mind.
None can be called deformed but the unkind.¹⁷⁵
Virtue is beauty, but the beauteous evil¹⁷⁶

165 aspect of appearance*

166 vanity

167 depravity, perversion

168 one half out of = when he was already halfway swallowed by death

169 such sanctity of love = just as much/the same amount of inviolable/
absolute friendship/regard

170 highly respected

171 did I devotion = I was devoutly/earnestly/enthusiastically dedicated

172 goes by = is passing/slipping past

173 disgusting, despicable, degraded

174 done good feature shame = shamed handsome looks

175 (1) ungrateful, (2) unnatural

176 evil people

Are empty trunks¹⁷⁷ o'erflourished¹⁷⁸ by the devil.

First Officer The man grows mad, away with him! Come, come, 345
sir.

Antonio Lead me on.

EXIT ANTONIO WITH OFFICERS

Viola Methinks his words do from such passion fly,
That he believes himself, so do not I.
Prove true imagination, O prove true,
That I dear brother, be now ta'en for you! 350

Sir Toby Come hither knight, come hither Fabian. We'll
whisper o'er¹⁷⁹ a couplet¹⁸⁰ or two of most sage saws.¹⁸¹

Viola He named Sebastian. I my brother know
Yet living in my glass.¹⁸² Even such and so
In favor was my brother, and he went 355
Still¹⁸³ in this fashion,¹⁸⁴ color, ornament,¹⁸⁵
For him I imitate.¹⁸⁶ O if it prove,¹⁸⁷
Tempests are kind and salt waves fresh in love.

EXIT VIOLA

Sir Toby A very dishonest paltry¹⁸⁸ boy, and more a coward

177 bodies

178 painted over

179 whisper o'er = speak softly/secretly, repeating

180 couplet = two-line rhyming form

181 most sage saws = exceedingly wise maxims/proverbs

182 mirror

183 always

184 shape ("fashioning")

185 luster, quality

186 reproduce, very closely resemble

187 is established/demonstrated

188 dishonest paltry = disgraceful/dishonorable contemptible/worthless/
despicable

360 than a hare.¹⁸⁹ His dishonesty appears in leaving his friend here in necessity and denying him. And for his cowardship, ask Fabian.

Fabian A coward, a most devout coward, religious in it.

Sir Andrew 'Slid,¹⁹⁰ I'll after him again and beat him.

365 *Sir Toby* Do, cuff him soundly, but never draw thy sword.

Sir Andrew An I do not –

EXIT SIR ANDREW

Fabian Come, let's see the event.¹⁹¹

Sir Toby I dare lay¹⁹² any money 'twill be nothing yet.¹⁹³

EXEUNT

189 (?) merely someone who runs away

190 God's eyelid (mild curse)

191 what actually happens

192 wager, bet

193 still, again

Act 4



SCENE I

In front of Olivia's house

ENTER SEBASTIAN AND FESTE

Feste Will you make me believe that I am not¹ sent for you?

Sebastian Go to, go to, thou art a foolish fellow.

Let me be clear² of thee.

Feste Well held out,³ i' faith! No, I do not know you, nor I
am not sent to you by my lady, to bid you come speak with 5
her, nor your name is not Master⁴ Cesario, nor this is not my
nose neither. Nothing that is so, is so.

Sebastian I prithee, vent⁵ thy folly somewhere else.

Thou know'st not me.

Feste Vent my folly! He has heard that word of⁶ some great 10

1 am not = have not been

2 free

3 held out = kept up, maintained, continued

4 form of address used primarily (though not exclusively) for young gentlemen

5 (1) sell, (2) spout, discharge, express

6 from

man and now applies it to a fool. Vent my folly! I am afraid this great lubber,⁷ the world, will prove a cockney.⁸ I prithee now, ungird⁹ thy strangeness and tell me what I shall vent to my lady. Shall I vent to her that thou art coming?

15 *Sebastian* I prithee, foolish Greek,¹⁰ depart from me.
There's money for thee. If you tarry longer,
I shall give worse payment.

Feste By my troth, thou hast an open hand.¹¹ These wise
men that give fools money get themselves a good report¹² —
20 after fourteen years' purchase.¹³

ENTER SIR ANDREW, SIR TOBY, AND FABIAN

Sir Andrew Now sir, have I met you again? (*strikes Sebastian*)
There's for you.

Sebastian (*beating Sir Andrew*) Why there's for thee, and there,
and there.

25 Are all the people mad?

Sir Toby (*to Sebastian*) Hold sir, or I'll throw your dagger¹⁴
o'er the house.

Feste This will I tell my lady straight.¹⁵ I would not be in
some of your coats for two pence.

EXIT FESTE

7 clumsy fellow

8 pampered child, milksop, fop

9 free yourself from, drop

10 loose fellow, deceiving person

11 thou hast an open hand = you're generous/bounteous

12 name, reputation

13 of bringing it about (i.e., paying)

14 (?) with which, presumably still sheathed, Sebastian has been beating Sir Andrew

15 directly, at once

- Sir Toby* (*grasping Sebastian*) Come on sir, hold. 30
- Sir Andrew* Nay, let him alone, I'll go another way to work with him. I'll have an action of battery against him, if there be any law in Illyria. Though I stroke¹⁶ him first, yet it's no matter for that.
- Sebastian* (*to Sir Toby*) Let go thy hand. 35
- Sir Toby* Come sir, I will not let you go. Come my young soldier, put up your iron. You are well fleshed.¹⁷ Come on.
- Sebastian* I will be free from thee. (*draws his sword*) What wouldst thou now? If thou darest tempt me further, draw thy sword. 40
- Sir Toby* What, what? (*draws his sword*) Nay, then I must have an ounce or two of this malapert¹⁸ blood from you.

ENTER OLIVIA

- Olivia* Hold Toby, on thy life I charge thee hold!
- Sir Toby* (*sheathing his sword*) Madam.
- Olivia* Will it be ever thus? Ungracious¹⁹ wretch, 45
Fit for the mountains and the barbarous caves,
Where manners ne'er were preached! Out of my sight!
(*to Sebastian*) Be not offended, dear Cesario.
(*to Sir Toby*) Rudesby,²⁰ be gone!

EXEUNT SIR TOBY BELCH, SIR ANDREW, AND FABIAN

- I prithee, gentle friend,
- Let thy fair wisdom, not thy passion, sway 50

16 struck

17 well fleshed = eager to fight

18 impudent, saucy

19 unmannerly

20 disorderly fellow, ruffian

In this uncivil and unjust extent²¹

Against thy peace. Go with me to my house,

And hear thou there how many fruitless pranks²²

This ruffian hath botched up,²³ that thou thereby

55 Mayst smile at this. Thou shalt not choose but go.²⁴

Do not deny.²⁵ Beshrew his soul for me,

He started²⁶ one poor heart²⁷ of mine in thee.²⁸

Sebastian (*aside*) What relish²⁹ is in this? How runs the stream?³⁰

Or³¹ I am mad, or else this is a dream.

60 Let fancy still my sense³² in Lethe³³ steep.³⁴

If it be thus to dream, still³⁵ let me sleep.

Olivia Nay come, I prithee. Would thou'st³⁶ be ruled³⁷ by me!

Sebastian Madam, I will.

Olivia O say so, and so be!

EXEUNT

21 assault, attack

22 fruitless pranks = useless/idle/vain wicked tricks

23 botched up = patched together, contrived

24 come

25 say no

26 roused, frightened

27 i.e., the metaphor is from deer ("hart") hunting

28 in thee: in Elizabethan love language, the lover's heart is literally seized/captured by the beloved, so that frightening Viola (which is who Olivia thinks that Sebastian is) frightens Olivia's heart, inside him

29 pleasure, zest

30 i.e., what is going on?

31 either

32 perception ("senses")

33 river in Hades, one sip of which caused complete forgetting (LEethee)

34 still . . . steep = continue steeping/enveloping/bathing

35 always

36 would thou'st = I wish you would be

37 governed, led

SCENE 2

Olivia's house

ENTER MARIA AND FESTE

Maria Nay, I prithee put on this gown¹ and this beard, make him believe thou art Sir Topas² the curate, do it quickly. I'll call Sir Toby the whilst.

EXIT MARIA

Feste Well, I'll put it on, and I will dissemble³ myself in't, and I would I were the first that ever dissembled in such a gown. I am not tall⁴ enough to become the function⁵ well, nor lean enough to be thought a good student.⁶ But to be said⁷ an honest⁸ man and a good housekeeper⁹ goes as fairly as to say a careful¹⁰ man and a great scholar. The competitors¹¹ enter.

ENTER SIR TOBY AND MARIA

Sir Toby Jove bless thee, Master Parson.

Feste *Bonos dies*,¹² Sir Toby. For as the old hermit of

1 clerical robes

2 a reference to Chaucer's self-parodistic "Sir Thopas," in *The Canterbury Tales*

3 disguise, deceive

4 (1) elegant, fine, (2) stout, (3) tall

5 activity

6 students were often extremely poor, as was the clerk/student in Chaucer's *Canterbury Tales*

7 to be said = to have it said that one is

8 respectable, honorable

9 hospitable householder

10 attentive, painstaking, heedful

11 the competitors = my associates

12 *bonos dies* = *buenas dias*, "good day" (Spanish or, perhaps, bad Latin – in which language *salve* = good day)

- Prague,¹³ that never saw pen and ink, very wittily said to a niece of King Gorboduc,¹⁴ “That that is, is.” So I being Master Parson, am Master Parson. For what is “that” but
 15 “that”? And “is” but “is”?
- Sir Toby* To him,¹⁵ Sir Topas.
- Feste* What ho, I say! Peace¹⁶ in this prison!¹⁷
- Sir Toby* The knave counterfeits¹⁸ well. A good knave.
- Malvolio* (*within*) Who calls there?
- 20 *Feste* Sir Topas the curate, who comes to visit Malvolio the lunatic.
- Malvolio* Sir Topas, Sir Topas, good Sir Topas, go to my lady.
- Feste* Out hyperbolic fiend,¹⁹ how vexest thou this man! Talkest thou nothing but of ladies?
- 25 *Sir Toby* Well said, Master Parson.
- Malvolio* Sir Topas, never was man thus wronged, good Sir Topas, do not think I am mad. They have laid me here in hideous darkness.
- Feste* Fie, thou dishonest Satan! I call thee by the most
 30 modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Sayst thou that house²⁰ is dark?

13 invented by Feste

14 early British king, celebrated in pre-Shakespearean drama

15 to him = at/attack him (often used to spur on hunting dogs)

16 quiet

17 i.e., as a clergyman, Sir Topas has become familiar with disorderly conditions in the prisons of Elizabethan England – and Malvolio is effectively in a prison

18 imitates

19 hyperbolic fiend = extravagant demon (i.e., a demon supposedly possessing Malvolio)

20 place of abode/rest

Malvolio As hell, Sir Topas.

Feste Why it hath bay windows transparent as barricadoes,²¹
and the clerestories²² toward the south north are as lustrous²³ 35
as ebony. And yet complainest thou of obstruction?

Malvolio I am not mad Sir Topas, I say to you this house is dark.

Feste Madman, thou errest.²⁴ I say there is no darkness but
ignorance, in which thou art more puzzled²⁵ than the
Egyptians in their fog.²⁶ 40

Malvolio I say this house is as dark as ignorance, though
ignorance were as dark as hell, and I say there was never man
thus abused. I am no more mad than you are, make the trial²⁷
of it in any constant²⁸ question.

Feste What is the opinion of Pythagoras²⁹ concerning wild
fowl? 45

Malvolio That the soul of our grandam³⁰ might haply inhabit a
bird.

Feste What thinkst thou of his opinion?

Malvolio I think nobly of the soul, and no way approve³¹ his
opinion. 50

Feste Fare thee well. Remain thou still in darkness, thou

21 ramparts, barriers

22 rows of windows, high on a wall (KLIstereez)

23 glossy, shiny

24 have gone astray, are wrong

25 confused

26 a three-day “thick darkness” instigated at Moses’ request (Exodus 10:21)

27 test

28 certain, fixed, unchanging

29 6th c. B.C.E. Greek philosopher, believer in the transmigration of souls
(piTHAgorus)

30 grandmother

31 confirm, sanction

shalt³² hold the opinion of Pythagoras ere I will allow of³³
 thy wits. And fear³⁴ to kill a woodcock, lest thou dispossess³⁵
 55 the soul of thy grandam. Fare thee well.

Malvolio Sir Topas, Sir Topas!

Sir Toby (*aside*) My most exquisite³⁶ Sir Topas!

Feste (*aside*) Nay, I am for all waters.³⁷

Maria (*aside*) Thou mightst have done this without thy beard
 60 and gown, he sees thee not.

Sir Toby (*aside*) To him in thine own voice, and bring me word
 how thou findest him. I would we were well rid of this
 knavery. If he may be conveniently delivered,³⁸ I would he
 were, for I am now so far in offense with my niece, that I
 65 cannot pursue with any safety this sport to the upshot. Come
 by and by to my chamber.

EXEUNT SIR TOBY AND MARIA

Feste (*singing*)

Hey Robin, jolly Robin,
 Tell me how thy lady does.

70 *Malvolio* Fool!

Feste (*singing*) My lady is unkind, perdy.³⁹

Malvolio Fool!

Feste (*singing*) Alas, why is she so?

32 must

33 allow of = sanction, approve

34 you must be afraid

35 dislodge, drive out

36 ingenious, delicious, excellent

37 i.e., I go anywhere, tackle anything

38 freed

39 by God

Malvolio Fool, I say!

Feste (*singing*) She loves another – Who calls, ha? 75

Malvolio Good fool, as ever⁴⁰ thou wilt deserve well at my hand,
help me to a candle, and pen, ink, and paper. As I am a
gentleman, I will live to be thankful to thee for't.

Feste Master Malvolio?

Malvolio Ay, good fool. 80

Feste Alas, sir, how fell you besides⁴¹ your five wits?

Malvolio Fool, there was never a man so notoriously⁴² abused. I
am as well in my wits, fool, as thou art.

Feste But as well? Then you are mad indeed, if you be no
better in your wits than a fool. 85

Malvolio They have here propertied⁴³ me. Keep⁴⁴ me in
darkness, send ministers⁴⁵ to me – asses! – and do all they can
to face⁴⁶ me out of my wits.

Feste Advise⁴⁷ you what you say; the minister is here.
(*changing voice*) Malvolio, Malvolio, thy wits the heavens 90
restore! Endeavor thyself to sleep, and leave thy vain⁴⁸ bibble
babble.⁴⁹

Malvolio Sir Topas.

Feste (*as Sir Topas*) Maintain⁵⁰ no words with him, good

40 as ever = to the extent that

41 out of

42 obviously*

43 taken possession of

44 they keep

45 (1) agents, (2) clergymen

46 bully*

47 consider, watch

48 profitless, useless, worthless

49 bibble babble = prating, empty talk

50 carry on, keep up

95 fellow. (*Feste*) Who, I, sir? not I, sir. God be wi' you, good Sir Topas. (*Sir Topas*) Marry, amen.⁵¹ (*Feste*) I will sir, I will.

Malvolio Fool, fool, fool, I say!

Feste Alas sir, be patient. What say you sir? I am shent⁵² for speaking to you.

100 *Malvolio* Good fool, help me to some light, and some paper, I tell thee, I am as well in my wits as any man in Illyria.

Feste Well-a-day,⁵³ that you were⁵⁴ sir.

Malvolio By this hand I am. Good fool, some ink, paper, and light. And convey what I will set down to my lady. It shall
105 advantage thee more than ever the bearing of letter did.

Feste I will help you to't. But tell me true, are you not mad indeed, or do you but counterfeit?

Malvolio Believe me, I am not, I tell thee true.

Feste Nay, I'll ne'er believe a madman till I see his brains. I
110 will fetch you light, and paper, and ink.

Malvolio Fool, I'll requite it in the highest degree. I prithee be gone.⁵⁵

Feste (*singing*)

I am gone sir,
115 And anon sir,
I'll be with you again,⁵⁶
In a trice,
Like to the old Vice,⁵⁷

51 may it be so

52 disgraced

53 O alas

54 that you were = if only you were

55 be gone = go and get it

56 pronounced, in England, aGAYN (rhyming with "pain," "main," etc.)

57 character in the old morality plays of the Middle Ages and early Renaissance

Your need to sustain.⁵⁸

Who with dagger of lath,⁵⁹ 120

In his rage and his wrath,
 Cries ah ha, to the devil,

Like a mad lad,

Pare⁶⁰ thy nails,⁶¹ dad,⁶²

Adieu good man devil. 125

EXIT FESTE

58 support

59 narrow strips of thin wood, nailed to a wall to hold plaster

60 trim

61 nails, claws

62 Vice was sometimes represented as the devil's son

SCENE 3

Olivia's garden

ENTER SEBASTIAN

Sebastian This is the air, that is the glorious sun,
 This pearl she gave me, I do feel't and see't
 And though 'tis wonder that enwraps me thus,
 Yet 'tis not madness. Where's Antonio, then?
 5 I could not find him at the Elephant,
 Yet there he was,¹ and there I found this credit,²
 That he did range³ the town to seek me out.
 His counsel now might do me golden service,
 For though my soul disputes well with my sense
 10 That this may be some error, but no madness,
 Yet doth this accident and flood of fortune
 So far exceed all instance,⁴ all discourse,⁵
 That I am ready to distrust mine eyes
 And wrangle⁶ with my reason that persuades me
 15 To any other trust⁷ but that I am mad,
 Or else the lady's mad. Yet, if 'twere so,
 She could not sway her house, command her followers,
 Take, and give back affairs, and their dispatch,⁸
 With such a smooth, discreet, and stable bearing

1 had been

2 report

3 roam

4 causation, logic

5 reasoning

6 dispute, argue

7 reliance, confident belief, hope

8 settlement, accomplishment, execution

As I perceive she does. There's something in't
That is deceiveable.⁹ But here the lady comes. 20

ENTER OLIVIA AND PRIEST

Olivia Blame¹⁰ not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by.¹¹ There before him,
And underneath that consecrated roof, 25
Plight¹² me the full assurance of your faith,
That¹³ my most jealous and too doubtful soul
May live at peace. He¹⁴ shall conceal it,
Whiles¹⁵ you are willing it shall come to note,
What¹⁶ time we will our celebration keep¹⁷ 30
According to my birth.¹⁸ What do you say?

Sebastian I'll follow this good man, and go with you,
And having sworn truth, ever will be true.

Olivia Then lead the way good father, and heavens so shine,
That they may fairly note this act of mine! 35

EXEUNT

9 deceptive, fallible

10 censure, find fault with

11 chantry by = chapel close by

12 pledge

13 so that

14 the priest

15 until

16 at which

17 celebration keep = wedding feast observe

18 according to my birth = in accord with my noble status

Act 5



SCENE I

In front of Olivia's house

ENTER FESTE AND FABIAN

Fabian Now, as thou lovst me, let me see his¹ letter.

Feste Good Master Fabian, grant me another² request.

Fabian Anything.

Feste Do not desire to see this letter.

5 *Fabian* This is, to give a dog, and in recompense desire my dog
again.³

ENTER ORSINO, VIOLA, CURIO, AND LORDS

Orsino Belong you to the Lady Olivia, friends?

Feste Ay sir, we are some of her trappings.⁴

1 Malvolio's

2 a different

3 A courtier of Queen Elizabeth I had a dearly loved dog. The queen said that if he would give her the dog, she would give him anything he wanted. He gave her the dog and then, as his request, asked for the dog back.

4 ornaments, decorations

- Orsino* I know thee well. How dost thou, my good fellow?
- Feste* Truly sir, the better for my foes and the worse for my friends. 10
- Orsino* Just the contrary; the better for thy friends.
- Feste* No sir, the worse.
- Orsino* How can that be?
- Feste* Marry sir, they praise me and make an ass of me. Now 15
my foes tell me plainly I am an ass. So that by my foes sir, I profit in the knowledge of myself, and by my friends I am abused. So that⁵ conclusions to be as kisses, if your four⁶ negatives make your⁷ two affirmatives,⁸ why then the worse for my friends, and the better for my foes. 20
- Orsino* Why, this is excellent.
- Feste* By my troth sir, no. Though it please you to be one of my friends.
- Orsino* Thou shalt not be the worse for me, there's gold.
- Feste* But⁹ that it would be double-dealing sir, I would you 25
could make it another.
- Orsino* O you give me ill counsel.
- Feste* Put your grace¹⁰ in your pocket sir, for this once, and let your flesh and blood obey it.
- Orsino* Well, I will be so much a sinner to be¹¹ a double-dealer. 30
There's another.

5 so that = so that if/in order that

6 if your four = if four

7 make your = make

8 two double negatives making one positive, four double negatives make two affirmatives (logic chopping)

9 except

10 goodwill, liberality

11 to be = as to be

Feste *Primo, secundo, tertio*,¹² is a good play,¹³ and the old saying is, the third pays for all.¹⁴ The triplex¹⁵ sir, is a good tripping measure,¹⁶ or the bells of Saint Bennet¹⁷ sir, may put you in
35 mind – one, two, three.

Orsino You can fool no more money out of me at this throw.¹⁸
If you will let your lady know I am here to speak with her,
and bring her along with you, it may awake my bounty
further.

40 *Feste* Marry sir, lullaby to your bounty till I come again. I go
sir, but I would not have you to think that my desire of having
is the sin of covetousness. But as you say sir, let your bounty
take a nap, I will awake it anon.

EXIT FESTE

Viola Here comes the man sir, that did rescue me.¹⁹

ENTER ANTONIO AND OFFICERS

45 *Orsino* That face of his I do remember well,
Yet when I saw it last, it was besmeared
As black as Vulcan,²⁰ in the smoke of war.
A bawbling²¹ vessel was he captain of,
For shallow draught and bulk unprizable,²²

12 one, two, three (Latin)

13 a good play = good playing (in a children's dice game)

14 maxim: "The third pays [makes up] for all" (in throwing dice)

15 triple time (i.e., fast)

16 tripping measure = light-footed rhythm/tune

17 Benedict (a church near the Globe Theatre)

18 an allusion to throwing dice

19 i.e., in the brawl with Sir Andrew, *not* in the sea-wreck

20 Roman god of fire and metal-working

21 trifling, trivial, insignificant

22 not worth capturing as a prize

With which such scathful grapple²³ did he make, 50
 With the most noble bottom²⁴ of our fleet,
 That very²⁵ envy and the tongue of loss²⁶
 Cried²⁷ fame and honor on him. What's the matter?

First Officer Orsino, this is that Antonio
 That took²⁸ the *Phoenix* and her fraught from Candy,²⁹ 55
 And this is he that did the *Tiger* board,
 When your young nephew Titus lost his leg.
 Here in the streets, desperate³⁰ of shame and state,³¹
 In private brabble³² did we apprehend him.

Viola He did me kindness sir, drew³³ on my side, 60
 But in conclusion³⁴ put strange speech upon me,³⁵
 I know not what 'twas, but distraction.³⁶

Orsino Notable³⁷ pirate, thou salt-water thief,
 What foolish boldness brought thee to their mercies,
 Whom thou in terms so bloody, and so dear,³⁸ 65
 Hast made thine enemies?

Antonio Orsino. Noble sir,

23 scathful grapple = injurious/damaging fastening onto another boat

24 noble bottom = greatest/most splendid/magnificent ship

25 even

26 i.e., those who lost by his activity (the Illyrians)

27 pronounced, evoked, ordained

28 captured

29 her fraught from Candy = the *Phoenix's* cargo, carried from Crete (*Phoenix*: an Illyrian ship)

30 reckless, indifferent to

31 (1) circumstances, (2) order, public peace, (3) the state ("country") he is in

32 private brabble = personal quarrel (of a paltry/noisy sort)

33 drew his sword

34 the end

35 put strange speech upon me = uttered/spoke odd words/strangely to me

36 mental/emotional disturbance

37 (1) conspicuous, easily noticed, (2) remarkable, excellent

38 costly, important

Be pleased³⁹ that I shake off these names you give me.
 Antonio never yet was thief or pirate,
 Though I confess, on base and ground⁴⁰ enough,
 70 Orsino's enemy. A witchcraft drew me hither.
 That most ingrateful boy there by your side,
 From the rude sea's enraged and foamy mouth
 Did I redeem. A wrack⁴¹ past hope he was.
 His life I gave him, and did thereto add
 75 My love without retention, or restraint,⁴²
 All his in dedication. For his sake
 Did I expose myself (pure⁴³ for his love)
 Into the danger of this adverse⁴⁴ town,
 Drew to defend him, when he was beset.⁴⁵
 80 Where being apprehended,⁴⁶ his false⁴⁷ cunning
 (Not meaning to partake⁴⁸ with me in danger)
 Taught him to face me out of his acquaintance,
 And grew⁴⁹ a twenty years removed⁵⁰ thing
 While one would wink. Denied me mine own purse,
 85 Which I had recommended⁵¹ to his use
 Not half an hour before.

39 contented, satisfied ("in good humor about")

40 base and ground = foundation and circumstance

41 shipwrecked/lost person

42 retention, or restraint = holding back, or reserve

43 purely

44 hostile

45 surrounded, attacked, assailed

46 where being apprehended = where I/Antonio was seized/arrested

47 lying, treacherous

48 share

49 became ("grew into")

50 distant

51 committed

Viola How can this be?

Orsino When came he to this town?

Antonio Today my lord. And for three months before,

No interim,⁵² not a minute's vacancy,⁵³

Both day and night did we keep company.

90

ENTER OLIVIA AND ATTENDANTS

Orsino Here comes the Countess, now heaven walks on earth.

But for⁵⁴ thee fellow: fellow, thy words are madness,

Three months this youth hath tended⁵⁵ upon me.

But more of that anon. Take him aside.

Olivia What would my lord, but⁵⁶ that he may not have,

95

Wherein Olivia may seem serviceable?⁵⁷

Cesario, you do not keep promise with me.

Viola Madam –

Orsino Gracious Olivia –

Olivia What do you say, Cesario? Good my lord –

100

Viola My lord would speak, my duty hushes me.

Olivia If it be aught to the old tune my lord,

It is as fat and fulsome⁵⁸ to mine ear

As howling after music.

Orsino Still so cruel?

Olivia Still so constant, lord.

105

Orsino What, to perverseness?⁵⁹ You uncivil lady,

52 intervening time

53 cease, absence

54 as for

55 attended

56 but that = except that which

57 ready to be of service

58 fat and fulsome = heavy and rank/over-grown

59 stubbornness, wrongheadedness

To whose ingrate and unauspicious⁶⁰ altars
 My soul the faithfull'st offerings hath breathed out
 That e'er devotion tendered! What shall I do?

110 *Olivia* Even⁶¹ what it please my lord, that shall become him.

Orsino Why should I not, had I the heart to do it,
 Like to th' Egyptian thief at point of death,
 Kill what I love?⁶² (A savage jealousy
 That sometimes savors⁶³ nobly.) But hear me this.

115 Since you to non-regardance⁶⁴ cast my faith,
 And that I partly know the instrument
 That screws⁶⁵ me from my true place in your favor,
 Live you the marble-breasted⁶⁶ tyrant still.

But this your minion,⁶⁷ whom I know you love,
 120 And whom, by heaven I swear, I tender⁶⁸ dearly,
 Him will I tear out of that cruel eye,
 Where he sits crownèd in his master's spite.
 Come boy with me, my thoughts are ripe in mischief.⁶⁹

I'll sacrifice the lamb that I do love,
 125 To spite a raven's heart within a dove.

Viola And I, most jocund,⁷⁰ apt, and willingly,
 To do you rest, a thousand deaths would die.

60 unfavorable, unkind

61 exactly

62 as in Heliodorus's *Aethiopica*, a Greek novel from ca. 300 C.E., in which a besieged bandit tries to kill his dearly loved female captive

63 pleases

64 that which is beneath regard/notice

65 forces, presses

66 i.e., with a heart as cold as marble

67 darling

68 regard

69 evil, harm

70 cheerful, merry

Olivia Where goes Cesario?

Viola After him I love

More than I love these eyes, more than my life,

More, by all mores, than e'er I shall love wife.

130

If I do feign, you witnesses above

Punish my life for tainting of my love.

Olivia Ay me detested, how am I beguiled!⁷¹

Viola Who does beguile you? Who does do you wrong?

Olivia Hast thou forgot thyself? Is it so long?

135

Call forth the holy father.

Orsino Come, away!

Olivia Whither my lord? Cesario, husband, stay.

Orsino Husband?

Olivia Ay husband. Can he that deny?

Orsino Her husband, sirrah?⁷²

Viola No my lord, not I.

Olivia Alas, it is the baseness⁷³ of thy fear

140

That makes thee strangle thy propriety.⁷⁴

Fear not Cesario, take thy fortunes up,⁷⁵

Be that thou know'st thou art, and then thou art

As great as that⁷⁶ thou fear'st.

ENTER PRIEST

O welcome, father!

Father, I charge thee by thy reverence⁷⁷

145

71 deceived, cheated

72 term of address, spoken to persons below the speaker in status

73 meanness, lowliness

74 own nature/essence

75 take thy fortunes up = claim/accept your good luck

76 that which

77 sacred/exalted character

Here to unfold, though lately we intended
 To keep in darkness, what occasion now
 Reveals before 'tis⁷⁸ ripe: what thou dost know
 Hath newly passed between this youth and me.

150 *Priest* A contract of eternal bond of love,
 Confirmed by mutual joinder of your hands,
 Attested by the holy close⁷⁹ of lips,
 Strengthened by interchangement of your rings,
 And all the ceremony of this compact
 155 Sealed in my function,⁸⁰ by my testimony.
 Since when, my watch hath told me, toward my grave
 I have traveled but two hours.

Orsino (to Viola) O thou dissembling⁸¹ cub! What wilt thou be
 When time hath sowed a grizzle on thy case?⁸²
 160 Or will not else thy craft⁸³ so quickly grow,
 That thine own trip⁸⁴ shall be thine overthrow?
 Farewell, and take her, but direct thy feet
 Where thou and I henceforth may never meet.

Viola My lord, I do protest –

Olivia O do not swear!

165 Hold little⁸⁵ faith, though thou hast too much fear.

ENTER SIR ANDREW

78 'tis = the time is

79 joining (in a kiss)

80 in my function = by my performance/activity/powers

81 hypocritical

82 grizzle on thy case = gray hair on your exterior

83 cunning, dexterity, skill

84 tripping of somebody else

85 hold little = keep a little

Sir Andrew For the love of God a surgeon,⁸⁶ send one presently
to Sir Toby.

Olivia What's the matter?

Sir Andrew H'as broke⁸⁷ my head across,⁸⁸ and has given Sir
Toby a bloody coxcomb⁸⁹ too. For the love of God your help, 170
I had rather than forty pound⁹⁰ I were at home.⁹¹

Olivia Who has done this, Sir Andrew?

Sir Andrew The Count's gentleman, one Cesario. We took him
for a coward, but he's the very devil incarnate.⁹²

Orsino My gentleman Cesario? 175

Sir Andrew 'Od's lifelings,⁹³ here he is! You broke my head for
nothing, and that that I did, I was set on to do't by Sir Toby.

Viola Why do you speak to me, I never hurt you.

You drew your sword upon me without cause,

But I bespake you⁹⁴ fair, and hurt you not. 180

Sir Andrew If a bloody coxcomb be a hurt, you have hurt me. I
think you set⁹⁵ nothing by a bloody coxcomb.

ENTER SIR TOBY AND FESTE

Here comes Sir Toby halting,⁹⁶ you shall hear more. But if he
had not been in drink, he would have tickled you

86 doctor

87 he has wounded

88 from one side to the other

89 top of the head

90 rather than forty pound = even more than I would like to have 40 pounds

91 i.e., in the country

92 incarnate

93 'Od's lifelings = by God's own life

94 bespake you = spoke to you

95 allot, give, place

96 limping

185 othergates⁹⁷ than he did.

Orsino How now gentleman? How is't with you?

Sir Toby That's all one, ha's⁹⁸ hurt me, and there's th' end on't.

Sot, didst see Dick Surgeon, sot?

Feste O he's drunk Sir Toby, an hour ago.⁹⁹ His eyes

190 were set¹⁰⁰ at eight i' the morning.

Sir Toby Then he's a rogue, and a passy-measures pavin.¹⁰¹ I
hate a drunken rogue.

Olivia Away with him! Who hath made this havoc¹⁰² with
them?

195 *Sir Andrew* I'll help you Sir Toby, because we'll be dressed¹⁰³
together.

Sir Toby Will you¹⁰⁴ help? An ass-head, and a coxcomb, and a
knave, a thin-faced¹⁰⁵ knave, a gull?

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

EXEUNT FESTE, FABIAN, SIR TOBY, AND SIR ANDREW

ENTER SEBASTIAN

200 *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 with¹⁰⁶ wit and safety.
You throw a strange regard upon me, and by that

97 differently

98 he has

99 ago

100 closed, shut

101 i.e., *passamezzo pavana*, a pavan (slow and stately eight-bar dance)

102 devastation

103 fixed up, treated

104 will you = you want to

105 weak-faced

106 in, according to

- I do perceive it hath offended you.
 Pardon me, sweet one, even¹⁰⁷ for the vows 205
 We made each other but so late ago.
- Orsino* One face, one voice, one habit, and two persons,
 A natural perspective,¹⁰⁸ that is, and is not.
- Sebastian* Antonio, O my dear Antonio!
 How have the hours racked and tortured me, 210
 Since I have lost thee!
- Antonio* Sebastian are you?
- Sebastian* Fear'st thou¹⁰⁹ 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? 215
- Olivia* Most wonderful.¹¹⁰
- Sebastian* Do I stand there? I never had a brother,
 Nor can there be that deity¹¹¹ in my nature
 Of¹¹² here and every where. I had a sister,
 Whom the blind¹¹³ waves and surges have devoured. 220
 Of charity,¹¹⁴ what kin are you to me?
 What countryman?¹¹⁵ What name? What parentage?
- Viola* Of Messaline.¹¹⁶ Sebastian was my father,

107 precisely

108 sight produced by a distorting mirror

109 fear'st thou = do you doubt

110 astonishing

111 divine quality

112 of being

113 unfeeling, uncaring, unknowing

114 i.e., in the name of Christian caring ("caritas")

115 what countryman = a man of/from what country

116 no such place exists or to my knowledge ever has existed. There is Messina, in Italy; there was Messene (meSEEN), in ancient Greece

Such¹¹⁷ a Sebastian was my brother too.

225 So went he suited¹¹⁸ to his watery tomb.

If spirits can assume both form and suit

You come to fright us.

Sebastian A spirit¹¹⁹ I am indeed,

But am in that dimension¹²⁰ grossly¹²¹ clad

Which from the womb I did participate.¹²²

230 Were you a woman, as the rest goes even,¹²³

I should my tears let fall upon your cheek,

And say, "Thrice-welcome, drownèd Viola!"¹²⁴

Viola My father had a mole upon his brow.¹²⁵

Sebastian And so had mine.

235 *Viola* And died that¹²⁶ day when Viola from her birth

Had numbered thirteen years.

Sebastian O that record is lively in my soul,

He finished indeed his mortal act¹²⁷

That day that made my sister thirteen years.

240 *Viola* If nothing lets¹²⁸ to make us happy both

But this my masculine usurped attire,

Do not embrace me till each circumstance

117 similarly

118 so went he suited = wearing/bearing that name he went

119 soul

120 aspect, attribute

121 materially (as opposed to spiritually)

122 possess, have

123 the rest goes even = as all the other details point toward/indicate

124 and SAY thrice WELcome DROWNed VEEohLA

125 forehead

126 on that

127 state

128 hinders, obstructs, prevents

- Of place, time, fortune, do cohere and jump¹²⁹
 That I am Viola, which to confirm,
 I'll bring you to a captain in this town, 245
 Where lie my maiden weeds.¹³⁰ By whose gentle help
 I was preserved to serve this noble Count.
 All the occurrence of my fortune¹³¹ since
 Hath been between this lady, and this lord.
- Sebastian (to Olivia)* So comes it, lady, you have been mistook. 250
 But nature to her bias drew in¹³² that.
 You would have been contracted to a maid,
 Nor are you therein (by my life) deceived,
 You are betrothed¹³³ both to a maid and man.¹³⁴
- Orsino* Be not amazed, right noble is his blood. 255
 If this be so, as yet the glass¹³⁵ seems true,
 I shall have share in this most happy wreck.
 (*to Viola*) Boy, thou hast said to me a thousand times
 Thou never shouldst love woman like to¹³⁶ me.
- Viola* And all those sayings will I overswear,¹³⁷ 260
 And those swearings keep as true in soul
 As doth that orbèd continent,¹³⁸ the fire
 That severs day from night.

129 cohere and jump = fit together and coincide/agree exactly (of PLACE
 time FORTune DO coHERE and JUMP)

130 clothes

131 the occurrence of my fortune = that has happened to me

132 her bias drew in = her set course/predisposition pulled back

133 pledged, engaged

134 maid and man = virginal woman and virginal man

135 (?) (1) lens/optical aid (spy-glass, etc.), (2) mirror, (3) crystal (crystal ball?),
 (4) pane of glass covering a picture

136 like to = as you do

137 swear again

138 orbèd continent = circular mass (i.e., the sun)

Orsino Give me thy hand,
And let me see thee in thy woman's weeds.

265 *Viola* The captain that did bring me first on shore
Hath my maid's garments. He upon some action¹³⁹
Is now in durance,¹⁴⁰ at Malvolio's suit –
A gentleman, and follower of my lady's.

Olivia He shall enlarge¹⁴¹ him. Fetch Malvolio hither –
270 And yet alas, now I remember me,
They say poor gentleman, he's much distract.

ENTER FESTE WITH A LETTER, AND FABIAN

A most extracting frenzy¹⁴² of mine own
From my remembrance clearly banished his.
How does he, sirrah?

275 *Feste* Truly madam, he holds Belzebub¹⁴³ at the stave's end¹⁴⁴
as well as a man in his case may do. Has¹⁴⁵ here writ a letter
to you. I should have given't you today morning.¹⁴⁶ But as a
madman's epistles are no gospels,¹⁴⁷ so it skills not¹⁴⁸ much
when they are delivered.

280 *Olivia* Open't, and read it.¹⁴⁹

Feste Look then to be well edified¹⁵⁰ when the fool

139 legal proceeding

140 prison

141 release, set free

142 extracting frenzy = distracting excitement, agitation

143 the devil

144 at the stave's end = a stick-length away ("at a distance")

145 he has

146 today morning = this morning

147 biblical texts

148 makes no difference, does not matter

149 read it aloud

150 strengthened, informed

- delivers¹⁵¹ the madman. (*reading*) “By the Lord madam”¹⁵² –
- Olivia* How now, art thou mad?
- Feste* No madam, I do but read madness. And¹⁵³ your ladyship
will have it as it ought to be, you must allow vox.¹⁵⁴ 285
- Olivia* Prithee, read i’ thy right wits.
- Feste* So I do, madonna. But to read his¹⁵⁵ right wits is to read
thus.¹⁵⁶ Therefore perpend,¹⁵⁷ my princess, and give ear.
- Olivia* (*to Fabian*) Read it you, sirrah.
- Fabian* (*reading*) “By the Lord, madam, you wrong me, and the 290
world shall know it. Though you have put me into darkness,
and given your drunken cousin rule over me, yet have I the
benefit of my senses as well as¹⁵⁸ your ladyship. I have your
own letter that induced me to the semblance I put on, with
the which I doubt not but to do myself much right, or you 295
much shame. Think of me as you please. I leave my duty a
little unthought of and speak out of my injury.
THE MADLY-USED MALVOLIO.”
- Olivia* Did he write this?
- Feste* Ay, madam. 300
- Orsino* This savors not much of distraction.
- Olivia* See him delivered Fabian, bring him hither.

EXIT FABIAN

151 brings forth, presents, speaks for

152 i.e., by Mrs. God

153 if

154 voice (“the correct tone”)

155 Malvolio’s

156 the way I did

157 consider

158 as does

My lord so please you, these things further thought on,¹⁵⁹
 To¹⁶⁰ think me as well a sister as a wife,
 305 One day shall crown¹⁶¹ th' alliance on't,¹⁶² so please you,
 Here at my house and at my proper¹⁶³ cost.

Orsino Madam, I am most apt to embrace your offer.

(*to Viola*) Your master quits¹⁶⁴ you. And for your service done
 him,
 So much against the mettle¹⁶⁵ of your sex,
 310 So far beneath your soft and tender breeding,
 And since you called me master for so long,
 Here is my hand. You shall from this time be
 Your master's mistress.¹⁶⁶

Olivia A sister,¹⁶⁷ you are she!

ENTER FABIAN, WITH MALVOLIO

Orsino Is this the madman?

Olivia Ay my lord, this same.

How now, Malvolio?

315 *Malvolio* Madam, you have done me
 wrong,
 Notorious wrong.

Olivia Have I Malvolio? No.

Malvolio Lady you have, pray you peruse that letter.

You must not now deny it is your hand,

159 thought on = considered

160 in order to

161 complete, add the finishing touch to

162 alliance on't = kinship of it

163 own

164 releases (i.e., from the obligations of a servant)

165 temperament, spirit

166 Mrs.

167 a sister = I have a sister

Write from¹⁶⁸ it, if you can, in hand or phrase,
 Or say 'tis not your seal, nor your invention. 320
 You can say none of this. Well, grant¹⁶⁹ it then,
 And tell me, in the modesty of honor,
 Why you have given me such clear lights¹⁷⁰ of favor,
 Bade me come smiling and cross-gartered to you,
 To put on yellow stockings and to frown 325
 Upon Sir Toby and the lighter¹⁷¹ people.
 And acting¹⁷² this in an obedient hope,
 Why have you suffered¹⁷³ me to be imprisoned,
 Kept in a dark house, visited by the priest,
 And made the most notorious geck¹⁷⁴ and gull 330
 That e'er invention played on? Tell me why.
Olivia Alas Malvolio, this is not my writing,
 Though I confess much like the character.¹⁷⁵
 But out of question 'tis Maria's hand.
 And now I do bethink me, it was she 335
 First told me thou wast mad, then cam'st¹⁷⁶ in smiling,
 And in such forms,¹⁷⁷ which here were presupposed¹⁷⁸
 Upon thee in the letter. Prithee be content.
 This practice hath most shrewdly passed¹⁷⁹ upon thee.

168 differently from

169 confess, admit, allow

170 suggestions

171 less important/significant

172 performing

173 tolerated, allowed

174 deceived/mocked person

175 style, handwriting

176 you came

177 arrangements, appearances, models

178 required, imposed

179 shrewdly passed = mischievously/naughtily imposed

340 But when we know the grounds and authors of it,
 Thou shalt be both the plaintiff and the judge
 Of thine own cause.

Fabian Good madam hear me speak,
 And let no quarrel nor no brawl to come
 Taint the condition¹⁸⁰ of this present hour,
 345 Which I have wondered at. In hope it shall not,
 Most freely I confess myself and Toby
 Set this device against Malvolio here,
 Upon some stubborn¹⁸¹ and uncourteous parts¹⁸²
 We had conceived¹⁸³ against him. Maria writ
 350 The letter, at Sir Toby's great importance,¹⁸⁴
 In recompense whereof he hath married her.
 How with a sportful malice¹⁸⁵ it was followed,¹⁸⁶
 May rather pluck¹⁸⁷ on laughter than revenge,
 If that the injuries be justly weighed
 355 That have on both sides passed.

Olivia (to *Malvolio*) Alas, poor fool, how have they baffled¹⁸⁸
 thee!

Feste Why, "some are born great, some achieve greatness, and
 some have greatness thrown upon them." I was one sir, in this
 360 interlude,¹⁸⁹ one Sir Topas sir, but that's all one. "By the Lord

180 circumstances, state

181 unpleasantly inflexible

182 conduct, characteristics

183 formed, developed ("thought up")

184 solicitude, urging

185 sportful malice = frolicking/playful/entertaining mischievousness

186 carried out

187 bring

188 hoodwinked

189 little comedy

fool, I am not mad.” But do you remember: “Madam, why laugh you at such a barren rascal? And¹⁹⁰ you smile not, he’s gagged.” And thus the whirligig¹⁹¹ of time brings in his revenges.

Malvolio I’ll be revenged on the whole pack of you. 365

EXIT MALVOLIO

Olivia He hath been most notoriously abused.

Orsino Pursue him and entreat¹⁹² him to a peace.

He hath not told us of the captain yet.

When that is known, and golden time convents,¹⁹³

A solemn combination¹⁹⁴ shall be made 370

Of our dear souls. Meantime, sweet sister,

We will not part from hence. Cesario come –

For so you shall be while you are a man,

But when in other habits you are seen,

Orsino’s mistress, and his fancy’s queen. 375

EXEUNT ALL, EXCEPT FESTE

Feste (*singing*)

When that I was and¹⁹⁵ a little tiny boy,

With hey, ho, the wind and the rain,

A foolish thing was but a toy

For the rain it raineth every day. 380

190 if

191 spinning merry-go-round

192 negotiate

193 summons, calls together

194 joining

195 but

But when I came to man's estate,
 With hey, ho, the wind and the rain,
 'Gainst knaves and thieves men shut their gate,¹⁹⁶
 For the rain it raineth every day.

385 But when I came alas to wive,¹⁹⁷
 With hey, ho, the wind and the rain,
 By swaggering could I never thrive,¹⁹⁸
 For the rain it raineth every day.

But when I came unto my beds,¹⁹⁹
 390 With hey, ho, the wind and the rain,
 With²⁰⁰ toss-pots²⁰¹ still had drunken heads,
 For the rain it raineth every day.

A great while ago the world begun,
 Hey, ho, the wind and the rain,
 395 But that's all one, our play is done,
 And we'll strive to please you every day.

EXIT FESTE

196 (?) foolish things are not jokes/trifles to adults

197 marry

198 prosper

199 marriage beds? old age?

200 (?) just as? when?

201 drunkards

AN ESSAY BY HAROLD BLOOM



Clearly a kind of farewell to unmixed comedy, *Twelfth Night* nevertheless seems to me much the funniest of Shakespeare's plays, though I have yet to see it staged in a way consonant with its full humor. As some critics have noted, only Feste the clown among all its characters is essentially sane, and even he allows himself to be dragged into the tormenting of the wretched Malvolio, whose only culpability is that he finds himself in the wrong play, as little at home there as Shylock is in Venice.

Everything about *Twelfth Night* is unsettling, except for Feste again, and even he might be happier in a different play. Perhaps *Twelfth Night* was Shakespeare's practical joke upon his audience, turning all of them into Malvolios. Like *Measure for Measure*, the play would be perfectly rancid if it took itself seriously, which it wisely refuses to do. *Twelfth Night*, I would suggest, is a highly deliberate outrage, and should be played as such. Except for Feste, yet once more, none of its characters ought to be portrayed wholly sympathetically, not even Viola, who is herself a kind of passive zany, since who else would fall in love with the self-intoxicated Orsino?

What is most outrageous about *Twelfth Night* is Shakespeare's deliberate self-parody, which mocks his own originality at representation and thus savages representation or aesthetic imitation itself. Nothing happens in *Twelfth Night*, so there is no action to imitate anyway; *The Tempest* at least represents its opening storm, but *Twelfth Night* shrugs off its own, as if to say perfunctorily: let's get started. The shrug is palpable enough when we first meet Viola, at the start of scene 2:

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 drowned. What think you sailors?

[I.2.1-5]

Illyria is a kind of madcap Elysium, as we have discovered already, if we have listened intently to the superbly eloquent and quite crazy opening speech of its Duke:

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 o'er my ear, like the sweet sound
 That breathes upon a bank of violets,
 Stealing and giving odor. 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, nought enters there,

Of what validity and pitch soe'er,
 But falls into abatement and low price,
 Even in a minute. So full of shapes is fancy
 That it alone is high fantastical.

[I.I.I-15]

Shakespeare himself so liked Orsino's opening conceit that he returned to it five years later in *Antony and Cleopatra* where Cleopatra, missing Antony, commands: "Give me some music; music, moody food / Of us that trade in love." Orsino, not a trader in love but a glutton for the idea of it, is rather more like John Keats than he is like Cleopatra, and his beautiful opening speech is inevitably echoed in Keats's "Ode on Melancholy." We can call Orsino a Keats gone bad, or even a little mad, returning us again to the mad behavior of nearly everyone in *Twelfth Night*. Dr. Samuel Johnson, who feared madness, liked to attribute rational design even where it seems unlikely: "Viola seems to have formed a very deep design with very little premeditation: she is thrown by shipwreck on an unknown coast, hears that the prince is a batchelor, and resolves to supplant the lady whom he courts."

Anne Barton more accurately gives us a very different Viola, whose "boy's disguise operates not as a liberation but merely as a way of going underground in a difficult situation." Even that seems to me rather more rational than the play's Viola, who never does come up from underground, but, then, except for Feste, who does? Feste surely speaks the play's only wisdom: "And thus the whirligig of time brings in his revenges" (5.I.364-65). "Time is a child playing draughts; the lordship is to the child" is the dark wisdom of Heraclitus. Nietzsche, with some desperation, had his Zarathustra proclaim the will's revenge against time, and in par-

ticular against time's assertion "It was." Shakespeare's time plays with a spinning top, so that time's revenges presumably have a circular aspect. Yet Feste sings that when he was a young fool, he was taken as a toy, certainly not the way we take him now. He knows what most critics of Shakespeare will not learn, which is that *Twelfth Night* does not come to any true resolution, in which anyone has learned anything. Malvolio might be an exemplary figure if we could smuggle him into a play by Ben Jonson, but *Twelfth Night*, as John Hollander long ago noted, appears to be a deliberately anti-Jonsonian drama. No one could or should be made better by viewing or reading it.

If it has no moral coherence, where then shall its coherence be found? Orsino, baffled by the first joint appearance of the twins Viola and Sebastian, is driven to a famous outburst:

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

[5.1.207–8]

Anne Barton glosses this as an optical illusion naturally produced, rather than given by a distorting perspective glass. Dr. Johnson gives the same reading rather more severely: "that nature has here exhibited such a show, where shadows seem realities; where that which 'is not' appears like that which 'is.'" A natural perspective is in this sense oxymoronic, unless time and nature are taken as identical, so that time's whirligig then would become the same toy as the distorting glass. If we could imagine a distorting mirror whirling in circles like a top, we would have the compound toy that *Twelfth Night* constituted for Shakespeare. Reflections in that mirror are the representations in *Twelfth Night*: Viola, Olivia, Sir Toby and Sir Andrew, Orsino, Sebastian, and all the rest except for Malvolio and Feste.

It is difficult for me to see Malvolio as an anti-Puritan satire, because Sir Toby, Sir Andrew, and Maria are figures even more unattractive, by any imaginative standards. Sir Toby is not a Falstaffian personage, no matter what critics have said. Falstaff without preternatural wit is not Falstaff, and Belch is just that: belch, rather than cakes and ale. Malvolio is an instance of a character who gets away even from Shakespeare, another hobgoblin run off with the garland of Apollo, like Shylock or like both Angelo and Barnardine in *Measure for Measure*. The relations between Ben Jonson and Shakespeare must have been lively, complex, and mutually ambivalent, and Malvolio seems to me Shakespeare's slyest thrust at Jonsonian dramatic morality. But even as we laugh at Malvolio's fall, a laughter akin to the savage merriment doubtless provoked in the Elizabethan audience by the fall of Shylock, so we are made uneasy at the fate of Malvolio and Shylock alike. Something in us rightly shudders when we are confronted by the vision of poor Malvolio bound in the dark room. An uncanny cognitive music emerges in the dialogue between Feste, playing Sir Topas the curate, and "Malvolio the lunatic":

Malvolio Sir Topas, Sir Topas, good Sir Topas, go to my lady.

Feste Out hyperbolic fiend, how vexest thou this man!

Talkest thou nothing but of ladies?

Sir Toby Well said, Master Parson.

Malvolio Sir Topas, never was man thus wronged, good Sir Topas, do not think I am mad. They have laid me here in hideous darkness.

Feste Fie, thou dishonest Satan! I call thee by the most modest terms, for I am one of those gentle ones that will use the devil himself with courtesy. Sayst thou that house is dark?

Malvolio As hell, Sir Topas.

Feste Why it hath bay windows transparent as barricadoes,
and the clerestories toward the south north are as lustrous as
ebony. And yet complainest thou of obstruction?

Malvolio I am not mad Sir Topas, I say to you this house is dark.

Feste Madman, thou errest. I say there is no darkness but
ignorance, in which thou art more puzzled than the
Egyptians in their fog.

Malvolio I say this house is as dark as ignorance, though
ignorance were as dark as hell, and I say there was never man
thus abused. I am no more mad than you are, make the trial of
it in any constant question.

Feste What is the opinion of Pythagoras concerning wild
fowl?

Malvolio That the soul of our grandam might haply inhabit a
bird.

Feste What thinkst thou of his opinion?

Malvolio I think nobly of the soul, and no way approve his
opinion.

Feste Fare thee well. Remain thou still in darkness, thou shalt
hold the opinion of Pythagoras ere I will allow of thy wits.
And fear to kill a woodcock, lest thou dispossess the soul of
thy grandam. Fare thee well.

Malvolio Sir Topas, Sir Topas!

[4.2.22–56]

We are almost in the cosmos of *King Lear*, in Lear's wild dialogues with Edgar and Gloucester. Feste is sublimely wise, warning Malvolio against the ignorance of his Jonsonian moral pugnacity, which can make one as stupid as a woodcock. But there is a weirder cognitive warning in Feste's Pythagorean wisdom.

Metempsychosis or the instability of identity is the essence of *Twelfth Night*, the lesson that none of its characters are capable of learning, except for Feste, who learns it better all the time, even as the whirligig of time brings in his revenges:

A great while ago the world begun,
Hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

[5.1.393–96]

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FINDING LIST



Repeated unfamiliar words and meanings, alphabetically arranged, with act, scene, and footnote number of first occurrence, in the spelling (form) of that first occurrence

<i>abuse</i> (verb)	3.1.55	<i>cast</i>	1.5.106
<i>admirable</i>	2.3.51	<i>con</i>	1.5.107
<i>affair</i>	1.4.30	<i>crave</i>	2.1.4
<i>alone</i>	2.3.88	<i>cunning</i>	1.5.168
<i>amend</i>	1.5.28	<i>curtain</i>	1.3.69
<i>answer</i>	1.5.104	<i>defy</i>	1.5.83
<i>apt</i>	1.4.29	<i>degree</i>	1.3.58
<i>assurance</i>	1.5.115	<i>deliver</i>	1.5.141
<i>attends</i>	3.4.13	<i>demure</i>	2.5.41
<i>bear-baiting</i>	1.3.47	<i>deny</i>	3.4.87
<i>befall</i>	3.3.6	<i>desperate</i>	2.2.4
<i>beshrew</i> (verb)	2.3.50	<i>device</i>	2.3.107
<i>bestowed</i>	1.3.45	<i>disposition</i>	1.5.60
<i>betake</i>	3.4.92	<i>entertainment</i>	1.5.151
<i>by and by</i>	3.4.67	<i>envy</i>	2.1.27
<i>capacity</i>	2.5.76	<i>estate</i>	1.2.31

FINDING LIST

<i>exeunt</i>	1.1.49	<i>mettle</i>	3.4.125
<i>face</i> (verb)	4.2.46	<i>modest</i>	1.3.7
<i>fair</i>	1.2.24	<i>motions</i> (noun)	2.4.11
<i>fancy</i>	1.1.16	<i>notable</i>	2.3.103
<i>favor</i> (noun)	2.4.15	<i>note</i>	3.2.20
<i>feature</i> (noun)	3.4.165	<i>notoriously</i>	4.2.42
<i>fellow</i>	1.5.89	<i>occasion</i>	1.2.30
<i>forswear</i>	1.3.43	<i>offense</i>	3.3.24
<i>fortune</i>	2.2.9	<i>opposite</i> (noun)	3.2.41
<i>fresh</i>	1.1.10	<i>peace</i>	1.5.16
<i>gait</i>	1.4.7	<i>peevish</i>	1.5.210
<i>gentle</i>	1.5.114	<i>perchance</i>	1.2.4
<i>giddy</i>	2.4.7	<i>pregnant</i>	2.2.22
<i>go to</i>	1.5.24	<i>present</i>	1.5.164
<i>graces</i>	1.5.169	<i>prithce</i>	1.2.41
<i>gull</i>	2.3.89	<i>protest</i> (verb)	1.5.54
<i>habits</i>	2.5.113	<i>purpose</i>	2.3.108
<i>haply</i>	1.2.44	<i>put down</i>	1.3.42
<i>hold</i>	3.1.20	<i>put on</i>	2.5.116
<i>how now</i>	1.1.23	<i>recompensed</i>	1.5.175
<i>invention</i>	3.2.24	<i>reprove</i>	1.5.65
<i>jealousy</i>	3.3.5	<i>rough</i>	3.3.8
<i>jot</i>	3.2.1	<i>rudely</i>	1.5.149
<i>knave</i>	2.3.36	<i>saucy</i>	1.5.126
<i>late</i>	1.2.20	<i>save</i> (verb)	3.1.2
<i>leave</i> (noun)	1.5.42	<i>scruple</i>	2.5.3
<i>like</i> (adverb)	1.3.70	<i>shows</i>	2.4.72
<i>liver</i>	1.1.41	<i>'sight</i>	2.5.29
<i>look to</i>	1.5.88	<i>sooth</i>	2.1.8
<i>matter</i>	1.5.140	<i>Sophy</i>	2.5.119

FINDING LIST

<i>sot</i>	1.5.81	<i>very</i>	1.2.19
<i>state</i>	1.5.194	<i>warrant</i> (verb)	2.3.110
<i>swaggering</i>	3.4.70	<i>way</i>	1.5.133
<i>sway</i>	2.4.20	<i>welkin</i>	2.3.29
<i>taint</i> (verb)	3.1.30	<i>wench</i>	1.3.24
<i>taste</i> (verb)	3.1.37	<i>wit</i>	1.2.51
<i>troth</i>	1.3.3	<i>woodcock</i>	2.5.57
<i>uncivil</i>	2.3.78	<i>yield</i>	3.1.13
<i>usurp</i>	1.5.120		