

2.1 A young gentleman named Sebastian, who has recently been saved from a shipwreck in which his sister has been lost, sets off for Orsino's court. Antonio, the sailor who saved him, follows him, even though Antonio risks his own life to do so.

1. **will you not:** i.e., do you not wish
3. **By your patience:** a polite phrase, "with your permission"
4. **malignancy:** evil influence (astrological term, carried also in the preceding phrase, "My stars shine darkly over me.")
5. **distemper:** disturb, damage
10. **sooth:** i.e., truly; **My . . . voyage:** the journey I've set for myself
11. **mere extravagancy:** no more than wandering
12. **modesty:** reserve, lack of presumption
13. **what . . . keep in:** i.e., what I wish to hide
- 13-14. **It . . . manners:** i.e., courtesy compels me
14. **the rather:** all the more
19. **in an:** i.e., within the same
22. **breach of the sea:** i.e., the breaking waves

ACT 2

Scene 1

Enter Antonio and Sebastian.

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

SEBASTIAN By your patience, no. My stars shine darkly over me. The malignancy of my fate might perhaps distemper yours. Therefore I shall crave of you your leave that I may bear my evils alone. It were a bad recompense for your love to lay any of them on you. 5

ANTONIO Let me yet know of you whither you are bound.

SEBASTIAN No, sooth, sir. My determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in. Therefore it charges me in manners the rather to express myself. You must know of me, then, Antonio, my name is Sebastian, which I called Roderigo. My father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour. If the heavens had been pleased, would we had so ended! But you, sir, altered that, for some hour before you took me from the breach of the sea was my sister drowned. 10 15 20

ANTONIO Alas the day!

- 26-27. **with . . . that:** i.e., believe too much in this admiring judgment of my sister's beauty
 28. **publish:** proclaim
 28-29. **that envy . . . fair:** i.e., that even the envious must call beautiful
 32. **entertainment:** reception as my guest
 34. **murder me for my love:** i.e., destroy me (1) in exchange for my love, or (2) because I care so much about you
 37. **recovered:** rescued
 39-40. **so near . . . mother:** i.e., so close to behaving like a woman
 41. **will . . . me:** will weep, thus revealing my weakness
 45. **Else:** otherwise

2.2 Malvolio finds the disguised Viola and "returns" the ring. Viola, alone, realizes that Olivia has fallen in love with Cesario and understands that Orsino, Olivia, and Viola/Cesario are now in a love triangle that she is helpless to resolve.

0 SD. **at several doors:** i.e., through separate stage entrances

4. **arrived . . . hither:** i.e., just reached this place

Twelfth Night

ACT 2. SC. 2

SEBASTIAN A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful. But though I could not with such estimable wonder overfar believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair. She is drowned already, sir, with salt water, though I seem to drown her remembrance again with more. 25 30

ANTONIO Pardon me, sir, your bad entertainment.

SEBASTIAN O good Antonio, forgive me your trouble.

ANTONIO If you will not murder me for my love, let me be your servant. 35

SEBASTIAN If you will not undo what you have done—that is, kill him whom you have recovered—desire it not. Fare you well at once. My bosom is full of kindness, and I am yet so near the manners of my mother that, upon the least occasion more, mine eyes will tell tales of me. I am bound to the Count Orsino's court. Farewell. *He exits.* 40

ANTONIO

The gentleness of all the gods go with thee! I have many enemies in Orsino's court, Else would I very shortly see thee there. But come what may, I do adore thee so That danger shall seem sport, and I will go. *He exits.* 45

Scene 2

Enter Viola and Malvolio, at several doors.

MALVOLIO Were not you even now with the Countess Olivia?

VIOLA Even now, sir. On a moderate pace I have since arrived but hither.

MALVOLIO She returns this ring to you, sir. You might 5

8. a . . . **assurance**: a certainty that offers him no hope
 8-9. **will none of**: i.e., will not have
 11. **this**: i.e., this message of rejection; **Receive it so**: i.e., take the ring with this understanding.
 12. **She . . . It**: This response seems to be a resourceful lie by Viola.
 19. **made . . . me**: i.e., looked me over carefully
 20. **had lost**: i.e., had made her lose
 22. **cunning**: craftiness
 23. **Invites**: encourages, tempts
 24. **None of**: i.e., she will not have (See above, lines 8-9.)
 25. **the man**: i.e., the one she loves
 28. **the pregnant enemy**: i.e., the devil, who uses such deceits as **disguise** in his wicked practices
pregnant: resourceful
 29. **the proper false**: those who are unfaithful but handsome
 30. **In . . . forms**: i.e., to imprint their images in women's impressionable hearts
 31-32. **our . . . be**: Proverbial: "Women are the weaker vessels."
 33. **fadge**: i.e., work out, fit together
 34. **monster**: i.e., a man/woman; **fond . . . on**: just as infatuated with
 37. **My . . . for**: i.e., it is impossible that I should win

have saved me my pains to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him. And one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so. 10

VIOLA She took the ring of me. I'll none of it.

MALVOLIO Come, sir, you peevishly threw it to her, and her will is it should be so returned. *He throws down the ring.* If it be worth stooping for, there it lies, in your eye; if not, be it his that finds it. 15

He exits.

VIOLA

I left no ring with her. What means this lady?

She picks up the ring.

Fortune forbid my outside have not charmed her!
 She made good view of me, indeed so much
 That methought her eyes had lost her tongue,
 For she did speak in starts distractedly. 20
 She loves me, sure! The cunning of her passion
 Invites me in this churlish messenger.
 None of my lord's ring? Why, he sent her none!
 I am the man. If it be so, as 'tis,
 Poor lady, she were better love a dream. 25
 Disguise, I see thou art a wickedness
 Wherein the pregnant enemy does much.
 How easy is it for the proper false
 In women's waxen hearts to set their forms!
 Alas, *our* frailty is the cause, not we,
 For such as we are made *of*, such we be. 30
 How will this fadge? My master loves her dearly,
 And I, poor monster, fond as much on him,
 And she, mistaken, seems to dote on me. 35
 What will become of this? *As I am man,*
 My state is desperate for my master's love.
As I am woman (now, alas the day!),

39. **thrifless**: useless, fruitless

2.3 At Olivia's estate, Toby, Andrew, and the Fool hold a late night party. Maria comes in to quiet them, followed by Malvolio, who orders them to behave or be dismissed from the house. In retaliation, Maria plots to trap Malvolio with a forged letter that will persuade him that Olivia loves him.

2. **betimes**: early

2-3. **diluculo surgere**: the first two words of a familiar Latin sentence that means "To rise early is good for the health"

6. **as**: i.e., as much as I do; **can**: drinking cup

9-10. **the . . . elements**: air, earth, water, and fire

14. **stoup**: tankard (a large drinking vessel)

17. **"We Three"**: a familiar picture of two fools, the title of which, "We Three," suggests that the viewer is the third fool

18. **catch**: music written for three voices, sung as a round

19. **breast**: i.e., breath, singing voice

22. **fooling**: See note on foolery at 1.5.13.

23-24. **Pigrogromitus . . . Queubus**: examples of the Fool's wordplay (here, apparent mockery of astrological language)

25. **leman**: mistress, lover

54

55

Twelfth Night

ACT 2. SC. 3

What thrifless sighs shall poor Olivia breathe!
O Time, thou must untangle this, not I.
It is too hard a knot for me t' untie.

[*She exits.*]

40

Scene 3

Enter Sir Toby and Sir Andrew.

TOBY Approach, Sir Andrew. Not to be abed after midnight is to be up betimes, and "*diluculo surgere*," thou know'st—

ANDREW Nay, by my troth, I know not. But I know to be up late is to be up late.

5

TOBY A false conclusion. I hate it as an unfilled can. 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 lives consist of the four elements?

10

ANDREW Faith, so they say, but I think it rather consists of eating and drinking.

TOBY Thou'rt a scholar. Let us therefore eat and drink. Marian, I say, a stoup of wine!

Enter Feste, the Fool.

ANDREW Here comes the Fool, i' faith.

15

FOOL How now, my hearts? Did you never see the picture of "We Three"?

TOBY Welcome, ass! Now let's have a catch.

ANDREW By my troth, the Fool has an excellent breast.

I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the Fool has.—In

20

sooth, thou wast in very gracious fooling last night when thou spok'st of Pigrogromitus, of the Vapians passing the equinoctial of Queubus. 'Twas very good, i' faith. I sent thee sixpence for thy leman.

25

Hadst it?

27. **Impeticos thy gratillity**: more of the Fool's wordplay (**Gratillity** sounds like "gratuity," i.e., tip.)

27-29. **for . . . houses**: apparent nonsense to please Sir Andrew **whipstock**: whip handle **white**: then synonymous with "beautiful" **Myrmidons**: the followers of Achilles, the Greek warrior in Homer's *Iliad* **bottle-ale houses**: inferior taverns

34. **testril**: tester, sixpence; **of**: from

35. **give a**: In the Folio, there is no punctuation after these words, which come at the end of the line. It is possible that the next line of Andrew's speech was simply dropped.

36-37. **song . . . life**: a drinking song (Andrew, at line 39, appears to understand **good life** to mean a moral life.)

40. "**O mistress mine**": Tunes by this name were published in Shakespeare's time, but the words here are thought to be Shakespeare's.

44. **In lovers meeting**: i.e., when lovers meet

48. **hereafter**: at some future time

50. **still**: always

55. **contagious**: foul (but understood by Andrew to be a compliment)

57. **To . . . nose**: i.e., if we heard with our noses

58. **welkin**: heavens (See page 152.)

59. **catch**: See note to line 18, page 54.

60. **weaver**: Weavers were said to be fond of singing.

FOOL I did impeticos thy gratillity, for Malvolio's nose is no whipstock, my lady has a white hand, and the Myrmidons are no bottle-ale houses.

ANDREW Excellent! Why, this is the best fooling when all is done. Now, a song. 30

TOBY, *giving money to the Fool* Come on, there is sixpence for you. Let's have a song.

ANDREW, *giving money to the Fool* There's a testril of me, too. If one knight give a— 35

FOOL Would you have a love song or a song of good life?

TOBY A love song, a love song.

ANDREW Ay, ay, I care not for good life.

FOOL *sings*

O mistress mine, where are you roaming? 40

O, stay and hear! Your true love's coming,

That can sing both high and low.

Trip no further, pretty sweeting.

Journeys end in lovers meeting,

Every wise man's son doth know. 45

ANDREW Excellent good, i' faith.

TOBY Good, good.

FOOL *sings*

What is love? 'Tis not hereafter.

Present mirth hath present laughter.

What's to come is still unsure. 50

In delay there lies no plenty,

Then come kiss me, sweet and twenty.

Youth's a stuff will not endure.

ANDREW A mellifluous voice, as I am true knight.

TOBY A contagious breath. 55

ANDREW Very sweet and contagious, i' faith.

TOBY To hear by the nose, it is dulcet in contagion.

But shall we make the welkin dance indeed? Shall we rouse the night owl in a catch that will draw three souls out of one weaver? Shall we do that? 60

61. **An:** if; **dog:** i.e., expert
 63. **By 'r Lady:** an oath, "By our Lady" (i.e., the Virgin Mary)
 64-65. "**Thou Knave**": a catch in which the singers call each other, in turn, "thou knave" (**Knave** meant variously "servant, menial," "boy," and "villain.")
 68. **one:** someone
 69-70. **Hold thy peace:** i.e., be quiet, keep silent
 76. **Catalan:** (1) Cathayan, someone from Cathay—i.e., China; (2) scoundrel; **politicians:** shrewd fellows
 77. **Peg-a-Ramsey:** the name of a popular song
 77-78. **Three . . . we:** a line from another popular song
 78-79. **of her blood:** related to her (i.e., **consanguineous**)
 79. **Tillyvally:** an expression of impatience; "**Lady**": Toby's mockery of Maria's reference to Olivia
 79-80. **There . . . lady:** a line from a popular song
 81. **Beshrew me:** i.e., curse me (a mild oath)
 84. **natural:** i.e., naturally (with an unintended pun on "natural" meaning "like an idiot")
 87. **My masters:** i.e., gentlemen
 88. **wit:** sense; **honesty:** decency, decorum
 89. **tinkers:** wandering menders of utensils, known for their drinking
 91. **cozlers:** cobblers
 91-92. **mitigation or remorse:** These words suggest "softening," but neither seems appropriate as used here to refer to the **voice**. **Mitigation** is usually applied to a lessening of violence or disease; re-

(continued)

58

ANDREW An you love me, let's do 't. I am dog at a catch.

FOOL By 'r Lady, sir, and some dogs will catch well.

ANDREW Most certain. Let our catch be "Thou Knave."

FOOL "Hold thy peace, thou knave," knight? I shall be constrained in 't to call thee "knave," knight.

ANDREW 'Tis not the first time I have constrained one to call me "knave." Begin, Fool. It begins "Hold thy peace."

FOOL I shall never begin if I hold my peace.

ANDREW Good, i' faith. Come, begin. *Catch sung.*

Enter Maria.

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

TOBY My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and 'Sings.' *Three merry men be we. Am not I consanguineous? Am I not of her blood? Tillyvally! "Lady!" 'Sings.' There dwelt a man in Babylon, lady, lady.*

FOOL Beshrew me, the knight's in admirable fooling.

ANDREW Ay, he does well enough if he be disposed, and so do I, too. He does it with a better grace, but I do it more natural.

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 you no wit, manners, nor honesty but to gabble like tinkers at this time of night? Do you make an ale-house of my lady's house, that you squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?

65

70

75

80

85

90

morse is a theological term that applies to the conscience of a sinner. Malvolio's language often has odd quirks that contemporary audiences might have associated with his supposed puritanism. (See line 139.)

94. **Sneck up**: i.e., shut up

95. **round**: straightforward

102. **Farewell . . . gone**: the beginning of a song called "Corydon's Farewell to Phyllis," which continues through line 112.

107. **Ile**: i.e., do not tell the truth (In "Corydon's Farewell," the words are "So long as I can spy.")

115. **cakes and ale**: associated with festivity

116. **Saint Anne**: mother of the Virgin Mary; **ginger**: used to spice ale

118-19. **rub . . . crumbs**: i.e., polish your steward's chain



A "viol-de-gamboys." (1.3.25-26)
From *Nieuwen ieuucht spiegel* . . . (ca. 1620).

TOBY We did keep time, sir, in our catches. Sneck up!

MALVOLIO Sir Toby, I must be round with you. My lady
bade me tell you that, though she harbors you as her
kinsman, she's nothing allied to your disorders. If
you can separate yourself and your misdemeanors,
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. 95 100

TOBY *[sings]*

Farewell, dear heart, since I must needs be gone.

MARIA Nay, good Sir Toby.

FOOL *[sings]*

His eyes do show his days are almost done.

MALVOLIO Is 't even so? 105

TOBY *[sings]*

But I will never die.

FOOL *[sings]*

Sir Toby, there you lie.

MALVOLIO This is much credit to you.

TOBY *[sings]*

Shall I bid him go?

FOOL *[sings]*

What an if you do?

TOBY *[sings]*

Shall I bid him go, and spare not?

FOOL *[sings]*

O no, no, no, no, you dare not.

TOBY Out o' tune, sir? You lie. Art any more than a
steward? Dost thou think, because thou art virtu-
ous, there shall be no more cakes and ale? 110 115

FOOL Yes, by Saint Anne, and ginger shall be hot i' th'
mouth, too.

TOBY Thou'rt i' th' right.—Go, sir, rub your chain
with crumbs.—A stoup of wine, Maria!

MALVOLIO Mistress Mary, if you prized my lady's favor
at anything more than contempt, you would not give 120

122. **uncivil rule**: uncivilized conduct
 125-28. **'Twere . . . him**: In confused language (e.g., he means "thirsty" when he says **a-hungry**), Andrew threatens to challenge Malvolio to a duel and then to not show up.
 133. **out of quiet**: disquieted, troubled
 133-34. **let . . . him**: i.e., leave him to me
 134. **gull . . . nayword**: i.e., through trickery turn him into a byword (a figure of scorn)
 135. **recreation**: i.e., figure of fun
 138. **Possess**: inform
 139. **puritan**: originally, a term of abuse used against members of the Church of England who were strict moralists, intent on stamping out sin and doing away with frivolity (The word comes from the Latin *purus*, "pure.")
 145. **The devil . . . is**: i.e., he is not a puritan
 146. **constantly**: consistently; **time-pleaser**: flatterer, self-server; **affectioned**: affected
 147. **cons . . . book**: i.e., memorizes high-sounding phrases
 148. **best . . . of**: i.e., holding the highest opinion of
 156. **expressure**: expression

means for this uncivil rule. She shall know of it, by this hand.
He exits.

MARIA Go shake your ears!

ANDREW 'Twere as good a deed as to drink when a man's a-hungry, to challenge him the field and then to break promise with him and make a fool of him. 125

TOBY Do 't, knight. I'll write thee a challenge. Or I'll deliver thy indignation to him by word of mouth. 130

MARIA Sweet Sir Toby, be patient for tonight. Since the youth of the Count's was today with my lady, she is much out of quiet. For Monsieur Malvolio, let me alone with him. If I do not gull him into 'a nayword' and make him a common recreation, do not think I have wit enough to lie straight in my bed. I know I can do it. 135

TOBY Possess us, possess us, tell us something of him.

MARIA Marry, sir, sometimes he is a kind of puritan.

ANDREW O, if I thought that, I'd beat him like a dog! 140

TOBY What, for being a puritan? Thy exquisite reason, dear knight?

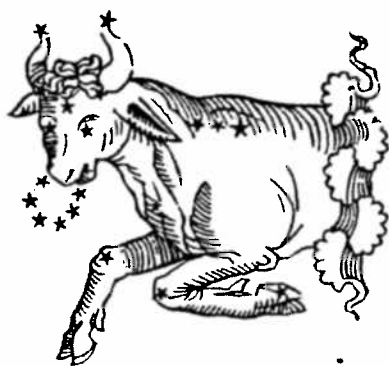
ANDREW I have no exquisite reason for 't, but I have reason good enough.

MARIA The devil a puritan that he is, or anything constantly but a time-pleaser; an affectioned ass that cons state without book and utters it by great swaths; the best persuaded of himself, so crammed, as he thinks, with excellencies, that it is his grounds of faith that all that look on him love him. And on that vice in him will my revenge find notable cause to work. 145

TOBY What wilt thou do?

MARIA I will drop in his way some obscure epistles of love, wherein by the color of his beard, the shape of his leg, the manner of his gait, the expressure of his eye, forehead, and complexion, he shall find himself 155

158. **personated**: represented
 159-60. **on . . . hands**: i.e., when we have forgotten who wrote something, we can barely distinguish her handwriting from mine
 161. **device**: plan, scheme
 170. **physic**: medicine
 173. **construction**: interpretation
 175. **Penthesilea**: queen of the Amazons (fierce warrior women)
 176. **Before me**: a mild oath
 182. **recover**: obtain
 182-83. **a foul way out**: i.e., in financial trouble (literally, out in the dirt)
 185. **Cut**: a horse (with a docked tail; or, gelded)
 188. **burn some sack**: warm up some sherry



Taurus. (1.3.135)
 From Johann Engel, *Astrolabium* (1488).

- most feelingly personated. I can write very like my lady your niece; on a forgotten matter, we can hardly make distinction of our hands. 160
- TOBY Excellent! I smell a device.
- ANDREW I have 't in my nose, too.
- 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. 165
- MARIA My purpose is indeed a horse of that color.
- ANDREW And your horse now would make him an ass.
- MARIA Ass, I doubt not.
- ANDREW O, 'twill be admirable!
- MARIA Sport royal, I warrant you. I know my physick will work with him. I will plant you two, and let the Fool make a third, where he shall find the letter. Observe his construction of it. For this night, to bed, and dream on the event. Farewell. 170
- TOBY Good night, Penthesilea. *She exits.* 175
- ANDREW Before me, she's a good wench.
- TOBY She's a beagle true bred, and one that adores me. What o' that?
- ANDREW I was adored once, too.
- TOBY Let's to bed, knight. Thou hadst need send for more money. 180
- ANDREW If I cannot recover your niece, I am a foul way out.
- TOBY Send for money, knight. If thou hast her not i' th' end, call me "Cut." 185
- ANDREW If I do not, never trust me, take it how you will.
- TOBY Come, come, I'll go burn some sack. 'Tis too late to go to bed now. Come, knight; come, knight. *They exit.*

2.4 Orsino asks for a song to relieve his love-longing. In conversation about the capacities for love in men and in women, Viola expresses her love for Orsino through a story about "Cesario's sister." Orsino becomes curious about this sister's fate, but then turns back to his own longings and sends Cesario once again to visit Olivia.

- 1-2. **good morrow**: good morning
 4. **antique**: old-fashioned (accent on first syllable)
 5. **passion**: emotional suffering
 6. **airs**: tunes, melodies; **recollected terms**: perhaps, unspontaneous or studied verse
 20. **Unstaid and skittish**: fickle, inconstant; **in . . . else**: in all other emotions or desires
 23. **It . . . echo**: i.e., it echoes exactly
 23-24. **the seat . . . throned**: i.e., the lover's heart
 27. **stayed . . . favor**: lingered over some face
 29. **by your favor**: a courteous phrase, "if you please," with a punning reference to Orsino's "favor," or face

Scene 4

Enter [Orsino,] Viola, Curio, and others.

ORSINO

Give me some music. [Music plays.] Now, good morrow, friends.—

Now, good Cesario, but that piece of song,
 That old and antique song we heard last night.
 Methought it did relieve my passion much,
 More than light airs and recollected terms
 Of these most brisk and giddy-paced times.
 Come, but one verse.

5

CURIO He is not here, so please your Lordship, that should sing it.

10

ORSINO Who was it?

CURIO Feste the jester, my lord, a Fool that the Lady Olivia's father took much delight in. He is about the house.

ORSINO

Seek him out [Curio exits,] and play the tune the while. [Music plays.]
 [To Viola.] Come hither, boy. If ever thou shalt love,
 In the sweet pangs of it remember me,
 For such as I am, all true lovers are,
 Unstaid and skittish in all motions else
 Save in the constant image of the creature
 That is beloved. How dost thou like this tune?

15

20

VIOLA

It gives a very echo to the seat
 Where love is throned.

ORSINO

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

25

VIOLA

A little, by your favor.

31. **complexion:** temperament; appearance
 34. **still:** always
 35. **wears . . . him:** i.e., shapes herself to fit him (like a garment to its owner)
 36. **sways she level:** The image may be of a ruler holding sway, or of a balance scale.
 38. **fancies:** loves
 43. **hold the bent:** i.e., endure at its maximum tension, like a fully stretched bow (See page 70.)
 45. **Being . . . displayed:** i.e., having blossomed
 49. **Mark:** pay attention to
 50. **spinsters:** those who spin thread or yarn
 51. **free:** carefree
 51-52. **weave . . . bones:** use bone bobbins in making lace
 53. **Do use to:** customarily; **silly sooth:** simple truth
 54. **dallies:** plays
 55. **the old age:** i.e., the good old days



A balance scale. (2.4.36)
 From Silvestro Pietrasanta, *Symbola heroica* (1682).

- ORSINO
 What kind of woman is 't? 30
 VIOLA Of your complexion.
 ORSINO
 She is not worth thee, then. What years, i' faith?
 VIOLA About your years, my lord.
 ORSINO
 Too old, by heaven. Let still the woman take
 An elder than herself. So wears she to him; 35
 So sways she level in her husband's heart.
 For, boy, however we do praise ourselves,
 Our fancies are more giddy and unfirm,
 More longing, wavering, sooner lost and worn,
 Than women's are. 40
 VIOLA I think it well, my lord.
 ORSINO
 Then let thy love be younger than thyself,
 Or thy affection cannot hold the bent.
 For women are as roses, whose fair flower,
 Being once displayed, doth fall that very hour. 45
 VIOLA
 And so they are. Alas, that they are so,
 To die even when they to perfection grow!
Enter Curio and 'Feste, the Fool.'
 ORSINO
 O, fellow, come, the song we had last night. —
 Mark it, Cesario. It is old and plain;
 The spinsters and the knitters in the sun 50
 And the free maids that weave their thread with
 bones
 Do use to chant it. It is silly sooth,
 And dallies with the innocence of love
 Like the old age. 55
 FOOL Are you ready, sir?
 ORSINO Ay, prithee, sing. *Music.*

59. **sad cypress**: i.e., a coffin of dark cypress wood
 62. **yew**: i.e., sprigs of yew (The yew tree was often planted in churchyards and was a symbol of sadness.)
 67. **strown**: strewn
 74. **There's for**: i.e., there's payment for
 77-78. **pleasure . . . another**: i.e., pleasure must eventually be paid for (proverbial)
 79. **Give . . . thee**: a polite request for the Fool to leave
 80. **the . . . god**: i.e., Saturn, god of melancholy
 81. **doublet**: jacket; **changeable taffeta**: a thin silky fabric woven so that the color appears to change when viewed from different perspectives
 82. **opal**: a stone of variable colors
 82-83. **such constancy**: i.e., so little constancy
 84. **intent**: i.e., intended destination



A bow at the full bent. (2.4.43)
 From Jacobus a. Bruck, *Emblemata moralia & bellica* (1615).

70

The Song.

「FOOL」

*Come away, come away, death,
 And in sad cypress let me be laid.*

「Fly」 away, 「fly」 away, breath,

60

I am slain by a fair cruel maid.

My shroud of white, stuck all with yew,

O, prepare it!

My part of death, no one so true

Did share it.

65

Not a flower, not a flower sweet

On my black coffin let there be strown;

Not a friend, not a friend greet

My poor corpse, where my bones shall be thrown.

70

A thousand thousand sighs to save,

Lay me, O, where

Sad true lover never find my grave,

To weep there.

ORSINO, 「giving money」 *There's for thy pains.*

FOOL *No pains, sir. I take pleasure in singing, sir.*

75

ORSINO *I'll pay thy pleasure, then.*

FOOL *Truly, sir, and pleasure will be paid, one time or another.*

ORSINO *Give me now leave to leave thee.*

FOOL *Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal. I would have men of such constancy put to sea, that their business might be everything and their intent everywhere, for that's it that always makes a good voyage of nothing. Farewell.*

80

85

He exits.

ORSINO

Let all the rest give place.

「All but Orsino and Viola exit.」

Once more, Cesario,

89. **sovereign cruelty:** (1) the cruel woman who rules my life; (2) the queen of cruelty (Orsino speaks the exaggerated language of love poetry.)

91. **quantity . . . lands:** i.e., her property

92. **parts . . . her:** i.e., her wealth and status

93. **hold as giddily as fortune:** Fortune is proverbially fickle. (See page 142.)

94-95. **that miracle . . . In:** i.e., her own beauty, a gift of nature **pranks:** dresses

102. **be answered:** i.e., take that as final

104. **bide:** endure

108. **No . . . palate:** i.e., not a strong emotion whose seat is in the liver, but a casual appetite

109. **suffer:** experience; **revolt:** revulsion

111-12. **Make . . . Between:** i.e., do not compare

113. **that:** i.e., that which

117. **In faith:** a mild oath

Get thee to yond same sovereign cruelty.

Tell her my love, more noble than the world,

Prizes not quantity of dirty lands.

The parts that fortune hath bestowed upon her,

Tell her, I hold as giddily as fortune.

But 'tis that miracle and queen of gems

That nature pranks her in attracts my soul.

VIOLA But if she cannot love you, sir—

ORSINO

['I'] cannot be so answered.

VIOLA Sooth, but you must.

Say that some lady, as perhaps there is,

Hath for your love as great a pang of heart

As you have for Olivia. You cannot love her;

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

ORSINO There is no woman's sides

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.

Alas, their love may be called appetite,

No motion of the liver, but the palate,

That suffer surfeit, cloyment, and revolt;

But mine is all as hungry as the sea,

And can digest as much. Make no compare

Between that love a woman can bear me

And that I owe Olivia.

VIOLA Ay, but I know—

ORSINO What dost thou know?

VIOLA

Too well what love women to men may owe.

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

My father had a daughter loved a man

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

I should your Lordship.

ORSINO And what's her history?

123. **worm i' th' bud:** i.e., a cankerworm inside a rosebud

124. **damask:** pink, rosy

129. **shows . . . will:** outer expressions are larger than actual desires; **still:** always

137. **give no place:** give way to no one; **bide no deny:** accept no denial

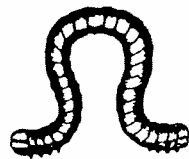
2.5 Maria lays her trap for Malvolio by placing her forged letter in his path. From their hiding place, Toby, Andrew, and Fabian observe Malvolio's delight in discovering the love letter. Malvolio promises to obey the letter: to smile, to put on yellow stockings cross-gartered, and to be haughty to Sir Toby. Delighted with their success, Maria and the others prepare to enjoy Malvolio's downfall.

1. **Come thy ways:** i.e., come along

2. **scruple:** i.e., tiny amount

5. **sheep-biter:** i.e., dog (Thomas Nashe, in his *An Almond for a Parrat*, 1590, uses the term to describe a hypocritical puritan.)

7. **bearbaiting:** See note to 1.3.93.



A cankerworm. (2.4.123)

From John Johnstone, *Opera aliquot . . .* (1650-62).

VIOLA

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

But let concealment, like a worm i' th' bud,

Feed on her damask cheek. She pined in thought,

And with a green and yellow melancholy

She sat like Patience on a monument,

Smiling at grief. Was not this love indeed?

We men may say more, swear more, but indeed

Our shows are more than will; for still we prove

Much in our vows but little in our love.

125

130

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 yet I know not.

Sir, shall I to this lady?

ORSINO

Ay, that's the theme.

To her in haste. Give her this jewel. Say

My love can give no place, bide no deny.

He hands her a jewel and they exit.

135

Scene 5

Enter Sir Toby, Sir Andrew, and Fabian.

TOBY Come thy ways, Signior Fabian.

FABIAN Nay, I'll come. If I lose a scruple of this sport, let me be boiled to death with melancholy.

TOBY Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?

5

FABIAN I would exult, man. You know he brought me out o' favor with my lady about a bearbaiting here.

TOBY To anger him, we'll have the bear again, and we will fool him black and blue, shall we not, Sir Andrew?

10

ANDREW An we do not, it is pity of our lives.

12. **villain**: here, a term of affection
13. **metal of India**: i.e., golden one (an allusion to the Americas, source of gold in Shakespeare's day)
14. **boxtree**: boxwood shrubbery
19. **Close**: i.e., stay hidden
21. **trout . . . tickling**: Trout can be lured from hiding places by stroking the gills. Here, Malvolio will be "stroked" with flattery.
23. **she did affect me**: i.e., Olivia loved me
24. **come . . . near**: i.e., say something close to this; fancy: fall in love
25. **complexion**: nature, appearance
26. **follows**: serves
29. **Contemplation**: anticipation, expectation
- 30-31. **jets . . . plumes**: struts (like a turkeycock) with his feathers spread
32. **'Slight**: By God's light (a strong oath)
36. **Pistol**: i.e., shoot
- 38-39. **The lady . . . wardrobe**: probably a topical allusion, now lost **yeoman**: servant, officer
40. **Jezebel**: a proud queen in the Bible
41. **deeply in**: i.e., mired in his fantasy
42. **blows**: swells

Enter Maria.

TOBY Here comes the little villain.—How now, my metal of India?

MARIA Get you all three into the boxtree. Malvolio's coming down this walk. He has been yonder i' the sun practicing behavior to his own shadow this half hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting! *'They hide.'* Lie thou there *'putting down the letter,'* for here comes the trout that must be caught with tickling. 15

She exits.

Enter Malvolio.

MALVOLIO 'Tis but fortune, all is fortune. Maria once told me she did affect me, and I have heard herself come thus near, that should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than anyone else that follows her. What should I think on 't? 25

TOBY, *'aside'* Here's an overweening rogue.

FABIAN, *'aside'* O, peace! Contemplation makes a rare turkeycock of him. How he jets under his advanced plumes! 30

ANDREW, *'aside'* 'Slight, I could so beat the rogue!

TOBY, *'aside'* Peace, I say.

MALVOLIO To be Count Malvolio. 35

TOBY, *'aside'* Ah, rogue!

ANDREW, *'aside'* Pistol him, pistol him!

TOBY, *'aside'* Peace, peace!

MALVOLIO There is example for 't. The lady of the Strachy married the yeoman of the wardrobe. 40

ANDREW, *'aside'* Fie on him, Jezebel!

FABIAN, *'aside'* O, peace, now he's deeply in. Look how imagination blows him.

44. **state:** i.e., chair of state (as Count Malvolio)
 45. **stone-bow:** a crossbow that propels stones
 46. **officers:** underlings who manage the estate
 47. **branched:** perhaps, embroidered with flowers
 51. **have . . . state:** assume a haughty manner fitting my position
 52. **a demure . . . regard:** perhaps, soberly surveying my officers
 54. **Toby:** Malvolio drops Sir Toby's title, here and in the lines that follow.
 62-63. **drawn . . . cars:** i.e., forced from us through torture **cars:** chariots
 65-66. **regard of control:** look of mastery
 67. **take . . . o':** i.e., give you a blow on
 75-76. **break . . . plot:** i.e., cripple, destroy, our scheme



A stone-bow. (2.5.45)
 From Jan van der Straet, *Venationes ferarum, auium . . .*
 (ca. 1630?)

- MALVOLIO Having been three months married to her,
 sitting in my state—
 TOBY, *aside* O, for a stone-bow, to hit him in the eye! 45
 MALVOLIO Calling my officers about me, in my
 branched velvet gown, having come from a daybed,
 where I have left Olivia sleeping—
 TOBY, *aside* Fire and brimstone!
 FABIAN, *aside* O, peace, peace! 50
 MALVOLIO And then to have the humor of state; and
 after a demure travel of regard, telling them I
 know my place, as I would they should do theirs, to
 ask for my kinsman Toby—
 TOBY, *aside* Bolts and shackles! 55
 FABIAN, *aside* O, peace, peace, peace! Now, now.
 MALVOLIO Seven of my people, with an obedient start,
 make out for him. I frown the while, and per-
 chance wind up my watch, or play with my—some
 rich jewel. Toby approaches; curtsies there to me— 60
 TOBY, *aside* Shall this fellow live?
 FABIAN, *aside* Though our silence be drawn from us
 with cars, yet peace.
 MALVOLIO I extend my hand to him thus, quenching
 my familiar smile with an austere regard of con- 65
 trol—
 TOBY, *aside* And does not Toby take you a blow o' the
 lips then?
 MALVOLIO Saying "Cousin Toby, my fortunes, having
 cast me on your niece, give me this prerogative of 70
 speech—"
 TOBY, *aside* What, what?
 MALVOLIO "You must amend your drunkenness."
 TOBY, *aside* Out, scab!
 FABIAN, *aside* Nay, patience, or we break the sinews 75
 of our plot.
 MALVOLIO "Besides, you waste the treasure of your
 time with a foolish knight—"

83. **employment**: i.e., business
 85. **woodcock**: a proverbially stupid bird; **gin**: trap (See page 150.)
 86. **spirit of humors**: i.e., that which controls moods
 86-87. **intimate . . . him**: i.e., suggest to him that he read aloud
 89. **hand**: handwriting
 89-90. **c's . . . u's . . . t's**: Some editors believe that Shakespeare's audience would have heard a bawdy joke in these lines. They argue that "cut" was a word for the pudendum. Evidence that the word had this meaning is, however, far from conclusive.
 90-91. **In contempt of question**: i.e., without a doubt
 94. **By your leave**: i.e., with your permission (Malvolio's apology to the wax seal before he breaks it)
 95. **Impressure**: image stamped on the wax; **Lucrece**: i.e., a picture of the chaste Lucretia, whose story Shakespeare had told in *The Rape of Lucrece* (See page 170.)
 96. **uses to seal**: is accustomed to sealing
 103. **numbers**: meter
 106. **brock**: a term of contempt (literally, badger)
 108. **Lucrece knife**: Lucretia stabbed herself after being raped by Tarquin. (See note on line 95 above.)
 110. **sway**: rule
 111. **fustian**: pretentious, pompous
 112. **Excellent wench**: i.e., Maria

80

- ANDREW, *aside* That's me, I warrant you.
 MALVOLIO "One Sir Andrew."
 ANDREW, *aside* I knew 'twas I, for many do call me fool.
 MALVOLIO, *seeing the letter* What employment have we here?
 FABIAN, *aside* Now is the woodcock near the gin.
 TOBY, *aside* O, peace, and the spirit of humors intimate reading aloud to him.
 MALVOLIO, *taking up the letter* By my life, this is my lady's hand! These be her very c's, her u's, and her t's, and thus makes she her great P's. It is in contempt of question her hand.
 ANDREW, *aside* Her c's, her u's, and her t's. Why that?
 MALVOLIO *reads* To the unknown beloved, this, and my good wishes—Her very phrases! By your leave, wax. Soft. And the impressure her Lucrece, with which she uses to seal—'tis my lady! *He opens the letter.*
 To whom should this be?
 FABIAN, *aside* This wins him, liver and all.
 MALVOLIO *reads*
Jove knows I love,
But who?
Lips, do not move;
No man must know.
 "No man must know." What follows? The numbers altered. "No man must know." If this should be thee, Malvolio!
 TOBY, *aside* Marry, hang thee, brock!
 MALVOLIO *reads*
I may command where I adore,
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore;
M.O.A.I. doth sway my life.
 FABIAN, *aside* A fustian riddle!
 TOBY, *aside* Excellent wench, say I.

80

85

90

95

100

105

110

115. **What dish:** i.e., what a dish; **dressed:** prepared for

117. **staniel:** an inferior kind of hawk

117-18. **checks at it:** turns to follow it

121. **formal capacity:** i.e., sane mind

122. **obstruction:** difficulty

125. **make up:** i.e., make sense out of

125-26. **He . . . scent:** i.e., he's like a hound who has lost the trail of his quarry (Language describing Malvolio as a dog following a scent continues in lines 127-28, where **Sowter** seems to be the dog's name and **cry upon 't** means "bark loudly," and in line 132, where **fault** is a technical term for a lost scent. See page 114.)

128. **rank:** strong smelling

133-34. **no consonancy . . . sequel:** i.e., no harmony in the letters that follow (See note about Malvolio's language at 2.3.91-92.)

134. **suffers under probation:** i.e., stands up to testing

143-44. **This simulation . . . former:** i.e., this part of the letter does not resemble me as clearly as does the first part ("I may command where I adore")

147. **revolve:** consider

148. **stars:** i.e., destiny

MALVOLIO "M.O.A.I. doth sway my life." Nay, but first let me see, let me see, let me see.

FABIAN, *aside* What dish o' poison has she dressed him! 115

ROBY, *aside* And with what wing the *staniel* checks 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. There is no obstruction in this. And the end—what should that alphabetical position portend? If I could make that resemble something in me! Softly! "M.O.A.I."— 120

ROBY, *aside* O, ay, make up that.—He is now at a cold scent. 125

FABIAN, *aside* Sowter will cry upon 't for all this, though it be as rank as a fox.

MALVOLIO "M"—Malvolio. "M"—why, that begins my name! 130

FABIAN, *aside* Did not I say he would work it out? The cur is excellent at faults.

MALVOLIO "M." But then there is no consonancy in the sequel that suffers under probation. "A" should follow, but "O" does. 135

FABIAN, *aside* And "O" shall end, I hope.

TOBY, *aside* Ay, or I'll cudgel him and make him cry "O."

MALVOLIO And then "T" comes behind.

FABIAN, *aside* Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you. 140

MALVOLIO "M.O.A.I." This simulation is not as the former, and yet to crush this a little, it would bow to me, for every one of these letters are in my name. 145
Soft, here follows prose.

He reads. If this fall into thy hand, revolve. In my stars I am above thee, but be not afraid of greatness.

- 150-51. **open their hands:** i.e., have become generous
152. **inure:** accustom; **like:** likely
- 152-53. **cast . . . slough:** discard your humble attitude (as a snake discards its old skin)
153. **opposite:** confrontational
- 154-55. **tang . . . state:** ring out with political opinions
- 155-56. **Put . . . singularity:** i.e., adopt idiosyncrasies
158. **cross-gartered:** wearing ribbons tied around the knees (See pages 86 and 112.)
159. **Go to:** an expression of protest (like "Come, come")
164. **champlan:** open country; **discovers:** reveals
165. **open:** perfectly clear; **politic:** (1) political; (2) wise
166. **baffle:** publicly humiliate; **gross:** base
167. **point-devise . . . man:** i.e., precisely the man described in the letter
168. **Jade:** dupe, delude
173. **these . . . liking:** i.e., wear the kind of clothes that she likes
174. **strange:** extraordinary, exceptional; **stout:** proud, arrogant
179. **thou entertain'st:** you accept

Some are 'born' great, some 'achieve' greatness, and some have greatness thrust upon 'em. Thy fates open their hands. Let thy blood and spirit embrace them. And, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants. Let thy tongue tang arguments of state. Put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings and wished to see thee ever cross-gartered. I say, remember. Go to, thou art made, if thou desir'st 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 services with thee.

The Fortunate-Unhappy.

Daylight and champion discovers not more! This is open. I will be proud, I will read politic authors, I will baffle Sir Toby, I will wash off gross acquaintance, I will be point-devise the very man. I do not now fool myself, to let imagination jade me; for every reason excites to this, that my lady loves me. She did commend my yellow stockings of late, she did praise my leg being cross-gartered, and in this she manifests herself to my love and, with a kind of injunction, drives me to these habits of her liking. I thank my stars, I am happy. I will be strange, stout, in yellow stockings, and cross-gartered, even with the swiftness of putting on. Jove and my stars be praised! Here is yet a postscript.

He reads. Thou canst not choose but know who I am. If thou entertain'st my love, let it appear in thy smiling; thy smiles become thee well. Therefore in my presence still smile, dear my sweet, I prithee.

Jove, I thank thee! I will smile. I will do everything that thou wilt have me.

He exits.

185. **Sophy**: shah of Persia
 191. **gull-catcher**: A gull is a person easily cheated.
 194. **play**: bet; **tray-trip**: a gambling game
 200. **aqua vitae**: strong drink, usually brandy
 208. **notable contempt**: i.e., well-known object of contempt
 210. **Tartar**: i.e., Tartarus, hell
 212. **make one, too**: i.e., join you



Legs cross-gartered. (2.5.158)
 From Abraham de Bruyn, *Omnium pene Europae, Asiae . . . gentium habitus . . .* (1581).

FABIAN I will not give my part of this sport for a
 pension of thousands to be paid from the Sophy. 185
 TOBY I could marry this wench for this device.
 ANDREW So could I, too.
 TOBY And ask no other dowry with her but such
 another jest.
 ANDREW Nor I neither. 190

Enter Maria.

FABIAN Here comes my noble gull-catcher.
 TOBY Wilt thou set thy foot o' my neck?
 ANDREW Or o' mine either?
 TOBY Shall I play my freedom at tray-trip and become
 thy bondslave? 195
 ANDREW I' faith, or I either?
 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?
 TOBY Like aqua vitae with a midwife. 200
 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 de-
 tests; and he will smile upon her, which will now 205
 be so unsuitable to her disposition, being ad-
 dicted to a melancholy as she is, that it cannot
 but turn him into a notable contempt. If you will
 see it, follow me.
 TOBY To the gates of Tartar, thou most excellent dev- 210
 il of wit!
 ANDREW I'll make one, too.

They exit.