

3.1 Viola (as Cesario), on her way to see Olivia, encounters first the Fool and then Sir Toby and Sir Andrew. Olivia, meeting Cesario, sends the others away and declares her love.

0 SD. **tabor**: small drum

1. **Save thee**: i.e., God save thee (a friendly greeting)

1-2. **Dost thou live by**: i.e., do you make your living by playing

4. **churchman**: clergyman

5. **No such matter**: i.e., not at all

11. **You have said**: i.e., you're right; **this age**: i.e., the age in which we live

12. **chev'ril**: kid leather, which stretches easily

14. **dally nicely**: play with precise meanings (**Dally** also means "flirt, play with amorously.")

15. **wanton**: changeable, ambiguous (also "immoral, unchaste")

21. **bonds**: i.e., the legal requirement that one's pledge (word) be backed by a written contract, or bond

ACT 3

Scene 1

Enter Viola and [Feste, the Fool, playing a tabor.]

VIOLA Save thee, friend, and thy music. Dost thou live by thy tabor?

FOOL No, sir, I live by the church.

VIOLA Art thou a churchman?

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

VIOLA So thou mayst say the [king] lies by a beggar if a beggar dwell near him, or the church stands by thy tabor if thy tabor stand by the church. 10

FOOL You have said, sir. To see this age! A sentence is but a chev'ril glove to a good wit. How quickly the wrong side may be turned outward!

VIOLA Nay, that's certain. They that dally nicely with words may quickly make them wanton. 15

FOOL I would therefore my sister had had no name, sir.

VIOLA Why, man?

FOOL 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 bonds disgraced them. 20

VIOLA Thy reason, man?

27. **I warrant:** i.e., I'm sure
 36. **pilchers:** pilchards, small fish related to the herring
 39. **late:** lately, recently
 40. **walk . . . orb:** move around the earth
 41-42. **but . . . be:** i.e., unless the Fool were
 43. **your Wisdom:** an ironic title (analogous to "your Honor")
 44. **an thou . . . me:** i.e., if you attack me; **I'll no more:** i.e., I'll have no more to do
 46. **In . . . commodity:** i.e., out of his next supply
 51. **Would . . . bred:** The Fool, begging for money, suggests that money can breed, i.e., reproduce. Viola continues the wordplay in her response, where **put to use** means "invested to earn interest," but also has a sexual meaning.
 53-54. **Lord . . . Troilus:** The allusion is to the story of Troilus and Cressida, lovers who were brought together by Pandarus. The story was told by Chaucer, and by Shakespeare in his *Troilus and Cressida*.
 57. **Cressida . . . beggar:** In some versions of the story, Cressida becomes a beggar before her death.

- FOOL Troth, sir, I can yield you none without words, and words are grown so false I am loath to prove reason with them. 25
- VIOLA I warrant thou art a merry fellow and car'st for nothing.
- FOOL Not so, sir. I do care for something. But in my conscience, sir, I do not care for you. If that be to care for nothing, sir, I would it would make you invisible. 30
- VIOLA Art not thou the Lady Olivia's Fool?
- FOOL 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 pilchers are to herrings: the husband's the bigger. I am indeed not her Fool but her corrupter of words. 35
- VIOLA I saw thee late at the Count Orsino's.
- FOOL Foolery, sir, does walk about the orb like the sun; it shines everywhere. I would be sorry, sir, but the Fool should be as oft with your master as with my mistress. I think I saw your Wisdom there. 40
- VIOLA Nay, an thou pass upon me, I'll no more with thee. Hold, there's expenses for thee. Giving a coin. 45
- FOOL Now Jove, in his next commodity of hair, send thee a beard!
- VIOLA By my troth I'll tell thee, I am almost sick for one, aside though I would not have it grow on my chin.—Is thy lady within? 50
- FOOL Would not a pair of these have bred, sir?
- VIOLA Yes, being kept together and put to use.
- FOOL I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.
- VIOLA I understand you, sir. 'Tis well begged. Giving another coin. 55
- FOOL The matter I hope is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir.

58. **conster to them:** i.e., construe (explain) to those in the house
59. **out . . . welkin:** i.e., beyond my comprehension, out of my element (The wordplay here is on **welkin** as "sky," which, as "air," is an **element**.)
64. **quality:** rank; nature
65. **haggard:** wild hawk; **check at:** turn to follow
66. **practice:** profession
67. **art:** learning, skill
68. **fit:** i.e., fitting, appropriate
69. **wit:** intelligence (or reputation for it)
72. **Dieu . . . monsieur:** God save you, sir.
73. **Et . . . serviteur!** And you as well, your servant!
75. **encounter:** i.e., approach (Toby uses affected language, and Viola answers him in kind.)
78. **list:** limit, boundary
80. **understand:** i.e., stand under, hold me up
84. **with . . . entrance:** i.e., by going and entering
85. **we are prevented:** i.e., Olivia's appearance anticipates our entrance

I will conster 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. 60
He exits.

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, check at every feather 65
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;
But 'wise men,'¹ folly-fall'n, quite taint their wit.

Enter Sir Toby and Andrew.

TOBY Save you, gentleman.

VIOLA And you, sir. 70

ANDREW *Dieu vous garde, monsieur.*

VIOLA *Et vous aussi. Votre serviteur!*

ANDREW I hope, sir, you are, and I am yours.

TOBY Will you encounter the house? My niece is 75
desirous you should enter, if your trade be to her.

VIOLA I am bound to your niece, sir; I mean, she is the
list of my voyage.

TOBY Taste your legs, sir; put them to motion.

VIOLA My legs do better understand me, sir, than I 80
understand what you mean by bidding me taste my legs.

TOBY I mean, to go, sir, to enter.

VIOLA I will answer you with gait and entrance—but 85
we are prevented.

Enter Olivia, and 'Maria, her' Gentlewoman.

Most excellent accomplished lady, the heavens rain
odors on you!

90. My . . . but: i.e., my message cannot be spoken except

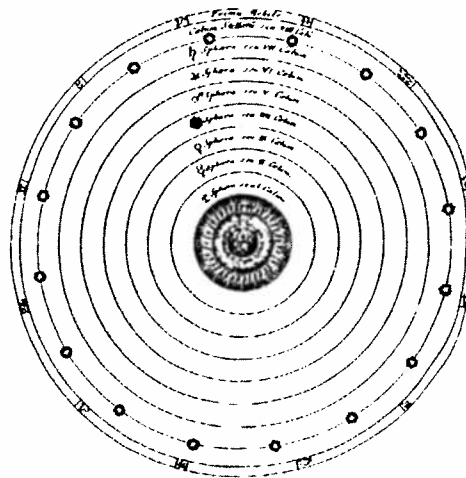
91. **pregnant:** receptive; **vouchsafed:** willing, graciously attentive

101. **lowly feigning:** i.e., pretending to be humble; **was called:** i.e., began to be considered

105. **For:** as for; **on him:** i.e., about him

113. **music . . . spheres:** In Ptolemaic astronomy, the stars move about the earth in crystalline spheres, giving out incredibly beautiful music that humans cannot hear.

115. **Give . . . you:** i.e., permit me to speak, I beg you



Ptolemaic universe. (3.1.113)
From Marcus Manilius, *The sphere of . . .* (1675).

96

ANDREW, *[aside]* That youth's a rare courtier. "Rain odors," well.

VIOLA My matter hath no voice, lady, but to your own most pregnant and vouchsafed ear. 90

ANDREW, *[aside]* "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. *[Sir Toby, Sir Andrew, and Maria exit.]* 95
Give me your hand, sir.

VIOLA

My duty, madam, and most humble service.

OLIVIA What is your name?

VIOLA

Cesario is your servant's name, fair princess.

OLIVIA

My servant, sir? 'Twas never merry world 100
Since lowly feigning was called compliment.
You're servant to the Count Orsino, youth.

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 his thoughts, 105
Would they were blanks rather than filled with me.

VIOLA

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

OLIVIA

O, by your leave, I pray you. 110
I bade you never speak again of him.
But would you undertake another suit,
I had rather hear you to solicit that
Than music from the spheres.

VIOLA

Dear lady—

OLIVIA

Give me leave, beseech you. I did send, 115
After the last enchantment you did here,

117. **abuse**: deceive; wrong
 119–21. **Under . . . yours**: i.e., I must be judged harshly by you, since I used shameful cunning to force on you something you knew was not yours
 123–25. **Have . . . think**: The image here is of a bearbaiting. Olivia imagines her honor as a bear tied to the stake, attacked (**baited**) by the **unmuzzled** dogs that are Cesario's **thoughts**.
 127. **cypress**: thin (almost transparent) cloth veil
 130, 131. **degree, grize**: step
 131. **a . . . proof**: an ordinary experience
 140. **proper**: handsome
 142. **westward ho!**: the cry of Thames watermen headed from London to Westminster
 144. **You'll nothing . . . ?**: i.e., you have no message . . . ?



A bearbaiting. (1.3.93)
 From Franco Giacomo, *Habiti d'huomeni de donne Venetiane* . . . (1609?).

- A ring in chase of you. So did I abuse
 Myself, my servant, and, I fear me, you.
 Under your hard construction must I sit,
 To force that on you in a shameful cunning 120
 Which you knew none of yours. What might you
 think?
 Have you not set mine honor at the stake,
 And baited it with all th' unmuzzled thoughts
 That tyrannous heart can think? To one of your 125
 receiving
 Enough is shown. A cypress, not a bosom,
 Hides my heart. So, let me hear you speak.
 VIOLA
 I pity you.
 OLIVIA That's a degree to love. 130
 VIOLA
 No, not a grize, for 'tis a vulgar proof
 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 135
 To fall before the lion than the wolf. *Clock strikes.*
 The clock upbraids me with the waste of time.
 Be not afraid, good youth, I will not have you.
 And yet when wit and youth is come to harvest,
 Your wife is like to reap a proper man. 140
 There lies your way, due west.
 VIOLA Then westward ho!
 Grace and good disposition attend your Ladyship.
 You'll nothing, madam, to my lord by me?
 OLIVIA
 Stay. I prithee, tell me what thou think'st of me. 145
 VIOLA
 That you do think you are not what you are.

148. **think you right:** i.e., you think correctly
 155-56. **Love's . . . noon:** i.e., love cannot be hidden
 159. **maugre . . . pride:** i.e., despite your scorn
 160. **Nor . . . nor:** neither . . . nor
 161. **extort thy reasons:** i.e., force out excuses;
clause: premise
 162. **For . . . cause:** i.e., because I am the wooer,
 you have no cause (to woo me)
 163. **reason . . . fetter:** i.e., restrain such rationalizing by considering the following sentence
 167. **nor never none:** nor anyone ever



Cupid with his bow. (1.1.37)
 From Johannes ab Indigane, *The booke of palmestry* (1666).

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?

150

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

OLIVIA, *aside*

O, what a deal of scorn looks beautiful

In the contempt and anger of his lip!

A murd'rous guilt shows not itself more soon

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

155

Cesario, by the roses of the spring.

By maidhood, honor, truth, and everything,

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

Nor wit nor reason can my passion hide.

160

Do not extort thy reasons from this clause,

For that I woo, thou therefore hast no cause;

But rather reason thus with reason fetter:

Love sought is good, but given unsought is better.

VIOLA

By innocence I swear, and by my youth,

165

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

And that no woman has, nor never none

Shall mistress be of it, save I alone.

And so adieu, good madam. Nevermore

Will I my master's tears to you deplore.

170

OLIVIA

Yet come again, for thou perhaps mayst move

That heart, which now abhors, to like his love.

They exit in different directions.

3.2 Sir Andrew, convinced that Olivia will never love him, threatens to leave. Sir Toby persuades him that he can win her love if he challenges Cesario to a duel. Sir Andrew goes off to prepare a letter for Cesario. Maria enters to say that Malvolio has followed every point in the letter and is about to incur disaster when he appears before Olivia.

- 3. **must needs yield:** i.e., must give
- 6. **orchard:** garden
- 10. **argument:** token, evidence
- 13. **prove it legitimate:** i.e., make good my case;
- oaths of:** i.e., testimony sworn under oath by
- 15. **they:** i.e., judgment and reason; **grand-jury-men:** those who decide whether there is sufficient evidence to bring a case to trial
- 18. **dormouse:** i.e., sleeping (The **dormouse** becomes torpid in cold weather. See page 172.)
- 23. **at your hand:** i.e., from you
- 24. **balked:** passed up, neglected; **gilt:** gold plating (Fabian plays with the idea of a missed "golden opportunity.")
- 25-26. **sailed . . . opinion:** i.e., earned my lady's cold regard
- 29. **policy:** statesmanlike wisdom (Andrew, in his response, gives the word its meaning of "political cunning.")
- 31. **as lief:** i.e., just as soon; **Brownist:** a believer in the then-revolutionary ideas about religion preached by Robert Browne (c.1550-1633)
- 33. **build me:** i.e., build

Scene 2

Enter Sir Toby, Sir Andrew, and Fabian.

- ANDREW No, faith, I'll not stay a jot longer.
- TOBY Thy reason, dear venom, give thy reason.
- FABIAN You must needs yield your reason, Sir Andrew.
- ANDREW Marry, I saw your niece do more favors to the
Count's servingman than ever she bestowed upon 5
me. I saw 't i' th' orchard.
- TOBY Did she see 'thee' the while, old boy? Tell me
that.
- ANDREW As plain as I see you now.
- FABIAN This was a great argument of love in her toward 10
you.
- ANDREW 'Slight, will you make an ass o' me?
- FABIAN I will prove it legitimate, sir, upon the oaths of
judgment and reason.
- TOBY And they have been grand-jurymen since before 15
Noah was a sailor.
- FABIAN She did show favor to the youth in your sight
only to exasperate you, to awake your dormouse
valor, to put fire in your heart and brimstone in
your liver. You should then have accosted her, and 20
with some excellent jests, fire-new from the mint,
you should have banged the youth into dumbness.
This was looked for at your hand, and this was
balked. The double gilt of this opportunity you let
time wash off, and you are now sailed into the north 25
of my lady's opinion, where you will hang like an
icicle on a Dutchman's beard, unless you do re-
deem it by some laudable attempt either of valor or
policy.
- ANDREW An 't be any way, it must be with valor, for 30
policy I hate. I had as lief be a Brownist as a
politician.
- TOBY Why, then, build me thy fortunes upon the basis

34. **Challenge me:** i.e., challenge
 37. **love-broker:** go-between
 41. **curst:** fierce, savage
 42. **so it be:** i.e., as long as it is
 43. **invention:** arguments; inventiveness
 43-44. **with . . . ink:** i.e., with the freedom given to one who puts his challenge in writing
 44. **"thou"-est . . . thrice:** i.e., address him three times as "thou" instead of "you" (The use of the familiar "thou" to a stranger would be an insult.)
 47. **bed of Ware:** a famous ten-foot-wide bed (now in a museum in London)
 48. **gall:** (1) oak galls, used in making ink; (2) bitterness
 49. **goose-pen:** (1) a pen made with a goose quill; (2) a pen used by a goose (i.e., a fool)
 51. **cubiculo:** bedchamber
 52. **dear manikin:** i.e., valued little man (**Manikin** is a term of contempt.)
 53. **dear:** expensive, costly
 58. **wainropes:** i.e., wagon ropes
 59. **hale:** haul, pull, drag
 60. **blood . . . liver:** Cowards were supposed to have white or bloodless livers.
 62. **anatomy:** i.e., the body being dissected
 63. **opposite:** rival
 66. **desire the spleen:** i.e., want to laugh

of valor. Challenge me the Count's youth to fight with him. Hurt him in eleven places. My niece shall take note of it, and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valor. 35

FABIAN There is no way but this, Sir Andrew.

ANDREW Will either of you bear me a challenge to him? 40

TOBY Go, write it in a martial hand. Be curst and brief. It is no matter how witty, so it be eloquent and full of invention. Taunt him with the license of ink. If thou "thou"-est 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 Ware in England, set 'em down. Go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter. About it. 45

ANDREW Where shall I find you? 50

TOBY We'll call thee at the cubiculo. Go.

Sir Andrew exits.

FABIAN This is a dear manikin to you, Sir Toby.

TOBY I have been dear to him, lad, some two thousand strong, or so.

FABIAN We shall have a rare letter from him. But you'll not deliver 't? 55

TOBY Never trust me, then. And by all means stir on the youth to an answer. I think oxen and wainropes cannot hale them together. For Andrew, if he were opened and you find so much blood in his liver as will clog the foot of a flea, I'll eat the rest of th' anatomy. 60

FABIAN And his opposite, the youth, bears in his visage no great presage of cruelty.

Enter Maria.

TOBY Look where the youngest wren of mine comes. 65

MARIA If you desire the spleen, and will laugh your-

67. **gull**: dupe
 68. **a very renegado**: i.e., no longer a Christian
 69. **means**: intends
 70. **passages**: acts
 73. **villainously**: atrociously; **pedant**: i.e., teacher
 77. **new map**: an allusion to a map published in 1599, among the first to use Mercator projection, and thus filled with prominent lines (See page xxxi.)
 78. **augmentation . . . Indies**: i.e., more complete mappings of the East Indies

3.3 Antonio, having followed Sebastian, explains the incident in his past that keeps him from safely venturing into the streets of Orsino's city. Giving his money to Sebastian, Antonio sets off to their inn while Sebastian goes off to see the sights.

1. **by my will**: i.e., willingly
 5. **filed**: ground to a sharp edge with a file
 6. **not all love**: i.e., not only a desire
 8. **jealousy**: fear of
 9. **skill-less in**: i.e., without knowledge of
 12. **The . . . fear**: i.e., spurred by these anxieties

selves into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian that means to be saved by believing rightly can ever believe such impossible passages of grossness. He's in yellow stockings. 70

TOBY And cross-gartered?

MARIA Most villainously, like a pedant that keeps a school i' th' church. I have dogged him like 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 the new map with the augmentation of the Indies. You have not seen such a thing as 'tis. I can hardly forbear hurling things at him. I know my lady will strike him. If she do, he'll smile and take 't for a great favor. 75 80

TOBY Come, bring us, bring us where he is.

They all exit.

Scene 3

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 chide you.

ANTONIO

I could not stay behind you. My desire,
 More sharp than filed steel, did spur me forth; 5
 And not all love to see you, though so much
 As might have drawn one to a longer voyage,
 But jealousy what might befall your travel,
 Being skill-less in these parts, which to a stranger,
 Unguided and unfriended, often prove 10
 Rough and unhospitable. My willing love,
 The rather by these arguments of fear,
 Set forth in your pursuit.

16-17. **oft . . . pay:** i.e., good acts are often rewarded with mere words **uncurrent:** not negotiable, worthless

18. **worth:** possessions, wealth; **conscience:** i.e., recognition of obligation (to you)

20. **relics:** i.e., antiquities, old buildings, etc.

25. **renown this city:** i.e., make this city famous

26. **Would . . . me:** i.e., please excuse me

28. **Count his:** Count's

29. **of such note:** i.e., so memorable

30. **It . . . answered:** i.e., I would hardly be able (1) to defend myself before the law, or (2) to endure the penalty exacted from me

31. **Belike:** perhaps

34. **bloody argument:** a reason worth shedding blood for

35. **answered:** recompensed

36. **for traffic's sake:** i.e., for the sake of trade

37. **stood out:** i.e., refused

38. **be lapsèd:** i.e., am caught

39. **dear:** dearly, at great cost

41. **It . . . me:** it is not fitting for me

43. **bespeak:** arrange for; **diet:** meals

SEBASTIAN My kind Antonio,
I can no other answer make but thanks, 15
And thanks, and ever 'thanks; and 'oft good turns
Are shuffled off with such uncurrent pay.
But were my worth, as is my conscience, firm,
You should find better dealing. What's to do?
Shall we go see the relics of this town? 20

ANTONIO
Tomorrow, sir. Best first go see your lodging.

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 renown this city. 25

ANTONIO Would you'd pardon me.
I do not without danger walk these streets.
Once in a sea fight 'gainst the Count his galleys
I did some service, of such note indeed
That were I ta'en here it would scarce be answered. 30

SEBASTIAN
Belike you slew great number of his people?

ANTONIO
Th' offense is not of such a bloody nature,
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
It might have since been answered in repaying 35
What we took from them, which, for traffic's sake,
Most of our city did. Only myself stood out,
For which, if I be lapsèd in this place,
I shall pay dear.

SEBASTIAN Do not then walk too open. 40

ANTONIO
It doth not fit me. Hold, sir, here's my purse.
 'Giving him money.'

In the south suburbs, at the Elephant,
Is best to lodge. I will bespeak our diet

44. **beguile**: while away
 46. **There . . . me**: i.e., you will find me there (at the Elephant)
 48. **Haply**: perhaps; **toy**: trifle
 49. **store**: supply of money
 50. **is . . . markets**: i.e., will not cover whimsical purchases

3.4 Malvolio, dressed ridiculously and smiling grotesquely, appears before an astonished Olivia. Thinking him insane, she puts him in the care of Sir Toby, who decides to treat him as a madman by having him bound and put in a dark room. Toby also decides to deliver Sir Andrew's challenge to Cesario in person in order to force the two of them into a duel. Terrified, they prepare to fight. At that moment, Antonio enters, thinks that Cesario is Sebastian, and comes to his defense. Antonio is immediately arrested by Orsino's officers. Since he is sure that Viola is Sebastian, Antonio is bitter about the apparent denial of their friendship. Viola is herself delighted by Antonio's angry words because, since he called her Sebastian, there is hope that her brother may in fact be alive.

2. **bestow of**: bestow on, give
 6. **sad and civil**: serious-minded and polite
 10. **possessed**: i.e., by the devil (This was one popular explanation of insanity.)
 11. **rave**: speak incoherently
 14. **in 's**: in his
 16. **equal be**: i.e., are equal

110

- Whiles you beguile the time and feed your knowledge 45
 With viewing of the town. There shall you have me.
 SEBASTIAN Why I your purse?
 ANTONIO
 Haply your eye shall light upon some toy
 You have desire to purchase, and your store, 50
 I think, is not for idle markets, sir.
 SEBASTIAN
 I'll be your purse-bearer and leave you
 For an hour.
 ANTONIO To th' Elephant.
 SEBASTIAN I do remember.
They exit 'in different directions.'

Scene 4

Enter Olivia and Maria.

- OLIVIA, *'aside'*
 I have sent after him. He says he'll come.
 How shall I feast him? What bestow of him?
 For youth is bought more oft than begged or borrowed.
 I speak too loud.— 5
 Where's Malvolio? He is sad and civil
 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, madam. 10
 OLIVIA Why, what's the matter? Does he rave?
 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. *'Maria exits.'* I am as mad as he, 15
 If sad and merry madness equal be.

19. **sad**: serious (Malvolio takes the word to mean "sorrowful.")

24. **sonnet**: song ("Please one, and please all" is the refrain of a ballad about the wishes of women.)

28. **black in my mind**: i.e., melancholy

30-31. **Roman hand**: Italian-style handwriting

33-34. **Ay . . . thee**: a line from a popular song

38-39. **nightingales answer daws**: i.e., fine birds don't respond to the call of crows



Legs cross-gartered. (3.4.23)

From Abraham de Bruyn, *Omnium pene Europae, Asiae . . . gentium habitus . . .* (1581).

Enter [Maria with] Malvolio.

How now, Malvolio?

MALVOLIO Sweet lady, ho, ho!

OLIVIA Smil'st thou? I sent for thee upon a sad occasion. 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 sonnet is: "Please one, and please all." 25

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

MALVOLIO Not black 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. 30

OLIVIA Wilt thou go to bed, Malvolio?

MALVOLIO To bed? "Ay, sweetheart, and I'll come to thee." 35

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

MARIA How do you, Malvolio?

MALVOLIO At your request? Yes, nightingales answer daws! 40

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

MALVOLIO "Be not afraid of greatness." 'Twas well writ.

OLIVIA What mean'st thou by that, Malvolio?

MALVOLIO "Some are born great—" 45

OLIVIA Ha?

MALVOLIO "Some achieve greatness—" 50

OLIVIA What sayst thou?

MALVOLIO "And some have greatness thrust upon them."

61. **very**: genuine, true; **midsummer madness**: insanity (The midsummer moon was thought to cause madness.)

63. **hardly**: i.e., only with great difficulty

68. **miscarry**: come to harm

78. **consequently**: i.e., subsequently, later

79-80. **in . . . note**: i.e., dressed like some noteworthy gentleman

80. **limed**: trapped, as with birdlime

81. **It is Jove's doing**: a possible allusion to Psalm 188.23, "This is the Lord's doing." (The names "God" and "Jove" are used almost interchangeably in this play.)

82. **fellow**: used dismissively by Olivia but heard by Malvolio as meaning "companion"



A hound on the scent. (2.5.125-32)
From George Turbeville, *The noble arte of venerie* (1611).

OLIVIA Heaven restore thee!

MALVOLIO "Remember who commended thy yellow stockings—"

OLIVIA Thy yellow stockings?

MALVOLIO "And wished to see thee cross-gartered." 55

OLIVIA Cross-gartered?

MALVOLIO "Go to, thou art made, if thou desir'st to be so—"

OLIVIA Am I made?

MALVOLIO "If not, let me see thee a servant still." 60

OLIVIA Why, this is very midsummer madness!

Enter Servant.

SERVANT Madam, the young gentleman of the Count Orsino's is returned. I could hardly entreat him back. He attends your Ladyship's pleasure.

OLIVIA I'll come to him. *[Servant exits.]* Good Maria, let this fellow be looked to. Where's my Cousin Toby? Let some of my people have a special care of him. I would not have him miscarry for the half of my dowry. 65

[Olivia and Maria exit in different directions.]

MALVOLIO O ho, do you come near me now? No worse man than Sir Toby to look to me. This concurs directly with the letter. She sends him on purpose that I may appear stubborn 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 consequently sets down the manner how: as, a sad face, a reverend carriage, a slow tongue, in the habit of some Sir of note, and so forth. I have limed her, but it is Jove's doing, and Jove make me thankful! And when she went away now, "Let this fellow be looked to." "Fellow!" Not "Malvolio," nor after my 70 75 80

84. **degree:** i.e., my rank as her steward
 84-85. **adheres together:** i.e., coheres, fits
 85. **dram:** tiniest bit (literally, an apothecaries' weight of 20 grains); **scruple:** doubt (also, an apothecaries' weight of 60 grains)
 86. **Incredulous:** incredible; **unsafe:** unreliable, untrustworthy
 92. **drawn in little:** (1) made into a miniature painting; (2) brought together into the small space (of Malvolio's body); **Legion:** the name of the "unclean spirit" possessing the demoniac in Mark 5.9, whose response to Jesus was "My name is Legion; for we are many."
 97. **private:** i.e., privacy
 107. **an:** if
 108. **at heart:** i.e., to heart
 110. **water:** urine (for medical diagnosis); **wise-woman:** a woman who used charms or herbs to treat diseases
 111. **Marry:** a mild oath, meaning "truly" or "indeed"
 117. **move:** excite
 117-18. **Let . . . him:** i.e., don't interfere

degree, but "fellow." Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—what can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked. 85
 90

Enter Toby, Fabian, and Maria.

TOBY Which way is he, in the name of sanctity? If all the devils of hell be drawn in little, and Legion himself possessed him, yet I'll speak to him.

FABIAN Here he is, here he is.—How is 't with you, sir? How is 't with you, man? 95

MALVOLIO Go off, I discard you. Let me enjoy my private. Go off.

MARIA, *[to Toby]* Lo, how hollow the fiend speaks within him! Did not I tell you? Sir Toby, my lady prays you to have a care of him. 100

MALVOLIO Aha, does she so?

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. 105

MALVOLIO Do you know what you say?

MARIA, *[to Toby]* La you, an you speak ill of the devil, how he takes it at heart! Pray God he be not bewitched!

FABIAN Carry his water to th' wisewoman. 110

MARIA Marry, and it shall be done tomorrow morning if I live. My lady would not lose him for more than I'll say.

MALVOLIO How now, mistress?

MARIA O Lord! 115

TOBY Prithee, hold thy peace. This is not the way. Do you not see you move him? Let me alone with him.

120. **rough**: violent; **used**: treated
 121. **bawcock**: fine bird (French: *beau coq*) This word, along with **chuck** and **biddy** (both of which mean "chicken"), seems to be addressed to "the fiend" supposedly possessing Malvolio.
 125. **for gravity**: i.e., appropriate for a dignified person; **cherry-pit**: a children's game
 126. **foul collier**: dirty coal-dealer (applicable to Satan, who is pictured as black)
 132. **idle**: frivolous
 138. **genius**: i.e., soul
 139. **device**: plot
 140-41. **take . . . taint**: be exposed to the air (i.e., become known) and thus be ruined
 144-45. **in . . . bound**: a standard treatment for insanity at the time
 146. **carry it thus**: proceed in this way
 149. **bar**: perhaps, the bar of justice, the open court
 151. **matter . . . morning**: perhaps, sport fit for a holiday

- FABIAN No way but gentleness, gently, gently. The fiend is rough and will not be roughly used. 120
 TOBY, ^{to Malvolio} Why, how now, my bawcock? How dost thou, chuck?
 MALVOLIO Sir!
 TOBY Ay, biddy, come with me.—What, man, 'tis not for gravity to play at cherry-pit with Satan. Hang him, foul collier! 125
 MARIA Get him to say his prayers, good Sir Toby; get him to pray.
 MALVOLIO My prayers, minx?
 MARIA, ^{to Toby} No, I warrant you, he will not hear of godliness. 130
 MALVOLIO Go hang yourselves all! You are idle, shallow things. I am not of your element. You shall know more hereafter. *He exits.*
 TOBY Is 't possible? 135
 FABIAN If this were played upon a stage now, I could condemn it as an improbable fiction.
 TOBY His very genius hath taken the infection of the device, man.
 MARIA Nay, pursue him now, lest the device take air and taint. 140
 FABIAN Why, we shall make him mad indeed.
 MARIA The house will be the quieter.
 TOBY Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad. We may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him, at which time we will bring the device to the bar and crown thee for a finder of madmen. But see, but see! 150

Enter Sir Andrew.

- FABIAN More matter for a May morning.
 ANDREW, ^{presenting a paper} Here's the challenge. Read it. I warrant there's vinegar and pepper in 't.

154. **saucy**: (1) flavored with seasoning; (2) insolent, rude
 155. **warrant him**: perhaps, I can assure him (Cesario)
 159. **admire**: marvel
 162-63. **keeps . . . law**: i.e., protects you from arrest (for disturbing the peace, or for libel)
 165. **thou liest in thy throat**: i.e., you are a complete liar
 172. **o' th' windy side**: on the windward side, and therefore safe from attack
 176. **look to**: i.e., look out for, take care of
 179. **move him**: prompt him to action; or, arouse his feelings
 182. **in some commerce**: in conversation about something
 182-83. **by and by**: soon
 184. **Scout me**: i.e., keep a lookout
 185. **bum-bailly**: a bailiff (sheriff's officer)
 186. **draw**: i.e., draw your sword
 189. **approbation**: reputation (for courage); **proof**: testing, trial

FABIAN Is 't so saucy?
 ANDREW Ay, is 't. I warrant him. Do but read. 155
 TOBY Give me. *He reads.* Youth, whatsoever thou art, thou art but a scurvy fellow.
 FABIAN Good, and valiant.
 TOBY *reads* Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for 't. 160
 FABIAN A good note, that keeps you from the blow of the law.
 TOBY *reads* Thou com'st 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. 165
 FABIAN Very brief, and to exceeding good sense—less.
 TOBY *reads* I will waylay thee going home, where if it be thy chance to kill me—
 FABIAN Good. 170
 TOBY *reads* Thou kill'st me like a rogue and a villain.
 FABIAN Still you keep o' th' windy side of the law. Good.
 TOBY *reads* Fare thee well, and God have mercy upon one of our souls. He may have mercy upon mine, but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, 175

Andrew Aguecheek.

 If this letter move him not, his legs cannot. I'll give 't him. 180
 MARIA You may have very fit occasion for 't. He is now in some commerce with my lady, and will by and by depart.
 TOBY Go, Sir Andrew. Scout me for him at the corner of the orchard like a bum-bailly. So soon as ever thou seest him, draw, and as thou draw'st, swear horrible, for it comes to pass oft that a terrible oath, with a swaggering accent sharply twanged off, gives manhood more approbation than ever proof itself would have earned him. Away! 185 190

191. **let . . . swearing:** i.e., don't worry about my ability to swear
 193. **gives him out:** shows him
 194. **capacity:** intelligence; **breeding:** education; or, parentage; **his employment:** i.e., the service he performs
 198. **clodpoll:** blockhead
 199-200. **set . . . valor:** i.e., describe Aguecheek as notably courageous
 204. **cockatrices:** mythical serpents (with the head, wings, and feet of a cock) whose looks could kill (See page 128.)
 205-6. **Give them way:** i.e., let them alone
 206. **presently after him:** immediately go after him
 207. **horrid:** terrifying
 210. **laid:** wagered; **unchary:** impetuously; on 't: perhaps, on that stony heart (Many editors change "on 't" to "out," and interpret the phrase as meaning "expended my honor too lavishly.")
 214. **With . . . 'havior:** i.e., in the same way
 215. **Goes on:** i.e., go on, persist
 216. **jewel:** i.e., jeweled miniature portrait
 220. **saved:** i.e., uncompromised

ANDREW Nay, let me alone for swearing. *He exits.*

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 find it comes from a clodpoll. But, sir, I will deliver his challenge by word of mouth, set upon Aguecheek a notable report of valor, and drive the gentleman (as I know his youth will aptly receive it) into a most hideous opinion of his rage, skill, fury, and impetuosity. This will so fright them both that they will kill one another by the look, like cockatrices. 195 200

Enter Olivia and Viola.

FABIAN Here he comes with your niece. Give them way till he take leave, and presently after him. 205

TOBY I will meditate the while upon some horrid message for a challenge.

[Toby, Fabian, and Maria exit.]

OLIVIA

I have said too much unto a heart of stone
 And laid mine honor too unchary on 't. 210
 There's something in me that reproves my fault,
 But such a headstrong potent fault it is
 That it but mocks reproof.

VIOLA

With the same 'havior that your passion bears
 Goes on my master's griefs. 215

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 shall you ask of me that I'll deny,
 That honor, saved, may upon asking give? 220

229. **defense**: ability as a fencer; **betake thee**: commit yourself (Sir Toby speaks to Cesario in very contorted language throughout this scene.)

231. **thy interceptor**: i.e., the one who wants to cut you off; **despite**: anger, defiance

232. **hunter**: perhaps, huntsman; or, perhaps, hunting dog; **attends thee**: waits for you

232-33. **Dismount thy tuck**: draw your sword

233. **yare**: quick

236. **to**: i.e., with; **remembrance**: memory; **free**: innocent

239. **price**: value

239-40. **betake . . . guard**: put yourself in a defensive position (See page 130.)

240. **opposite**: adversary

241. **withal**: i.e., with

243. **dubbed**: made a knight; **unhatched**: unhacked, not used (This charge, and the admission that Sir Andrew's knighthood was for **carpet consideration**—i.e., that he was knighted at court rather than on the battlefield—acknowledge that he is no soldier.)

246. **incensement**: anger

247. **satisfaction . . . by**: i.e., he can be satisfied only by

248-49. "**Hob, nob**," "**give 't or take 't**": Both phrases mean that the challenger wants to fight to the death. **word**: motto

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 acquit you.

OLIVIA

Well, come again tomorrow. Fare thee well.

225

A fiend like thee might bear my soul to hell.

[*She exits.*]

Enter Toby and Fabian.

TOBY Gentleman, God save thee.

VIOLA And you, sir.

TOBY That defense thou hast, betake thee to 't. Of what
nature the wrongs are thou hast done him, I know 230
not, but thy interceptor, full of despite, bloody as
the hunter, attends thee at the orchard end. Dis-
mount thy tuck, be yare in thy preparation, for thy
assailant is quick, skillful, and deadly.

VIOLA You mistake, sir. I am sure no man hath any 235
quarrel to me. My remembrance is very free and
clear from any image of offense done to any man.

TOBY You'll find it otherwise, I assure you. Therefore,
if you hold your life at any price, betake you to your 240
guard, for your opposite hath in him what youth,
strength, skill, and wrath can furnish man withal.

VIOLA I pray you, sir, what is he?

TOBY He is knight dubbed with unhatched rapier and
on carpet consideration, but he is a devil in private
brawl. Souls and bodies hath he divorced three, and 245
his incensement at this moment is so implacable
that satisfaction can be none but by pangs of death
and sepulcher. "Hob, nob" is his word; "give 't or
take 't."

VIOLA I will return again into the house and desire 250

251. **conduct**: escort; **of**: from
 252-53. **put quarrels . . . on**: i.e., provoke quarrels with
 253. **taste**: test; **Belike**: perhaps
 255. **derives itself**: i.e., grows
 256. **competent injury**: i.e., an insult sufficient to demand satisfaction
 258. **that**: i.e., a duel
 259. **answer**: fight with
 260. **meddle**: fight
 261-62. **forswear . . . you**: i.e., give up your right to wear a sword (admit your cowardice)
 263. **uncivil**: rude
 264. **office**: kindness, service; **as . . . of**: i.e., find out from
 266. **negligence**: oversight; **purpose**: intention
 271. **a . . . arbitrament**: i.e., a fight to the death
 274. **read**: judge
 275. **form**: appearance; **like**: likely

some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others to taste their valor. Belike this is a man of that quirk.

TOBY Sir, no. His indignation derives itself out of a very competent injury. Therefore get you on and give him his desire. Back you shall not to the house, unless you undertake that with me which with as much safety you might answer him. Therefore on, or strip your sword stark naked, for meddle you must, that's certain, or forswear to wear iron about you. 255 260

VIOLA This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offense to him is. It is something of my negligence, nothing of my purpose. 265

TOBY I will do so.—Signior Fabian, stay you by this gentleman till my return. *Toby exits.*

VIOLA Pray you, sir, do you know of this matter?

FABIAN I know the knight is incensed against you even to a mortal arbitrament, but nothing of the circumstance more. 270

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

FABIAN Nothing of that wonderful promise, to read him by his form, 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. 275 280

VIOLA I shall be much bound 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.

They exit.

Enter Toby and Andrew.

285. **firago**: virago; **pass**: bout
 286. **stuck-in**: stoccata (a fencing thrust)
 288. **answer**: return thrust
 290. **Sophy**: shah of Persia
 291. **Pox on 't**: a mild oath
 295. **fence**: i.e., fencing
 299. **motion**: offer
 300. **on 't**: of it
 303. **take up**: settle
 305. **He**: Cesario; **is . . . conceited**: has as horrible
 an image
 310. **his quarrel**: i.e., the insult to him
 311-12. **for . . . vow**: so that he can keep his oath



A cockatrice. (3.4.204)
 From Joachim Camerarius, *Symbolorum et emblematum* (1605).

- TOBY Why, man, he's a very devil. I have not seen such
 a firago. I had a pass with him, rapier, scabbard, 285
 and all, and he gives me the stuck-in with such
 a mortal motion that it is inevitable; and on the
 answer, he pays you as surely as your feet hits the
 ground they step on. They say he has been fencer
 to the Sophy. 290
 ANDREW Pox on 't! I'll not meddle with him.
 TOBY Ay, but he will not now be pacified. Fabian can
 scarce hold him yonder.
 ANDREW Plague on 't! An I thought he had been
 valiant and so cunning in fence, I'd have seen him 295
 damned ere I'd have challenged him. Let him let
 the matter slip, and I'll give him my horse, gray
 Capilet.
 TOBY I'll make the motion. Stand here, make a good
 show on 't. This shall end without the perdition of 300
 souls. *Aside.* Marry, I'll ride your horse as well as I
 ride you.

Enter Fabian and Viola.

- Toby crosses to meet them.*
Aside to Fabian. I have his horse to take up the
 quarrel. I have persuaded him the youth's a devil.
 FABIAN, *aside to Toby* He is as horribly conceited of 305
 him, and pants and looks pale as if a bear were at his
 heels.
 TOBY, *to Viola* There's no remedy, sir; he will fight
 with you for 's oath sake. Marry, he hath better
 bethought him of his quarrel, and he finds that now 310
 scarce to be worth talking of. Therefore, draw for
 the supportance of his vow. He protests he will not
 hurt you.
 VIOLA Pray God defend me! *Aside.* A little thing
 would make me tell them how much I lack of a 315
 man.

320. **duello**: dueling code
 332. **undertaker**: i.e., one who undertakes to fight
 334. **anon**: soon
 337. **for that**: as for that which (i.e., my horse)



"Betake you to your guard." (3.4.239-40)
 From George Silver, *Paradoxes of defence* (1599).

130

FABIAN Give ground if you see him furious.

[Toby crosses to Andrew.]

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 *duello* avoid it. But he has promised me, as he is a gentleman and a soldier, he will not hurt you. Come on, to 't. 320

ANDREW, *[drawing his sword]* Pray God he keep his oath!

VIOLA, *[drawing her sword]*

I do assure you, 'tis against my will. 325

Enter Antonio.

ANTONIO, *[to Andrew]*

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.

TOBY You, sir? Why, what are you?

ANTONIO, *[drawing his sword]*

One, sir, that for his love dares yet do more Than you have heard him brag to you he will. 330

TOBY, *[drawing his sword]*

Nay, if you be an undertaker, I am for you.

Enter Officers.

FABIAN O, good Sir Toby, hold! Here come the officers.

TOBY, *[to Antonio]* I'll be with you anon.

VIOLA, *[to Andrew]* Pray, sir, put your sword up, if you please. 335

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

FIRST OFFICER This is the man. Do thy office. 340

SECOND OFFICER Antonio, I arrest thee at the suit of Count Orsino.

ANTONIO You do mistake me, sir.

344. **favor:** face
 353. **amazed:** bewildered, perplexed
 359. **part:** i.e., partly
 361. **My having:** i.e., the money that I have
 362. **present:** i.e., my present funds
 365. **deserts:** good deeds, services
 366. **lack persuasion:** i.e., fail to persuade (you to help me)
 367. **unsound:** wicked
 373. **vainness:** (1) vanity; (2) foolishness
 375. **blood:** nature

FIRST OFFICER

No, sir, no jot. I know your favor well,
 Though now you have no sea-cap on your head.— 345
 Take him away. He knows I know him well.

ANTONIO

I must obey. *['To Viola.']* This comes with seeking
 you.
 But there's no remedy. I shall answer it.
 What will you do, now my necessity 350
 Makes me to ask you for my purse? It grieves me
 Much more for what I cannot do for you
 Than what befalls myself. You stand amazed,
 But be of comfort.

SECOND OFFICER Come, sir, away. 355

ANTONIO, *['to Viola']*

I must entreat of you some of that money.

VIOLA What money, sir?

For the fair kindness you have showed me here,
 And part being prompted by your present trouble, 360
 Out of my lean and low ability
 I'll lend you something. My having is not much.
 I'll make division of my present with you.
 Hold, there's half my coffer. *['Offering him money.']*

ANTONIO Will you deny me now?

Is 't possible that my deserts to you 365
 Can lack persuasion? Do not tempt my misery,
 Lest that it make me so unsound a man
 As to upbraid you with those kindnesses
 That I have done for you.

VIOLA

I know of none, 370
 Nor know I you by voice or any feature.
 I hate ingratitude more in a man
 Than lying, vainness, babbling drunkenness,
 Or any taint of vice whose strong corruption
 Inhabits our frail blood— 375

ANTONIO

O heavens themselves!

379. **one half:** i.e., half-dead
 385. **done . . . shame:** i.e., disgraced your good looks
 386. **the mind:** i.e., what happens in one's mind or heart
 389. **empty . . . devil:** i.e., elaborately decorated chests, made beautiful by the devil but with nothing inside
 393. **passion:** intense feelings
 398. **saws:** sayings
 400. **glass:** mirror
 401. **favor:** looks, features
 402. **Still:** always



Luna. (1.5.198)
 From Johann Engel, *Astrolabium* (1488).

134

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 of the jaws of death,
 Relieved him with such sanctity of love, 380
 And to his image, which methought did promise
 Most venerable worth, did I devotion.

FIRST OFFICER

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

ANTONIO

But O, how vile an idol proves this god!
 Thou hast, Sebastian, done good feature shame. 385
 In nature there's no blemish but the mind;
 None can be called deformed but the unkind.
 Virtue is beauty, but the beauteous evil
 Are empty trunks o'erflourished by the devil.

FIRST OFFICER

The man grows mad. Away with him.—Come, 390
 come, sir.

ANTONIO Lead me on.

[Antonio and Officers] exit.

VIOLA, [aside]

Methinks his words do from such passion fly
 That he believes himself; so do not I.
 Prove true, imagination, O, prove true, 395
 That I, dear brother, be now ta'en for you!

TOBY Come hither, knight; come hither, Fabian. We'll
 whisper o'er a couplet or two of most sage saws.

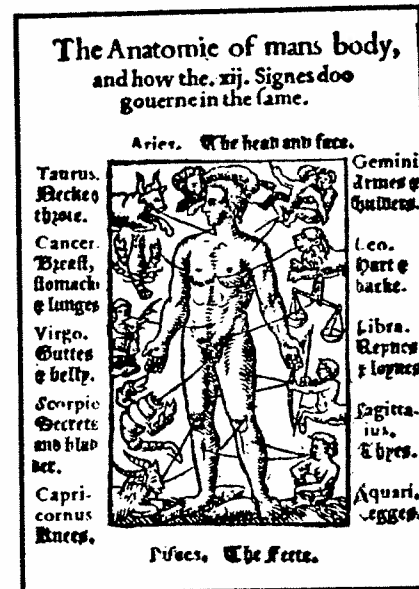
[Toby, Fabian, and Andrew move aside.]

VIOLA

He named Sebastian. I my brother know
 Yet living in my glass. Even such and so 400
 In favor was my brother, and he went
 Still in this fashion, color, ornament,
 For him I imitate. O, if it prove,
 Tempests are kind, and salt waves fresh in love!

[She exits.]

405. **dishonest:** dishonorable, shameful
 409-10. **religious in:** i.e., devoted to
 411. 'Slid: an oath "by God's eyelid"
 415. **event:** outcome



The signs governing the body. (1.3.135)
 From Walter Gray, *An almanacke* . . . (1591).

TOBY A very dishonest, paltry boy, and more a coward 405
 than a hare. 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 410
 in it.
 ANDREW 'Slid, I'll after him again and beat him.
 TOBY Do, cuff him soundly, but never draw thy
 sword.
 ANDREW An I do not—
 FABIAN Come, let's see the event. 415
 TOBY I dare lay any money 'twill be nothing yet.
 [They] exit.