TWELFTH NIGHT:

OR, WHAT YOU WILL.

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Twelfth Night

Or, What you Will

By

William Shakespeare

WITH AN INTRODUCTION AND NOTES BY

K. Deighton

Late Principal of Agra College

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CONTENTS.

INTRODUCTION.

Twelfth Night, though, so far as we know, printed for the first time in the Folio of 1623, was probably written about 1600. That it was not earlier than 1598 is proved by the fact that Meres in his list of Shakespeare's plays, published in that year, makes no mention of it. On the other hand, in the autograph diary of John Manningham, a student of the Temple, discovered by Mr. Hunter, we have the following entry:—"1601. Feb. 2. At our feast we had a play called *Twelve Night, or What you Will*, much like the Commedy of Errors or Menechmi in Plautus, but most like and neere to that in Italian called *Inganni*. A good practise in it to make the steward beleeve his lady widdowe was in love with him, by counterfayting a lettre, as from his lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling, his apparraile, etc., and then when he came to practise, making him beleeve they tooke him to be mad," etc. Date

Until the discovery of this entry, it was supposed that Shakespeare had derived his materials for the more serious portions of the play from Barnabe Riche's *Historie of Apolonius and Silla*, which again was founded on Bandello's Thirty-sixth *Novella*. Manningham's mention of the *Inganni* led to a search among Italian plays, and two comedies of this name were discovered, Sour main

the one by Niccolo Secchi, printed in 1562, the other by Curzio Gonzaga, printed in 1592. "Both these," observes Mr. Hunter, "it may seem were read by Shakespeare when he was engaged upon this play. In both he found a brother and a sister, the latter clothed in man's attire, and bearing to each other so near a resemblance as to produce entertaining embarrassments, which is the pivot on which the main incidents in the serious part of the *Twelfth Night* turn. The name assumed by the lady in Gonzaga's play is *Cesare*, which will easily be admitted to have suggested the name *Cesario* in Shakespeare adopted by Viola in her disguise. Beyond this, however, the resemblance is not striking. . . . Shakespeare can hardly be said to have been indebted to Secchi's play for a single passage in the dialogue, or a single situation in the acting." . . . A third comedy, called *Gl' Ingannati*, and printed about 1537, was also discovered, and "that it was on the model of this play," continues Mr. Hunter, "and not on any of the *Ingannis*, that Shakespeare formed the plan of the serious parts of *Twelfth Night*, will appear evidently by the following analysis of the main parts of the story. Fabritio and Lelia, a brother and sister, are separated at the sack of Rome in 1527. Lelia is carried to Modena, where resides Flamineo, to whom she had formerly been attached. Lelia disguises herself as a boy, and enters his service. Flamineo had forgotten Lelia, and was a suitor to Isabella, a Modenese lady. Lelia, in her male attire, is employed in love-embassies from Flamineo to Isabella. Isabella is insensible to the importunities of Flamineo, but conceives a violent passion for Lelia, mistaking her for a man. In the third act, Fabritio arrives at Modena, where mis-

takes arise owing to the close resemblance there is between Fabritio and his sister in her male attire. Ultimately recognitions take place, the affections of Isabella are easily transferred from Lelia to Fabritio, and Flamineo takes to his bosom the affectionate and faithful Lelia. . . . We have in the Italian play a subordinate character, named Pasquella, to whom Maria corresponds; and in the subordinate incidents we find Fabritio mistaken in the street for Lelia by the servant of Isabella who takes him to her mistress' house, exactly as Sebastian is taken for Viola, and led to the house of Olivia. . . . The name of *Fabian* given by Shakespeare to one of his characters was probably suggested to him by the name of *Fabio*, which Lelia in the Italian play assumed in her disguise. *Malvolio* is a happy adaptation of *Malevolti*, a character in the *Il Sacrificio* [the title of the Induction to *Gl' Ingannati*]" . . .

The plot.

So closely does the main action of *Twelfth Night* correspond with that of *Gl' Ingannati* that a very brief outline will be all that is required. The scene of the greater part of the play is laid in a city in Illyria in which resides a Duke, Orsino, who for some time past has been deeply in love with a noble lady of the place, named Olivia. His love, however, is not returned; nor will Olivia, whose brother has lately died, allow any suitors to approach her. She declares indeed, in answer to the Duke's solicitations, that she is resolved to mourn her brother for seven years, not allowing "the element itself" to "behold her face at ample view" during that period. At this point we are introduced to Viola, the twin sister of a well-born gentleman of "Messaline," named Sebastian, who is supposed to have perished in a storm at sea, while Viola was rescued from the waters

by the captain of the vessel. Viola, hearing of the Duke, conceives the idea of serving him as a page; and, dressing herself in imitation of her brother, is presented to the Duke by one of his gentlemen-attendants. The Duke takes a great fancy to her, tells her of his love for Olivia, and employs her to plead his cause with that lady. At their first interview, Olivia, fascinated by the looks and manners of the seeming page, falls in love with her, and though refusing to hear any more of the Duke's protestations, invites Viola to visit her again, ostensibly to tell her how her refusal has been taken by the Duke, but really in order that she may have the pleasure of seeing her again. Viola, who has herself fallen in love with the Duke, quickly guesses at Olivia's mistaken passion; and at their second interview that lady, stung by Viola's coldness and insensibility to the hints she has given, plainly avows her love. Viola, unable to reveal her identity, quits Olivia, declaring that she will never more "my master's tears to you deplore." Shortly afterwards Sebastian, who also had been saved from drowning, and who is so like Viola that when similarly dressed they are mistaken for each other, appears on the scene, and is met by Olivia. Believing him to be Viola, she takes him into her house, and again (as she fancies) endeavours to persuade him to marry her. Sebastian, struck by her beauty, though wondering at her proposal, is ready enough to meet her wishes, and they are speedily betrothed in the presence of Olivia's private chaplain. Leaving Olivia for a time, apparently to seek for the sea captain by whom he had been rescued, Sebastian returns to find Olivia, Viola, and the Duke together; the brother and sister recognize each other, the mystery is cleared up,

and the play ends with the marriage of the Duke with Viola and of Sebastian with Olivia. This is the main plot of the comedy; but there is an underplot which, except for one suggestion, is, so far as we know, entirely of Shakespeare's own creation. The chief characters in this are Malvolio, Olivia's steward; Sir Toby Belch, a drunken knight, her cousin; Sir Andrew Aguecheek, a foolish friend of Sir Toby's, and suitor to Olivia; Feste, the Clown; and Maria, a quick-witted waiting maid. Malvolio by his interference with the inferior servants, by his conceited airs, and by his affectation of rigid propriety, has made himself generally disliked, and, at the instance of Maria, the above-mentioned characters engage in a plot to persuade him to the belief that he is beloved by Olivia. With this object Maria, imitating Olivia's hand, writes a letter in which that lady is made to hint in no very obscure terms at her love for Malvolio, and this letter is dropped in his way, the conspirators concealing themselves behind a bush so as to be witnesses to his behaviour when he finds it. Together with the hints of Olivia's regard which are to lure Malvolio on, the letter contains directions as to the dress and demeanour he is to assume before Olivia if he reciprocates her feelings. Malvolio readily falls into the trap, arrays himself in the fantastic fashion prescribed to him, and, when next appearing before Olivia, behaves in such an extravagant way that she is persuaded he is out of his mind. This is exactly what the conspirators aim at, and they now have him carried off to a dark room (the usual treatment of lunatics in those days) and bound there. In this condition he is visited by the Clown in the disguise of a curate, and a most amusing scene takes

The plot.

place, to the great delight of Sir Toby and Maria who are unseen spectators. Ultimately the Clown, appearing in his own person, is induced by Malvolio to give him pen and paper to write a letter to Olivia. Thus discovering the trick that has been played upon her steward, Olivia indignantly orders his liberation and, on his appearance before her, promises that he shall be "both the plaintiff and the judge of his own cause." She is, however, persuaded not to mar the festivity of the marriage ceremony by any harsh measures, and the offenders are therefore pardoned.

In this underplot Malvolio, to justify to himself his hopes of marrying Olivia, refers to "the lady of the Strachy" having "married the yeoman of the wardrobe"; and here no doubt Shakespeare had in his mind a story told by Bandello, the Italian novelist, *Novelle*, Pt. i., Nov. 26, in which the widowed Duchess of Amalfi falls in love with and marries her majordomo, Antonio Bologna. On this story Webster founded his tragedy of *The Duchess of Malfi*, published in 1616, and in it there are passages which seem to be echoes of *Twelfth Night*. Thus, the forged letter with its hints and riddles is recalled in the Duchess' speech to Antonio after she has made known her love, (i. 1. p. 65, ed. Dyce), though in the Italian there is nothing to correspond with the indirect means she employs :—

> "The misery of us who are born great!
> We are forc'd to woo, because none dare woo us;
> And as a tyrant doubles with his words,
> And fearfully equivocates, so we
> Are forc'd to express our violent passions
> In riddles and in dreams."

Again, in the same scene, Malvolio's confinement, re-

and in a rapid revulsion which betrays the true character of his love for Olivia, he transfers his affections to one who had seen in him deserts to which another had been so unaccountably blind. To him Olivia had been but

> "The summer pilot of an empty heart
> Unto the shores of nothing":

in Viola we may be sure that he found a helpmeet who would lend the strength and stability yet wanting to his undeveloped character.

Sir Toby Belch and Sir Andrew Aguecheek. We need not be surprised to find these gentlemen in Illyria, for, while Antonio's adventures are of foreign *locale*, the rest of the action might just as well have been laid in England, and the characters are English throughout. The former of the two, "that half-Falstaff," as Lamb calls him, is a bibulous, out-at-elbows hanger-on of his niece Olivia. Conscious that she does but tolerate his presence in the well-ordered stateliness of her household, he thinks to strengthen his doubtful position by bringing forward his gull Sir Andrew as a suitor for her hand, pranking him out in manifold accomplishments of which he well knows the poor creature to be utterly destitute. That he should really have expected so high-minded a lady to look with favour upon one who is a compound of fool, prodigal, and coward, is hardly to be supposed; for, sot as Sir Toby is, he has plenty of shrewdness. But the scheme suits his present exigencies. Under cover of it he can indulge in lavish and riotous hospitality at his niece's expense, while at the same time easing his dupe of his superfluous ducats, fooling him to the top of his bent, and with a mischievous cunning

involving him in a variety of ridiculous or dangerous situations. In spite, however, of all the encouragement with which Sir Toby seeks to stimulate the courtship, in spite of the enthusiastic trust which the weaker nature reposes in the stronger, Sir Andrew has the grace to be diffident as to his chance of success, confesses that he "sometimes has no more wit than a Christian or an ordinary man," plaintively regrets the hours he had wasted in fencing, dancing, and bear-baiting, instead of "following the arts," and when Sir Toby is commended by the clown for his "admirable fooling," naively says, "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." His simplicity is at times almost pathetic; as, upon the idol of his hero-worship boasting that Maria adores him, he answers, "I was adored once too." And with all his fantastic fatuousness, we can hardly refuse a kind of admiration for his loyalty towards such a leader. Even when as a result of his quarrel with Viola, to whom Sir Toby incites him to send a challenge, he gets his head broken by Cesario, he betrays no ill-will to the cause of his disaster, but at once proffers help to his fellow-sufferer on whom the ruse has brought a like and well-merited castigation. "I'll help you, Sir Toby," the faithful spaniel exclaims, "because we'll be dressed together"; but only to be brutally spurned by his discomfited chief in the words, "Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull!"

Malvolio. If the play is without an orthodox hero, Malvolio is certainly its protagonist. Much has been written about him, but probably no analysis of his character will find more general acceptance than that

given by "Elia" in his delightful Essay, "On Some of the Old Actors." "Malvolio," he says, "is not essentially ludicrous. He becomes comic but by accident. He is cold, austere, repelling; but dignified, consistent, and, for what appears, rather of an over-stretched morality. Maria describes him as a sort of Puritan; and he might have worn his gold chain with honours in one of our old round-head families, in the service of a Lambert, or a Lady Fairfax. But his morality and his manners, are misplaced in Illyria. He is opposed to the proper *levities* of the piece, and falls in the unequal contest. Still his pride or his gravity (call it what you will), is inherent and native to the man, not mock or affected, which latter only are the fit objects to excite laughter. His quality is at the best unlovely, but neither buffoon nor contemptible. His bearing is lofty, a little above his station, but probably not much above his deserts. We see no reason why he should not have been brave, honourable, accomplished. His careless committal of the ring to the ground (which he was commissioned to restore to Cesario [Viola], bespeaks a generosity of birth and feeling. His dialect on all occasions is that of a gentleman, and a man of education. We must not confound him with the eternal old, low steward of comedy. He is master of the household of a great princess; a dignity probably conferred upon him for other respects, than age or length of service. Olivia, at the first indication of his supposed madness, declares that she 'would not have him miscarry for half of her dowry.' Does this look as if the character was meant to appear little or insignificant? Once, indeed, she accuses him to his face—of what?—of being "sick of self-love." but with a gentleness and considerateness, which could not have

been, if she had not thought that this particular infirmity shaded some virtues. His rebuke to the knight and his sottish revellers, is sensible and spirited; and when we take into consideration the unprotected condition of his mistress, and the strict regard with which her state of real or dissembled mourning would draw the eyes of the world upon her house affairs, Malvolio might feel the honour of the family in some sort in his keeping; as it appears not that Olivia had any more brothers, or kinsmen, to look to it—for Sir Toby had dropped all such nice respects at the buttery hatch. That Malvolio was meant to be represented as possessing estimable qualities, the expression of the Duke, in his anxiety to have him reconciled, almost infers: "Pursue him and entreat him to a peace." Even in his abused state of chains and darkness, a sort of greatness seems never to desert him. He argues highly and well with the supposed Sir Topas, and philosophizes gallantly upon his straw. There must have been some shadow of worth about the man; he must have been something more than a mere vapour—a thing of straw, or Jack in office, before Fabian and Maria could have ventured sending him upon a courting-errand to Olivia. There was some consonancy (as he would say) in the undertaking, or the jest would have been too bold even for that house of misrule."

Feste. The clown is delightful throughout. Under the garb of fool he veils much trenchant philosophy; as he says himself, he wears not motley in his brain. With the lady Olivia, to whom he is "her corrupter of words," he not unsuccessfully employs his wit in an endeavour to modify her extravagance of woe:

"*Clown.* Good madonna, why mournest thou?
Olivia. Good fool, for my brother's death.

Clown. I think his soul is in hell, madonna.

Olivia. I know his soul is in heaven, fool.

Clown. The more fool, madonna, to mourn for your brother's soul being in heaven."

For the roistering knights he has his merry catches, and delights them with his "gracious fooling" as he tells of "Pigrogromitus, of the Vapians passing the equinoctial of Queubus,"—fooling that even Sir Andrew can enjoy; to the Duke he accommodates himself in a tender elegy, "that old and antique song" which "did relieve my passion much"; from Viola his deft answers draw the compliment,

> "This fellow is wise enough to play the fool,
> And to do that well craves a kind of wit";

his colloquy with Malvolio in the "dark house," when he assumes the *rôle* of the curate Sir Topas, and again as he presents himself in his own character, bubbles over with humour and shrewd intelligence; while his share in the trick put upon the self-sufficient steward is but a playful revenge for the many indignities he had endured at the hands of that functionary. Of course as we read the part, much of its charm eludes us in the absence of that play of face and gesture with which a good actor interprets and illustrates the grotesque turns of comic fancy; and in proportion as Shakespeare's Clowns surpass all others of their tribe, do we feel that the stage and not the study is where these creations of unique genius are to be appreciated at their true value.

Olivia. A most gracious lady, richly dowered in mind and person, Olivia can hardly be credited with an altogether well-balanced character. When we first

hear of her she has vowed in an access of over-strained woe that

> "The element itself, till seven years' heat,
> Shall not behold her face at ample view;
> But, like a cloistress, she will veiled walk
> And water once a day her chamber round
> With eye-offending brine: all this to season
> A brother's dead love";

yet three days later we find her "for want of other idleness," encouraging, or at least permitting, the clown to engage her in wit-combats, and not so overwhelmed with grief but that she can herself indulge in jokes:

"*Oli.* What 's a drunken man like, fool?

Clo. Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the second mads him; and the third drowns him.

Oli. Go thou and seek the crowner, and let him sit o' my coz; for he 's in the third degree of drink, he 's drowned."

So, too, her icy rejection of the Duke's suit is evidently due to want of personal liking rather than to rigid aversion from so trivial a topic. For, after but a slight show of unwillingness, her curiosity to see the importunate envoy induces her to listen to Viola's pleadings, and the playful badinage to which she gives free rein bears little trace of a broken heart. Not only so, but before the interview closes she is anxious that the supposed page should visit her again, and after the farewell, communes with herself in these words:

> "How now!
> Even so quickly may one catch the plague?
> Methinks I feel this youth's perfections

With an invisible and subtle stealth
To creep in at mine eyes."

So complete, indeed, is the conquest made upon her that on the following day she openly confesses what Viola had already more than suspected, but only in the nature of things to meet with no warmer return than she had vouchsafed to the disconsolate Duke. The tangle of events is increased and at the same time resolved by the opportune appearance of Viola's twin brother, Sebastian, whom because of his striking likeness Sir Toby mistakes for her and is about to chastise for a fancied wrong. Olivia, entering at the moment, and being equally deceived, angrily rebukes her toss-pot uncle, and carries Sebastian off to her house. There the youth, bewildered by the proofs of her impetuous love at first sight, as it seems to him, but unable to resist her many fascinations, falls in with her desire for the immediate betrothal, which the Countess's chaplain is at hand to perform. For the extravagance and wilfulness of Olivia's caprice a good deal has to be allowed to a borrowed plot. We must bear in mind also that in her high position, absolute mistress as she is of wealth and power she has not hitherto known what it is to be thwarted. Moreover, imperious though her fancy is, it is one she struggles to resist, and while she fails in her endeavour, Shakespeare has thrown over the story so much poetry, refinement, and delicacy, that if we check at her disregard of conventional propriety, we pity her distress and rejoice with her when what had been a day-dream becomes a reality.

Viola. In the sketch already given of Viola's fortunes,—and she is of course the real heroine of the drama—nothing has been said of the traits of character

takes arise owing to the close resemblance there is between Fabritio and his sister in her male attire. Ultimately recognitions take place, the affections of Isabella are easily transferred from Lelia to Fabritio, and Flamineo takes to his bosom the affectionate and faithful Lelia. . . . We have in the Italian play a subordinate character, named Pasquella, to whom Maria corresponds; and in the subordinate incidents we find Fabritio mistaken in the street for Lelia by the servant of Isabella who takes him to her mistress' house, exactly as Sebastian is taken for Viola, and led to the house of Olivia. . . . The name of *Fabian* given by Shakespeare to one of his characters was probably suggested to him by the name of *Fabio*, which Lelia in the Italian play assumed in her disguise. *Malcolio* is a happy adaptation of *Malecolti*, a character in the *Il Sacrificio* [the title of the Induction to *Gl' Ingannati*]" . . .

The plot.

So closely does the main action of *Twelfth Night* correspond with that of *Gl' Ingannati* that a very brief outline will be all that is required. The scene of the greater part of the play is laid in a city in Illyria in which resides a Duke, Orsino, who for some time past has been deeply in love with a noble lady of the place, named Olivia. His love, however, is not returned; nor will Olivia, whose brother has lately died, allow any suitors to approach her. She declares indeed, in answer to the Duke's solicitations, that she is resolved to mourn her brother for seven years, not allowing "the element itself" to "behold her face at ample view" during that period. At this point we are introduced to Viola, the twin sister of a well-born gentleman of "Messaline," named Sebastian, who is supposed to have perished in a storm at sea, while Viola was rescued from the waters

that make up so beautiful a whole. Among them must be noticed the loyalty which puts her own love into the background in order that she may plead another's cause even to her own despite; her brave reserve in masking her secret, though on one occasion so hard put to it that but for the Duke's pre-occupation he must have seen that the story of her sister's love was in truth her own story; her playful fancy mingled with serious persistency as she strives to elicit from the Countess some return for the devotion offered in unstinted measure; the generosity which safeguards that lady's self-betrayal and feels a sisterly sympathy with one whose hopes, like her own, are built on air; her ready wit in awkward situations; the maiden delicacy with which she bears herself under a disguise adopted of necessity and not in any spirit of frolic; the natural timidity that dreads the sight of a drawn sword, and forces from her the confession: "A little thing would make me tell them how much I lack of a man," as contrasted with the courage in which she arms herself to welcome death when threatened by the furious Duke; her resourceful strength; her language instinct with the poetry of a beautiful soul; and above all the deep tenderness which is as it were the very atmosphere of her life. So lavishly, indeed, has Shakespeare gifted her with "every creature's best" that in the long series of portraits in his picture gallery we have perhaps scarcely one more completely winsome in varied charm of mind, none whom without testimony to her beauty of person we are more ready to clothe in all of outward grace.

Maria. A word must be said of this "youngest wren of nine," Sir Toby's "metal of India," his "Penthesilea" in decimo sexto. Though called in the *dramatis personae*

"Olivia's woman," she, like Nerissa in *The Merchant of Venice*, is something more than a mere menial. "My gentlewoman" in fact, is the title given her by the Countess, and as "gentlewoman" or "Mistress Mary" Malvolio addresses this proficient in rogueries. With Sir Toby and Sir Andrew she holds converse as if little below their level, and with a pithiness and choice of expression far above their reach. By no means without education, she herself tells us that she "can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands." For the austere steward she has an antipathy partly due to a disposition the very reverse of his, partly perhaps the result of jealousy for the favour in which he is held by her mistress. To gratify these feelings, and, while indulging the spirit of fun so strong in her, to win the good graces of Sir Toby, she devises a plot involving her victim in deep discomfiture and affording us a scene of irresistible mirth. Her reward, if it is worth the winning, is the offer of the knight's hand in marriage, and we can only hope for her sake that the fascinations which had captivated him may have proved sufficiently enduring in their influence to moderate his too joyous propensities.

Duration of action

According to Mr. P. A. Daniel, "the time represented by this play is three days, with an interval of three days between the first and second.

Day 1. Act I. sc. i.-iii.

Interval of three days.

2. Act I. sc. iv. and v.; Act II. sc. i.-iii.

3. Act II. sc. iv. and v.; and Acts III., IV., and V.

There remains to notice in Act V. a statement incon-

sistent with the Plot of the Play as revealed in the previous scenes. Viola and Sebastian both suffered the same shipwreck, and when they arrive in Illyria, it is evident that but a very few days can have elapsed since their escape. Yet, when Antonio is brought before the Duke in Act V., he asserts that Sebastian has been in his company for *three months*. It might indeed be said that this inconsistency is merely imaginary, and is founded on too strict an interpretation of the dialogue in Act I. sc. ii. and Act II. sc. i.; but the Duke makes a similar assertion with regard to Viola—

> '*Three months* this youth hath tended upon me.'

And this is in absolute contradiction to Valentine's speech on the second day of the action (Act I. sc. iv.), where he says that the Duke 'hath known you [Viola] but three days.'

While we are thus engaged in ferreting out spots in the sun, attention may also be directed to Fabian's last speech. Speaking of the plot against Malvolio, he says—

> 'Maria writ
> The letter at Sir Toby's great importance;
> In recompense whereof he hath married her.'

Now Maria writ the letter at the 'importance' of her own love of mischief; the plot originated entirely with her, though Sir Toby and the rest eagerly joined in it. And when could Sir Toby have found time for the marriage ceremony on this morning which has been so fully occupied by the plots on Malvolio and Sir Andrew Aguecheek.' It could not have been since he last left the stage, for he was then drunk and wounded,

and sent off to bed to have his hurts looked to." . . .*

Objecting to the present arrangement of the Acts and Scenes, Mr. Spedding remarks, "At the end of the first Act, Malvolio is ordered to run after Cesario with Olivia's ring: in the second scene of the second Act, he has but just overtaken him. 'Were you not *even now*' (he says) 'with the Countess Olivia?' 'Even now, sir (she answers), on a moderate pace I have since arrived but hither.' Here, therefore, the pause is worse than useless. It impedes the action, and turns a light and swift movement into a slow and heavy one. Arrn. of Act Scene

Again, at the end of the third Act, Sir Andrew Aguecheek runs after Cesario (who has just left the stage) to beat him; Sir Toby and Fabian following to see the event. At the beginning of the fourth, they are all where they were. Sir Andrew's valour is still warm; he meets Sebastian, mistakes him for Cesario, and strikes him. Here again the pause is not merely unnecessary; it interrupts what was evidently meant for a continuous and rapid action, and so spoils the fun . . .

I have little doubt that the first Act was meant to end with the fourth scene—the scene between the Duke and Viola:—

> 'Whoe'er I woo, myself would be his wife.'

the second with Viola's soliloquy upon receiving Olivia's ring:—

> 'Oh, time, thou must untangle this, not I;
> It is too hard a knot for me to untie.'
>
> —Act II. sc. ii.

* *Transactions of the New Shakspere Society*, 1877-9, Pt. ii. pp. 175, 6.

The third might end where, according to the received arrangement, the second does; only that the underplot would in that case become rather too prominent, and the main action stand still too long. To avoid this, I would not have the curtain fall till after the second interview between Olivia and Viola, in which Olivia declares her passion:—

> 'Yet come again; for thou perhaps may'st move
> The heart which now abhors to like his love.'
>
> —Act III. sc. i.

The fourth Act may end where it now does, with the contract between Olivia and Sebastian; and the fifth will remain as it is." *

of the The play has a double title, *Twelfth Night, or What you Will;* and in regard to the former title Halliwell-Phillipps conjectures that it arose from the first performance being on Twelfth Night, *i.e.* the night of the twelfth day after Christmas, when the festivities of that season came to an end. The alternative title is also that of one of Marston's comedies, published in 1607, in the induction to which we have the following dialogue: —"*Atticus.* What's the play's name? *Philomuse. What you Will. Doricus.* Is't comedy, tragedy, pastoral, moral, nocturnal, or history? *Philo.* Faith, perfectly neither, but even *What you Will,*—a slight toy, lightly composed, too swiftly finished, ill plotted, worse written, I fear me worst acted, and indeed *What you Will.*" This confirms Wright's idea that the second title "may possibly have been Shakespeare's expression of indifference when asked what the play should be called."

* *Transactions of the New Shakspere Society*, 1877-9, Pt. i. pp. 24, 5.

TWELFTH NIGHT.

DRAMATIS PERSONÆ.

ORSINO, Duke of Illyria.

SEBASTIAN, brother to Viola.

ANTONIO, a sea captain, friend to Sebastian.

A Sea Captain, friend to Viola.

VALENTINE, CURIO, } gentlemen attending on the Duke.

SIR TOBY BELCH, uncle to Olivia.

SIR ANDREW AGUECHEEK.

MALVOLIO, steward to Olivia.

FABIAN, FESTE, a Clown, } servants to Olivia.

OLIVIA.

VIOLA.

MARIA, Olivia's woman.

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE: *A city in Illyria, and the sea-coast near it.*

TWELFTH NIGHT;

OR, WHAT YOU WILL.

ACT I.

SCENE I. *The* DUKE'S *palace.*

Enter DUKE, CURIO, *and other* Lords ; Musicians *attending*

Duke. If music be the food of love, play on ;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again ! it had a dying fall :
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour ! Enough ; no more :
'Tis not so sweet now as it was before.
O spirit of love ! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute : so full of shapes is fancy
That it alone is high fantastical.

Cur. Will you go hunt, my lord ?

Duke. What, Curio ?

Cur. The hart.

Duke. Why, so I do, the noblest that I have :

O, when mine eyes did see Olivia first,—
Methought she purged the air of pestilence !—
That instant was I turn'd into a hart ;
And my desires, like fell and cruel hounds,
E'er since pursue me.

Enter VALENTINE.

How now ! what news from her ?

Val. So please my lord, I might not be admitted ;
But from her handmaid do return this answer :
The element itself, till seven years heat,
Shall not behold her face at ample view ;
But, like a cloistress, she will veiled walk
And water once a day her chamber round
With eye-offending brine : all this to season
A brother's dead love, which she would keep fresh
And lasting in her sad remembrance.

Duke. O, she that hath a heart of that fine frame
To pay this debt of love but to a brother,
How will she love, when the rich golden shaft
Hath kill'd the flock of all affections else
That live in her ; when liver, brain and heart,
These sovereign thrones, are all supplied, and fill'd,—
Her sweet perfections,—with one self king !
Away before me to sweet beds of flowers :
Love-thoughts lie rich when canopied with bowers. [*Exeunt.*

SCENE II. *The sea-coast.*

Enter VIOLA, *a* Captain, *and* Sailors.

Vio. What country, friends, is this ?

Cap. This is Illyria, lady.

Vio. And what should I do in Illyria ?
My brother he is in Elysium.
Perchance he is not drown'd : what think you, sailors ?

Cap. It is perchance that you yourself were saved.
Vio. O my poor brother! and so perchance may he be.
Cap. True, madam: and, to comfort you with chance,
Assure yourself, after our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
Most provident in peril, bind himself,
Courage and hope both teaching him the practice,
To a strong mast that lived upon the sea;
Where, like Arion on the dolphin's back,
I saw him hold acquaintance with the waves
So long as I could see.
Vio. For saying so, there's gold:
Mine own escape unfoldeth to my hope,
Whereto thy speech serves for authority,
The like of him. Know'st thou this country?
Cap. Ay, madam, well; for I was bred and born
Not three hours' travel from this very place.
Vio. Who governs here?
Cap. A noble duke, in nature as in name.
Vio. What is his name?
Cap. Orsino.
Vio. Orsino! I have heard my father name him:
He was a bachelor then.
Cap. And so is now, or was so very late;
For but a month ago I went from hence,
And then 'twas fresh in murmur,—as, you know,
What great ones do the less will prattle of,—
That he did seek the love of fair Olivia.
Vio. What's she?
Cap. A virtuous maid, the daughter of a count
That died some twelvemonth since, then leaving her
In the protection of his son, her brother,
Who shortly also died: for whose dear love,
They say, she hath abjured the company
And sight of men.

Vio. O that I served that lady
And might not be delivered to the world,
Till I had made mine own occasion mellow,
What my estate is!
Cap. That were hard to compass;
Because she will admit no kind of suit,
No, not the duke's.
Vio. There is a fair behaviour in thee, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of thee
I will believe thou hast a mind that suits
With this thy fair and outward character.
I prithee, and I'll pay thee bounteously,
Conceal me what I am, and be my aid
For such disguise as haply shall become
The form of my intent. I'll serve this duke:
Thou shalt present me as an eunuch to him:
It may be worth thy pains; for I can sing
And speak to him in many sorts of music
That will allow me very worth his service.
What else may hap to time I will commit;
Only shape thou thy silence to my wit.
Cap. Be you his eunuch, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.
Vio. I thank thee: lead me on. [*Exeunt.*

SCENE III. OLIVIA'S *house.*

Enter SIR TOBY BELCH *and* MARIA.

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

Mar. By my troth, Sir Toby, you must come in earlier o' nights: your cousin, my lady, takes great exceptions to your ill hours.

Sir To. Why, let her except, before excepted.

Mar. Ay, but you must confine yourself within the modest limits of order.

Sir To. Confine! I'll confine myself no finer than I am: these clothes are good enough to drink in; and so be these boots too; an they be not, let them hang themselves in their own straps.

Mar. That quaffing and drinking will undo you: I heard my lady talk of it yesterday; and of a foolish knight that you brought in one night here to be her wooer.

Sir To. Who, Sir Andrew Aguecheek?

Mar. Ay, he.

Sir To. He's as tall a man as any's in Illyria.

Mar. What's that to the purpose?

Sir To. Why, he has three thousand ducats a year.

Mar. Ay, but he'll have but a year in all these ducats: he's a very fool and a prodigal.

Sir To. Fie, that you'll say so! he plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

Mar. He hath indeed, almost natural: for besides that he's a fool, he's a great quarreller; and but that he hath the gift of a coward to allay the gust he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave.

Sir To. By this hand, they are scoundrels and substractors that say so of him. Who are they?

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

Sir To. With drinking healths to my niece: I'll drink to her as long as there is a passage in my throat and drink in Illyria: he's a coward and a coystrill that will not drink to my niece till his brains turn o' the toe like a parish-top. What, wench? Castiliano vulgo! for here comes Sir Andrew Agueface.

Enter SIR ANDREW AGUECHEEK.

Sir And. Sir Toby Belch! how now, Sir Toby Belch!

Sir To. Sweet Sir Andrew!

Sir And. Bless you, fair shrew.

Mar. And you too, sir.

Sir To. Accost, Sir Andrew, accost.

Sir And. What's that?

Sir To. My niece's chambermaid.

Sir And. Good Mistress Accost, I desire better acquaintance.

Mar. My name is Mary, sir.

Sir And. Good Mistress Mary Accost,—

Sir To. You mistake, knight: 'accost' is front her, board her, woo her, assail her.

Sir And. By my troth, I would not undertake her in this company. Is that the meaning of 'accost'?

Mar. Fare you well, gentlemen.

Sir To. An thou let part so, Sir Andrew, would thou mightst never draw sword again.

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

Mar. Sir, I have not you by the hand.

Sir And. Marry, but you shall have; and here's my hand.

Mar. Now, sir, 'thought is free': I pray you, bring your hand to the buttery-bar and let it drink.

Sir And. Wherefore, sweet-heart? what's your metaphor?

Mar. It's dry, sir.

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

Mar. A dry jest, sir.

Sir And. Are you full of them?

Mar. Ay, sir, I have them at my fingers' ends: marry, now I let go your hand, I am barren. [*Exit.*

Sir To. O knight, thou lackest a cup of canary: when did I see thee so put down?

Sir And. Never in your life, I think; unless you see canary put me down. Methinks sometimes I have no more

wit than a Christian or an ordinary man has: but I am a great eater of beef and I believe that does harm to my wit.

Sir To. No question.

Sir And. An I thought that, I'ld forswear it. I'll ride home to-morrow, Sir Toby.

Sir To. Pourquoi, my dear knight?

Sir And. What is 'pourquoi'? do or not do? I would I had bestowed that time in the tongues that I have in fencing, dancing and bear-baiting: O, had I but followed the arts!

Sir To. Then hadst thou had an excellent head of hair.

Sir And. Why, would that have mended my hair?

Sir To. Past question; for thou seest it will not curl by nature.

Sir And. But it becomes me well enough, does't not?

Sir To. Excellent; it hangs like flax on a distaff.

Sir And. Faith, I'll home to-morrow, Sir Toby: your niece will not be seen; or if she be, it's four to one she'll none of me: the count himself here hard by woos her.

Sir To. She'll none o' the count: she'll not match above her degree, neither in estate, years, nor wit; I have heard her swear't. Tut, there's life in't, man.

Sir And. I'll stay a month longer. I am a fellow o' the strangest mind i' the world; I delight in masques and revels sometimes altogether.

Sir To. Art thou good at these kickshawses, knight?

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. Faith, I can cut a caper.

Sir To. And I can cut the mutton to't.

Sir And. And I think I have the back-trick simply as strong as any man in Illyria.

Sir To. Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church

in a galliard and come home in a coranto? My very walk should be a jig. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was formed under the star of a galliard.

Sir And. Ay, 'tis strong, and it does indifferent well in a flame-coloured stock. Shall we set about some revels?

Sir To. What shall we do else? were we not born under Taurus? 121

Sir And. Taurus! That's sides and heart.

Sir To. No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha! excellent! [*Exeunt.*

SCENE IV. *The* DUKE'S *palace.*

Enter VALENTINE, *and* VIOLA *in man's attire.*

Val. If the duke continue these favours towards you, Cesario, you are like to be much advanced: he hath known you but three days, and already you are no stranger.

Vio. You either fear his humour or my negligence, that you call in question the continuance of his love: is he inconstant, sir, in his favours?

Val. No, believe me.

Vio. I thank you. Here comes the count.

Enter DUKE, CURIO, *and* Attendants.

Duke. Who saw Cesario, ho?

Vio. On your attendance, my lord; here. 10

Duke. Stand you a while aloof. Cesario,
Thou know'st no less but all; I have unclasp'd
To thee the book even of my secret soul:
Therefore, good youth, address thy gait unto her;
Be not denied access, stand at her doors,
And tell them, there thy fixed foot shall grow
Till thou have audience.

Vio. Sure, my noble lord,

If she be so abandon'd to her sorrow
As it is spoke, she never will admit me.
Duke. Be clamorous and leap all civil bounds
Rather than make unprofited return.
Vio. Say I do speak with her, my lord, what then?
Duke. O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
It shall become thee well to act my woes;
She will attend it better in thy youth
Than in a nuncio's of more grave aspect.
Vio. I think not so, my lord.
Duke. Dear lad, believe it;
For they shall yet belie thy happy years,
That say thou art a man: Diana's lip
Is not more smooth and rubious; thy small pipe
Is as the maiden's organ, shrill and sound,
And all is semblative a woman's part.
I know thy constellation is right apt
For this affair. Some four or five attend him;
All, if you will; for I myself am best
When least in company. Prosper well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.
Vio. I'll do my best
To woo your lady: [*Aside*] yet, a barful strife!
Whoe'er I woo, myself would be his wife. [*Exeunt.*

SCENE V. OLIVIA'S *house.*

Enter MARIA *and* CLOWN.

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

Clo. Let her hang me: he that is well hanged in this world needs to fear no colours.

Mar. Make that good.

Clo. He shall see none to fear.

Mar. A good lenten answer: I can tell thee where saying was born, of 'I fear no colours.'

Clo. Where, good Mistress Mary?

Mar. In the wars; and that may you be bold to sa your foolery.

Clo. Well, God give them wisdom that have it; and tl that are fools, let them use their talents.

Mar. Yet you will be hanged for being so long abse or, to be turned away, is not that as good as a hangin you?

Clo. Many a good hanging prevents a bad marriage; for turning away, let summer bear it out.

Mar. You are resolute, then?

Clo. Not so, neither; but I am resolved on two points

Mar. That if one break, the other will hold; or, if break, your gaskins fall.

Clo. Apt, in good faith; very apt. Well, go thy way Sir Toby would leave drinking, thou wert as witty a piec Eve's flesh as any in Illyria.

Mar. Peace, you rogue, no more o' that. Here comes lady: make your excuse wisely, you were best. [*

Clo. Wit, an't be thy will, put me into good fooli Those wits, that think they have thee, do very oft p fools; and I, that am sure I lack thee, may pass for a man: for what says Quinapalus? 'Better a witty fool th foolish wit.'

Enter Lady OLIVIA *with* MALVOLIO.

God bless thee, lady!

Oli. Take the fool away.

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

Oli. Go to, you're a dry fool; I'll no more of you: bes you grow dishonest.

Clo. Two faults, madonna, that drink and good counsel

amend : for give the dry fool drink, then is the fool not dry : bid the dishonest man mend himself ; if he mend, he is no longer dishonest ; if he cannot, let the botcher mend him. Any thing that 's mended is but patched : virtue that transgresses is but patched with sin ; and sin that amends is but patched with virtue. If that this simple syllogism will serve, so ; if it will not, what remedy ? The lady bade take away the fool ; therefore, I say again, take her away.

Oli. Sir, I bade them take away you.

Clo. Misprision in the highest degree ! Lady, cucullus non facit monachum ; that 's as much to say as I wear not motley in my brain. Good madonna, give me leave to prove you a fool.

Oli. Can you do it ?

Clo. Dexteriously, good madonna.

Oli. Make your proof.

Clo. I must catechize you for it, madonna : good my mouse of virtue, answer me.

Oli. Well, sir, for want of other idleness, I 'll bide your proof.

Clo. Good madonna, why mournest thou ?

Oli. Good fool, for my brother's death.

Clo. I think his soul is in hell, madonna.

Oli. I know his soul is in heaven, fool.

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

Oli. What think you of this fool, Malvolio ? doth he not mend ?

Mal. Yes, and shall do till the pangs of death shake him : infirmity, that decays the wise, doth ever make the better fool.

Clo. God send you, sir, a speedy infirmity, for the better increasing your folly ! Sir Toby will be sworn that I am no fox ; but he will not pass his word for two pence that you are no fool.

Oli. How say you to that, Malvolio ?

Mal. I marvel your ladyship takes delight in such a barren rascal: I saw him put down the other day with an ordinary fool that has no more brain than a stone. Look you now, he's out of his guard already; unless you laugh and minister occasion to him, he is gagged. I protest, I take these wise men, that crow so at these set kind of fools, no better than the fools' zanies. 82

Oli. O, you are sick of self-love, Malvolio, and taste with a distempered appetite. To be generous, guiltless and of free disposition, is to take those things for bird-bolts that you deem cannon-bullets: there is no slander in an allowed fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Clo. Now Mercury endue thee with leasing, for thou speakest well of fools! 90

Re-enter MARIA.

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

Oli. From the Count Orsino, is it?

Mar. I know not, madam: 'tis a fair young man, and well attended.

Oli. Who of my people hold him in delay?

Mar. Sir Toby, madam, your kinsman.

Oli. Fetch him off, I pray you; he speaks nothing but madman: fie on him! [*Exit Maria.*] Go you, Malvolio: if it be a suit from the count, I am sick, or not at home; what you will, to dismiss it. [*Exit Malvolio.*] Now you see, sir, how your fooling grows old, and people dislike it. 102

Clo. Thou hast spoke for us, madonna, as if thy eldest son should be a fool; whose skull Jove cram with brains! for,—here he comes,—one of thy kin has a most weak pia mater.

Enter SIR TOBY.

Oli. By mine honour, half drunk. What is he at the gate, cousin?

Sir To. A gentleman.

Oli. A gentleman! What gentleman?

Sir To. 'Tis a gentleman here—a plague o' these pickle-herring! How now, sot!

Clo. Good Sir Toby!

Oli. Cousin, cousin, how have you come so early by this lethargy?

Sir To. Lechery! I defy lechery. There's one at the gate.

Oli. Ay, marry, what is he?

Sir To. Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one. [*Exit.*

Oli. What's a drunken man like, fool?

Clo. Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the second mads him; and a third drowns him.

Oli. Go thou and seek the crowner, and let him sit o' my coz; for he's in the third degree of drink, he's drowned: go, look after him.

Clo. He is but mad yet, madonna; and the fool shall look to the madman. [*Exit.*

Re-enter MALVOLIO.

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

Oli. Tell him he shall not speak with me.

Mal. Has been told so; and he says he'll stand at your door like a sheriff's post, and be the supporter to a bench, but he'll speak with you.

Oli. What kind o' man is he?

Mal. Why, of mankind.

Oli. What manner of man?

Mal. Of very ill manner; he'll speak with you, will you or no.

Oli. Of what personage and years is he?

Mal. Not yet old enough for a man, nor young enough for a boy; as a squash is before 'tis a peascod, or a codling when 'tis almost an apple: 'tis with him e'en standing water, between boy and man. He is very well-favoured and he speaks very shrewishly; one would think his mother's milk were scarce out of him. 151

Oli. Let him approach: call in my gentlewoman.

Mal. Gentlewoman, my lady calls. [*Exit.*

Re-enter MARIA.

Oli. Give me my veil: come, throw it o'er my face.
We'll once more hear Orsino's embassy.

Enter VIOLA *and* Attendants.

Vio. The honourable lady of the house, which is she?

Oli. Speak to me; I shall answer for her. Your will?

Vio. Most radiant, exquisite and unmatchable beauty,—I pray you, tell me if this be the lady of the house, for I never saw her: I would be loath to cast away my speech, for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn; I am very comptible, even to the least sinister usage. 163

Oli. Whence came you, sir?

Vio. I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

Oli. Are you a comedian? 169

Vio. No, my profound heart: and yet, by the very fangs of malice I swear, I am not that I play. Are you the lady of the house?

Oli. If I do not usurp myself, I am.

Sir To. A gentleman.

Oli. A gentleman! What gentleman? 109

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Oli. If I do not usurp myself, I am.

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

Oli. Come to what is important in 't: I forgive you the praise.

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

Oli. It is the more like to be feigned: I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be mad, be gone; if you have reason, be brief: 'tis not that time of moon with me to make one in so skipping a dialogue.

Mar. Will you hoist sail, sir? here lies your way.

Vio. No, good swabber; I am to hull here a little longer. Some mollification for your giant, sweet lady.

Oli. Tell me your mind.

Vio. I am a messenger.

Oli. Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

Vio. It alone concerns your ear. I bring no overture of war, no taxation of homage: I hold the olive in my hand; my words are as full of peace as matter.

Oli. Yet you began rudely. What are you? what would you?

Vio. The rudeness that hath appeared in me have I learned from my entertainment. What I am, and what I would, are as secret as maidenhead; to your ears, divinity, to any other's, profanation.

Oli. Give us the place alone: we will hear this divinity. [*Exeunt Maria and Attendants.*] Now, sir, what is your text?

Vio. Most sweet lady,—

Oli. A comfortable doctrine, and much may be said of it. Where lies your text?

Vio. In Orsino's bosom.

Oli. In his bosom! In what chapter of his bosom?

Vio. To answer by the method, in the first of his heart.

Oli. O, I have read it: it is heresy. Have you no more to say?

Vio. Good madam, let me see your face.

Oli. Have you any commission from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look you, sir, such a one I was this present: is't not well done?

[*Unveiling.*

Vio. Excellently done, if God did all.

Oli. 'Tis in grain, sir; 'twill endure wind and weather.

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

Oli. O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?

Vio. I see you what you are, you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you: O, such love
Could be but recompensed, though you were crown'd
The nonpareil of beauty!

Oli. How does he love me?

Vio. With adorations, with fertile tears,
With groans that thunder love, with sighs of fire.

Oli. Your lord does know my mind; I cannot love him:
Yet I suppose him virtuous, know him noble,
Of great estate, of fresh and stainless youth;
In voices well divulged, free, learn'd and valiant;
And in dimension and the shape of nature
A gracious person: but yet I cannot love him:

He might have took his answer long ago.

Vio. If I did love you in my master's flame,
With such a suffering, such a deadly life,
In your denial I would find no sense;
I would not understand it.

Oli. Why, what would you?

Vio. Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
HaHoo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, you should not rest
Between the elements of air and earth,
But you should pity me!

Oli. You might do much.
What is your parentage?

Vio. Above my fortunes, yet my state is well:
I am a gentleman.

Oli. Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again,
To tell me how he takes it. Fare you well:
I thank you for your pains: spend this for me.

Vio. I am no fee'd post, lady; keep your purse:
My master, not myself, lacks recompense.
Love make his heart of flint that you shall love;
And let your fervour, like my master's, be
Placed in contempt! Farewell, fair cruelty. [*Exit.*

Oli. 'What is your parentage?'
'Above my fortunes, yet my state is well:
I am a gentleman.' I'll be sworn thou art;
Thy tongue, thy face, thy limbs, actions and spirit,
Do give thee five-fold blason: not too fast: soft, soft!
Unless the master were the man. How now!
Even so quickly may one catch the plague?

Methinks I feel this youth's perfections
With an invisible and subtle stealth
To creep in at mine eyes. Well, let it be.
What ho, Malvolio!

Re-enter MALVOLIO.

Mal. Here, madam, at your service.

Oli. Run after that same peevish messenger,
The county's man: he left this ring behind him,
Would I or not: tell him I'll none of it.
Desire him not to flatter with his lord,
Nor hold him up with hopes; I am not for him:
If that the youth will come this way to-morrow,
I'll give him reasons for't: hie thee, Malvolio.

Mal. Madam, I will. [*Exit.*

Oli. I do I know not what, and fear to find
Mine eye too great a flatterer for my mind.
Fate, show thy force: ourselves we do not owe;
What is decreed must be, and be this so. [*Exit.*

ACT II.

SCENE I. *The sea-coast.*

Enter ANTONIO *and* SEBASTIAN.

Ant. Will you stay no longer? nor will you not that I go with you?

Seb. 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.

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

Seb. 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.

Ant. Alas the day! 20

Seb. 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.

Ant. Pardon me, sir, your bad entertainment.

Seb. O good Antonio, forgive me your trouble.

Ant. If you will not murder me for my love, let me be your servant. 31

Seb. If you will not undo what you have done, that is, kill him whom you have recovered, desire it not. Fare ye 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. [*Exit.*

Ant. 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. 40
But, come what may, I do adore thee so,
That danger shall seem sport, and I will go. [*Exit.*

SCENE II. *A street.*

Enter VIOLA, MALVOLIO *following.*

Mal. Were not you even now with the Countess Olivia?

Vio. Even now, sir; on a moderate pace I have since arrived but hither.

Mal. She returns this ring to you, sir: you might 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.

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

Mal. Come, sir, you peevishly threw it to her; and her will is, it should be so returned: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it. [*Exit.*

Vio. I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!
She made good view of me; indeed, so much,
That sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
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.
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.
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.
What will become of this? As I am man,

vagaa

My state is desperate for my master's love;
As I am woman,—now alas the day!—
What thriftless sighs shall poor Olivia breathe!
O time! thou must untangle this, not I;
It is too hard a knot for me to untie! [*Exit.*

SCENE III. OLIVIA'S *house.*

Enter SIR TOBY *and* SIR ANDREW.

Sir To. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and 'diluculo surgere,' thou know'st,—

Sir And. Nay, by my troth, I know not: but I know, to be up late is to be up late.

Sir To. 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 life consist of the four elements? 9

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

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

Enter CLOWN.

Sir And. Here comes the fool, i' faith.

Clo. How now, my hearts! did you never see the picture of 'we three'?

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

Sir And. 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 sooth, thou wast in very gracious fooling last night, when thou spokest of Pigrogromitus, of the Vapians passing the equinoctial of Queubus: 'twas very good, i' faith. I sent thee sixpence for thy leman: hadst it? 24

Clo. 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.

Sir And. Excellent! why, this is the best fooling, when all is done. Now, a song.

Sir To. Come on; there is sixpence for you: let's have a song.

Sir And. There's a testril of me too: if one knight give a—

Clo. Would you have a love-song, or a song of good life?

Sir To. A love-song, a love-song.

Sir And. Ay, ay: I care not for good life.

Clo. [*Sings*]

O mistress mine, where are you roaming?
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.

Sir And. Excellent good, i' faith.

Sir To. Good, good.

Clo. [*Sings*]

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Sir And. A mellifluous voice, as I am true knight.

Sir To. A contagious breath.

Sir And. Very sweet and contagious, i' faith.

Sir To. 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?

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

Clo. By 'r lady, sir, and some dogs will catch well.

Sir And. Most certain. Let our catch be, 'Thou knave.'

Clo. 'Hold thy peace, thou knave,' knight? I shall be constrained in't to call thee knave, knight. 62

Sir And. 'Tis not the first time I have constrained one to call me knave. Begin, fool: it begins 'Hold thy peace.'

Clo. I shall never begin if I hold my peace.

Sir And. Good, i' faith. Come, begin. [*Catch sung.*

Enter MARIA.

Mar. 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.

Sir To. My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and '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!' 73

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

Sir And. 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.

Sir To. [*Sings*] 'O, the twelfth day of December,'—

Mar. For the love o' God, peace!

Enter MALVOLIO.

Mal. 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 ye make an alehouse of my lady's house, that ye squeak out your coziers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you? 85

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

Mal. Sir Toby, I must be round with you. My lady bade me tell you, that, though she harbours you as her kinsman, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the

house; if not, an it would please you to take leave of her, she is very willing to bid you farewell.

Sir To. 'Farewell, dear heart, since I must needs be gone.'

Mar. Nay, good Sir Toby.

Clo. 'His eyes do show his days are almost done.'

Mal. Is't even so?

Sir To. 'But I will never die.'

Clo. Sir Toby, there you lie.

Mal. This is much credit to you.

Sir To. 'Shall I bid him go?'

Clo. 'What an if you do?'

Sir To. 'Shall I bid him go, and spare not?'

Clo. 'O no, no, no, no, you dare not.'

Sir To. Out o' time, sir: ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

Clo. Yes, by Saint Anne, and ginger shall be hot i' the mouth too.

Sir To. Thou'rt i' the right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

Mal. Mistress Mary, if you prize my lady's favour at any thing more than contempt, you would not give means for this uncivil rule: she shall know of it, by this hand. [*Exit.*

Mar. Go shake your ears.

Sir And. '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.

Sir To. Do't, knight: I'll write thee a challenge; or I'll deliver thy indignation to him by word of mouth.

Mar. Sweet Sir Toby, be patient for to-night: since the youth of the count's was to-day 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.

Sir To. Possess us, possess us; tell us something of him.

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

Sir And. O, if I thought that, I 'ld beat him like a dog!

Sir To. What, for being a puritan? thy exquisite reason, dear knight? 130

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

Mar. The devil a puritan that he is, or any thing constantly, but a time-pleaser; an affectioned ass, that cons state without book, and utters it by great swarths: 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.

Sir To. What wilt thou do? 140

Mar. I will drop in his way some obscure epistles of love; wherein, by the colour 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 most feelingly personated. I can write very like my lady your niece: on a forgotten matter we can hardly make distinction of our hands.

Sir To. Excellent! I smell a device.

Sir And. I have 't in my nose too.

Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she 's in love with him. 151

Mar. My purpose is, indeed, a horse of that colour.

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

Mar. Ass, I doubt not.

Sir And. O, 'twill be admirable!

Mar. Sport royal, I warrant you: I know my physic 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. [*Exit.*

Sir To. Good night, Penthesilea. 161

Sir And. Before me, she 's a good wench.

Sir To. She's a beagle, true-bred, and one that adores me: what o' that?

Sir And. I was adored once too.

Sir To. Let's to bed, knight. Thou hadst need send for more money.

Sir And. If I cannot recover your niece, I am a foul way out.

Sir To. Send for money, knight: if thou hast her not i' the end, call me cut.

Sir And. If I do not, never trust me, take it how you will.

Sir To. Come, come, I'll go burn some sack; 'tis too late to go to bed now: come, knight; come, knight. [*Exeunt.*

SCENE IV. *The* DUKE'S *palace.*

Enter DUKE, VIOLA, CURIO, *and others.*

Duke. Give me some music. 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.

Cur. He is not here, so please your lordship, that should sing it.

Duke. Who was it?

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

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

[*Exit Curio. Music plays.*

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?

Vio. It gives a very echo to the seat
Where Love is throned.
Duke. Thou dost speak masterly :
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour that it loves :
Hath it not, boy ?
Vio. A little, by your favour.
Duke. What kind of woman is 't ?
Vio. Of your complexion.
Duke. She is not worth thee, then. What years, i' faith ?
Vio. About your years, my lord.
Duke. Too old, by heaven : let still the woman take
An elder than herself ; so wears she to him,
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.
Vio. I think it well, my lord.
Duke. 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 display'd, doth fall that very hour.
Vio. And so they are : alas, that they are so ;
To die, even when they to perfection grow !

Re-enter CURIO *and* CLOWN.

Duke. 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
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.
Clo. Are you ready, sir ?
Duke. Ay ; prithee, sing. [*Music.*

SONG.

Clo. Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
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.

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:
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

Duke. There's for thy pains.

Clo. No pains, sir; I take pleasure in singing, sir.

Duke. I'll pay thy pleasure then.

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

Duke. Give me now leave to leave thee.

Clo. 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 every thing and their intent every where; for that's it that always makes a good voyage of nothing. Farewell. [*Exit.*

Duke. Let all the rest give place.

[*Curio and Attendants retire.*

Once more, Cesario,
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 bestow'd 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.

Vio. But if she cannot love you, sir?

Duke. I cannot be so answer'd.

Vio. 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 answer'd?

Duke. 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 call'd appetite,
No motion of the liver, but the palate,
That suffers 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.

Vio. Ay, but I know—

Duke. What dost thou know?

Vio. 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.

Duke. And what's her history?

Vio. A blank, my lord. She never told her love,
But let concealment, like a worm i' the 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.
Duke. But died thy sister of her love, my boy?
Vio. 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?
Duke. Ay, that's the theme.
To her in haste; give her this jewel; say,
My love can give no place, bide no denay. [*Exeunt.*

SCENE V. OLIVIA'S *garden.*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN.

Sir To. Come thy ways, Signior Fabian.
Fab. Nay, I'll come: if I lose a scruple of this sport, let me be boiled to death with melancholy.
Sir To. Wouldst thou not be glad to have the niggardly rascally sheep-biter come by some notable shame?
Fab. I would exult, man: you know, he brought me out o' favour with my lady about a bear-baiting here.
Sir To. To anger him we'll have the bear again; and we will fool him black and blue: shall we not, Sir Andrew?
Sir And. An we do not, it is pity of our lives.
Sir To. Here comes the little villain.

Enter MARIA.

How now, my metal of India!
Mar. Get ye all three into the box-tree: Malvolio's coming down this walk: he has been yonder i' the sun practising behaviour 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! Lie thou there [*throws down a letter*]; for here comes the trout that must be caught with tickling. [*Exit.*

Enter MALVOLIO.

Mal. '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 any one else that follows her. What should I think on 't?

Sir To. Here 's an overweening rogue!

Fab. O, peace! Contemplation makes a rare turkey-cock of him: how he jets under his advanced plumes!

Sir And. 'Slight, I could so beat the rogue!

Sir To. Peace, I say.

Mal. To be Count Malvolio!

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

Sir To. Peace, peace!

Mal. There is example for 't; the lady of the Strachy married the yeoman of the wardrobe.

Sir And. Fie on him, Jezebel!

Fab. O, peace! now he 's deeply in: look how imagination blows him.

Mal. Having been three months married to her, sitting in my state,—

Sir To. O, for a stone-bow, to hit him in the eye!

Mal. Calling my officers about me, in my branched velvet gown; having come from a day-bed, where I have left Olivia sleeping,—

Sir To. Fire and brimstone!

Fab. O, peace, peace!

Mal. And then to have the humour 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,—

Sir To. Bolts and shackles!

Fab. O peace, peace, peace! now, now.

Mal. Seven of my people, with an obedient start, make out for him: I frown the while; and perchance wind up my watch, or play with my—some rich jewel. Toby approaches; courtesies there to me,—

Sir To. Shall this fellow live?

Fab. Though our silence be drawn from us with cars, yet peace.

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control,—

Sir To. And does not Toby take you a blow o' the lips then?

Mal. Saying, 'Cousin Toby, my fortunes having cast me on your niece give me this prerogative of speech,'—

Sir To. What, what?

Mal. 'You must amend your drunkenness.'

Sir To. Out, scab!

Fab. Nay, patience, or we break the sinews of our plot.

Mal. 'Besides, you waste the treasure of your time with a foolish knight,'—

Sir And. That's me, I warrant you.

Mal. 'One Sir Andrew,'—

Sir And. I knew 'twas I; for many do call me fool.

Mal. What employment have we here?

[*Taking up the letter.*

Fab. Now is the woodcock near the gin.

Sir To. O, peace! and the spirit of humours intimate reading aloud to him!

Mal. 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.

Sir And. Her C's, her U's and her T's: why that?

Mal. [*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. To whom should this be?

Fab. This wins him, liver and all.

Mal. [*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?

Sir To. Marry, hang thee, brock!

Mal. [*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.

Fab. A fustian riddle!

Sir To. Excellent wench, say I.

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

Fab. What dish o' poison has she dressed him!

Sir To. And with what wing the staniel checks at it!

Mal. '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,—

Sir To. O, ay, make up that: he is now at a cold scent.

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

Mal. M,—Malvolio; M,—why, that begins my name.

Fab. Did not I say he would work it out? the cur is excellent at faults.

Mal. M,—but then there is no consonancy in the sequel; that suffers under probation; A should follow, but O does.

Fab. And O shall end, I hope.

Sir To. Ay, or I 'll cudgel him, and make him cry O!

Mal. And then I comes behind.

Fab. Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.

Mal. 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. Soft! here follows prose. 127

[*Reads*] 'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon 'em. Thy Fates open their hands; 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 desirest to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee, THE FORTUNATE-UNHAPPY.' 142

Daylight and champain 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. [*Reads*] 'Thou canst not choose but know who I am. If thou entertainest my love, let it appear in thy smiling; thy smiles

become thee well; therefore in my presence still smile, dear my sweet, I prithee.'

Jove, I thank thee: I will smile; I will do everything that thou wilt have me. [*Exit.*

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

Sir To. I could marry this wench for this device.

Sir And. So could I too.

Sir To. And ask no other dowry with her but such another jest.

Sir And. Nor I neither.

Fab. Here comes my noble gull-catcher

Re-enter MARIA.

Sir To. Wilt thou set thy foot o' my neck?

Sir And. Or o' mine either?

Sir To. Shall I play my freedom at tray-trip, and become thy bond-slave?

Sir And. I' faith, or I either?

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

Mar. Nay, but say true; does it work upon him.

Sir To. Like aqua-vitæ with a mid-wife.

Mar. 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 colour she abhors, and cross-gartered, a fashion she detests; and he will smile upon her, which will now be so unsuitable to her disposition, being addicted to a melancholy as she is, that it cannot but turn him into a notable contempt. If you will see it, follow me.

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

Sir And. I'll make one too. [*Exeunt.*

ACT III.

SCENE I. OLIVIA'S *garden.*

Enter VIOLA, *and* CLOWN *with a tabor.*

Vio. Save thee, friend, and thy music: dost thou live by thy tabor?

Clo. No, sir, I live by the church.

Vio. Art thou a churchman?

Clo. 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.

Vio. 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.

Clo. You have said, sir. To see this age! A sentence is but a cheveril glove to a good wit: how quickly the wrong side may be turned outward!

Vio. Nay, that's certain; they that dally nicely with words may quickly make them wanton.

Clo. But indeed words are very rascals since bonds disgraced them.

Vio. Thy reason, man?

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

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

Clo. 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.

Vio. Art not thou the Lady Olivia's fool?

Clo. 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 pilchards are to herrings; the husband's the bigger: I am indeed not her fool, but her corrupter of words.

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

Clo. Foolery, sir, does walk about the orb like the sun, it shines every where. 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.

Vio. Nay, and thou pass upon me, I'll no more with thee. Hold, there's expenses for thee.

Clo. Now Jove, in his next commodity of hair, send thee a beard!

Vio. 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? 42

Clo. Would not a pair of these have bred, sir?

Vio. Yes, being kept together and put to use.

Clo. I would play Lord Pandarus of Phrygia, sir, to bring a Cressida to this Troilus.

Vio. I understand you, sir; 'tis well begged.

Clo. The matter, I hope, is not great, sir, begging but a beggar: Cressida was a beggar. My lady is within, sir. I will construe 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 over-worn. [*Exit.*

Vio. This fellow is wise enough to play the fool; 53
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,
Not, like the haggard, check at every feather
That comes before his eye. This is a practice
As full of labour as a wise man's art:
For folly that he wisely shows is fit; 60
But wise men, folly-fall'n, quite taint their wit.

Enter SIR TOBY, *and* SIR ANDREW.

Sir To. Save you, gentleman.

Vio. And you, sir.

Sir And. Dieu vous garde, monsieur.

Vio. Et vous aussi; votre serviteur.

Sir And. I hope, sir, you are; and I am yours.

Sir To. Will you encounter the house? my niece is desirous you should enter, if your trade be to her.

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

Sir To. Taste your legs, sir; put them to motion.

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

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

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

Enter OLIVIA *and* MARIA.

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

Sir And. That youth's a rare courtier: 'Rain odours'; well.

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

Sir And. 'Odours,' 'pregnant' and 'vouchsafed:' I'll get 'em all three all ready.

Oli. Let the garden door be shut, and leave me to my hearing. [*Exeunt Sir Toby, Sir Andrew, and Maria*]. Give me your hand, sir.

Vio. My duty, madam, and most humble service.

Oli. What is your name?

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

Oli. My servant, sir! 'Twas never merry world
Since lowly feigning was call'd compliment:
You're servant to the Count Orsino, youth.

Vio. And he is yours, and his must needs be yours:
Your servant's servant is your servant, madam.

Oli. For him, I think not on him: for his thoughts,
Would they were blanks, rather than fill'd with me!

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

Oli. O, by your leave, I pray you,
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.

Vio. Dear lady,—

Oli. Give me leave, beseech you. I did send,
After the last enchantment you did here,
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,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake
And baited it with all the unmuzzled thoughts
That tyrannous heart can think? To one of your receiving
Enough is shown: a cypress, not a bosom,
Hideth my heart. So, let me hear you speak.

Vio. I pity you.

Oli. That's a degree to love.

Vio. No, not a grize; for 'tis a vulgar proof,
That very oft we pity enemies.

Oli. Why, then, methinks 'tis time to smile again.
O world, how apt the poor are to be proud!
If one should be a prey, how much the better
To fall before the lion than the wolf! [*Clock strikes.*
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:
There lies your way, due west.

Vio. Then westward-ho! Grace and good disposition
Attend your ladyship!
You'll nothing, madam, to my lord by me?

Oli. Stay:
I prithee, tell me what thou think'st of me.

Vio. That you do think you are not what you are.
Oli. If I think so, I think the same of you.
Vio. Then think you right: I am not what I am.
Oli. I would you were as I would have you be!
Vio. Would it be better, madam, than I am?
I wish it might, for now I am your fool.
Oli. O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murderous guilt shows not itself more soon
Than love that would seem hid: love's night is noon.
Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
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.
Vio. By innocence I swear, and by my youth,
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: never more
Will I my master's tears to you deplore.
Oli. Yet come again; for thou perhaps mayst move
That heart, which now abhors, to like his love. [*Exeunt.*

SCENE II. OLIVIA'S *house.*

Enter SIR TOBY, SIR ANDREW, *and* FABIAN.

Sir And. No, faith, I'll not stay a jot longer.
Sir To. Thy reason, dear venom, give thy reason.
Fab. You must needs yield your reason, Sir Andrew.
Sir And. Marry, I saw your niece do more favours to the count's serving-man than ever she bestowed upon me; I saw't i' the orchard.

Sir To. Did she see thee the while, old boy? tell me that.

Sir And. As plain as I see you now.

Fab. This was a great argument of love in her toward you.

Sir And. 'Slight, will you make an ass o' me?

Fab. I will prove it legitimate, sir, upon the oaths of judgement and reason.

Sir To. And they have been grand-jurymen since before Noah was a sailor.

Fab. She did show favour to the youth in your sight only to exasperate you, to awaken your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her; and 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 of my lady's opinion; where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt either of valour or policy.

Sir And. An't be any way, it must be with valour; for policy I hate: I had as lief be a Brownist as a politician.

Sir To. Why, then, build me thy fortunes upon the basis of valour. 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 valour.

Fab. There is no way but this, Sir Andrew.

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

Sir To. 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'st 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.

Sir And. Where shall I find you?

Sir To. We'll call thee at the cubiculo: go.

[*Exit Sir Andrew.*

Fab. This is a dear manakin to you, Sir Toby.

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

Fab. We shall have a rare letter from him: but you'll not deliver't?

Sir To. 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 the anatomy.

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

Enter MARIA.

Sir To. Look, where the youngest wren of nine comes.

Mar. If you desire the spleen, and will laugh yourselves 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.

Sir To. And cross-gartered?

Mar. Most villanously; like a pedant that keeps a school i' the 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 favour.

Sir To. Come, bring us, bring us where he is. [*Exeunt.*

SCENE III. *A street.*

Enter SEBASTIAN *and* ANTONIO.

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

Ant. I could not stay behind you: my desire,
More sharp than filed steel, did spur me forth;
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 skilless in these parts; which to a stranger,
Unguided and unfriended, often prove
Rough and unhospitable: my willing love,
The rather by these arguments of fear,
Set forth in your pursuit.

Seb. My kind Antonio,
I can no other answer make but thanks,
And thanks; and ever thanks. How 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 reliques of this town?

Ant. To-morrow, sir: best first go see your lodging.

Seb. 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.

Ant. Would you'ld 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 answer'd.

Seb. Belike you slew great number of his people.

Ant. The offence 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 answer'd in repaying
What we took from them; which, for traffic's sake,
Most of our city did: only myself stood out;
For which, if I be lapsed in this place,
I shall pay dear.

Seb. Do not then walk too open.

Ant. It doth not fit me. Hold, sir, here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: I will bespeak our diet,
Whiles you beguile the time and feed your knowledge
With viewing of the town: there shall you have me.

Seb. Why I your purse?

Ant. Haply your eye shall light upon some toy
You have desire to purchase; and your store,
I think, is not for idle markets, sir.

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

Ant. To the Elephant.

Seb. I do remember. [*Exeunt.*

SCENE IV. OLIVIA'S *garden.*

Enter OLIVIA *and* MARIA.

Oli. 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 begg'd or borrow'd.
I speak too loud.
Where is Malvolio? he is sad and civil,
And suits well for a servant with my fortunes:
Where is Malvolio?

Mar. He's coming, madam; but in very strange manner.
He is, sure, possessed, madam.

Oli. Why, what's the matter? does he rave?

Mar. No, madam, he does nothing but smile: your lady-

ship were best to have some guard about you, if he comes; for, sure, the man is tainted in 's wits.

Oli. Go call him hither. [*Exit Maria.*] I am as mad as he, If sad and merry madness equal be.

Re-enter MARIA, *with* MALVOLIO.

How now, Malvolio?

Mal. Sweet lady, ho, ho.

Oli. Smilest thou?

I sent for thee upon a sad occasion.

Mal. 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.'

Oli. Why, how dost thou, man? what is the matter with thee?

Mal. 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.

Oli. Wilt thou go to bed, Malvolio?

Mal. To bed! ay, sweet-heart, and I 'll come to thee.

Oli. God comfort thee! Why dost thou smile so and kiss thy hand so oft!

Mar. How do you, Malvolio?

Mal. At your request! yes; nightingales answer daws.

Mar. Why appear you with this ridiculous boldness before my lady?

Mal. 'Be not afraid of greatness': 'twas well writ.

Oli. What meanest thou by that, Malvolio?

Mal. 'Some are born great,'—

Oli. Ha!

Mal. 'Some achieve greatness,'—

Oli. What sayest thou?

Mal. 'And some have greatness thrust upon them.'

Oli. Heaven restore thee!

Mal. 'Remember who commended thy yellow stockings,'—

Oli. Thy yellow stockings !
Mal. 'And wished to see thee cross-gartered.'
Oli. Cross-gartered !
Mal. 'Go to, thou art made, if thou desirest to be so ;'—
Oli. Am I made ? 50
Mal. 'If not, let me see thee a servant still.'
Oli. Why, this is very midsummer madness.

Enter Servant.

Ser. Madam, the young gentleman of the Count Orsino's is returned : I could hardly entreat him back : he attends your ladyship's pleasure.

Oli. I'll come to him. [*Exit Servant.*] 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. 59

[*Exeunt Olivia and Maria.*

Mal. 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 degree, but fellow. Why, every thing 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. 77

Re-enter MARIA, *with* SIR TOBY *and* FABIAN.

Sir To. 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.

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

Mal. Go off; I discard you: let me enjoy my private: go off.

Mar. 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.

Mal. Ah, ha! does she so?

Sir To. 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.

Mal. Do you know what you say?

Mar. La you, an you speak ill of the devil, how he takes it at heart! Pray God, he be not bewitched! My lady would not lose him for more than I'll say.

Mal. How now, mistress!

Mar. O Lord!

Sir To. Prithee, hold thy peace; this is not the way: do you not see you move him? let me alone with him.

Fab. No way but gentleness; gently, gently: the fiend is rough, and will not be roughly used.

Sir To. Why, how now, my bawcock! how dost thou, chuck?

Mal. Sir!

Sir To. Ay, Biddy, come with me. What, man! 'tis not for gravity to play at cherry-pit with Satan: hang him, foul collier!

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

Mal. My prayers, minx!

Mar. No, I warrant you, he will not hear of godliness.

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

[*Exit.*

Sir To. Is't possible?

Fab. If this were played upon a stage now, I could condemn it as an improbable fiction.

Sir To. His very genius hath taken the infection of the device, man.

Mar. Nay, pursue him now, lest the device take air and taint.

Fab. Why, we shall make him mad indeed.

Mar. The house will be the quieter.

Sir To. 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.

Enter SIR ANDREW.

Fab. More matter for a May morning.

Sir And. Here's the challenge, read it: I warrant there's vinegar and pepper in't.

Fab. Is't so saucy?

Sir And. Ay, is't, I warrant him: do but read.

Sir To. Give me. [*Reads*] 'Youth, whatsoever thou art, thou art but a scurvy fellow.'

Fab. Good, and valiant.

Sir To. [*Reads*] 'Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for't.'

Fab. A good note; that keeps you from the blow of the law.

Sir To. [*Reads*] 'Thou comest 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.'

Fab. Very brief, and to exceeding good sense—less.

Sir To. [*Reads*] 'I will waylay thee going home; where if it be thy chance to kill me,'—

Fab. Good. 148

Sir To. [*Reads*] 'Thou killest me like a rogue and a villain.'

Fab. Still you keep o' the windy side of the law: good.

Sir To. [*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,

ANDREW AGUECHEEK.'

If this letter move him not, his legs cannot: I'll give 't him.

Mar. You may have very fit occasion for 't: he is now in some commerce with my lady, and will by and by depart.

Sir To. Go, Sir Andrew; scout me for him at the corner of the orchard like a bum-baily; so soon as ever thou seest him, draw; and, as thou drawest, 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! 164

Sir And. Nay, let me alone for swearing. [*Exit.*

Sir To. Now will not I deliver his letter: for the behaviour 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 clodpole. But, sir, I will deliver his challenge by word of mouth; set upon Aguecheek a notable report of valour, 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. 177

Re-enter OLIVIA, *with* VIOLA.

Fab. Here he comes with your niece: give them way till he take leave, and presently after him.

Sir To. I will meditate the while upon some horrid message for a challenge. [*Exeunt Sir Toby, Fabian, and Maria.*

Oli. I have said too much unto a heart of stone
And laid mine honour too unchary out:
There's something in me that reproves my fault;
But such a headstrong potent fault it is,
That it but mocks reproof.

Vio. With the same 'haviour that your passion bears
Goes on my master's grief.

Oli. 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 to-morrow.
What shall you ask of me that I'll deny,
That honour saved may upon asking give?

Vio. Nothing but this; your true love for my master,

Oli. How with mine honour may I give him that
Which I have given to you?

Vio. I will acquit you.

Oli. Well, come again to-morrow: fare thee well:
A fiend like thee might bear my soul to hell. [*Exit.*

Re-enter SIR TOBY *and* FABIAN.

Sir To. Gentleman, God save thee.

Vio. And you, sir.

Sir To. That defence thou hast, betake thee to't: of what nature the wrongs are thou hast done him, I know not; but thy intercepter, full of despite, bloody as the hunter, attends thee at the orchard-end: dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful and deadly.

Vio. You mistake, sir; I am sure no man hath any quarrel to me: my remembrance is very free and clear from any image of offence done to any man.

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

Vio. I pray you, sir, what is he?

Sir To. 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 his incensement at this moment is so implacable, that satisfaction can be none but by pangs of death and sepulchre. Hob, nob, is his word; give 't or take 't.

Vio. I will return again into the house and desire 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 valour: belike this is a man of that quirk.

Sir To. 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.

Vio. This is as uncivil as strange. I beseech you, do me this courteous office, as to know of the knight what my offence to him is: it is something of my negligence, nothing of my purpose.

Sir To. I will do so. Signior Fabian, stay you by this gentleman till my return. [*Exit.*

Vio. Pray you, sir, do you know of this matter?

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

Vio. I beseech you, what manner of man is he?

Fab. Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is, indeed, sir, the most skilful, 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.

Vio. 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. [*Exeunt.*

Re-enter SIR TOBY, *with* SIR ANDREW.

Sir To. Why, man, he's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard 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 hit the ground they step on. They say he has been fencer to the Sophy.

Sir And. I'll not meddle with him.

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

Sir And. Plague on't, an I thought he had been valiant and so cunning in fence, I'ld have seen him damned ere I'ld have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

Sir To. I'll make the motion: stand here, make a good show on't: this shall end without the perdition of souls. [*Aside*] Marry, I'll ride your horse as well as I ride you.

Re-enter FABIAN *and* VIOLA.

[*To Fab.*] I have his horse to take up the quarrel: I have persuaded him the youth's a devil.

Fab. He is as horribly conceited of him; and pants and looks pale, as if a bear were at his heels.

Sir To. [*To Vio.*] There's no remedy, sir; he will fight with you for's oath sake: marry, he had better bethought him of his quarrel, and he finds that now scarce to be worth talking of: therefore draw, for the supportance of his vow; he protests he will not hurt you.

Vio. [*Aside*] Pray God defend me! A little thing would make me tell them how much I lack of a man.

Fab. Give ground, if you see him furious.

Sir To. Come, Sir Andrew, there's no remedy; the gentleman will, for his honour'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.

Sir And. Pray God, he keep his oath!

Vio. I do assure you, 'tis against my will. [*They draw.*

Enter ANTONIO.

Ant. Put up your sword. If this young gentleman
Have done offence, I take the fault on me:
If you offend him, I for him defy you.

Sir To. You, sir! why, what are you?

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

Sir To. Nay, if you be an undertaker, I am for you.
[*They draw.*

Enter Officers.

Fab. O good Sir Toby, hold! here come the officers.

Sir To. I'll be with you anon.

Vio. Pray, sir, put your sword up, if you please.

Sir And. 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 Off. This is the man; do thy office.

Sec. Off. Antonio, I arrest thee at the suit of Count Orsino.

Ant. You do mistake me, sir.

First Off. No, sir, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take him away: he knows I know him well.

Ant. I must obey. [*To Vio.*] This comes with seeking you:
But there's no remedy; I shall answer it.
What will you do, now my necessity
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.

Sec. Off. Come, sir, away.

Ant. I must entreat of you some of that money.

Vio. What money, sir?

For the fair kindness you have show'd me here,
And, part, being prompted by your present trouble,
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.

Ant. Will you deny me now?
Is't possible that my deserts to you
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.

Vio. I know of none;
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.

Ant. O heavens themselves!

Sec. Off. Come, sir, I pray you, go.

Ant. Let me speak a little. This youth that you see here
I snatch'd one half out of the jaws of death,
Relieved him with such sanctity of love,—
And to his image, which methought did promise
Most venerable worth, did I devotion.

First Off. What's that to us? The time goes by: away!

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

First Off. The man grows mad: away with him! Come, come, sir.

Ant. Lead me on. [*Exit with Officers.*

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

Sir To. Come hither, knight; come hither, Fabian: we 'll whisper o'er a couplet or two of most sage saws.

Vio. He named Sebastian: I my brother know
Yet living in my glass; even such and so
In favour was my brother, and he went
Still in this fashion, colour, ornament,
For him I imitate: O, if it prove,
Tempests are kind and salt waves fresh in love. [*Exit*

Sir To. A very dishonest paltry boy, and more a coward than a hare: his dishonesty appears in leaving his friend here in necessity and denying him; and for his cowardship, ask Fabian. 362

Fab. A coward, a most devout coward, religious in it.

Sir And. 'Slid, I 'll after him again and beat him.

Sir To. Do; cuff him soundly, but never draw thy sword.

Sir And. An I do not,— [*Exit.*

Fab. Come, let 's see the event.

Sir To. I dare lay any money 'twill be nothing yet.

[*Exeunt.*

ACT IV.

SCENE I. *Before* OLIVIA'S *house.*

Enter SEBASTIAN *and* CLOWN.

Clo. Will you make me believe that I am not sent for you?

Seb. Go to, go to, thou art a foolish fellow:
Let me be clear of thee.

Clo Well held out, i' faith! No, I do not know you; nor

I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

Seb. I prithee, vent thy folly somewhere else:
Thou know'st not me.

Clo. Vent my folly! he has heard that word of some great man and now applies it to a fool. Vent my folly! I am afraid this great lubber, the world, will prove a cockney. I prithee now, ungird thy strangeness, and tell me what I shall vent to my lady: shall I vent to her that thou art coming?

Seb. I prithee, foolish Greek, depart from me:
There's money for thee: if you tarry longer,
I shall give worse payment.

Clo. By my troth, thou hast an open hand. These wise men that give fools money get themselves a good report—after fourteen years' purchase.

Enter SIR ANDREW, SIR TOBY, *and* FABIAN.

Sir And. Now, sir, have I met you again? there's for you.

Seb. Why, there's for thee, and there, and there.
Are all the people mad?

Sir To. Hold, sir, or I'll throw your dagger o'er the house.

Clo. This will I tell my lady straight: I would not be in some of your coats for two pence. [*Exit.*

Sir To. Come on, sir; hold.

Sir And. Nay, let him alone: I'll go another way to work with him; I'll have an action of battery against him, if there be any law in Illyria: though I struck him first, yet it's no matter for that.

Seb. Let go thy hand.

Sir To. Come, sir, I will not let you go. Come, my young soldier, put up your iron: you are well fleshed; come on.

Seb. I will be free from thee. What wouldst thou now?
If thou darest tempt me further, draw thy sword.

Sir To. What, what? Nay, then I must have an ounce or two of this malapert blood from you.

Enter OLIVIA.

Oli. Hold, Toby; on thy life I charge thee, hold!

Sir To. Madam!

Oli. Will it be ever thus? Ungracious wretch,
Fit for the mountains and the barbarous caves,
Where manners ne'er were preach'd! out of my sight!
Be not offended, dear Cesario.
Rudesby, be gone!

[*Exeunt Sir Toby, Sir Andrew, and Fabian.*

I prithee, gentle friend,
Let thy fair wisdom, not thy passion, sway
In this uncivil and unjust extent
Against thy peace. Go with me to my house,
And hear thou there how many fruitless pranks
This ruffian hath botch'd up, that thou thereby
Mayst smile at this: thou shalt not choose but go:
Do not deny. Beshrew his soul for me,
He started one poor heart of mine in thee.

Seb. What relish is in this? how runs the stream?
Or I am mad, or else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream, still let me sleep!

Oli. Nay, come, I prithee; would thou'ldst be ruled by me!

Seb. Madam, I will.

Oli. O, say so, and so be! [*Exeunt.*

SCENE II. OLIVIA'S *house.*

Enter MARIA *and* CLOWN.

Mar. Nay, I prithee, put on this gown and this beard; make him believe thou art Sir Topas the curate: do it quickly; I'll call Sir Toby the whilst. [*Exit.*

Clo. Well, I'll put it on, and I will dissemble myself in 't; and I would I were the first that ever dissembled in such a gown. I am not tall enough to become the function well, nor lean enough to be thought a good student; but to be said an honest man and a good housekeeper goes as fairly as to say a careful man and a great scholar. The competitors enter.

Enter SIR TOBY *and* MARIA.

Sir To. Jove bless thee, master Parson.

Clo. Bonos dies, Sir Toby: for, as the old hermit of Prague, that never saw pen and ink, very wittily said to a niece of King Gorboduc, 'That that is is'; so I, being master Parson, am master Parson; for, what is 'that' but 'that,' and 'is' but 'is'?

Sir To. To him, Sir Topas.

Clo. What, ho, I say! peace in this prison!

Sir To. The knave counterfeits well; a good knave.

Mal. [*Within*] Who calls there?

Clo. Sir Topas the curate, who comes to visit Malvolio the lunatic.

Mal. Sir Topas, Sir Topas, good Sir Topas, go to my lady.

Clo. Out, hyperbolical fiend! how vexest thou this man! talkest thou nothing but of ladies?

Sir To. Well said, master Parson.

Mal. Sir Topas, never was man thus wronged: good Sir Topas, do not think I am mad: they have laid me here in hideous darkness.

Clo. Fie, thou dishonest Satan! I call thee by the most modest terms; for I am one of those gentle ones that will use the devil himself with courtesy: sayest thou that house is dark?

Mal. As hell, Sir Topas.

Clo. Why, it hath bay windows transparent as barricadoes, and the clearstories toward the south north are as lustrous as ebony; and yet complainest thou of obstruction?

Mal. I am not mad, Sir Topas: I say to you, this house is dark.

Clo. Madman, thou errest: I say, there is no darkness but ignorance; in which thou art more puzzled than the Egyptians in their fog.

Mal. I say, this house is as dark as ignorance, though ignorance were as dark as hell; and I say, there was never man thus abused. I am no more mad than you are: make the trial of it in any constant question.

Clo. What is the opinion of Pythagoras concerning wild fowl?

Mal. That the soul of our grandam might haply inhabit a bird.

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion.

Clo. Fare thee well. Remain thou still in darkness: thou shalt hold the opinion of Pythagoras ere I will allow of thy wits, and fear to kill a woodcock, lest thou dispossess the soul of thy grandam. Fare thee well.

Mal. Sir Topas, Sir Topas!

Sir To. My most exquisite Sir Topas!

Clo. Nay, I am for all waters.

Mar. Thou mightst have done this without thy beard and gown: he sees thee not.

Sir To. To him in thine own voice, and bring me word how thou findest him: I would we were well rid of this knavery. If he may be conveniently delivered, I would he were, for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber. [*Exeunt Sir Toby and Maria.*

Clo. [*Singing*] 'Hey, Robin, jolly Robin,
Tell me how thy lady does.'

Mal. Fool!

Clo. 'My lady is unkind, perdy.'

Mal. Fool!

Clo. 'Alas, why is she so?'

Mal. Fool, I say!

Clo. 'She loves another'—Who calls, ha?

Mal. Good fool, as ever thou wilt deserve well at my hand, help me to a candle, and pen, ink and paper: as I am a gentleman, I will live to be thankful to thee for 't.

Clo. Master Malvolio? 80

Mal. Ay, good fool.

Clo. Alas, sir, how fell you besides your five wits?

Mal. Fool, there was never man so notoriously abused: I am as well in my wits, fool, as thou art.

Clo. But as well? then you are mad, indeed, if you be no better in your wits than a fool.

Mal. They have here propertied me; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits. 89

Clo. Advise you what you say; the minister is here. Malvolio, Malvolio, thy wits the heavens restore! endeavour thyself to sleep, and leave thy vain bibble babble.

Mal. Sir Topas!

Clo. Maintain no words with him, good fellow. Who, I, sir? not I, sir. God be wi' you, good Sir Topas. Marry, amen. I will, sir, I will.

Mal. Fool, fool, fool, I say!

Clo. Alas, sir, be patient. What say you, sir? I am shent for speaking to you. 99

Mal. Good fool, help me to some light and some paper: I tell thee, I am as well in my wits as any man in Illyria.

Clo. Well-a-day that you were, sir!

Mal. By this hand, I am. Good fool, some ink, paper and light; and convey what I will set down to my lady: it shall advantage thee more than ever the bearing of letter did.

Clo. I will help you to 't. But tell me true, are you not mad indeed? or do you but counterfeit?

Mal. Believe me, I am not; I tell thee true.

Clo. Nay, I'll ne'er believe a madman till I see his brains. I will fetch you light and paper and ink.

Mal. Fool, I'll requite it in the highest degree: I prithee, be gone.

Clo. [*Singing*]

I am gone, sir,
And anon, sir,
I'll be with you again,
In a trice,
Like to the old Vice,
Your need to sustain;

Who, with dagger of lath,
In his rage and his wrath,
Cries, ah, ha! to the devil:
Like a mad lad,
Pare thy nails, dad;
Adieu, good man devil. [*Exit.*

SCENE III. OLIVIA'S *garden.*

Enter SEBASTIAN.

Seb. This is the air; that is the glorious sun;
This pearl she gave me, I do feel 't and see 't;
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where 's Antonio, then?
I could not find him at the Elephant:
Yet there he was; and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service;
For though my soul disputes well with my sense,
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad

Or else the lady's mad ; yet, if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet and stable bearing
As I perceive she does : there 's something in 't
That is deceiveable. But here the lady comes.

Enter OLIVIA *and* Priest.

Oli. Blame not this haste of mine. If you mean well,
Now go with me and with this holy man
Into the chantry by : there, before him,
And underneath that consecrated roof,
Plight me the full assurance of your faith ;
That my most jealous and too doubtful soul
May live at peace. He shall conceal it
Whiles you are willing it shall come to note,
What time we will our celebration keep
According to my birth. What do you say ?

Seb. I 'll follow this good man, and go with you ;
And, having sworn truth, ever will be true.

Oli. Then lead the way, good father ; and heavens so shine,
That they may fairly note this act of mine ! [*Exeunt.*

ACT V.

SCENE I. *Before* OLIVIA'S *house.*

Enter CLOWN *and* FABIAN.

Fab. Now, as thou lovest me, let me see his letter.

Clo. Good Master Fabian, grant me another request.

Fab. Any thing.

Clo. Do not desire to see this letter.

Fab. This is, to give a dog, and in recompense desire my dog again.

Enter DUKE, VIOLA, CURIO, *and* Lords.

Duke. Belong you to the Lady Olivia, friends?

Clo. Ay, sir; we are some of her trappings.

Duke. I know thee well: how dost thou, my good fellow?

Clo. Truly, sir, the better for my foes and the worse for my friends.

Duke. Just the contrary; the better for thy friends.

Clo. No, sir, the worse.

Duke. How can that be?

Clo. Marry, sir, they praise me and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself, and by my friends I am abused: so that, conclusions to be as kisses, if your four negatives make your two affirmatives, why then, the worse for my friends and the better for my foes.

Duke. Why, this is excellent.

Clo. By my troth, sir, no; though it please you to be one of my friends.

Duke. Thou shalt not be the worse for me: there's gold.

Clo. But that it would be double-dealing, sir, I would you could make it another.

Duke. O, you give me ill counsel.

Clo. Put your grace in your pocket, sir, for this once, and let your flesh and blood obey it.

Duke. Well, I will be so much a sinner, to be a double-dealer: there's another.

Clo. Primo, secundo, tertio, is a good play; and the old saying is, the third pays for all: the triplex, sir, is a good tripping measure; or the bells of Saint Bennet, sir, may put you in mind; one, two, three.

Duke. You can fool no more money out of me at this throw: if you will let your lady know I am here to speak with her, and bring her along with you, it may awake my bounty further.

Clo. Marry, sir, lullaby to your bounty till I come again.

I go, sir; but I would not have you to think that my desire of having is the sin of covetousness: but, as you say, sir, let your bounty take a nap, I will awake it anon. [*Exit.*

Vio. Here comes the man, sir, that did rescue me.

Enter ANTONIO *and* Officers.

Duke. That face of his I do remember well;
Yet, when I saw it last, it was besmear'd
As black as Vulcan in the smoke of war:
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What's the matter?

First Off. Orsino, this is that Antonio
That took the Phœnix and her fraught from Candy;
And this is he that did the Tiger board,
When your young nephew Titus lost his leg:
Here in the streets, desperate of shame and state,
In private brabble did we apprehend him.

Vio. He did me kindness, sir, drew on my side;
But in conclusion put strange speech upon me:
I know not what 'twas but distraction.

Duke. Notable pirate! thou salt-water thief!
What foolish boldness brought thee to their mercies,
Whom thou, in terms so bloody and so dear,
Hast made thine enemies?

Ant. Orsino, noble sir,
Be pleased that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enraged and foamy mouth
Did I redeem; a wreck past hope he was:

His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

Vio. How can this be?

Duke. When came he to this town?

Ant. To-day, my lord; and for three months before,
No interim, not a minute's vacancy,
Both day and night did we keep company.

Enter OLIVIA *and* Attendants.

Duke. Here comes the countess: now heaven walks on earth.
But for thee, fellow; fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

Oli. What would my lord, but that he may not have,
Wherein Olivia may seem serviceable?
Cesario, you do not keep promise with me.

Vio. Madam!

Duke. Gracious Olivia,—

Oli. What do you say, Cesario? Good my lord,—

Vio. My lord would speak; my duty hushes me.

Oli. If it be aught to the old tune, my lord,
It is as fat and fulsome to mine ear
As howling after music.

Duke. Still so cruel?

Oli. Still so constant, lord.

Duke. What, to perverseness? you uncivil lady,
To whose ingrate and unauspicious altars
My soul the faithfull'st offerings hath breathed out
That e'er devotion tender'd! What shall I do?

Oli. Even what it please my lord, that shall become him.

Duke. Why should I not, had I the heart to do it,
Like to the Egyptian thief at point of death,
Kill what I love?—a savage jealousy
That sometimes savours nobly. But hear me this:
Since you to non-regardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favour,
Live you the marble-breasted tyrant still;
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.
Come, boy, with me; my thoughts are ripe in mischief:
I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.

Vio. And I, most jocund, apt and willingly,
To do you rest, a thousand deaths would die.

Oli. Where goes Cesario?

Vio. After him I love
More than I love these eyes, more than my life,
More, by all mores, than e'er I shall love wife.
If I do feign, you witnesses above
Punish my life for tainting of my love!

Oli. Ay me, detested! how am I beguiled!

Vio. Who does beguile you? who does do you wrong?

Oli. Hast thou forgot thyself? is it so long?
Call forth the holy father.

Duke. Come, away!

Oli. Whither, my lord? Cesario, husband, stay.

Duke. Husband!

Oli. Ay, husband : can he that deny ?
Duke. Her husband, sirrah !
Vio. No, my lord, not I.
Oli. Alas, it is the baseness of thy fear
That makes thee strangle thy propriety :
Fear not, Cesario ; take thy fortunes up ;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest.

O, welcome, father !
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now
Reveals before 'tis ripe, what thou dost know
Hath newly pass'd between this youth and me.
Priest. A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings ;
And all the ceremony of this compact
Seal'd in my function, by my testimony :
Since when, my watch hath told me, toward my grave
I have travell'd but two hours.
Duke. O thou dissembling cub ! what wilt thou be
When time hath sow'd a grizzle on thy case ?
Or will not else thy craft so quickly grow,
That thine own trip shall be thine overthrow ?
Farewell, and take her ; but direct thy feet
Where thou and I henceforth may never meet.
Vio. My lord, I do protest—
Oli. O, do not swear !
Hold little faith, though thou hast too much fear.

Enter SIR ANDREW.

Sir And. For the love of God, a surgeon ! Send one presently to Sir Toby.

Oli. What's the matter? 168

Sir And. He has broke my head across and has given Sir Toby a bloody coxcomb too: for the love of God, your help! I had rather than forty pound I were at home.

Oli. Who has done this, Sir Andrew?

Sir And. The count's gentleman, one Cesario: we took him for a coward, but he's the very devil incardinate.

Duke. My gentleman, Cesario?

Sir And. 'Od's lifelings, here he is! You broke my head for nothing; and that that I did, I was set on to do't by Sir Toby.

Vio. Why do you speak to me? I never hurt you: 180
You drew your sword upon me without cause;
But I bespake you fair, and hurt you not.

Sir And. If a bloody coxcomb be a hurt, you have hurt me: I think you set nothing by a bloody coxcomb.

Enter SIR TOBY *and* CLOWN.

Here comes Sir Toby halting; you shall hear more: but if he had not been in drink, he would have tickled you othergates than he did.

Duke. How now, gentleman! how is't with you?

Sir To. That's all one: has hurt me, and there's the end on't. Sot, didst see Dick surgeon, sot? 190

Clo. O, he's drunk, Sir Toby, an hour agone; his eyes were set at eight i' the morning.

Sir To. Then he's a rogue, and a passy-measures pavin: I hate a drunken rogue.

Oli. Away with him! Who hath made this havoc with them?

Sir And. I'll help you, Sir Toby, because we'll be dressed together.

Sir To. Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull! 200

Oli. Get him to bed, and let his hurt be look'd to.

[*Exeunt Clown, Fabian, Sir Toby, and Sir Andrew.*

Enter SEBASTIAN.

Seb. I am sorry, madam, I have hurt your kinsman ;
But, had it been the brother of my blood,
I must have done no less with wit and safety.
You throw a strange regard upon me, and by that
I do perceive it hath offended you :
Pardon me, sweet one, even for the vows
We made each other but so late ago.
Duke. One face, one voice, one habit, and two persons,
A natural perspective, that is and is not ! 21
Seb. Antonio, O my dear Antonio !
How have the hours rack'd and tortured me,
Since I have lost thee !
Ant. Sebastian are you ?
Seb. Fear'st thou that, Antonio ?
Ant. How have you made division of yourself ?
An apple, cleft in two, is not more twin
Than these two creatures. Which is Sebastian ?
Oli. Most wonderful.
Seb. Do I stand there ? I never had a brother ;
Nor can there be that deity in my nature, 22
Of here and every where. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me ?
What countryman ? what name ? what parentage ?
Vio. Of Messaline : Sebastian was my father ;
Such a Sebastian was my brother too,
So went he suited to his watery tomb :
If spirits can assume both form and suit
You come to fright us.
Seb. A spirit I am indeed ;
But am in that dimension grossly clad 23
Which from the womb I did participate.
Were you a woman, as the rest goes even,
I should my tears let fall upon your cheek,

And say 'Thrice-welcome, drowned Viola!'
Vio. My father had a mole upon his brow.
Seb. And so had mine.
Vio. And died that day when Viola from her birth
Had number'd thirteen years.
Seb. O, that record is lively in my soul!
He finished indeed his mortal act
That day that made my sister thirteen years.
Vio. If nothing lets to make us happy both
But this my masculine usurp'd attire,
Do not embrace me till each circumstance
Of place, time, fortune, do cohere and jump
That I am Viola: which to confirm,
I'll bring you to a captain in this town,
Where lie my maiden weeds; by whose gentle help
I was preserved to serve this noble count.
All the occurrence of my fortune since
Hath been between this lady and this lord.
Seb. [*To Olivia*] So comes it, lady, you have been mistook:
But nature to her bias drew in that.
You would have been contracted to a maid;
Nor are you therein, by my life, deceived,
You are betroth'd both to a maid and man.
Duke. Be not amazed; right noble is his blood.
If this be so, as yet the glass seems true,
I shall have share in this most happy wreck.
[*To Viola*] Boy, thou hast said to me a thousand times
Thou never shouldst love woman like to me.
Vio. And all those sayings will I over-swear;
And all those swearings keep as true in soul
As doth that orbed continent the fire
That severs day from night.
Duke. Give me thy hand;
And let me see thee in thy woman's weeds.
Vio. The captain that did bring me first on shore
Hath my maid's garments: he upon some action

Is now in durance, at Malvolio's suit,
A gentleman, and follower of my lady's.
Oli. He shall enlarge him : fetch Malvolio hither :
And yet, alas, now I remember me,
They say, poor gentleman, he 's much distract.

Re-enter CLOWN *with a letter, and* FABIAN.

A most extracting frenzy of mine own
From my remembrance clearly banish'd his.
How does he, sirrah ?

Clo. Truly, madam, he holds Belzebub at the stave's end as well as a man in his case may do : has here writ a letter to you ; I should have given 't you to-day morning, but as a madman's epistles are no gospels, so it skills not much when they are delivered.

Oli. Open 't, and read it.

Clo. Look then to be well edified when the fool delivers the madman. [*Reads*] 'By the Lord, madam,'—

Oli. How now ! art thou mad ?

Clo. No, madam, I do but read madness : an your ladyship will have it as it ought to be, you must allow Vox.

Oli. Prithee, read i' thy right wits.

Clo. So I do, madonna ; but to read his right wits is to read thus : therefore perpend, my princess, and give ear.

Oli. Read it you, sirrah. [*To Fabian.*

Fab. [*Reads*] 'By the Lord, madam, you wrong me, and the world shall know it : though you have put me into darkness and given your drunken cousin rule over me, yet have I the benefit of my senses as well as your ladyship. I have your own letter that induced me to the semblance I put on ; with the which I doubt not but to do myself much right, or you much shame. Think of me as you please. I leave my duty a little unthought of and speak out of my injury.

THE MADLY-USED MALVOLIO.'

Oli. Did he write this ?

Clo. Ay, madam.

Duke. This savours not much of distraction.

Oli. See him deliver'd, Fabian; bring him hither.

[*Exit Fabian.*

My lord, so please you, these things further thought on,
To think me as well a sister as a wife,
One day shall crown the alliance on 't, so please you,
Here at my house and at my proper cost.

Duke. Madam, I am most apt to embrace your offer.
[*To Viola*] Your master quits you; and for your service done him,
So much against the mettle of your sex,
So far beneath your soft and tender breeding,
And since you call'd me master for so long,
Here is my hand: you shall from this time be
Your master's mistress.

Oli. A sister! you are she.

Re-enter FABIAN, *with* MALVOLIO.

Duke. Is this the madman?

Oli. Ay, my lord, this same.
How now, Malvolio!

Mal. Madam, you have done me wrong,
Notorious wrong.

Oli. Have I, Malvolio? no.

Mal. Lady, you have. Pray you, peruse that letter.
You must not now deny it is your hand:
Write from it, if you can, in hand or phrase;
Or say 'tis not your seal, not your invention:
You can say none of this: well, grant it then
And tell me, in the modesty of honour,
Why you have given me such clear lights of favour,
Bade me come smiling and cross-garter'd to you,
To put on yellow stockings and to frown
Upon Sir Toby and the lighter people;
And, acting this in an obedient hope,
Why have you suffer'd me to be imprison'd,

Kept in a dark house, visited by the priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.
Oli. Alas, Malvolio, this is not my writing,
Though, I confess, much like the character:
But out of question 'tis Maria's hand.
And now I do bethink me, it was she
First told me thou wast mad; then camest in smiling,
And in such forms which here were presupposed
Upon thee in the letter. Prithee, be content:
This practice hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.
Fab. Good madam, hear me speak,
And let no quarrel nor no brawl to come
Taint the condition of this present hour,
Which I have wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived against him: Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he hath married her.
How with a sportful malice it was follow'd,
May rather pluck on laughter than revenge;
If that the injuries be justly weigh'd
That have on both sides pass'd.
Oli. Alas, poor fool, how have they baffled thee!
Clo. Why, 'some are born great, some achieve greatness, and some have greatness thrown upon them.' I was one, sir, in this interlude; one Sir Topas, sir; but that's all one. 'By the Lord, fool, I am not mad.' But do you remember? 'Madam, why laugh you at such a barren rascal? an you smile not, he's gagged': and thus the whirligig of time brings in his revenges.

Mal. I'll be revenged on the whole pack of you. [*Ex*

Oli. He hath been most notoriously abused.

Duke. Pursue him, and entreat him to a peace:
He hath not told us of the captain yet:
When that is known and golden time convents, 3
A solemn combination shall be made
Of our dear souls. Meantime, sweet sister,
We will not part from hence. Cesario, come;
For so you shall be, while you are a man;
But when in other habits you are seen,
Orsino's mistress and his fancy's queen.

[*Exeunt all, except Clo*

Clo. [*Sings*]

When that I was and a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, etc.
'Gainst knaves and thieves men shut their gate,
For the rain, etc.

But when I came, alas! to wive,
With hey, ho, etc.
By swaggering could I never thrive,
For the rain, etc.

But when I came unto my beds,
With hey, ho, etc.
With toss-pots still had drunken heads,
For the rain, etc.

A great while ago the world begun,
With hey, ho, etc.
But that's all one, our play is done,
And we'll strive to please you every day. [

NOTES.

Act I. Scene I.

1-3. **If music ... die.** If music be, as they say, that on which lovers best like to feed their passion, continue to play (for the hunger of love is strong upon me); give me even excess of that food, so that the desire, cloyed by that excess, may become sick, and in time may die; cp. *T. G.* iii. 1. 219, 20, "O, I have fed upon this woe already, And now *excess* of it will make me *surfeit*"; *Oth.* ii. 1. 50, "Therefore my hopes, not *surfeited* to death, Stand in bold cure." **Appetite**, desire; but not, as frequently in Shakespeare, sensual desire.

4. **it had ... fall**; it had a lingering cadence, it died away softly; **fall**, what in *R. II.* ii. 1. 12, is called "music at its close"; cp. also Bacon, *Adv. of Learning*, ii. v. 3. 33 (Wright's edition), "Is not the trope of music to avoid a slide from the close or cadence," etc., and *H. V.* i. 2. 182.

5. **south**, most modern editors retain 'sound,' the reading of the folios, and explain it as referring to the sweet murmur of the breeze, the effect being put for the cause. As I cannot believe that Shakespeare would, under any figure of speech, talk of a "sound stealing and giving odour," I accept, with Dyce, Pope's emendation "south." The strongest objection urged against that emendation is that Shakespeare always represents the south wind as baneful. This is true, though in *R. J.* i. 4. 103, speaking of the quarter from which the south wind blows, he calls it the "dew-dropping south," certainly no with any idea of its being baneful. But even if Shakesp has elsewhere given the south-wind a bad character, there no reason why he should not in this instance refer to characteristic, the capacity which, from its warmth ed as to taking up and conveying odours. In support of Po *frame* of tion, Steevens quotes Sidney's *Arcadia*, Bk. i., fr supposes the thought may have been borrowe from Cupid's peare; "... more sweet than a *gentle south*-west wi Ovid's *Meta*- creeping over *flowery* beds," etc. Staunton say point full sharp is to be read, it must be taken "as *south*, *sowth* steel with leaden in the North to signify the soft whispers of t

quotes *Dunbar*, Maitland's Poems, "The soft *south* of the swyre [*i.e.* hollow], and sound of the stremes," etc.

7. **no more**, let the music cease.

9. **quick**, sensitive, sprightly, nimble, and so, full of swift change; the literal sense is 'living,' 'moving.'

10-4. **That ... minute**: insomuch that though thy capacity of receiving (ideas) is as vast as that of the sea (in receiving its tributary streams), nothing finds entrance into that capacity (**there**), but, however great its worth, however high its pitch, it swiftly loses much of that worth, swiftly falls to a lower level; **abatement** is to be contrasted with **pitch, low price** with **validity**. For **valiity** = value, worth, cp. *A. W.* v. 3. 192, "Whose high respect and rich *validity* Did lack a parallel." **Pitch** is generally taken here in the technical sense of the height to which a hawk rises before swooping, as in *R. II.* i. 1. 109, "How high a *pitch* his resolution soars," but, considering the context, the metaphor may be from music. Coleridge, in his poem "Love," stanza 1, speaks similarly of the capacity of love:

> "All thoughts, all passions, all desires,
> Whatever stirs this mortal frame,
> All are but ministers of love,
> And feed his sacred flame."

14. **so full ... fancy**, so full is love of constantly changing images; cp. *M. N. D.* v. 1. 5, "such *shaping* fantasies": **fancy**, love; but also with the idea of fancifulness, capriciousness, as is shown by **high-fantastical** (*i.e.* supremely fanciful, capricious) in the next line.

15. **alone**, beyond everything else; cp. *A. C.* iv. 6. 30, "I am *alone* the villain of the earth."

16. **go hunt**, for this almost redundant use of 'go,' which is very frequent in Shakespeare, cp. *e.g. Temp.* i. 2. 301-3, ii. 1. 190. The more common colloquial expression still in use of 'go,' joined to the following verb by 'and,' is also found in Shakespeare, *e.g. W. T.* iii. 2. 205, "If word nor oath prevail not, *go and* see."

the noblest ... have, so I do hunt the hart, I, *i.e.* my pursue my heart which is the noblest part of me; cp. J. 207, 8, "O world, thou wast the forest to this this, indeed, O world, the *heart* of thee."

A gr**eght ... pestilence.** I follow Capell and Delius in Wit. line as parenthetical.

But tha**y ... me.** The allusion is to the story of Actæon, And w**h**tsman, trained in this art by the centaur , when out hunting, he saw Artemis, daughter , bathing with her nymphs, and was changed

by her into a stag, in which form he was torn to pieces by his fifty hounds on Mount Cithæron. The idea has been supposed to be borrowed from Daniel's fifth sonnet (1594), in which occur the lines,

"Which turn'd my sport into a hart's despair,
Which still is chac'd while I have any breath,
By mine own thoughts, sett on me by my faire;
My thoughts, like hounds, pursue me to my death."

Fell, cruel, fierce; A.S. *fel*, fierce, dire.

24. **So please ... admitted**, if I may be pardoned for saying so, I was unable to gain admittance to her presence: **so...lord**, an apologetic preface to a statement: for **might** = could, was able, see Abb. § 312.

25. **But from ... answer**: but brought back this answer from her handmaid. 'To return an answer' is more commonly used of the person who sends it, but also by Shakespeare of the person who brings it, *e.g.* i. *H. IV.* iv. 3. 106, "Shall I *return* this answer to the King?"

26. **The element ... heat**, the outer world (lit. the air and sky around and above) itself till it has been warmed by the sun during seven annual revolutions, shall, etc. **heat** is generally taken here as a past part. (see Abb. § 342); the Camb. Edd. think it is more probably a subs., and read "seven years' heat."

27. **at ample view**, openly and unveiled; for **at** see Abb. § 144.

28. **cloistress**, one who inhabits a nunnery, a nun; 'cloister,' more commonly used for the enclosed walk beneath the upper storey of monasteries, convents, colleges, etc., but also for the buildings themselves, or any place of religious seclusion, from Lat. *claustrum*, an enclosure.

29. **round**, around; adv.

30. **With ... brine**, salt tears that are annoying to the eyes; cp. *A. W.* i. 55, "'Tis the best *brine* a maiden can *season* her praise in": **season**, *i.q.* **keep fresh**, in the next line.

31. **A brother's ... love**, her love for her dead brother; **brother's**, obj. gen.: **would keep**, desires to keep.

32. **remembrance**, a quadrisyllable; see Abb. § 477.

33, 4. **of that ... pay**, so finely, sensitively, organized as to pay; see Abb. § 277, and cp. *Lear*, i. 4, 290, "my *frame* of nature": **but**, merely.

35. **How**, with what ardour: **golden shaft**, from Cupid's quiver; Delius quotes Golding's translation of Ovid's *Metamorphoses*, "That causes love is all of gold, with point full sharp and bright: That chaseth love is blunt, whose steel with leaden head is dight."

37-9. **when ... king.** If the reading is right, this probably means, When the organs of her being, the thrones of all noble thought and feeling, which (*sc.* the organs) constitute her rare perfection, shall be occupied by one and the same king, viz., love. Staunton would read, "With one self king—her sweet perfection," taking "perfection" to mean her husband, that which renders woman perfect. This sense of the word he illustrates by two passages from poetry of the period, but a better illustration than either of them may be found in Pt. ii. of Marston's *Antonio and Mellida*, iii. 2. 12, 3, "I have read Aristotle's Problems, which saith that *woman receiveth perfection by the man.*" Dyce objects that the epithet 'sweet' is opposed to such an interpretation; but this objection would fall to the ground if the **one self-king** be explained as 'Love' (not as a husband), which, having overcome all rivals, now reigns alone. It seems also to support such an interpretation that the words **These sovereign thrones** are already appositional to **liver, brain, and heart**, and that such a double apposition as is involved in taking **Her sweet perfections** in the usual way is very unlikely. The 'liver,' as the seat of love, is frequent in Shakespeare. For **self**, see Abb. § 20.

40. **Away before me**, lead the way, precede me.

41. **Love-thoughts ... bowers.** Thoughts of love can have no more sumptuous and befitting couch than when entertained beneath the overhanging shade of trees and flowers; cp. *A. W.* i. 2. 49, "His good remembrance, sir, lies richer in your thoughts than on his tomb." *Canopy* has a strange origin, it being from "the Greek *κωνωπειών*, *κωνωπεῖον*, an Egyptian bed with mosquito curtains.—Gk. *κωνωπ*,—stem of *κώνωψ*, a gnat, mosquito; lit. cone-'faced,' or an animal with a cone-shaped head, from some fancied resemblance to a cone.—from Gk. *κῶνος*, a cone; and *ὤψ*, a face, appearance ..." (Skeat, *Ety. Dict.*). **bower**, properly means a chamber, thence used generally of a shady recess formed by trees and shrubs.

SCENE II.

3. **And what ... Illyria.** What business have I in coming to Illyria? a question of appeal equivalent to, There is no good in my coming to Illyria (now that my brother is dead). Editors point out the pun on **Illyria** and **Elysium**.

6. **It is perchance**, it is only by a lucky chance; echoing her use of the word in the preceding line; cp. *Temp.* ii. 1. 238, 9, "*Seb.* I have no hope That he's undrown'd. *Ant.* O, out of that 'no hope' What great hope have you!"

8. **to comfort ... chance**, in order to comfort yourself with what chance may have in store for you.

9. **did split**, went to pieces; a nautical term, cp. *Temp.* i. 1. 65, "We *split*, we *split!*"

10. **those poor nu nber**, those few; **number** being a noun of multitude, **those nun.ber** is not more ungrammatical than 'those sort,' a colloquialism still common.

11. **Hung on**, clung to; cp. *Temp.* i. 2. 474, "Hence, *hang* not *on* my garments"; the converse, 'hang off,' *i.e.* cease to hang on, is used in *M. N. D.* iii. 2. 260, "*Hang off*, thou cat, thou burr, vile thing, let loose": **driving**, *i.e.* before the wind.

13. **Courage ... practice**, being prompted to do so not only by hope, but by a courage also which does not always belong to those who hope; for **practice**, meaning a single action, not, as usually, a habitual one, cp. *Per.* iv. 2. 136, "These blushes of hers must be quenched with some present *practice*."

14. **lived**, did not sink, floated buoyantly; another nautical term, as in such phrases as "the boat could not live in such a sea."

15. **Arion**, of Methymna in Lesbos, an ancient Greek bard, and celebrated player on the cithara. On his return to Corinth from Sicily, whither he had gone to take part in a musical contest, the sailors on board his vessel coveting the presents he had brought away with him, determined to murder him. After pleading in vain for his life, he obtained permission once more to play on his cithara, and, having done so, threw himself into the sea. But many song-loving dolphins had assembled round the vessel, and one of them now took the bard on his back and conveyed him to Tænarus, whence he returned to Corinth in safety.

16. **I saw ... waves**, so long as I could see him, he continued to be on terms of acquaintance with, did not cringe to, the waves, *i.e.* bore up against them, did not sink. For **hold acquaintance**, cp. *A. Y. L.* ii. 3. 49, 50, "If *with* myself I *hold intelligence*, Or have *acquaintance with* mine own desires."

19-21. **Mine own ... him.** My own escape suggests to my hopeful mind a like fortunate escape on his part, and this hopefulness is strengthened by your words: **of him**, as regards him. For **country**, a trisyllable, see Abb. § 477.

22. **bred and born**, Shakespeare uses 'bred' in two different senses, (1) begotten, (2) reared, brought up; and it is difficult to say whether the word here has the former sense, or whether the expression **bred and born** is merely an inversion of the commoner 'born and bred,' *i.e.* born and brought up.

25. **in nature ... name**, the Orsini being among the noblest of Italian families both as to birth and personal distinction in various lines of life. Throughout the rest of the play, Orsino is called "Count," though his speeches are prefixed "Duke."

28, 9. **Orsino! ... then.** Cowden Clarke remarks, "Here is one of Shakespeare's subtle touches in dramatic art. By the mention of Viola's father having spoken of the Duke, we are led to see the source of her interest in Orsino; and by the word 'bachelor' we are made to see the peculiar nature of that interest. By this delicate indication of an already existing inclination on the part of the heroine for the hero of the play, the circumstance of her at once falling so deeply in love with him, on coming to know him personally, is most naturally and beautifully introduced."

32. **And then ... murmur,** and at that time it was already rumoured that, etc. The idea in **murmur** is of their speaking with bated breath of a matter so much above their personal concern.

33. **the less,** the lower orders, the inferiors to those **great ones**; cp. *Macb.* v. 4. 12, "Both more and *less* have given him the revolt": **prattle,** the frequentative form of 'prate,' to talk idly.

35. **What's she?** Who may she be? with a notion of indefiniteness.

37. **some twelvemonth since,** for 'some' in the sense of 'about,' which is frequently used with numeral adjectives qualifying nouns of time, and so, by association, with a singular noun of time, see Abb. § 21.

39. **for ... love,** out of fond love for whom: Dyce follows Walker in reading 'loss' for **love**; but here, as in i. 1. 31, "A brother's dear love," the genitive is used objectively.

41-4. **O that ... estate is!** Would that I served that lady, and might not be discovered to the world as being what I am, until I had been able to make ripe, bring to maturity, my design. Cowden Clarke interprets, "Oh, that I might not be presented to the world, till I had myself prepared the occasion for declaring what my condition really is"; and sees in the words "the idea of the shrinking diffidence with which a young and well-born lady dreads encountering publicity until she can do so under suitable protection." Schmidt takes **mellow** as an intransitive verb, Abbott (§ 290) as a transitive verb, apparently connecting it with the following line. It appears to me to be an adjective. Cp. *L. L. L.* iv. 2. 72, "delivered upon the *mellowing of occasion*"; and for **deliver,** *Cor.* v. 3. 39, "The sorrow that *delivers* us thus changed Makes you think so." The construction **And might ... estate is,** is analogous to that of the redundant pronoun in i. 2. 53, "Conceal me what I am," and i. 5. 231, "I see you what you are," and equivalent to, Would that no one would deliver me to the world what I am.

44. **to compass,** lit. to go round something and so get to the desired point, hence to obtain, and, as here, to bring about,

effect; cp. *Temp.* iii. 2. 66, "How now shall this be *compassed?*"

46. **not the duke's**, not even the duke's.

47. **a fair behaviour**, a well-seeming manner.

48, 9. **And though ... pollution**, and though nature often gives a fair exterior to a foul inside; cp. *M. V.* v. 1. 63-5, "Such harmony is in immortal souls; But while this muddy vesture of decay Doth *grossly close* it in, we cannot hear it," where the converse idea is stated. The allusion in the text is to whited sepulchres. For **that**, as a conjunctional affix, see Abb. § 287.

52. **I prithee ... bounteously**, I pray you to conceal who and what I am, and I not only pray you to do so, but will reward you handsomely if you do · for **conceal ... am**, see note on l. 44, above.

55. **The form ... intent**, the character of my design.

56. **present**, introduce.

57. **It may ... pains**, if I become his page, I shall probably be able to reward you well for introducing me to his notice.

58. **And speak ... music**, and hold converse with him, touch his feelings with, etc.; cp. *Haml.* iii. 2. 374, "it will discourse most eloquent music."

59. **allow**, prove; as frequently in Shakespeare: Wright notes that the two senses of 'allow,' to assign, and to approve, are due to the different sources from which the word is derived: the former being from the Low Lat. *allocare*, the latter from *allaudare:* **very worth**, being worthy of; we still say 'well worth,' but not 'very worth.'

60. **commit**, entrust to, leave to.

61. **Only ... wit**, all that I ask of you is that you should make your silence about my condition, etc., fit in with my design; **my wit**, that which my ingenuity shall devise.

62. **your mute**, the mention of 'eunuch' brings into the captain's mind the thought of the 'mutes,' dumb attendants in the Turkish harems, and he promises to perform her behest as faithfully as the mutes performed those of the sultan; cp. *Cymb.* iii. 5. 158, "that you will be a voluntary *mute* to my design."

63. **let mine ... see**, I will be content that my eyes should be put out.

SCENE III.

1. **What a plague.** In such expressions as "What a plague," "What a devil," i. *H. IV.* ii. 2. 39, "a" is equivalent to 'in the name of,' 'by,' etc. See Abb. § 24.

1, 2. **to take ... thus**, to feel it so seriously, show such grief about it. **care's ... life**, cp. the proverbial saying in *M. A.* v. 1. 133, "care killed a cat."

3. **By my troth**, by my faith, assuredly: **o' nights**, of nights, at night; see Abb. § 182.

4. **cousin**, used of those not in the first degree of relationship, *e.g.* nephew, niece, uncle, brother-in-law, grandchild: **takes ... hours**, is much displeased with your staying out so late at night: **exceptions**, objections; Shakespeare uses to 'take exception' at, to, against; nowadays 'to' is the only preposition used; **ill hours**, evil because late.

6. **Why ... excepted.** A ludicrous use of a formal law phrase, *exceptis excipiendis*, those things being excepted, excluded, which are to be excepted, excluded; **before excepted**, *i.e.* what was before excepted; **except** here = object to.

7. **confine yourself**, restrict yourself; cp. *Oth.* ii. 3. 2, 3, "Let's teach ourselves that honourable stop Not to outsport discretion"; *Macb.* v. 2. 15.

9. **I'll confine ... am**: I'll dress myself no finer than I am; an intentional misunderstanding of the word. Cp. ii. *H. IV.* i. 2. 159-62, "*Ch. Just.* Your means are very slender, and your waste is great. *Fal.* I would it were otherwise; I would my means were greater, and my waist slenderer."

11, 2, **an they ... straps**, if they are not, let them be punished with a halter made of their own straps; *i.e.* the pieces of leather attached to the boots by which they were drawn on: for **an**, see Abb. § 101.

18. **He's as tall ... Illyria.** "That is, as able a man. '*A tall man of his hands* meant a good fighter; *a tall man of his tongue*, a licentious speaker; and *a tall man of his trencher*, a hearty feeder.' Gifford" (Staunton).

19. **What's ... purpose?** That matters nothing; that does not make your behaviour and his any the less disgraceful.

21. **Ay, but ... ducats**; *i.e.* he will have run through his whole property, principal as well as annual interest, in a single year; 'ducat,' "O. Fr. *ducat*, 'the coyne termed a ducket, worth vis. viii*d.*'; Cot. — Ital. *ducato* ... Low Lat. *ducatus*, a duchy. So called because, when first coined in the duchy of Apulia (about A.D. 1140), they bore the legend 'Sit tibi, Christe, datus, quem tu regis, iste *ducatus*'" [*i.e.* let that ducat be given, O Christ, to you, who are lord of it] (Skeat, *Ety. Dict.*).

22. **a very fool**, a thorough, complete fool.

23. **Fie, that ... say so.** We should say, 'Fie, that you should say so.'

24. **the viol-de-gamboys.** The 'viol-de-gambo,' sometimes

called 'de-gamboys' alone, now the base-viol, was a fashionable musical instrument of the time, cp. Marston's *Malcontent*, Induction, 20-4, "*Sly.* O cousin, come you shall sit between my legs. *Sinklo.* No, indeed, cousin; the audience then will take me for a *viol-de-gambo*, and think that you play upon me"; *gambo* being the Italian for 'leg.' **word for word**, with the greatest accuracy.

26. **almost natural**, with a pun on the word 'natural' in its ordinary sense, and in that of a fool, idiot; Dyce follows Upton in reading "he hath indeed all, most natural."

28. **the gift of a coward**, that with which a coward is gifted, *i.e.* cowardice: **to allay the gust**, to qualify the delight; for **allay**, cp. *Cor.* ii. 1. 53, "a cup of hot wine with not a drop of *allaying* Tiber in 't": 'gusto' is the word in modern usage.

31. **By this hand**, I swear by this hand; a common form of asseveration: **substractors**, slanderers, those who take from a person the reputation which belongs to him: Warburton would correct the misspelling, which, however, is probably intentional.

35. **drinking healths**, drinking toasts to the health of, etc.

37. **coystrill**, "is a paltry groom, one only fit to carry arms, but not to use them. So in Holinshed's *Description of England* ... '*Costerels*, or bearers of the armes of barons or knights'" (Tollet).

38. **turn o' the toe**, spin round, become giddy: **parish-top.** "A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants may be kept warm by exercise, and out of mischief, while they could not work" ... (Steevens.)

39. **Castiliano vulgo.** What the meaning of this phrase is, if it had any meaning, has never been satisfactorily explained. Warburton proposed 'volto' for **vulgo**, with the sense 'put on a grave, solemn, expression of face, such as the Spaniards wear,' which is perhaps borne out by Sir Toby's changing 'Aguecheek' into 'Agueface,' though Sir Andrew was not a person before whom any reserve or reticence was necessary.

41. **how now ... Belch?** How is it with you now? how are you?

43. **fair shrew**, my fair maiden with the sharp, witty, tongue. For **shrew**, from which came the verb *shrewen*, to curse, and its past participle, *shrewd*, malicious, bitter, acute, see Craik, *Eng. of Shakespeare*, 186.

44. **And you too, sir.** The same good wish to you, sir.

46. **What's that?** What do you mean by 'accost'?

47. **My ... chambermaid.** Sir Toby of course means that Sir Andrew is to 'accost,' salute, address himself to, the chambermaid, but Sir Andrew supposes him to say in answer to his

question, **What's that?** that her name is 'Accost. He accordingly addresses her as **Mistress Accost**, and when she replies that her name is Mary, he takes her to mean that he should have addressed her by her full name, 'Mistress Mary Accost.'

48. **I desire ... acquaintance,** I hope to know you better; a phrase which Shakespeare varies in *M. N. D.* iii. 1. 185, 193, by "I shall desire you *of more* acquaintance.

52. **front her,** face her, attack her in speech, as **board her,** (orig. a nautical term for attacking, forcing one's way on board a ship); used figuratively again in *M. W.* ii. 1. 92, *M. A.* ii. 1. 149, and elsewhere.

54. **undertake her,** venture to attack her in the way you mean.

57. **An thou ... again,** if you allow her to go off in this way without attacking her, I hope you may never again have the chance of drawing your sword (in a duel) in proof of your courage.

59. **An you ... again.** Sir Andrew thinks he is following Sir Toby's hint by adopting his words.

60, 1. **have ... hand,** have to deal with fools. Maria, varying the phrase, answers, 'No, I have not a fool by the hand, for I have not you by the hand,' *i.e.* I am not holding your hand. Cp. a similar inference in *Cymb.* ii. 3. 105.

63. **Marry,** a corruption of 'Mary,' the mother of Christ; a petty oath, used to avoid the statute against profane swearing: **and here's ... hand,** and, in proof of my assertion, I hold out my hand to you.

64, 5. **Now, sir, ... drink.** Now, sir,—for, as they say, 'thought is free,' and therefore you need not be vexed at my freedom of speech,—I beg you to bring, etc. **Thought is free,** a proverbial saying; cp. *Temp.* iii. 2. 132. Holt White quotes Lyly's *Euphues*, "None (quoth she) can judge of wit but they that have it; why then (quoth he) doest thou think me a fool? *Thought is free*, my Lord, quoth she." **buttery-bar**: the buttery in cottages, etc., is "a place for provisions, especially liquors. ... [The principal thing given out at the *buttery-bar* was (and is) beer; the *buttery-bar* is a small ledge on the top of the half-door (or *buttery-hatch*) on which to rest tankards. But as *butter* was (and is) also kept in *butteries*, the word was easily corrupted into its present form.] It is, however, a corruption of M. E. *botelerie*, *i.e.* a *botlery*, or place for bottles. ... —F. *bouteille*, a bottle" (Skeat, *Ety. Dict.*). Maria means that Sir Andrew's wit needs refreshing.

67. **It's dry, sir.** A dry hand was supposed to indicate debility or coldness of nature.

68. **Why, ... so.** Why, I should hope it was.

70. **A dry jest,** a foolish jest; cp. *L. L. L.* v. 2. 373, "This jest is *dry* to me."

72, 3. **Ay, sir, ... barren,** figuratively, ready for immediate use, but here, as she implies in the next line, she has these foolish jests at her fingers' ends because she has hold of a fool's hand: **barren,** *i.e.* of invention.

74. **thou lackest ... canary,** you need a draught of wine to put spirit into you; **canary,** a wine imported from the Canary Islands (sometimes called canary sack), of a hot, inflammatory character.

75. **so put down,** so worsted in a combat of wit. Sir Andrew, echoing the phrase, uses it of being overcome by wine, *i.e.* made drunk.

77, 8. **Methinks ... Christian,** *i.e.* than an ordinary person, as he says immediately afterwards: **methinks,** *i.e.* to me it seems, 'thinks' being from the impersonal verb *thyncan,* to seem. See Abb. § 297.

78, 9. **but I am ... wit.** Cp. *T. C.* ii. 1. 14, "Thou mongrel *beef-witted* lord" and *H. V.* iii. 7. 161, where the constable of France is sneering at the want of intelligence in English soldiers as contrasted with their courage.

80. **No question,** Without question, doubtless.

83. **Pourquoi,** French for 'for what, why.'

85. **in the tongues,** in learning foreign languages. Note that Sir Toby's boast, l. 24, of his friend's knowledge of foreign languages is ludicrously exposed on his first appearance.

86. **bear-baiting,** the worrying of bears with dogs, a favourite pastime with the English both before and after Shakespeare's day, and one to which he makes frequent reference; **the arts,** the liberal arts, accomplishments.

87. **Then ... hair;** then you would have had, etc. Crosby, quoted by Rolfe, points out the pun here upon 'tongues' and 'tongs' (*i.e.* curling tongs for the hair).

89, 90. **curl by nature,** Theobald's emendation for '*cool my* nature': Sir Toby, in his answer, is contrasting 'nature' and 'art' in a sense different to that in which Sir Andrew uses **the arts.**

91. **becomes me,** suits me.

92. **it hangs ... distaff,** *i.e.* quite straight, **excellent** being used ironically.

93. **I'll home,** I will return home.

94. **will not be seen**, refuses to be seen, will not admit me to her presence.

94, 5. **it 's four ... one**, the odds are four to one (*i.e.* very great) against her having anything to do with me in the way of marriage: **hard by**, close at hand; a near neighbour, and therefore having many opportunities for making love to her.

98. **Tut, ... in 't**, pooh, nonsense, there is no reason for your giving up your attempt to win her; the project is one with plenty of vitality in it, one not about "to sicken and so die," Wright compares *Lear*, iv. 6. 206, *A. C.* iii. 13. 192.

99. **I 'll stay ... longer.** "The abrupt way in which Sir Andrew alters his determination has a most comic effect; appearing to be totally without ground for change; but Shakespeare has allowed us to get a glimpse of the flabby gentleman's motive through his confused speech, by making him allude to 'masques and revels'; which he evidently intended to resort to as a means of displaying his devotion to Olivia" (C. Clarke).

102. **kickshawses**, 'kickshaws,' is a corruption of the French *quelque chose*, something, hence a trifle, small delicacy; the word is pluralized by Sir Andrew in the same way as in *Cymb.* v. 4. 14, the gaoler speaks of 'gallowses' for 'gallows,' though "gallowses" is used by Webster, *The White Devil* (p. 16, ed. Dyce), as though it were the regular plural.

103, 4. **under ... betters**, provided he is not my superior in rank.

104, 5. **and yet ... man**, and further I will not set myself in comparison with an old man; the former comparison, with his betters, he declines on account of his reverence for them, the latter comparison with old men, because he feels his superiority to them. Warburton sees here a satire on the vanity of old men; Steevens thinks the expression is equivalent to Falstaff's boast, "I am old in nothing but understanding," ii. *H. IV.* i. 2. 215.

106. **a galliard**, "a quick and lively dance, 'with lofty turnes and caprioles in the ayre,' Sir John Davies, *Orchestra*, etc., st. 68" (Dyce): cp. Heywood, *An Humorous Day's Mirth*, 1599, "I fetcht me two or three fine capers aloft, and took my leave of them as men do of their mistresses at the ending of a *galliard*." The word was in very common use.

107. **cut a caper**, what Heywood calls 'fetching' a caper, jumping high into the air; but here punned upon in Sir Toby's answer, 'caper-sauce' being used with boiled mutton.

109. **the back-trick**, the caper backwards in retiring, as exemplified in the quotation from Heywood above: **simply as strong**, absolutely in as high a degree of perfection; **strong**, adverbially, as in *J. C.* iv. 3. 67, "I am armed so *strong* in honesty."

111, 2. **Wherefore ... 'em?** why do you conceal these gifts, not let them be publicly known? Curtains before pictures of value were common in former days. In i. 5. 251, below, Olivia, removing the veil she wore, says, "but we will draw the curtain and show you the picture"; cp. *M. A.* ii. 1. 126-9.

112, 3. **are they ... picture?** are they likely to spoil by exposure, as a picture, if uncovered, gets spoilt by taking up, catching, the dust: **Mistress Mall**, or Moll Cutpurse, a disreputable woman of the time whose exploits are dramatized in Dekker's *Roaring Girl*. Her real name was Mary Frith. The reference here may be to her, as most commentators suppose. Dyce, however, queries:—"After all, can it be that '*Mistress Mall's* picture' means merely *a lady's picture?* So we still say 'Master Tom' or 'Master Jack' to designate no particular individual, but of young gentlemen generally." So, in *M. A.* ii. 1. 10, "my lady's eldest son" does not mean any lady in particular, but any one of that rank.

114. **coranto**, or caranto, a lively and rapid dance. Marston, *The Fawn*, ii. 1. 400, speaks of running a caranto, leaping a levalto, or lavolta.

114, 5. **My very .. jig**, even my walk, *i.e.* my most sober movement, shall be a jig, which was a quick, merry, dance.

115, 6. **Is it ... in?** Is this a kind of world in which one should hide one's virtues? a question of appeal, = the world we live in is not one which appreciates such modesty.

117. **it was ... galliard.** A reference to the belief then so common that a man's disposition was affected by the star which was in the ascendant at the time of his birth; see *Lear*, i. 2. 128 *et seqq.*, where Edmund ridicules the notion.

118, 9. **it does ... stock**, it shows fairly well, etc.; **indifferent**, adverbially, is frequent in Shakespeare; here of course Sir Andrew uses the word with mock modesty. Stockings were formerly called 'stocks'; for the history of the word see Skeat, *Ety. Dict.*: **set about**, set about getting up some, etc.

122. **Taurus! ... heart.** In the medical astrology of former days the various parts and organs of the body were supposed to be affected by the constellations, Taurus having influence upon the neck and throat, not the sides and heart, or the legs and thighs, as Sir Andrew and Sir Toby respectively think.

SCENE IV.

2. **you are like ... advanced**, there is every prospect of his raising you to a high office about him.

4. **his humour**, his caprice: **call in question**, seem to doubt.

8. **the count.** See note on i. 2. 25.

10. **On your ... here.** I am here waiting to serve you; **your** is objective, in attendance on you.

11. **aloof,** from "A *prep.* + **Loof,** luff, weather-gage, windward direction; perhaps immediately from Du. *loef,* in *te loef,* to windward" ... (Murray's *Eng. Dict.*).

12. **no less but all,** no less than all, the whole truth of the matter; for **but** instead of 'than,' see Abb. § 127.

12, 3. **I have ... soul,** I have revealed to you the inmost secrets of my soul, those which I have concealed from every one else; cp. i. *H. IV.* i. 3. 188, "I will *unclasp a secret book*"; *T. C.* iv. 6. 60, "*unclasp* the tables of their thoughts."

14. **address ... her,** direct your steps to her house; 'dress' ultimately from the Lat. *directus,* straight.

15. **Be not ... access,** refuse to take any denial from her, insist upon being allowed to see her.

16. **thy fixed ... grow,** there you will plant your foot immovably: **have,** subjunctive.

18. **so ... sorrow,** so utterly given up to, so completely preoccupied by, her sorrow.

19. **As it is spoke,** as people say; for **spoke,** the curtailed form of the past participle, see Abb. § 343.

20. **leap ... bounds,** overleap all the limits of courtesy.

21. **Rather ... return,** rather than return without having gained something from her, some answer, information.

22. **Say,** suppose.

24. **Surprise ... faith;** take her by surprise, and so get the better of her, by pouring out the story of my passionate and faithful love for her; for **surprise,** in this sense, cp. *Temp.* iii. 1. 93, "So glad of this as they I cannot be Who am *surpris'd* withal"; *W. T.* iii. 1. 10, "And the ear-deafening voice o' the oracle ... so *surprised* my sense"; **dear,** in the sense of 'heartfelt,' is common in Shakespeare.

26. **She will ... youth,** she will listen to it better from one so young as you are; for **attend,** trans., see Abb. § 200.

27. **a nuncio,** an ambassador, especially a papal ambassador; Lat. *nuntius,* a messenger,

29. **yet,** even up to this time: **happy years,** the careless, happy, years of youth.

31. **rubious,** red as a ruby; one of Shakespeare's coinages: **small pipe,** *i.e.* windpipe; cp. *K. J.* v. 7. 23, "This pale faint swan Who chants a doleful hymn to his own death, And from the

organ-pipe of frailty sings His soul and body to their lasting rest," where 'the organ-pipe of frailty' means the windpipe of one who is well near worn out.

32. **shrill and sound**, shrill like a boy's treble and yet uncracked. In boys the voice cracks at the age of puberty, but the Duke, though not admitting that Caesario had reached manhood, seems surprised that in a lad (as he supposes her to be) of such an age the voice should still retain its treble note and not yet have cracked.

33. **And all ... part**, and everything about you resembles a woman's part in a play; those parts being played by boys; cp. *A. C.* v. 2. 220, *T. G.* iv. 4. 165. **semblative**, like; not found elsewhere in Shakespeare.

34. **thy constellation ... apt.** See note on i. 3. 117.

35. **Some ... him**, let some four or five go with him as an escort.

36, 7. **am best ... company**, who am happiest, most at my ease, when I am most alone.

37-9. **Prosper ... thine**, if you succeed in this matter, you shall be as free to use my wealth as I am; for the transposition of **freely**, see Abb. § 419*a*.

40. **a barful strife**, this is a contest in which, if I succeed, I place a barrier to my own happiness: cp. Blanch's speech, *K. J.* iii. 1. 328-35.

41. **Whoe'er .. wife**, though compelled to make love for him to Olivia, it is he whom I desire to wed; on **who** for 'whom,' see Abb. § 274.

SCENE V.

1. **either tell ... or I**, we should now say, "either tell me ... or you will not find me open my lips," or "tell me .. or I will not," etc.; that is, we should not use "either ... or" unless the conjunction in both cases referred to the same subject.

1-3. **I will not ... excuse**, the construction is "I will not open my lips by way of your excuse (*i.e.* in the way of making excuses for you) so wide as that a bristle may enter between them."

4, 5. **he that is ... colours.** A proverbial saying derived, as Maria explains, from the wars, and meaning to fear no enemy's colours, standards, and so no enemy. The first part of the sentence, **he that ... world**, looks as though the Clown had intended to refer to such a person's expectations in the next world.

6. **Make that good.** Prove that.

8. **A ... answer,** a fine meagre answer; **lenten fare,** *i.e.* the meagre fare of strict Catholics during the feast of Lent, is a common expression, and in *Haml.* ii. 2. 329 we have, "To think, my lord, if you delight not in man, what *lenten* entertainment the players shall receive from you," *i.e.* what a scanty welcome, poor treatment, etc.

9. **of,** "is used to connect words or phrases in apposition, the saying here being 'I fear no colours.' So in *Cor.* ii. 1. 32, 'a very little thief of occasion,' where occasion is the thief" (Wright).

11, 2. **and that ... foolery:** and that you may venture to say when you are exercising your privilege of free jesting; said ironically, as in such a statement there would be nothing to excite the anger which the jester's witticisms often provoked.

13, 4. **Well, ... talents.** The Clown's inversion of Well, God give them wisdom that have none; and those that are wise, let them use their talents. There seems here to be a profane allusion to the parable of the talents, *Matthew* xxv., in which the man to whom the one talent was entrusted, and who laid it up without obtaining any interest for it, has this one talent taken away from him and given to him who had doubled the five talents entrusted to him. Christ rebuking him for his sloth, and saying, "For unto every one that hath shall be given, and he shall have abundance; but from him that hath not, shall be taken even that which he hath."

16, 7. **or, to ... you,** or, as to being turned away, is not that in your case equivalent to hanging; for the indefinite **to be,** see Abb. § 356.

18. **Many ... marriage;** men are often saved from a miserable life by being hanged before they can marry.

18, 9. **and for ... out,** and as for being turned away, let summer make such a fate bearable, *i.e.* such a fate would be bearable so long as it did not fall upon me in winter; for **bear it out,** cp. *Oth.* ii. 1. 19, "It is impossible they *bear it out*," 'bear it out' being used indefinitely in both instances, though in the one it means 'make endurable,' in the other 'endure.'

21. **Not so, neither,** not even that; a colloquialism more common in "not so, either."

22, 3. **That if ... fall.** Maria puns on the word **points** in the sense of tags used for keeping up the breeches; cp. i. *H. IV.* ii. 4. 238, "*Fal.* Their *points* being broken,—(*i.e.* their sword points) *Poins.* Down fell their hose." **gaskins,** called also 'galligaskins,' a loose kind of breeches. Skeat says that the longer form is a corruption of *Gargusques, Greguesques,* and that the notion of some of the weavers of *galligaskins* that they were

so called because they originally came from Gascony is a mistaken one.

24. **Apt**, a fitting, smart, quibble: **Well, go thy way**, said as Maria prepares to leave them.

24-6 **if Sir Toby .. Illyria**, if Sir Toby would only give up drinking, he could not do better than marry such a witty person as yourself. This of course is implied, not expressed.

27. **Peace, ... that.** Hold your tongue; I will have no more allusions to that subject.

28. **you were best**, for this ungrammatical remnant of ancient usage, see Abb. § 230.

29. **Wit ... fooling!** Addressing his own wit, the Clown adjures it to prompt him to a clever display of his art so that he may be able to turn away the anger of his mistress from whom he expects a scolding for his long absence.

30, 1. **Those wits ... fools**; those intelligences who fancy that they are endowed with wit, those self-styled wits.

32. **Quinapalus**, the name of a philosopher invented by the Clown as an authority to quote in support of his own aphorism, just as in ii. 3. 23-5 he is represented as inventing Pigrogromitus, a geographer, the Vapians, a people, and Queubus, a country.

36. **Take ... lady**, *i.e.* she has ordered you to take away the fool, she is the fool, therefore take her away; one of the "simple syllogisms" of which the Clown boasts just below, though the premisses are inferred, not stated.

37. **a dry fool**, a fool whose wit has run dry, is exhausted; cp. *T. C.* i. 3. 329, "were his brain as barren As banks of Libya, though, Apollo knows 'Tis *dry* enough."

38. **you grow dishonest**, *i.e.* by absenting yourself from your duties, as Maria has already accused him of doing.

39. **madonna**, Italian for 'my lady.'

40. **dry fool**, taking Olivia's expression in the sense of thirsty.

42. **let the ... him**, let him be sent to the mender of old clothes, shoes, etc., to patch him up. To 'botch,' = to patch, is "borrowed *directly* from the O. Low German. Oudemans gives *botsen* ... to strike; with its variant *butsen*, meaning both (1) to strike, beat, and (2) to repair. The notion of repairing in a rough manner follows at once from that of fastening by beating. The [illegible] is the same as that of *beat*" (Skeat, *Lty. Dict.*).

46. **will serve**, will do, is good enough for the purpose; so, well and good.

49. **misprision**, a mistake. In using the words **in the highest degree** the Clown probably has in his mind the phrase "misprision of treason." Skeat points out that the definition of that

offence, viz. "a neglect or light account made of treason" is due to the word 'misprision' having been derived from the F. *mespris*, contempt, instead of from the O. F. *mesprison*, error, offence, with the same sense, and from the same source, as the Mod. F. *méprise*, a mistake.

49, 50. **cucullus ... monachum**, the cowl, or hood, does not make the monk.

50, 1. **that's ... brain**, which is equivalent to saying that though I wear the party-coloured dress of a fool, I am not a fool in point of intellect. **motley**, "of different colours ... So called because spotted; originally applied to curdled milk, etc.—O. F. *mattelé*, 'clotted, knotted, curdled, or curd-like,' Cotgrave" (Skeat, *Ety. Dict.*).

54. **Dexteriously**, probably only an affectation of the Clown's, though Wright points out that the word is used in Bacon's *Adv. of Lear.* ii. 22. 15, and in Naunton's *Fragmenta Regalia.*

56. **for it**, in order to establish my proof: **my mouse of virtue**, my dear and virtuous lady; **mouse** was formerly a term of endearment.

58. **for want ... idleness**, as I have not just now any other frivolous way of spending my time: **I'll bide your proof**, I will submit myself to this proof of my folly which you undertake to furnish; for **bide**, in this sense, cp. i. *H. IV.* iv. 4. 10, "Wherein the fortune of ten thousand men Must *bide* the touch"; *R. J.* i. 1. 229, "Nor *bide* the encounter of assailing eyes."

64, 5. **for your ... heaven**, for the fact of, etc.

67. **mend**, improve in the matter of wit.

69, 70. **infirmity ... fool**, the weakness attendant upon old age which impairs the wisdom of the wise, only makes the fool more worthy of his title. For **decays**, used transitively, cp. *Cymb.* i. 5. 56, "And every day that comes comes to *decay* A day's work in him."

71, 2. **God ... folly!** God grant that you may quickly become old and infirm so that your folly (which you think wisdom) may increase and improve in quality; for **the** preceding a verbal that is followed by an obj., see Abb. § 93.

72, 3. **will be ... fox**, will readily swear that I am [illegible] very cunning fellow.

73. **will not ... two pence**, will not wager twopence. [illegible] in the *IV.* ii. [illegible] swore [illegible] d also [illegible] er to

75. **How say ... Malvolio?** What have you to say in an[illegible] that? [illegible]at the

76. **such ... rascal**, a fellow of such barren, scanty, wee[illegible], d that [illegible] T. *C.* i. 3. 329, quoted above on l. 37. [illegible]ion were

77, 8. **I saw him ... fool,** I saw him worsted by a common fool, one who did not profess the art of jesting: for **with**, = by, see Abb. § 193.

79. **he's out ... already,** for **out of his guard** we should now say "off his guard," *i.e.* not in a position to defend himself, not prepared to continue the combat. Cp., for a similar metaphor, *L. L. L.* v. 1. 62, "Now by the salt wave of the Mediterranean, a sweet touch, *a quick venue of wit!* snip, snap, quick and home," 'venue' being a technical term in fencing for a thrust, hit.

79, 80. **unless ... gagged,** unless you encourage him by laughing at his wit, and give him some opportunity, some provocative, he is quite dumb, has not a word to say; for **minister occasion**, cp. *Temp.* ii. 1. 73, "and did to *minister occasion* to these gentlemen."

80-2. **I protest ... zanies.** I declare that I look upon these men who have the reputation of being wise, but who laugh so heartily at professed buffoons like this one, as being no better than poor imitations, shadows, of buffoons; for **crow**, cp. *A. Y. L.* ii. 7. 30, "when I did hear The motley fool thus moral on the time, My lungs began to *crow* like chanticleer ... And I did laugh sans intermission An hour by this dial": **kind**, must be regarded as a noun of multitude. On **zany**, a writer in the *Edin. Review*, for July, 1869, remarks, "The *zany* in Shakespeare's day was not so much a buffoon and a mimic as the obsequious follower of a buffoon, and the attenuated mime of a mimic. He was the vice, servant, or attendant of the professional clown or fool, who, dressed like his master, accompanied him on the stage or in the ring, following his movements, attempting to imitate his tricks and adding to the general merriment by his ludicrous failures and comic imbecility. It is this characteristic not merely of mimicry, but of weak and abortive mimicry, that gives its distinctive meaning to the word, and colours it with a shade of contempt." Middleton also uses the [illegible] true, counterfeit; cp. *M. N.* [illegible] "It. *Zane*, 'the nam[illegible] moonlight at her window sung With [illegible]es Ital.' *ing love*"; *A. Y. L.* iii. 3. 22, "the truest poetry is the *feigning*."

[illegible] **keep it in,** restrain it, do not deliver it.

[illegible] **and allowed ... you,** and allowed you to be admitted not [illegible] in order to listen to what you had to say as to indulge [illegible]nder at one who had so impudently demanded entrance.

[illegible]3, 4. **If you be ... brief;** I have followed Mason in omitting [illegible]t' of the folios before **mad.** Olivia had said that she [illegible]dmitted Viola chiefly because she was so astonished at her [illegible] saucy behaviour, and she goes on, if, as that behaviour would

blunt, ends: we speak of the 'bullets' (using a diminutive) of a rifle or gun, but of cannon-*balls*.

86-8. **there is no ... reprove.** In the jests of one who is a professional fool there is nothing malicious, even though he does nothing but rail at one; just as a man of known discretion cannot be said to rail, however much he may reprove.

89, 90. **Now ... fools!** Johnson explains this, "May Mercury teach thee to lie, since thou liest in favour of fools." Mercury was the divinity of commerce and gain, his name being connected with *merx*, profit, and *mercari*, to barter, and hence of unjust gain, cheating, falsehood. **Leasing** is the A.S. *léasing*, from A.S. *léas*, false, originally, empty.

91. **much desires,** *sc.* who much, etc. For the omission of the relative, see Abb. § 244.

94. **'tis a ... man,** cp. *H. V.* iii. 6. 70, "Why *'tis* a gull, a fool, a rogue"; *A. C.* iii. 2. 6, "*'tis* a noble Lepidus": **and well attended,** who has several attendants with him.

96. **hold ... delay,** hold him in check and so delay his coming to me.

98. **Fetch him off,** get him out of the way: **he speaks ... madman,** he talks nothing but what is utter folly; cp. *K. J.* ii. 1. 462, "He *speaks* plain *cannon fire*, and *smoke* and bounce": *M. A.* ii. 1. 255, "She *speaks poniards*"; *Oth.* ii. 3. 281, "Drunk? and *speak parrot?*"

99, 100. **if it be a suit,** if his object in coming is to plead for the Count: **I am ... home,** *i.e.* say that I, etc.

101. **to dismiss it,** in order to get rid of the solicitations of the Count.

101, 2. **Now you ... it,** you see, from what Malvolio says, that your jesting appears to be in its dotage, and people no longer appreciate it.

103. **for us,** *sc.* the[illegible]d, of.

104. **should it ... folly!** God grant that you may quickly bec[illegible] old and infirm so that your folly (which you think wisdom[illegible] mb. increase and improve in quality; for **the** preceding a verbal ~~that~~ is followed by an obj., see Abb. § 93.

72, 3. **will be ... fox,** will readily swear that I am [illegible] cunning fellow.

73. **will not ... two pence,** will not wager twopence.

75. **How say ... Malvolio?** What have you to say in an[illegible] that?

76. **such ... rascal,** a fellow of such barren, scanty, wee[illegible] *C.* i. 3. 329, quoted above on l. 37.

to drinking, and so would be subject to indigestion, resulting in a hiccough. Dyce prints *pickle-herring'*, the apostrophe indicating the plural; Rolfe considers the word a true plural, like *trout, salmon*, and compares *Lear*, iii. 6. 33, "two white *herring*."

111. **How now, sot?** Though 'sot' is generally used by Shakespeare for 'dolt,' 'fool,' Knight thinks that the humour here consists in the drunken Sir Toby addressing the Clown as drunkard.

113, 4. **how have ... lethargy?** how is it that you are in this half-sleepy state so early in the morning? **come by**, acquired.

115. **Lechery!** To Sir Toby this word would be familiar, but 'lethargy' is above his understanding.

118, 9. **give me ... I**, what I delight in is good faith, trust: **Well . one**, well, it does not matter: the drunkard's carelessness of consequences.

121, 2. **one ... heat**, one glass more than is enough to warm the blood: **mads**, maddens.

124. **the crowner**, the coroner, lit. an officer appointed by the crown, and then specially one who holds the inquest into the cause of a man's death; for the form of the word, cp. *Haml.* v. 1. 24, "*crowner's* quest law." Shakespeare also uses *crownet* for 'coronet,' *A. C.* iv. 12. 27, v. 2. 91: **sit o' my coz**, hold an inquest upon my cousin; **coz**, a common contraction of 'cousin'

125. **for he's ... drink**, according to the Clown's classi[illegible]-com-degrees.

127. **but mad yet**, so far only in the se[illegible] with my speech in his original statement the Clown [illegible]in (and which is merely first: **shall look to**, shall ta[illegible] when come to what is the pith [illegible]entrusted to me.

130, 1. **he takes ... you**[illegible]**ise**, I remit that as a tribute you need [illegible] one might have expected.

[illegible] if it is poetical, it is all the more likely [illegible]rfeit; cp. *M. N. D.* i. 1. 30, 1, "Thou [illegible]oonlight at her window sung With feigning voice *verses* [illegible]*ng love*"; *A. Y. L.* iii. 3. 22, "the truest poetry is the [illegible]*feigning.*"

[illegible] **keep it in**, restrain it, do not deliver it.

[illegible] **and allowed ... you**, and allowed you to be admitted not [illegible] in order to listen to what you had to say as to indulge [illegible]nder at one who had so impudently demanded entrance.

[illegible], 4. **If you be ... brief**; I have followed Mason in omitting [illegible]' of the folios before **mad**. Olivia had said that she [illegible]mitted Viola chiefly because she was so astonished at her [illegible]saucy behaviour, and she goes on, if, as that behaviour would

139. **but he 'll you**, rather than not speak to you: see Abb. § 121.

141. **of mankind**, one of the human race; a piece of Malvolio's wit.

143. **Of ... manner**, Olivia having used 'manner' in the sense of 'kind,' Malvolio again displays his wit by using the word in a different sense = manners, behaviour: **will you or no**, whether you are willing or not.

145. **personage**, personal appearance; cp. *M. N. D.* iii. 2. 292, "And with her *personage*, her tall *personage*."

147. **as a squash ... peascod**, he is to a man what a squash is to a peascod; a squash is a peascod, or peaspod in its earlier stage before the pea is formed in the pod, when it is soft and easily squeezed, squashed: **a codling**, here an unripe apple, though in present use as a particular kind of apple. Formed from *cod* = husk, "by the help of the diminutive—*ling*; cp. *codlings* in the sense of 'green peas' (Halliwell) with the word *pease-cod*, showing that *codlings* are properly the young pods" (Skeat, *Ety. Dict.*).

148. **e'en standing water**, neither at the flow nor at the ebb; cp. *Temp.* ii. 1. 221-4, "*Seb.* Well, I am *standing water*. *Ant.* I'll teach you how to flow. *Seb.* Do so: to ebb Hereditary sloth instructs me": e'en for 'in' is Steevens' correction; if 'in' is retained, it must mean 'in the condition of,' as Wright explains.

99, 100. **He is ... shrewishly**, he is comely in appearance, and (yet) unskilfully, tartly.

101. **to dismiss it, him**, from his appearance one would think the Count. nce he was weaned (and therefore from him). For the subject your jesting appears to be in its dot 368. appreciate it. ith me during the inter-

103. **for us**, *sc.* the f

104, 5. **should ... folly!** God grant that you may quickly be old and infirm so that your folly (which you think wi m may increase and improve in quality; for **the** preceding a verbal that is followed by an obj., see Abb. § 93.

72, 3. **will be ... fox**, will readily swear that I am cunning fellow.

73. **will not ... two pence**, will not wager twopence.

75. **How say ... Malvolio?** What have you to say in that?

76. **such ... rascal**, a fellow of such barren, scanty, wee that *C.* i. 3. 329, quoted above on l. 37.

162, 3. **I am very ... usage**, I am very sensitive (literally, accountable) to, easily disconcerted by, the least unkindness.

166-8. **give me ... speech**, give me such assurance that you are the lady of the house as will enable one as timid as myself to go on with my speech.

169. **Are ... comedian?** *sc.* that you speak of studying a part.

170. **my profound heart**, my most wise lady; **heart**, as a term of affectionate or familiar address, is used by Shakespeare sometimes unqualified, sometimes qualified by such adjectives as 'dear' 'good' 'noble' 'sweet.' Here the words **my profound heart** are merely a continuation of the euphuistic style in which Viola had begun her address, "Most radiant, exquisite," etc.

170, 1. **by the very ... play**, this seems to mean, I invoke upon myself the bitterest things that can be said of me if I lie in declaring that my character is an assumed one, and so far I am a comedian. For **fangs**, used in a figurative sense, cp. *A. Y. L.* ii. 1. 6, "the icy *fang* And churlish chiding of the winter's wind."

173. **If I ... myself**, if I do not claim a title which does not belong to me.

174. **you do ... yourself**; you do in regard to yourself claim as a right that which is no right of yours.

175. **to reserve**, to keep wholly to yourself: *i.e.* it is your duty to marry and give the house a lord and master.

176. **from my commission**: beyond, out of, what was committed to me to deliver; for **from**, see Abb. § 158.

176, 7. **I will on ... message**, I will go on with my speech in praise of you, which I began and broke off in (and which is merely an ornamental preface), and will then come to what is the pith and essence of the message entrusted to me.

178, 9. **I forgive ... praise**, I remit that as a tribute you need not pay.

181. **It is ... feigned**, if it is poetical, it is all the more likely to be untrue, counterfeit; cp. *M. N. D.* i. 1. 30, 1, "Thou hast by moonlight at her window sung With feigning voice *verses of feigning love*"; *A. Y. L.* iii. 3. 22, "the truest poetry is the most *feigning*."

181, 2. **keep it in**, restrain it, do not deliver it.

182, 3. **and allowed ... you**, and allowed you to be admitted not so much in order to listen to what you had to say as to indulge my wonder at one who had so impudently demanded entrance.

183, 4. **If you be ... brief**; I have followed Mason in omitting 'not' of the folios before **mad**. Olivia had said that she admitted Viola chiefly because she was so astonished at her saucy behaviour, and she goes on, if, as that behaviour would

seem to indicate, you are not in your right mind, you had better take yourself off; if, however, you are in your senses, you had better say as briefly as you can what the object of your visit is. Knight, retaining 'not,' thinks that Shakespeare "means Olivia to say, If you are not quite without reason, begone; if you have some reason, be brief, that you may soon be gone; giving the effect of an antithetical construction without actually being so."

184, 5. **'tis not ... dialogue**, I am not now under the influence of the moon, in a state of lunacy, so that I should be inclined to take part in so flighty a dialogue; for **skipping**, cp. *M. V.* ii. 2. 196, "Pray thee, take pain to allay with some cold drops of modesty thy *skipping* spirit." 186. **hoist sail**, put up sail and be off.

187. **swabber**, one who swabs, sweeps with a brush called a swab, the decks of a ship. **I am ... longer**, I am to beat about here, etc. To 'hull,' is to drive hither and thither when masts and sails have gone, or when the sails are all taken in during a calm, and the 'hull' or body of the vessel is almost all that is seen above the water. For the word used in a metaphorical sense. cp. *H. VIII.* ii. 4. 199, "Thus *hulling* in The wild sea of my conscience"; and Marston, *Sophonisba*, i. 2. 193, "since the billow (*sc.* of war) Is risen so high we may not *hull*." In **swabber** and **hull**, Viola is merely carrying on Maria's metaphor.

188. **Some ... giant**, I beg you to pacify this formidable attendant of yours; ironically referring to the diminutive size of Maria (who is called by Sir Toby, iii. 2. 70, below, "the youngest wren of nine"), and also with an allusion to the giants who, in old romances, are represented as being kept by ladies of rank for their protection.

189. **Tell me your mind.** Tell me what you wish to say; to which Viola replies, I have not to deliver *my* mind, I come as a messenger to deliver what has been entrusted to me. Warburton first arranged the text as it stands; the folios give the words **tell me your mind** as a part of Viola's speech. The old text may mean 'Tell me your mind as to Orsino whose messenger I am.'

191, 2. **Sure ... fearful**, evidently the message you bring must be a terrible one, seeing that in your courtesy you show yourself so afraid to deliver it for fear of the effect it might have upon me.

192. **your office**, that which you were commissioned to deliver: cp. iii, 4. 299, "do thy *office*."

193. **It ... ear: alone** belongs to **ear**, not to **it**.

193, 4. **no overture of war**, no disclosure, announcement, of terms of war; overt, lit. means 'open.'

194. **no taxation of homage**, no demand of homage due as a tribute; I am not come to tax you in the matter of homage. **the olive**, the emblem of peace.

195. **as full ... matter,** as peaceful as they are important.

199. **from my entertainment,** from the treatment I received at the hands of your servants; if they had not treated me rudely, I should not have shown any rudeness myself; for **entertainment,** cp. *Temp.* i. 2. 465, "I will resist such *entertainment* till mine enemy has more power."

200, 1. **to your ... profanation,** what I am, and what I desire, are matters which if delivered to your ears are as something holy, but which it would be profanation to deliver to other ears.

202. **Give us ... alone,** leave us alone. **this divinity,** this message which Viola speaks of as something holy.

203, 4. **your text,** that text or subject on which your discourse is to enlarge.

206. **A comfortable doctrine,** this doctrine which you preach (in using the words "Most sweet lady") is of a character comforting to the soul; "a comfortable doctrine" is a phrase used in religious or theological language. **much ... it,** is one that affords much scope for enlargement upon it.

207. **Where ... text?** In what scriptures is this text to be found?

209. **In what chapter,** in what part; as we say, "give me chapter and verse for your statement," *i.e.* tell me exactly where you got it from, what authority you have for it.

210. **by the method,** in accordance with the mode of your speech: **in the first of his heart,** *i.e.* it is the very beginning and most essential part of what is written in his heart.

211. **it is heresy,** it is false doctrine, not the truth; cp. *Cymb.* iii. 4. 83, 4, where Imogen is speaking of the letters of Posthumus, which she has in her bosom, "What is here? The scriptures of the loyal Leonatus All turned to *heresy*." In **text, comfortable doctrine, chapter, first of his heart, heresy,** Olivia is merely carrying on the idea suggested by Viola's use of **divinity** and **profanation.**

214, 5. **Have you any ... face?** Do your instructions from him whom you represent involve negociations with my face? did he instruct you to demand sight of my face with a view to negociation with it? Was my face to be one of the parties to the negociation?

215. **You are ... text;** you have now exceeded the text of your instructions.

216. **draw the curtain,** here = undraw; Shakespeare uses the phrase both for covering and uncovering. Pictures of old frequently had curtains hung before them.

217. **such a one ... present.** This has been variously altered

by conjecture, but not satisfactorily. It is probably nothing more than an affectation by Olivia of legal preciseness; this is what I was just now, though hidden by my veil; different from what you saw me, but not changed; **this present**, for this moment, is frequent in Shakespeare. **is 't not well done**? is not the picture well painted?

218. **if God did all**, if you are what nature made you and owe nothing to art.

219. **in grain**, of a fast colour; **grain** in this phrase is cochineal, a dye obtained from the dried bodies of insects of the species *Coccus cacti*, but supposed by the ancients to be made from a berry, the meaning of the Lat. *coccus*; cp. *C. E.* iii. 2. 108. "*Ant. S.* That 's a fault that water will mend. *Dro. S.* No, sir, 'tis *in grain*; Noah's flood could not do it," *i.e.* wash it out: **'t will ... weather**, it will not lose its colour from wind or rain.

220. **'Tis beauty ... blent**, it is beauty the colours of which are honestly mixed, not due to art, but laid on by the sweet and skilful pencil of nature.

222. **she**, lady, woman; as frequently in Shakespeare.

223, 4. **If you ... copy**. If instead of allowing such beauty to be led to the altar, and so, by marriage, leaving a copy of that original, you should take it to the grave, leaving no copy behind you; cp. *W. T.* i. 2. 122, ii. 3. 99. In *Sonn.* xi. 14, **copy** is used in a similar metaphor, though there the meaning is the original form from which a similar form is created, "She [Nature] carv'd thee for her seal, and meant thereby Thou should'st print more, nor let that *copy* die."

225-7. **I will ... will**; carrying on her affectation of legal phraseology, Olivia says that, so far from leaving no copy behind, she will cause to be published various bills setting forth the particulars of her beauty; she will have an inventory made of every particular and article of it, and this inventory shall be affixed to her will, like a list of goods and chattels; a **schedule** is lit. a small leaf of paper, *label*, a small flap or lappet, then a small slip of paper.

227. **item**, "a separate article or particular.... The mod. use of *item* as a subs. is due to the old use of it in enumerating particulars. Properly it is an adv. meaning 'also' or 'likewise' ... from Lat. *item*, in like manner, likewise, also" ... (Skeat, *Ety. Dict.*).

228. **indifferent**, fairly, tolerably; see note on i. 3. 118, above.

230. **to praise**, probably, as most edd. take it, for 'appraise'; cp. *T. C.* iii. 2. 97, "*praise* us as we are tasted, allow us as we prove."

231. **I see you ... are**, for the redundant obj. see Abb. § 414.

233-5. **O, such love ... beauty**? Beautiful as you are, such love as his would not be more than compensated by the return of your love, even if you had been crowned by general consent as peerless in beauty.

235. **nonpareil**, one without an equal; cp. *Cymb.* ii. 5. 8, "my mother seemed The Dian of that time; so doth my wife The *nonpareil* of this."

236. **With adorations**, with the utterance of vows of love: **fertile tears**, tears so abundant as to fertilize the soil on which they fall. **With** was inserted by Pope before **fertile**, and seems clearly needed not merely for the metre, but for the balance of sentences.

239. **suppose him virtuous**, assume, though I have no absolute knowledge, that he is of a virtuous disposition.

241. **In voices well divulged.** This is generally taken by itself as = well spoken of by the world, of good reputation. It seems to me to be connected with the rest of the line, *i.e.* well spoken of by the world *as being* free (gracious), learned, and valiant. Having first referred to what she can only assume regarding the Duke, *sc.* his virtue, Olivia goes on to mention what she knows as facts, viz. that he is of noble birth and fortune, that his youth has been blamelessly spent, that he is spoken of as gracious, learned, and valiant, that his personal appearance is handsome. His being free, learned, and valiant would be a matter of opinion, his being considered so would be a matter of fact within her knowledge.

242, 3. **And in ... person**, and in the stature and shape given him by nature, a goodly-looking person; for **gracious**, cp. *K. J.* iii. 4. 81, "For since the birth of Cain, the first male child ... There was not such a *gracious* creature born."

244. **He might ... ago.** He might long ago have accepted the fact that I would not marry him; for **took**, see Abb. § 343.

245. **in my ... flame**, with such a burning passion as my master feels for you.

246. **With such ... life**, with such a painful and fatal vitality of love; **deadly life**, for the sake of the antithesis; cp. *H. V.* iv. 2. 54, 5, "To demonstrate the life of such a battle In life so lifeless as it shows itself."

247. **would ... sense**, would see no meaning.

248. **what would you**, *sc.* do.

249. **a willow cabin**, a hut of osier twigs woven together. The willow was an emblem of unhappy love; cp. *M. A.* iii. 1. 225, "I offered him my company to a *willow*-tree, either to make him

a garland as being forsaken, or," etc. : for **me**, as representing the old dat., see Abb. § 220, and for the reflexive use, § 223.

250. **my soul**, *i.e.* her, Olivia, who would be the very life and soul of Viola if she loved as her master did.

251. **loyal cantons**, songs of ever faithful love ; **canton**, another form of 'canto' used in Shakespeare's day.

252. **loud**, loudly.

253. **reverberate hills**, hills that would re-echo them, reverberant ; the passive adj. used actively. Steevens quotes Ben Jonson, *The Masque, of Blackness*, "which skill Pythagoras First taught to man by a *reverberate* glass."

254, 5. **And make ... 'Olivia!'** And cause the air, which tattles about everything like an old gossip, to cry out 'Olivia!' In *Per.* i. 2. 87, we have "the listening air," *i.e.* ready to catch up anything uttered in it.

255-7. **O, you ... me!** You should find no rest anywhere between earth and sky unless you showed pity to me ; for **but**, see Abb. § 121.

257. **You might do much**, *sc.* towards winning my love.

259. **Above ... well.** My parentage is above my position as a page, though I have nothing to complain of in my present circumstances.

263. **To tell ... it**, to tell me how (*i.e.* with anger or with resignation) he receives my refusal.

265. **I am ... post**, I am not a messenger who requires to be paid for his trouble ; **post** = messenger, is frequent in Shakespeare, *e.g. K. J.* i. 1. 219, *M. V.* ii. 9. 100.

266. **My master ... recompense.** It is my master, not I, who needs reward, the reward of your love for his constancy.

267. **Love ... love** ; may the god of love (Cupid) make the heart of him with whom you fall in love as hard as a flint!

268, 9. **And let ... contempt!** And may your ardour, like my master's, find no other reception than that of contempt ; cp. *M. V.* ii. 6. 57, "And therefore, like herself, wise, fair and true, Shall she be *placed* in my constant soul."

269. **fair cruelty**, fair but cruel one ; abstr. for concr., cp. *K. J.* iii. 4. 36, "O fair *affliction*, peace!" *Temp.* v. 1. 241, "Bravely, *my diligence*," etc., *i.e.* my diligent servant.

274. **Do give ... blazon** ; do each of them proclaim you a gentleman : **blazon**, from "F. *blason*, 'a coat of arms ; in the eleventh century a buckler, shield ; then a shield with the coat of arms of a knight painted on it ; lastly, towards the fifteenth century, the coats of arms themselves' (Brachet)"... (Skeat, *Ety.*

Dict.). Hence the description or portraiture of other things besides a coat of arms.

274, 5. **not too ... man.** I must not allow my regard for him to run on too fast; I must check myself; this will not do, unless the master and the servant could change places, and the latter loved me as dearly as the former does; **the master**, equivalent to 'he who loves me so.'

275. **How now!** not a question, but a rebuke to herself for her sudden love.

276. **the plague**, *i.e.* of love; cp. *L. L. L.* v. 2. 418-21.

279. **To creep . eyes.** Cp. *M. V.* iii. 2. 67, "Tell me where is fancy (*i.e.* love) bred ... It is engender'd in the eyes, With gazing fed"; for **to** after **feel**, see Abb. § 349. **let it be**, never mind, let things take their course; as she says just after, "What is decreed must be, and this be so."

280. **at your service**, I am here to wait upon you.

281. **peevish**, wilful, obstinate. The word is used by Shakespeare in various senses, silly, thoughtless, wayward, capricious, etc.

282. **The county's man**, the count's man-servant; **county**, another form of 'count,' several times used by Shakespeare; originally meaning a companion, *i.e.* of some great leader, the modern 'county,' = shire, being the portion of territory of which the 'count' had the government.

283. **Would I or not**, whether I liked it or not. **I'll none of it**, I will have nothing to do with it.

284. **to flatter ... lord**, to encourage him with hopes; for **flatter with**, cp. *T. G.* iv. 4. 193, "Unless I *flatter with* myself too much."

285. **hold him ... hopes**, give him the support of hope: **I am ... him**, he need not hope to win me for his wife.

286. **If that**, for the conjunctional affix, see Abb. § 287.

287. **for 't**, for my refusal: **hie thee**, haste thee; for 'thee' used instead of 'thou,' see Abb. § 212.

289, 90. **and fear ... mind.** "She fears that her eyes had formed so flattering an idea of Cesario that she should not have strength of mind sufficient to resist the impression. She had just before said, 'Methinks, I feel this youth's perfections, With an invisible and subtle stealth To creep in at mine eyes'" (M. Mason).

291. **force**, power: **owe**, own, possess, are masters of; the *-n* of *owen*, to possess, which was dropped in Elizabethan Eng., has now been restored.

292. **and be this so**, and let this be as it is.

ACT II. SCENE I.

1, 2. **nor will ... you?** and do you not desire that I should go with you? For **will**, see Abb. § 316, and, for the double negative, § 306.

3. **By your patience**, if you will suffer it to be so.

3, 4. **My stars ... me**, the stars which ruled at my birth are not favourable to me; see note on i. 3.

4, 5. **the malignancy ... yours**; the malevolence of my destiny might perhaps even affect yours injuriously; 'malignant' was an epithet commonly applied to stars, and is so used by Shakespeare, i. *H. VI.* iv. 5. 6, "O *malignant* and ill-boding stars"; see note on i. 3. 117: for **distemper**, cp. *V. A.* 653, "Jealousy ... *Distempering* gentle Love in his desire."

5. **I shall crave of you**, I will ask you.

9. **sooth**, indeed: **my determinate ... extravagancy**; my purposed travel is mere vagrancy; I have no fixed goal before me. **determinate**, which properly means 'fixed' is used for the sake of enhancing the contrast with **extravagancy**; for which word, in this literal sense, cp. *Haml.* i. 1. 154, "the *extravagant* and erring spirit hies To his confine"; *Oth.* i. 1. 137, "Tying her duty, beauty, wit and fortunes In an *extravagant* and wheeling stranger Of here and everywhere," and see Abb. p. 13.

10. **a touch**, a dash, spice; cp. *H. V.* iv. Chor. 47, "Behold, as may unworthiness define, A little *touch* of Harry in the night."

11. **I am willing ... in**; I am desirous of keeping to myself.

12, 3. **therefore it ... myself**, therefore I feel all the more bound by courtesy to reveal who I am; for **manners**, = good manners, cp. *Sonn.* lxxxv. 1, "My tongue-tied Muse in *manners* holds her still."

13. **must know**, must learn: **of me**, concerning me.

14. **which I ... Roderigo**, though I have hitherto called myself Roderigo.

15. **Messaline**, Hanmer would read 'Metelin' *i.e.* Mitylene, but probably Shakespeare here, as in so many places, invented his geography.

16, 7. **in an hour**, in one and the same hour; for **an**, = one, see Abb. § 81.

17, 8. **would ... ended**, I wish that we had died together; there is a sort of confusion between 'would that it had pleased the heavens that we should have so ended,' and 'If the heavens had been pleased that we should so end, it would have been well'; for **ended**, in this sense, cp. *Cymb.* v. 5. 30, "How *ended* she?"

18. **some hour**, for 'some,' qualifying nouns of time, see Abb. § 21.

19. **breach ... sea**, the breaking of the waves; Steevens compares *Per.* ii. 1. 161, "And spite of all the rupture of the sea."

22. **was yet**, for the omission of the relative, see Abb. § 244.

22-5. **but though ... fair**; but though, since she was thought so like me in person, I should be going too far if with admiration as appreciative I were to believe what was said in praise of her beauty, yet I will venture so far to express my opinion of her as to say that her disposition was such that even the most envious could not deny its excellence.

23. **estimable**, here actively; in *M. V.* i. 3. 67, passively; for adjectives thus used, see Abb. § 3: **publish**, cp. *W. T.* ii. 1. 98, "How will this grieve you ... that you thus have *published* me": **envy**, abstr. for concr.

25-7. **She is ... more.** Cp. *Haml.* iv. 7. 187, 8, where Laertes is speaking of the drowned Ophelia, "Too much of water hast thou, poor Ophelia, And therefore I forbid my tears."

28. **your ... entertainment**, the treatment I have been able to bestow upon you which is so unworthy of what you are; see note on i. 5. 119, above.

30. **If you ... servant**, unless, in return for the love which I bear to you, you wish to kill me, let me be your servant, *i.e.* I shall die if you refuse to let me serve you.

34-6. **my bosom ... me.** I am at this moment so full of womanly tenderness that the slightest further provocation will cause me to show my weakness by weeping; for **the manners of my mother**, cp. *H. V.* iv. 6. 31, "And *all my mother* came into my eyes And gave me up to tears"; *Haml.* iv. 7. 190, "when these are gone The *woman* will be out"; and for the converse, Beaumont's *Philaster*, i. 1, "Shrink not worthy sir, But add *your father* to you."

38. **gentleness**, kindness, good will.

40. **see thee there**, meet you there; cp. *Cymb.* i. 1. 124, "when shall we *see* again?"

42. **sport**, a mere pastime.

SCENE II.

1. **even now**, but a moment ago.

5, 7. **She adds ... him**; she further enjoins upon you to assure your master, so clearly that he will be obliged to give up all hope, that she will not have anything to do with him in the way of marriage: for **should**, = ought, see Abb. § 323.

7, 9. **that you be ... this**: she enjoins upon you that you should never again venture to come to her as his agent except in order to report how he takes his refusal; for the omission of 'as' after **so**, see Abb. § 281.

9. **Receive it so**, understand her message in that sense; cp. iii. 1. 113, below, "To one of your *receiving* enough is shown"; *Macb.* i. 7. 74, 77. Schmidt takes the word literally of receiving the ring.

10. **She took ... me**; Knight remarks that Viola wishes to "screen Olivia from the suspicions of her servant."

11. **peevishly**, in a pet, with a gesture of childish vexation.

12. **should ... returned**, should be thrown to you as you threw it to her.

13. **in your eye**, before you, so that you can see it. **be it ... it**, let him who finds it, keep it.

15. **Fortune ... her**! heaven forbid that she should have fallen in love with my looks! For the insertion of **not**, where we already have a negative in **forbid**, see Abb. § 408.

16. **She made ... me**; she looked at me closely, observed me with close attention.

17. **That sure ... tongue**, that her eyes seemed to have deprived her tongue of the power of speech; so completely was she engrossed in observing me that she was unable to use her tongue to any purpose; for **lose**, in a causal sense, cp. *Lear.* i. 2. 125, "it shall *lose* thee nothing."

18. **in starts**, by fits and starts, not connectedly.

19, 20. **the cunning ... messenger.** Her love for me has suggested to her this cunning way of inviting me, through her messenger, to visit her again.

22. **I am the man**, it is I with whom she is in love. **if it ... 'tis**, if matters really are as I am sure they are.

23. **she were ... love**, she would do better to fall in love with, etc. For this ungrammatical remnant of ancient usage, see Abb. § 230.

25. **the pregnant enemy**, "the dexterous fiend, or enemy of mankind" (Johnson); for **pregnant** = full of devices, cp. *M. M.* i. 1. 12. **does much**, accomplishes much of his purposes.

26, 7. **How easy ... forms**! How easy it is for those who are at the same time handsome and deceitful to stamp their image upon the impressionable hearts of women. For the sentiment,

cp. *Oth.* i. 3. 403, 4, "He hath a person and a smooth dispose To be suspected, framed to make women false"; for **waxen**, cp. *Lucr.* 1240, "For men have marble, women *waxen* minds." For **proper false**, Wright compares iii. 4. 352, below, "beauteous-evil."

29. **For such ... be**, for we are such as the material of which we are made.

30. **fadge**, turn out; what will be the result of this? but with the feeling that it will not turn out well; cp. *L. L. L.* v. 1. 154, "We will have, if this *fadge* not (*i.e.* does not succeed), an antique": "from M.E. *fegen* ... to fit, suit, ... from A.S. *fégan*, *geféġan*, to compact, fit"...(Skeat, *Ety. Dict.*).

31. **poor monster**, with a reference, as Delius points out, to her double character as a man and as a woman; but also, perhaps, meaning 'poor wretch whose thoughts (in loving the Duke) are so inordinate.' **fond ... him**, am as foolishly in love with him; dote on him as much; for the verb **fond**, see Abb. § 290.

33. 4. **As I am ... love**, in my assumed character of a man, I have no hopes of winning my master's love.

35. **As I am ... breathe**, in my real character of a woman, what grief I am entailing upon Olivia!

SCENE III.

2. **betimes**, *i.e.* by times, in good time, early; "the final *s* is due to the habit of adding *s* or *es* to form adverbs" (Skeat, *Ety. Dict.*). **diluculo surgere**, sc. *saluberrimum est*, to rise at dawn is most healthy; an adage which Malone says Shakespeare found in Lilly's Latin Grammar.

6. **a false conclusion**, a conclusion which does not follow upon the premisses.

9. **of the four elements**, cp. *H. V.* iii. 7. 22, "he is pure air and fire: and *the dull elements of earth and water* never appear in him"; *A. C.* v. 2. 292, "I am fire and air, my other *elements* I give to baser life."

10, 1. **I think ... drinking.** Warburton considers this to be in ridicule of the medical theory of that time, which supposed health to consist in the just temperament of the four elements in the human frame.

13. **a stoup**, a vessel or flagon, sometimes used as equivalent to a gallon, sometimes of a smaller measure. Wright points out that the word is still used in our college halls and butteries.

15. **my hearts**, my fine fellows; cp. *Temp.* i. 1. 6, "Heigh, *my hearts*, cheerly, cheerly, *my hearts!*"

15, 6. **the picture .. three?** a common ale-house sign "in which two wooden-heads [louts, boors,] are exhibited with this inscription '*We three* logger-heads be.' The spectator or reader is supposed to make the third. The Clown means to insinuate that Sir Toby and Sir Andrew had as good a title to the name of fool as himself" (Malone).

17. **a catch**, a part song; so called because each singer in his turn catches up the air and the last words of the former singer.

18. **an excellent breast**, a musical voice; as we say 'he has good lungs,' *i.e.* has a loud, strong, voice. Sir Andrew immediately afterwards varies the phrase by "so sweet a breath to sing."

20, 1. **thou wast ... fooling**, you jested in your best manner; as we say, 'in good voice'=singing well.

22, 3. **Pigrogromitus ... Queubus**, see note on **i. 5. 32**, above.

24. **leman**, sweetheart; from "A. S. *léof*, dear; and *mann*, a man or woman" (Skeat, *Ety. Dict.*).

25. **I did ... gratillity**, I pocketed your gratuity; **impeticos**, probably, as the commentators remark, for 'impeticoat,' in reference to the long coats sometimes worn by jesters as a mark of their profession. The rest of the Clown's speech is no doubt mere fooling, good enough in his opinion for the two knights, though with Olivia and Maria he attempts wit.

28, 9. **when ... done**, the commoner expression is, 'when all is said and done,' *i.e.* taking everything into consideration, after all; cp. *Macb.* iii. 4. 67, "*When all's done* You look but on a stool."

32. **testril**, "a coin the value of which in Shakespeare's day was sixpence. ... The word was variously written.—*teston, tester, testern, testril*,—it had the king's head (*teste*) on it" (Dyce, *Gloss.*): **of me**, from me, see Abb. § 165.

34. **a song ... life**, a song of a moral turn, sententious.

40. **sweeting**, a term of endearment, derived from the name of an apple of particularly sweet character.

45. **'tis not hereafter**, it is a thing of the present.

46. **hath**, is accompanied by.

48. **no plenty**, nothing that is satisfying.

49. **sweet and twenty**, a term of endearment said to mean twenty times sweet; Steevens quotes *The Merry Devil of Edmonton*, 1631, "his little wanton wagtailes, his *sweet and twenties*, his pretty pinkineyed pigsnies, etc., as he himself used commonly to call them."

50. **a stuff ... endure**, a stuff which will not last out; **not endure** being used with reference to such kinds of cloth, linen, etc., as wear out quickly, are not durable.

52. **A contagious breath.** By a misuse of 'contagious' Sir Toby

ridicules Sir Andrew's "mellifluous voice," and Sir Andrew echoes the expression as though it were an apt description.

54. **To hear ... contagion.** Punning on the word **breath**, which he had just now used in the sense of 'voice,' and perhaps imitating the Clown's fooling, so highly commended by Sir Andrew, Sir Toby says, "judging of the merit of his breath (*i.e.* his singing) by the nose, as we judge of scent, it is sweet in contagion, not foul as contagious breath (in its ordinary sense) usually is."

55. **make ... indeed,** "drink till the sky seems [actually] to turn round" (Johnson); Steevens quotes *A. C.* ii. 7. 124, 5, "Cup us till the world go round."

56, 7. **draw three ... weaver?** Weavers, to whose fondness for singing Shakespeare again refers in i. *H. IV.* ii. 4. 147, "I would I were a *weaver;* I could sing psalms or anything," were most of them Calvinists in Shakespeare's day and greatly addicted to psalm singing. The power of music in drawing the soul out of a man's body is referred to in *M. A.* ii. 3. 60-2, "Is it not strange that sheep's guts (*i.e.* musical instruments strung with cat-gut) should hale souls out of men's bodies." Here Sir Toby speaks of a catch which shall be so entrancing that it will hale not merely one soul, but three, out of a weaver. Warburton and Nares see an allusion to the peripatetic philosophy which assigned to every man three souls, the vegetative, the animal, and the rational; but this would spoil the point of the joke, and if it had been intended, we should have had 'a weaver' instead of '*one* weaver.' A like fondness for singing is ascribed, i. *H. IV.* iii. 1. 264, to tailors whose occupation like that of weavers is a sedentary one.

58. **I am ... catch,** I am a wonderful hand at a catch; a dog at doing anything, *i.e.* very skilful, is still in slang use. The article was often omitted in the phrase, *e.g.* Middleton's *Women Beware Women*, i. 2. 115, "I'm *dog* at a hole."

61, 2. **I shall ... knave,** he by the terms of a catch being obliged to take up the last words of the previous singer, which in the present case are "thou knave."

63, 4. **'Tis not ... knave.** Sir Andrew says this as though he were speaking of something of which he might be proud. So, in ii. 5. 74, when Malvolio reading the forged letter comes to the passage "Besides, you waste the treasure of your time with a foolish knight," Sir Andrew at once accepts the allusion as being to him, and when his name is mentioned, says, "I knew 'twas I, for many do call me fool."

67. **a caterwauling,** "caterwaul, to cry as a cat. Formed from *cat*, and the verb *waw*, with the addition of *l* to give the word a frequentative force" (Skeat, *Ety. Dict.*).

67-9. **If my lady ... me**, *i.e.* I assure you on my word that my lady has called up, etc.

69. **a Cataian**, "meaning properly a native of Cataia or Cathay, *i.e.* China, is supposed to have become a cant term for a thief or sharper, because the Chinese were notorious for their skilful theiving; but ... used playfully by Sir Toby as a term of reproach or contempt" (Dyce, *Gloss.*).

70. **we are politicians**, *i.e.* wise men.

71. **a Peg-a-Ramsey**, according to Chappell, the name of two old tunes, both as old as Shakespeare's time. Sir Toby means that Malvolio was no better than the subject of a common ballad. '**Three merry ... we**,' the burthen of several old songs.

72. **Tillyvally**, a contemptuous exclamation; said by Douce to be a hunting call borrowed from the French.

73. '**There dwelt ... lady.**' "The ballad of Susanna, from whence this line is taken, was licensed by T. Colwell in 1562, under the title of The goodly and constant Wyfe Susanna"... (Warton).

74. **the knight 's ... fooling**, the Clown returns the knight's compliment in ll. 20, 1, above.

75. **disposed**, "used absolutely, signifies, in the humour for mirth. So in *L. L. L.* v. 2. 465: 'The trick To make a lady laugh when she 's disposed'" (Wright).

76, 7. **more natural**, more naturally, but with a play upon the word in the sense of an idiot.

78. '**O, the ... December**,' part of another old song now lost.

81. **but to gabble**, to prevent your gabbling, chattering, etc. For **but**, see Abb. § 122: **tinkers**, Shakespeare again refers to their love of tippling, i. *H. IV.* ii. 4. 20.

82, 3. **make an ... house**, turn my lady's house into a tavern.

83. **coziers'**, a cozier is a botcher, whether of shoes or clothes.

84. **without ... voice?** without even lowering your voices; Malvolio's affectation of fine language.

86. **Sneck-up**, *i.e.* go and be hanged; a contemptuous exclamation frequent in old writers, *e.g.* Chapman, *May Day*, ii. 4, "That 's true, Sir, but for a paltry disguise, being a magnifico, she shall *go snicke-up*": so *snickle*, sb. and vb. = noose; cp. Marlowe, *The Jew of Malta*, iv. 6. 22, "and he and I, *snickle* hand too fast, strangled a friar."

87. **round**, plain spoken; on the words "clear and *round* dealing," Bacon, *Essay* i. 63, Abbott remarks, "*Round* was naturally used of that which was symmetrical and *complete* (as a circle is); then of anything *thorough*. Hence (paradoxically

enough), 'I went *round* to work,' *Haml.* ii. 2. 139, means 'I went straight to the point.'"

88. **harbours you**, gives you house room; allows you to stay in her house; 'harbour,' "a lodging, shelter, place of refuge, ... M. E. *herberwe* ... from Icel. *herbergi*, a harbour, inn, lodging, lit. a host-shelter ... derived from Icel. *herr*, an army, and *bjarga*, to save, defend" ... (Skeat, *Ety. Dict.*).

89. **she 's nothing allied**, she is in no way connected, has nothing in common with your disorderly ways; **allied**, used for the sake of the word 'kinsman' in the previous clause.

89, 90. **If you ... misdemeanours**, if you can divorce yourself from your ill doings; the metaphor of relationship is still kept up. **she is very willing**, she would be very willing, etc., if it would please you, and is willing even, etc. See Abb. § 371.

93. **Farewell, dear heart.** The entire song from which Sir Toby quotes this and the following lines is to be found in Percy's *Reliques of Ancient English Poetry.*

99. **This is ... you.** Said sarcastically, and equivalent to 'Are you not ashamed of yourself for roaring out these snatches of song?'

104. **Out of time**, angrily referring to Malvolio's words, "Is there no respect ... nor *time* in you?" The folios read 'tune,' which Theobald corrected. **any more**, anything else than; for the ellipse of the noun, see Abb. § 401.

105, 6. **Dost thou ... ale?** Do you suppose, because you pretend to such austere virtue, that nobody else is to enjoy himself? It has been fancied that this is a fling at Malvolio's Puritanism, and that the Clown follows it up by swearing by St. Anne as a further provocation; but Maria's charge of Puritanism, line 127, below, can hardly be taken as serious.

107, 8. **and ginger ... too.** Yes, and we will not only feast upon cakes and ale, but will continue as hitherto to enjoy hot spices like ginger. In *M. M.* iv. 3. 6, 8, *M. V.* iii. 1. 10, Shakespeare speaks of the fondness of old women for eating ginger.

109, 10. **rub your ... crumbs.** Stewards in old days wore chains as a mark of superiority over the other servants of the household, and one method of cleaning those chains was by rubbing them with bread crumbs. Steevens quotes Webster's *Duchess of Malfi*, "Yea, and the chippings of the buttery fly after him, to scour his gold chain."

111-3. **if you prize ... rule**, if you had anything like respect for my lady's favour, anything besides contempt, you would not abet them in this disorderly conduct of theirs; **rule**, probably line of conduct, though Dyce believes it to mean 'revel, noisy

sport,' and compares *M. N. D.* iii. 2. 5, "What night-*rule* now about this haunted grove?"

113. **by this hand**, swearing by his hand; see note on i. 3. 31, above.

114. **Go ... ears**, *i.e.* you long-eared ass.

115. **'Twere as ... field**, to challenge him to a duel and then to break faith with him and make a fool of him would be a capital idea, and would be reversing the order of things like a man drinking when he is hungry; cp. i. *H. IV.* ii. 1. 32, 3, "An 'twere not *as good deed as drink*, to break the pate on thee, I am a very villain." Some editors accept Rowe's insertion of 'to' before **the field**, which Dyce condemns, though he gives no parallel to the construction here, apparently that of the cognate accusative.

119. **deliver thy indignation**, convey an intimation of your anger.

120. **be patient for to-night**, take no notice of Malvolio's impertinence to-night, but go to bed quietly for my lady's sake as she is ill at ease, troubled in mind.

122, 3. **let me ... him**, leave him to me to deal with.

123. **if I do not ... nayword**, if I do not hoax him so that he will become a byword, a proverb for his idiocy, a laughing-stock; **nayword** is elsewhere used by Shakespeare for 'watchword': **gull**, to deceive, from the mistaken idea that the gull was a very stupid bird; cp. *H. V.* ii. 2. 121, "If that same demon that hath *gull'd* thee thus."

123, 4. **a common recreation**, the sport of every one.

124, 5. **to lie ... bed**, *i.e.* for what any fool can do.

126. **Possess us**, acquaint us with, put us in possession of, your idea; the word in this sense is frequent in Shakespeare.

127. **he is ... puritan**, he affects a puritanical demeanour.

129. **thy exquisite reason**, your subtle reason; lit. one diligently sought out.

133, 4. **The devil ... time-pleaser**, Maria has said that he is '*sometimes* a kind of puritan'; she now adds, but he is neither puritan nor anything else *constantly*, except a time-serving humbug; **the devil a puritan**, a colloquial expression for 'anything but,' etc. So, in the song, "The devil fell ill, the devil a saint would be; The devil got well, the devil a saint was he," *i.e.* he was as far from being a saint as ever, was as bad as ever.

134. **affectioned**, full of affectation; in which sense the word is used in *L. L. L.* v. 1. 4, "witty without *affection*."

134, 5. **that cons ... swarths**, learns dignity of deportment by heart, and pours forth its rules in great sweeps; cp. *H. V.* iii. 6.

79, "this they *con* perfectly in the phrase of war," *i.e.* have learnt and can describe in the proper technical terms: a 'swarth,' or 'swath,' as it is more correctly spelt in *T. C.* v. 5. 25, is as much grass as a man can mow with one sweep of the scythe.

135, 6. **the best ... himself**, a fellow with the firmest belief in himself, so richly endowed, in his own opinion, with every kind of good quality that it is an article of faith with him that, etc.; the belief is so firmly grounded in him that, etc.

138, 9. **and on ... work**, and on that weakness in him my revenge will find ample, excellent, material to employ itself.

141. **obscure ... love**, love-letters of enigmatical character, letters which hint at love felt for him.

143. **expressure**, expression; cp. *T. C.* iii. 3. 204, "Than breath or pen can give *expressure* to."

144. **most .. personated**, most clearly indicated as the person meant; **feelingly**, so as to be felt, so as to touch to the quick, cp. *M. M.* i. 2. 36, "Do I speak *feelingly* now."

145, 6. **on a forgotten ... hands**, in the case of a matter that has passed out of our memory we can hardly distinguish between her writing and mine.

147. **smell**, figuratively.

152. **a horse ... colour**, something of that kind; cp. *A. Y. L.* iii. 2. 435, "as boys and women are for the most part *cattle of this colour*."

154. **Ass, I doubt not.** Maria repeating Sir Andrew's last word, indirectly calls him 'ass'; there is also a pun on "*as* I doubt not."

156, 7. **will work with him**, will operate upon him, have its effect upon him.

158. **his construction**, the construction he puts upon it.

161. **Penthesilea**, was Queen of the Amazons, and the term is applied to Maria for her courage in the matter and also in jocose allusion to her diminutive size in contrast to that of the masculine Queen.

162. **Before me**, a weakened form of asseveration, as in *Oth.* iv. 1. 149, for before heaven, before God, and equivalent to 'by my soul.'

163. **a beagle**, a small hound used in hunting hares; cp *Tim.* iv. 3. 174, "Get thee away, and take Thy *beagles* with thee," *i.e.* the rapacious women accompanying Alcibiades.

164. **what o' that?** speaking as though he were accustomed to be adored.

166. **hadst need send**, for the omission of 'to' before **send**, see Abb. § 349.

168. **If I cannot ... out.** If I do not succeed in winning your niece, I shall be terribly out of pocket; he, in courting Olivia, having like Roderigo in his pursuit of Desdemona, "wasted" himself "out of" his "means," *Oth.* iv. 2. 186, 7. To 'recover' is frequent in Shakespeare in the sense of 'gaining,' 'reaching,' *i.e.* without any idea of getting *back* what was lost, expended.

170. **Send for money**, cp. Iago's injunction to Roderigo when hoping to win over Desdemona, *Oth.* i. 3. 347, 51, 2, 3, "put money in thy purse," "put but money in thy purse," "fill thy purse with money."

171. **cut**, a name frequently given to a common horse, from his being docked, hence a term of contempt for a man; cp. i. *H. IV.* ii. 4. 215, "I tell the what, Hal, if I tell thee a lie, spit in my face, call me horse."

172. **If I do ... me.** Be sure I will call you 'cut,' however much you may be offended at my doing so.

173. **burn some sack**, warm some sack for drinking; **sack**, was a Spanish wine generally of a dry character, though there were also sweet varieties. The derivation of the word is *seco* or *sec*, which in Spanish means *dry*, and in French the wine was formerly called "vin sec," dry wine. It was frequently taken warm with sugar in it. In i. *H. IV.* i. 2. 125, the Prince calls Falstaff "Sir John Sack-and-Sugar."

SCENE IV.

1. **good morrow**, good morning; from "M.E. *morwe*, ... which again is from the older *morwen*, by loss of the final *-n*; and *morwen* = Mod.E. *morn*"... Skeat (*Ety. Dict.*).

2. **but**, merely.

5. **recollected**, has been variously explained as 'studied'; 'recalled'; 'repeated as composers often prolong the song by repetitions'; 'picked'; 'refined'; 'trivial'; 'gathered with pains, not spontaneous.'

8, 9. **that should sing it**, who would have to sing it, whose office it would be to sing it, if he were here; see Abb. § 324.

12. **about the house**, somewhere in or near the house.

13. **the while**, for the time being, till he is found.

17, 9. **Unstaid ... beloved**, variable and flighty in all impulses of the mind, except as regards the image of the loved one ever present in the mind; the sentence is not strictly logical as a **constant image** cannot be included among **motions. skittish**,

"formed from the verb *to skit*, a Lowland Scotch word meaning 'to flounce, caper like a *skittish* horse,' Jamieson" (Skeat, *Ety. Dict.*).

20, 1. **It gives .. throned.** It echoes to the life the feelings of the heart in which love sits enthroned; cp. i. 1. 38, above; *Oth.* iii. 3. 348, "Yield up, O Love, thy crown and *hearted throne*"; *R. J.* v. 1. 3, "My *bosom's lord* sits lightly in his *throne*."

22. **masterly**, most skilfully; with full mastery of the subject; for the suffix *-ly* with nouns, see Abb. § 447.

23. **My life upon 't**, I would wager my life that, etc.

24. **Hath stay'd ... loves**; has dwelt lovingly upon the looks of some one; **favour**, personal appearance.

25. **by your favour**, playing upon the two senses of the word, kindness, and personal appearance; for **by**, which originally meant 'near,' see Abb. § 145.

26. **complexion**, looks; nowadays the word is used in the more limited sense of the colouring of the face.

29. **still**, ever, always.

30. **so wears ... him**, when such is the case she accommodates herself to him as clothes accommodate themselves to the figure by being worn; cp. *Macb.* i. 3. 144-6.

31. **So sways ... heart**, when that is the case she adapts herself to the varying impulses of her husband's heart; the metaphor seems to be from the spirit in a level.

34. **More ... worn**, more full of longings and caprice, sooner lost and worn out, effaced; for **worn**, in this sense, cp. ii. *H. VI.* ii. 4. 69, "These few days wonder will be quickly *worn*." Dyce follows Hanmer in reading 'won' for **worn**.

35. **I think it well**, I am well assured of that.

36. **thy love**, she whom you love.

37. **Or thy ... bent**, or your love for her will not continue what it was; a metaphor from a bow which if bent tight too long will snap the string and fly back to its original shape; cp. *M. A.* ii. 3. 232, "it seems her *affections* have their full *bent*," *i.e.* are stretched to the utmost, are intense.

39. **display'd**, fully opened out.

40. **And so ... so**; that is true indeed, and it is a pity it should be so; cp. *Haml.* ii. 2. 97, 8, "'tis true 'tis pity; And pity 'tis 'tis true." In **perfection**, applying not only to the blown beauty of the rose, but to the full loveliness of a woman when married to a man worthy of her, Cowden Clarke sees a corroboration of 'perfection' (in the sing.) in i. 1. 39, above.

41. **To die ... grow!** To think that they should die at the very moment when they reach their full perfection!

43. **plain**, simple.

44. **spinster**, like 'webster,' etc., is feminine from its termination; *-ster*.

45. **And the free ... bones**, and the light-hearted maidens, who, etc.; lace-makers formerly used bobbins made of bone or ivory in weaving lace; cp. Webster, *The White Devil*, iv. 2, "Yes, to weave seaming-*lace* With the *bones* of their husbands that were long since buried, And curse them when they tangle."

46. **Do use**, are wont; we no longer employ use=are accustomed, in the present tense: **it is silly sooth**, it is plain, artless, truth.

47. **And dallies .. love**, and trifles lovingly with the theme of innocent love.

48. **Like the old age**, as the old and simple times were wont to do.

51. **Come away**, *sc.* with me.

52. **sad cypress**, as Shakespeare uses *cypress* for the tree of that name, which was used as an emblem of mourning, and for the wood of that tree, out of which chests were often made, it is doubtful here whether he intended a coffin covered with cypress boughs or a coffin made of cypress wood.

55. **My shroud of white.** 'Shroud,' though now used only for garment in which the corpse is dressed, originally meant any garment or covering; "closely allied with 'shred,' ... the original sense was a shred or piece of cloth or stuff, a sense nearly retained in that of 'winding sheet'" [another name for shroud] ... (Skeat, *Ety. Dict.*). As both white and black crape are made, the shroud here may be made of that material: **stuck ... yew**, with sprigs of yew all about it; the yew, like the cypress, is used as an emblem of mourning, and both trees were of old planted in churchyards.

57, 8. **My part ... it.** "No one so true as I did ever take part in death's tragedy" (C. Clarke).

60. **black**, may refer either to the dark wood of the cypress, or to the covering of the coffin with black cloth which was and is common.

61. **greet**, meet my dead body at the grave to pay the last tokens of regard; 'greet' to salute, from A.S. *grétan*, to approach, visit, address.

63. **A thousand ... save**, in order to prevent innumerable sighs being wasted over my grave, lay me, etc.

65. **lover**, for the sake of the metre, some edd. alter this to "love"; **find**, may find; subjunctive.

67. **thy pains**, your trouble; the Clown pretends to take the word in the sense of suffering.

70, 1. **and pleasure ... another**: and sooner or later, pleasure (*i.e.* indulgence) will be requited by pain, will have to pay the penalty of pain.

72. **Give ... thee.** A polite and ingenious way of saying 'excuse my asking you to retire.'

73. **Now ... thee**; now may the god of melancholy take you under his protection.

74. **doublet**, a doublet was an inner garment, a double to the outer one, but is also used for a coat generally; **taffeta** is a thin glossy silk stuff, with a wavy lustre, and **changeable taffeta**, what is now called 'shot silk' (C. Clarke), *i.e.* silk in which the colours are so 'shot' in the loom that they vary to appearance according to the light in which the silk is seen. In this respect it resembles the opal, to which the Clown compares the Duke's mind. Cowden Clarke thinks that the variable hues of the Duke's mind as seen here and in the opening scene of the play harmonize with the subsequent facile transposition of his fancy from Olivia to Viola: but the restlessness with which the Clown charges him in wishing one minute to be sung to, and the next to be left alone, seems to be nothing more than the restlessness of all lovers.

75. **of such constancy**, *i.e.* of so little consistency: **put to sea**, go to sea.

76, 7. **that their ... where**; that they might find occupation in everything, and scope for their thoughts everywhere; might, in the constant change of scene and circumstance, always find something to divert their restless fancy.

77, 8. **for that's ... nothing**, for it is such constant change that ever lends a charm to a voyage of no settled purpose; for the emphatic **it**, see Abb. § 227.

79. **give place**, retire and leave us alone.

80. **Get thee ... cruelty**: betake yourself to that lady so supreme and unrivalled in her cruelty. Somewhat similar are Demetrius' words when, speaking of Helen's hand, he calls it "This *princess* of pure white," *M. N. D.* iii. 2. 144: **cruelty**, abstr. for concr., as in i. 5. 269.

81. **the world**, people in general.

82. **Prizes ... lands**, values not the property she owns: **dirty**, in the double sense of what is mere dirt to him, *i.e.* valueless, and of what is made up of dirt, *i.e.* earth, soil. Wright observes

that "like Osric, in Hamlet, Olivia was 'spacious in the possession of dirt,'" *i.e.* landed property.

83, 4. **The parts ... fortune.** Tell her that I pay as little heed to the gifts that fortune has bestowed upon her as I do to fortune herself, *i.e.* pay no heed to, care nothing about, them.

85, 6. **But 'tis ... soul.** But that which does attract my soul is the wonderful beauty with which she has been adorned by nature; **that miracle ... gems,** is a hendiadys for that miraculous and unequalled gem, *sc.* her beauty; to 'prank' is to deck out, cp. *W. T.* iv. 4. 10, "and me, poor lowly maid, Most goddess-like *prank'd* up," *Cor.* iii. 1. 23, "For they do *prank* them in authority." For the sentiment, cp. *A. Y. L.* i. 2. 44, 5, "Fortune reigns in gifts of the world, not in the lineaments of Nature."

87. **But if ... sir?** But if she says she cannot love you, what am I to say or do then?

88. **I cannot ... answer'd.** I refuse to take such an answer: **Sooth,** in truth.

89. **Say that,** suppose that.

90. **as great ... heart,** love as strong and as painful.

92. **must she ... answer'd?** Surely she must take that for answer; must be contented with it. Cp. *M. V.* iv. 1. 42, "But, say, it is my humour; is it *answer'd?*" *i.e.* is not that sufficient answer.

93-5. **There is ... heart;** no woman's breast is strong enough to hold out against such heart-throes as my passionate love stirs up in me; cp. *A. C.* i. 3. 16, "the *sides* of nature Will not sustain it." For the inflexion in *s*, preceding a pl. subj., see Abb. § 335.

95, 6. **no woman's ... much;** no woman's breast is large enough to hold so much love; for the omission of *as* after **so,** see Abb. § 281: **they lack retention,** they are incapable of loving steadily for any length of time.

97-9. **Alas, ... revolt;** the love of women may be more fitly called appetite that is quickly subject to surfeit and revolts against the food which had before been so pleasant to it. The words **No motion** (*i.e.* impulse) ... **palate** (*i.e.* taste) are parenthetical. Most edd. retain 'suffer' of the folios and explain, "The love of women, etc., who suffer ... revolt," may be called, etc. But the fact that the Duke immediately afterwards contrasts his appetite as never suffering surfeit, etc., with that of women seems to show that **that** refers to **appetite,** and consequently that we must have the singular verb. The final *s* might easily be omitted before **surfeit.** The Duke's speech here contrasting so completely with what he had said above, ll. 33-6, indicates the restlessness of his mind.

101. **compare**, as a subs., is frequent in Shakespeare.

103. **And that ... Olivia**, and that which I bear to Olivia, hold as a debt due to Olivia; cp. *A. W.* iv. 5. 12, "I could not have *owed* her a more rooted *love*."

107. **had a daughter loved**, had a daughter *who* loved; for the omission of the relative, see Abb. § 244.

110. **A blank**, *i.e.* her history is a blank, there is nothing to tell of the consequences of her love.

111. **like ... bud**, cp. *K. J.* iii. 4. 82, "But now will *canker* sorrow eat my *bud*, And chase the native beauty from his *cheek*."

112. **damask cheek**, her cheek which in its mixture of red and white rivalled the damask rose; the 'damask rose,' of a pale red colour with a very sweet smell, is supposed to have been brought from Damascus by the Crusaders or some of the early travellers in the East: **in thought**, in brooding over her love; cp. *Haml.* iv. 5. 188, "*Thought* and affliction, passion, hell itself She turns to favour and to prettiness."

113. **And with ... melancholy.** Shakespeare attributes to melancholy the effect which it produces upon those subject to it. So, in *M. V.* i. 1. 85, 6, he speaks of a man creeping "into the jaundice By being peevish," whereas in reality it is the jaundice that produces the peevishness.

114, 5. **She sat, ... grief**, she sat smiling at grief, like a figure of patience on a monument. Without the comma at **sat**, the sense would be she sat like a figure of patience on a monument smiling at another figure of grief, which is almost ludicrous.

116. **say more**, are more plentiful with our protestations of love.

117. **Our shows ... will**, our display of love is greater than our persistency, fixedness of purpose: **still**, ever, always.

120, 1. **I am all ... too**: an indirect way of leading the Duke to believe (while her statement was literally true) that her sister died of love: **and yet ... not**, said more to herself than to the Duke, she still trying to buoy herself up with the hope that her brother may have been saved.

122. **that 's the theme**, that is what should be the subject of our conversation as it is ever of my thoughts.

124. **My love ... denay**, my love can know no withdrawal, can endure no refusal; for **give place**, cp. l. 80 above, where it is used in the literal sense of the phrase: **denay**, an old form of deny = denial. Dyce compares Fairfax's translation of Tasso's *Gerusalemme*, "Of mild *denaies*, of tender scornes."

SCENE V.

1. **Come thy ways**, come along with me; see note on i. 5. 24, and Abb. § 25.

2. **Nay, I'll come.** Nay used not in refusal but in assent to something proposed, or in confirmation of something already stated; probably elliptical for-'nay, do not fear': **a scruple**, the smallest portion, lit. the smallest weight in the apothecaries' table of weights.

3. **boiled ... melancholy**, as criminals were sometimes boiled to death in lead or oil; cp. *W. T.* iii. 2. 178, "What studied torments, tyrant, hast thou for me? What wheels? racks? fires? what flaying? *boiling?* In leads or oils?"

5. **sheep-biter**, "a cant term for a thief" (Dyce); in support of which Rolfe quotes Taylor the Water-Poet, "And in some places I have heard and seene That currish *sheep-biters* have hanged beene." Schmidt explains "a morose, surly and malicious fellow." In *M. M.* v. 1. 359, "Show your knave's face ... show your *sheep-biting* face," the word might have either meaning: **come by**, meet with, lit. come near, and so attain to.

6, 7. **he brought ... favour**, he brought me into some disgrace; cp. *A. W.* v. 1. 50, "It lies in you, my lord, to bring me in some grace, for you did *bring me out*": **about ... here**, in reference to some bear-baiting we had here; see above, i. 3. 86.

9. **will fool ... blue**, fool him to the utmost extent; an adaptation of the phrase to beat a man black and blue, *i.e.* till he is all over bruises; cp. *M. W.* iv. 3. 115; *C. E.* ii. 2. 194.

10. **it is ... lives**, it will be the greatest mistake in the world, one that we shall bitterly regret, *i.e.* assuredly we will fool him, etc., cp. *M. M.* ii. 1. 77; *M. N. D.* iii. 1. 44.

11. **little villain**, little rogue; said approvingly of Maria.

12. **metal of India**, *i.e.* heart of gold, precious one. Many edd. adopt the reading of the second folio, '*nettle* of India,' and explain it by reference to the Urtica Marina, a zoophite abounding in the Indian seas, and producing a smarting, stinging sensation.

13. **box-tree**, originally a wild tree, which was introduced into gardens to form the border to beds of flowers, and also as a tree which could be clipped into the various fantastic shapes so much affected in Shakespeare's day.

15. **practising ... hour**, practising courtly attitudes for the last half hour by observing himself as reflected in his shadow thrown by the sun; cp. *W. T.* i. 2. 117, "making *practised* smiles As in a looking-glass."

16. **for the ... mockery**, as you love derision, or that which gives scope for derision.

17. **will make ... him**, will, as he contemplates it, broods over it, turn him into a thorough idiot; cp. l. 27 below, "*Contemplation* makes a rare turkey cock of him."

17, 8. **Close ... jesting**, keep close, do not betray yourselves by any movement, I adjure you in the name of jesting; "for the love of mockery."

18, 9. **here comes ... tickling**, here comes the fish that must be caught by flattery; we still use the phrase 'tickling for trout' for a kind of poaching with the hand; cp. Marston's *Antonio and Mellida*, Pt. i., ii. 1. 115-7, "how he *tickles* yon *trout* under the gills! you shall see him take him by and by with groping flattery."

20. **'Tis but fortune**, it is nothing else than fortune; it is all a matter of good luck.

21. **she did affect me**, that she, Olivia, cared for me; for **affect**, cp. *Cymb.* v. 5. 38, "First, she confess'd she never loved you, only *Affected* greatness got by you, not you." **come thus near**, *sc.* admitting her love for me.

22. **should she fancy**, if ever she should fall in love with any one: **complexion**, disposition, character, as indicated by external appearance.

23, 4. **uses me ... her**, treats me with more respect than any of her other servants; Malvolio uses **follows** for 'serves,' as a sop to his own dignity, just as Falstaff, i. *H. IV.* v. 4. 166, says, "I 'll *follow*, as they say, for reward"; though the word is frequent in Shakespeare in the sense of serving without any notion of euphemism: **should** I, nearly = ought I; for **should** in direct questions about the past, where *shall* is used about the future, see Abb. § 325.

27, 8. **makes ... him**, causes him to strut like a turkey-cock.

28. **how he ... plumes!** how proudly he stalks with his feathers spread out like a turkey-cock when excited; cp. *Cymb.* iii. 3. 5, "the gates of monarchs Are arched so high that giants may *jet* through And keep their turbans on"; Fr. *jéter*, to cast, throw, dart out violently.

29. **'Slight**, by God's light; a petty form of oath, as ''zounds,' God's wounds, ''slife,' God's life, etc.

31. **Count Malvolio**, imagining himself raised to that dignity by his marriage with Olivia.

35. **example**, precedent.

35, 6. **the lady ... wardrobe**, see Introduction: **yeoman of the wardrobe**, an old term for officer of the wardrobe; Marston,

The Fawn, i. 2. 229, speaks of the "*yeoman* of the bottles," *i.e.* butler.

37. **Jezebel**, Sir Andrew having heard the name 'Jezebel' used as a term of reproach, and ignorant that Jezebel was a woman, applies it to Malvolio; for the history of Jezebel, see i. *Kings*, xxi. xxii.

38. **deeply in**, well into the snare.

39. **blows him**, distends him with pride; cp. *Lear*, iv. 4. 27, "No *blown* ambition doth our aims incite"; i. *H. IV.* ii. 4. 366.

41. **in my state**, in my seat of dignity; properly a canopied chair; cp. i. *H. IV.* ii. 4. 416; *Cor.* v. 4. 22.

42. **stone-bow**, a cross-bow, used for shooting stones.

43. **branched**, figured, stamped, with designs of leaves and flowers.

44. **day-bed**, sofa, couch, in which one might recline in the day time.

48. **And then ... state**, and then to assume the haughty manner suitable to my high position.

49. **demure ... regard**, slowly and gravely looking them over one by one: **demure**, from "O. F. *demurs*, i.e. *de bon murs*, of good manners" (Skeat, *Ety. Dict.*).

49, 50. **as I would ... theirs**, and I should be glad if they by their behaviour showed that they knew what their position was in relation to mine, *i.e.* how far below me they were.

51. **Bolts and shackles!** how I long to throw the fellow into prison!

53. **my people**, my attendants: **make ... him**, rush off to fetch him.

54. **I frown the while**, I in the meantime, while they are seeking for him, wear an austere look.

55. **or play ... jewel.** The reading in the text is Collier's suggestion; many edd. omit **my**, others explain it "some rich jewel of mine." Brinsley Nicholson believes with great probability that Malvolio was about to say "with my chain," but remembering his altered condition, checks himself, and substitutes "some rich jewel." Massinger seems to have imitated this passage when, in the *Bondman*, ii. 3. 54-6, the slave Gracculo, who imagines himself freed and raised to a high position, is made to say, "and if I did not Sleep on the bench with the drowsiest of them, *play with my chain, Look on my watch*," etc.

56. **courtesies**, salutes me with a bow; 'courtesy' was used in Shakespeare's day of the salutation made by either sex, whereas we now use 'courtesy' in this sense, or its shortened form 'curtsey,' of women only.

58, 9. **Though** .. **cars**, though the impulse put upon us to break silence is as strong as if that silence were dragged out of us by cars or carts. Johnson compares *T. G.* iii. 1. 265, "I have a mistress, but who that is A *team of horses* shall not pluck from me," and below, iii. 2. 53, "*Oxen and wainropes* cannot hale them together." Various emendations have been proposed, as "by th' ears," "with carts," "with cables," "with tears," "with racks," "with cords," "with cart-ropes," but no change seems necessary.

60, 1. **quenching** ... **control**, repressing the friendly smile which I am wont to show to my friends, and substituting for it a severe and authoritative look.

62. **take you a blow**, give you a blow; cp. *H. V.* iv. 1. 231, "I will *take* thee a *box* on the ear"; *M. M.* ii. 1. 189, "he *took* you a *box* o' the ear"; *T. S.* iii. 2. 165, "*took* him such a *cuff*"; *R. III.* i. 4. 159.

64, 5. **my fortunes** ... **speech**, my good destiny having made it my lot to marry your niece gives me the privilege of remonstrating with you in this way: **prerogative**, was originally the privilege of voting first in the tribal elections at Rome.

68. **scab**, scabby, scurvy, fellow.

69. **we break** ... **plot**, we ruin our stratagem; for **sinews**, used figuratively; cp. *H. V.* i. 2. 233, "The noble *sinews* of our power"; i. *H. VI.* ii. 3. 63, "These are his substance, *sinews*, arms and strength."

70. **the treasure** ... **time**, your time which should be so precious to you.

72. **That 's me**, see note on ii. 3. 63, 4.

75. **What** ... **here**? What business, matter, is this?

76. **Now is** ... **gin**, now is the fool close to the trap, on the point of being taken in the snare; **woodcock** was a proverbial term for a simpleton, either because that bird was supposed to have little brains, or was easily taken in nets; so 'snipe,' a bird of the same genus, *Oth.* i. 3. 191, "If I would time expend with such a snipe."

77, 8. **and the spirit** ... **him**! and may the genius of merriment, mischief, prompt him to read the letter aloud!

80, 1. **her very** ... **P's**. As the letters mentioned do not occur in the letter, Ritson suggests that the address on its back might have run, in accordance with the custom of the time, *To* the *U*nknown beloved, this, and my good wishes, with *C*are *P*resent."

81. **in contempt of question**, beyond all doubt; cp. *Lear*, ii. 3. 8, "in *contempt* of man," *i.e.* in spite of humanity; **her hand**, her handwriting.

84. **By your .. wax**, pardon my breaking you (*i.e.* the seal of wax) in order to open the letter; so *Cymb.* iii. 2. 35, "Good *wax*, thy leave." **soft**, gently, stopping himself when on the point of breaking the seal.

85. **impressure**, impression; cp. "expressure" for expression, ii. 3. 143, above: **her Lucrece**, her seal, representing Lucrece, the wife of L. Tarquinius Collatinus, whose rape by Sextus Tarquinius led to the dethronement of Tarquinius Superbus, and the establishment of a republic in Rome.

86. **To whom ... be?** For whom can this possibly be intended?

87. **This wins ... all**, this will catch him, ensnare him, completely.

90. **Lips ... move**, *i.e.* I must not speak my love.

92. **the numbers**, the versification in the following stanza.

93. **if this ... Malvolio?** suppose it should turn out that I am intended, that this letter is for me.

94. **brock**, badger, a term of contempt from the rank smell of the animal.

96. **Lucrece knife**, for the genitive **Lucrece**, see Abb. § 22.

98. **doth ... life**, has entire power over my existence; cp. *A. Y. L.* iii. 2. 4, "Thy huntress' name that my full *life doth sway.*"

99. **fustian**, commonplace and absurd; **fustian** was coarse cotton stuff; so in *Oth.* i. 1. 13, "with a *bombast* circumstance Horribly stuff'd with epithets of war," 'bombast' being cotton used to stuff out garments.

103. **what dish**, what a dish, what a fine dish; for the omission of the article, see Abb. § 86: **him**, for him.

104. **And with ... it**, and how eagerly he pounces upon it; **staniel**, a species of hawk called also 'kestrel': 'to check at,' used of hawks that pursuing the quarry at which they had been flown, are diverted from it by the sight of some other prey which they then pounce upon.

107. **to any formal capacity**, to any well-regulated understanding, to any capacity that has shape and form; cp. *C. E.* v. 1. 105, "To make of him a *formal* man again," *i.e.* to restore him to his right senses.

107, 8. **there is ... this**, there is nothing to hinder the meaning from being seen.

111. **make up that**, piece that out, complete that, make it resemble something in you; **at ... scent**, in a difficulty, as hounds are when the scent grows cold, *i.e.* hardly perceptible.

112. **Sowter ... this**, the clumsy hound will nevertheless give tongue as showing that he has again caught up the scent:

Sowter, is properly a 'cobbler,' 'botcher,' here a name given to a hound; for **to cry upon**, cp. *T. S.* Ind. i. 23, "Why, Belman [the name of a hound] is as good as he, my lord, He *cried upon it* at the merest loss, And twice to-day pick'd out the dullest scent."

112, 3. **though** ... **fox**, we should rather have expected "though it (*sc.* the scent) be *not*," etc., and Hanmer inserted the negative. But Wright's explanation seems satisfactory: "Fabian," he says, "speaks ironically, Malvolio will make it out in time, though it is plain enough."

115. **work it out**, puzzle it out.

115, 6. **the cur** ... **faults**, ill-bred hound as he is, he is still most excellent in picking up the scent when the pack is at fault; 'fault' is a technical term in coursing and hunting when the hounds lose the scent of the hare or fox; cp. *T. S.* Ind. i. 20, "Silver made it good in the coldest *fault*," *i.e.* picked up the scent even when it was least perceptible.

117. **there is** ... **sequel**, the latter part does not agree, fit in, with the former.

118. **that** ... **probation**, when put to the proof, tested, that does not come out as it should, does not come out well.

119. **And O** ... **hope**, and it will end, I trust, in your groaning.

122. **any eye**, punning on Malvolio's "*I* comes behind."

123. **at your heels**, following closely on your steps: **than** ... **you**, referring to Malvolio's words above, i. 5. 20, "'Tis but fortune; all is fortune."

124. **this simulation** ... **former**, this disguise of meaning is not so easily seen through as the former.

124, 5. **and yet** ... **me**, and yet by squeezing, straining, the meaning a little, it would bend towards me in indication that I am meant; for **crush**, cp. *H. V.* i. 2. 175, "For that is but a *crush'd* necessity."

125, 6. **every one** ... **are**, all are; for **every one**, used as a pl. pronoun, see Abb. § 12.

128. **In my stars**, in my fortune, position in life; see note on i. 3. 117.

131. **open their hands**, *sc.* with generous intention.

131, 2. **let thy** ... **them**, summon up your courage and high spirit to take all that is offered you by the Fates.

132, 3. **and, to inure** ... **fresh**, and in order to accustom yourself to that high position which is destined to be yours, put off that lowly character that has hitherto been yours, and appear full of new life and vigour; **inure**, from *in-* and *ure*, work, operation, from "O. F. *ovre*, *oevre*, *uevre*, *eure*, work, action, opera-

tion ... —Lat. *opera*, work" ... (Skeat, *Ety. Dict.*). For **slough**, the skin of a snake, used figuratively, cp. *H. V.* iv. 1. 23, "With *casted slough* and fresh legerity."

133, 4. **Be opposite ... kinsman**, show yourself antagonistic, hostile, towards a kinsman, *sc.* Sir Toby.

134, 5. **let thy ... state**, let your tongue ring with political discussions, let your talk be of a lofty, statesmanlike character. The phrase is repeated in iii. 4. 65, with the variation of "tang *with* arguments" for **tang arguments**. The subs. *tang* is used in *Temp.* ii. 2. 52, "For she had a tongue with a *tang*."

135, 6. **put thyself ... singularity**, adopt a garb (figuratively) of singularity, dress yourself in a mood of eccentricity.

137. **yellow stockings**, a fashionable colour at the time.

138. **cross-gartered**, Steevens quotes some lines from Barton Holyday to show that cross-gartering was a fashion affected by the Puritans, and most commentators accept this as a corroboration of Maria's charge of Puritanism brought against Malvolio. But Wright in an exhaustive note has shown conclusively that the fashion was by no means distinctive of the Puritans, though probably retained by them when it had gone out among more fashionable people; and it has always seemed strange to me that Maria's charge should have been taken seriously. Wright has also shown that the fashion consisted in "wearing the garters both above and below the knee, so as to be crossed at the back of the leg," and "not like a stage bandit" with the gartering from the knee downwards to the ankle, as may be seen in certain prints; though from the 'villanous' way in which, according to Maria, Malvolio had cross-gartered himself, and from his own admission of the "obstruction in the blood" caused by so doing, we may perhaps infer that in the present instance the fashion had been exaggerated, travestied. **Go to**, an expression sometimes, as here, of encouragement, sometimes of reproach: **thou art made**, you are a made man, your fortune is assured; cp. *Oth.* i. 2. 51, "If it prove lawful prize, he 's *made* for ever."

140. **the fellow of servants**, the companion of servants, and so no better than a servant.

140, 1. **not worthy ... fingers**, *i.e.* still less to embrace the hands of Fortune, as Olivia in the forged letter is supposed to bid him do.

141, 2. **She that ... thee**, she who would gladly serve you, as your wife, instead of your serving her as a steward.

142. **The Fortunate-Unhappy**, she who in the matter of fortune is well off, but unhappy in loving you without having her love returned.

143. **Daylight ... more**, this is as plain as daylight in open country; **champain**, now spelt 'champaign,' from Fr. *champaigne*, Lat. *campania*, a plain; cp. *Lear*, i. 1. 65, "With shadowy forests and with *champains* rich'd."

144. **politic authors**, writers on politics; in order that his tongue may "tang arguments of state": **baffle**, foil, disgrace, treat with contempt; the term originally meant to subject to public disgrace or infamy, and especially to disgrace a perjured knight.

145. **wash ... acquaintance**, discard low-born acquaintances, among servants; answering to "cast thy humble slough": **point-devise ... man**, in all respects, to the minutest point, the very man she has desired me to show myself. According to Douce, the phrase has been "supplied from the labours of the needle. *Poinct* in the French language denotes a stitch; *devisé*, anything invented, disposed, arranged. **Point-devise** was therefore a particular sort of patterned lace worked with the needle; and the term *point*-lace is still familiar to every female."

146, 7. **to let ... me**, so as to allow fortune to play me a jade's trick; 'jade,' subs., was generally used of a tired, broken-down horse, and so as a term of contempt for both men and women.

147. **excites to this**, calls out to me, stirs me up, to believe this.

149. **being cross-gartered**, when it was cross-gartered.

150, 1. **and with ... liking**, and as it were compels me by her injunction to adopt these fashions which she admires.

152. **happy**, fortunate, in having won her love: **I will be strange**, *i.e.* I will put myself "into the trick of singularity": **stout**, the Camb. Edd. record an anonymous conjecture, 'strut,' which Dyce considers probable; but **stout** seems to answer to 'surly' in the letter; cp. ii. *H. VI.* i. 1. 187, "Oft have I seen the haughty cardinal ... As *stout* and proud as he were lord of all."

153. **even with .. putting on**, even as swiftly as I can put them on.

155. **Thou canst ... am**, you cannot help knowing who I am.

156. **entertainest**, accept and return.

157, 8. **still**, ever, constantly: **dear my sweet**, for the transposition, see Abb. § 13.

161. **my part of**, my share in.

162. **the Sophy**, the Sufi, or Shah, of Persia.

163. **for this device**, in return for, as a reward for, this device.

168. **gull-catcher**, snarer of simpletons.

169. **set thy ... neck**, in token of my subjection to you, my readiness to be your slave for life.

171. **Shall ... tray-trip**, shall I stake and lose my freedom to you as money is staked and lost at tray-trip, a game played with dice, success in which chiefly depended upon the throwing of treys, *i.e.* threes.

177. **Like ... mid-wife**, as powerfully as strong spirits act upon, etc. **aqua-vitæ**, lit. the water of life, Fr. *eau-de-vie*, brandy.

182, 3. **unsuitable ... she is**, so distasteful to her present frame of mind, she being now given over to a state of melancholy. Wright points out the word **addicted** "is now generally used in connection with some bad habit, but this is a modern sense, for it is said with praise of the house of Stephanas (i. Cor. xvi. 15), that they had 'addicted themselves to the ministry of the saints.'" Cp. also Heywood's *If you Know not Me*, etc., Pt. ii., "so *well addicted* Unto the poor's relief."

183, 4. **that it ... contempt**, that it is certain to bring down upon him her extremest contempt. **If you will see it**, if you wish to be a witness to it.

185. **Tartar**, the same form for 'Tartarus,' *i.e.* hell, occurs in *H. V.* ii. 2. 123; *C. E.* iv. 2. 32: **thou most ... wit**! you most ingenious spirit of witty mischief.

187. **I'll ... too**, *i.e.* of the party, I too will go with you.

ACT III. SCENE I.

1. **Save thee**, God save thee, of which the Fr. equivalent is used l. 64 below.

1, 2. **live .. tabor**? get your living by playing the tabor, or tambourine, a kind of small drum used at festivities; cp. *M. A.* ii. 3. 15, "I have known when there was no music with him but the drum and the fife (*i.e.* when he cared for none but martial music), and now had he rather hear the *tabor* and the pipe (*i.e.* music for the dance)."

3. **by the church**, near the church; for a similar equivoque, cp. *Oth.* iii. 4. 1-6.

4. **a churchman**, an ecclesiastic.

5. **No such matter**, not at all, nothing of the kind.

10. **You have said, sir**, you are quite right. **To see ... ago**! to think of the wonderful cleverness of the people of this age!

10-2. **A sentence ... outward.** A clever fellow will as quickly turn a sentence upside-down as one can turn a kid glove inside-out. **cheveril**, from Fr. *chevreau*, kid; cp. *R. J.* ii. 4. 87, "Here's a wit of *cheveril*, that stretches from an inch narrow to an ell broad"; *H. VIII.* ii. 3. 32, "your soft *cheveril* conscience."

13. **dally nicely**, play ingeniously.

15, 6. **since bonds ... them.** A play upon the words in the sense of (1) since they have been disgraced by being put into bonds (into confinement) and (2) since they were used in money bonds. Hudson sees here an allusion to an order issued by the Privy Council in June, 1600, which laid very severe restrictions upon stage performances, but this is a very forced meaning to put upon the words.

19. **to prove reason,** to establish the reasonableness of what I say.

21, 2. **carest for nothing,** have no cares of any kind.

24. **I do not ... you,** I do not like you; playing on the phrase **care for.**

24, 5. **if that be ... invisible,** if my not caring for you be equivalent to caring for nothing, I should be glad if it (my not caring for you) would induce you to take yourself off, make yourself as invisible as 'nothing' is.

29. **pilchards,** a small sea fish, resembling the sprat; spelt also 'pilcher,' as by Beaumont and Fletcher and by Middleton.

32. **the orb,** this orb of the earth.

33-5. **I would be ... there,** I should be sorry if the fool were not as often with your master as with my mistress, for I think I saw your wisdom (*i.e.* you who lay claim to so much wisdom) with him (and wisdom should be counteracted, corrected, by folly). For a somewhat subtle explanation of **would** here, see Abb. § 331; for **but,** § 124. **your wisdom,** cp. *A. C.* i. 2. 20, "Vex not *his prescience,*" *i.e.* this prescient one, said sarcastically of the sooth-sayer.

36. **an thou ... me,** if you are going to cut jokes at my expense; the metaphor is from fencing, in which science a 'pass' is a thrust; cp. *Temp.* iv. 1. 244, "an excellent *pass* of pate," *i.e.* a clever thrust of wit.

37. **there's expenses for thee,** here, there is money for you to spend; accept this douceur from me.

38, 9. **in his ... hair,** when next he supplies men with hair, sends out a consignment of hair; as though Jove were a tradesman and men his customers; cp. i. *H. IV.* i. 2. 93, "I would to God I knew where a *commodity* of good names were to be bought."

40. **I am ... one,** sick from desire of one; but meaning, as she adds, not one to grow on her chin, but him who wears a beard, *i.e.* her master, Orsino.

43. **Would not ... sir?** Would not a pair of these coins have produced more? Cp. *M. V.* i. 3. 97, "*Ant.* Or is your gold and silver ewes and rams? *Shy.* I cannot tell; I make it *breed* as fast."

44. **put to use**, put out to interest; cp. *M. A.* ii. 1. 288, "Indeed, my lord, he lent it me awhile; and I gave him *use* for it, a double heart for his single one"; *V. A.* 768, "gold that's *put to use* more gold begets."

45. **I would ... Phrygia**, I would act as a go-between; as Pandarus of Troy is represented in the mediæval romances as acting between Troilus and Cressida.

47. **'tis well begged**, you have made your petition very cleverly.

48, 9. **The matter .. beggar**, it is nothing very great that I have begged, for in begging for a Cressida to unite with this Troilus, I have but begged a beggar, for Cressida was but a beggar; in the abovementioned romances she is represented in her later days as having fallen into extreme poverty.

50. **construe to them**, explain to them.

51, 2. **are out ... over-worn**, are out of my sphere, I might say out of my 'element,' but the word has been worn to tatters by constant use; **welkin**, the regions of the clouds, "—A. S. *wolcnu*, clouds, pl. of *wolcen*, a cloud ... Of uncertain origin." .. (Skeat, *Ety. Dict.*). Of course while satirizing the fantastic use of 'element,' the Clown, in 'welkin,' uses a still more fantastic word.

54. **craves**, needs, lit. begs.

55. **He must**, *i.e.* he who plays the fool: **their mood on whom**, the mood, temper, of those at whom he aims his jests.

57. **Not, like ... eye.** The Folio reads "*And*, like," etc., for which the majority of mod. edd. have adopted Johnson's conjecture, '*Not*, like,' etc., Not, like an untrained hawk, swoop at every bird that comes in its way: **haggard**, "a wild, untrained hawk ('Faulcon hagard. *A Hagard; a Faulcon that preyed for herself long before she was taken*, Cotgrave's *Fr. and Eng. Dict.*')" (Dyce, *Gloss.*). For **check at**, see note on ii. 5. 104.

58, 9. **This is .. art**, to know when and where to give vent to his jests, the proper seasons, and the right persons at whom to aim his witticisms, requires as much study as a wise man's art.

60. **For folly ... fit**, for the folly of such a fool, *i.e.* of one who knows when and where, etc., is fitting folly.

61. **But wise ... wit.** But wise men, when they betake themselves to folly, to fooling, cause their reputation for wisdom to be quite tainted, to lose its good savour.

64. **Dieu ... monsieur**, God keep, protect, you.

65. **Et vous ... serviteur**, and you also; your humble servant.

67. **Will you ... house**, probably in ridicule of the fantastic jargon of the euphuists, further imitated in "she is in the list of my voyage," "taste your legs," "pregnant and vouchsafed ear."

68. **if your ... her**, if your business be with her; but with a

reference to trading with a foreign country; cp. *Haml.* iii. 2. 346, "Have you any further *trade with* us?"

69, 70. **I am ... voyage**, the port for which I am bound is your niece's house, that is the limit, goal, of my voyage; **list** is lit. a stripe or border of cloth, which latter word is used by Marlowe, *Ovid's Elegies*, Bk. i., xi. 2, in the same sense, "whose cunning hath no *border*"; cp. *Oth.* v. 2. 268, "here is my butt And very sea-mark of my utmost sail."

71. **Taste your legs**, make experiment of; 'taste' was formerly used of handling, using, as well as of touching with the palate, but Sir Toby is only carrying on his affected language.

72. **do better understand me**, with a play upon the word in the sense of 'support.'

75. **I will ... entrance**, I will answer you, meet your wishes, by going and entering; imitating Sir Toby's affectation of language: **gait**, though really derived from the verb to 'get,' was popularly connected with the verb to 'go.'

75, 6. **we are prevented**, my intention of going is anticipated, *i.e.* by the entrance of Olivia; cp. *Haml.* ii. 2. 305, "So shall my anticipation *prevent* your discovery"; *J. C.* v. 1. 105.

81, 2. **My matter ... ear**, my business, that with which I am charged, can be spoken only in your own most receptive and vouchsafing ear; can be told only to you if, as you have hitherto shown yourself, you are graciously pleased to hear it: **pregnant**, ready to listen, quick at taking in: for **vouchsafed**, =vouchsafing, cp. *Cymb.* v. 4. 102, "to make my gift, The more delayed, *delighted.*"

83, 4. **I 'll get ... ready**, I will get all these phrases by heart and have them ready for use when an opportunity offers.

85. **to my hearing**, to hear alone the message that has been sent me.

88. **My duty ... service**, *i.e.* I pay you my, etc., said as she gives her hand.

91. **My servant, sir**? used by Olivia in the sense in which the word was employed as a term of gallantry by suitors speaking of themselves to the ladies whose love they sought, and also by ladies in addressing those suitors.

91, 2. **'Twas never ... compliment**; the world has never gone well since the pretence of humility was used in the place of courtesy; for **compliment**, cp. *W. T.* i. 2. 371, "even now I met him With customary *compliment*": for the omission of the article, see Abb. § 84.

96. **For him**, as for him, as regards him.

96, 7. **for his ... me**! as for his thoughts I would they were as

a sheet of paper on which nothing has been written, rather than that they should be written over with me, filled from top to bottom of the page with me.

98. **to whet**, to sharpen, and so excite, stimulate; cp. *Haml.* iii. 4. 111, "to *whet* my almost blunted purposes."

99. **by your leave**, if you will pardon my saying so.

101. **would you ... suit**, if you were willing to urge another petition.

102. **I had ... that**, I would more gladly listen to your prayers in that matter; for **hear you to**, see Abb. § 349.

103. **Than ... spheres**, an allusion to the Pythagorean belief that the stars in their revolution produced a heavenly music; cp. *M. V.* v. 1. 58-62, "Look now the floor of heaven Is thick inlaid with patines of bright gold: There's not the smallest orb which thou behold'st But in his motion like an angel sings, still quiring to the young-eyed cherubins"; *A. C.* v. 2. 84, "his voice was propertied As all *the tuned spheres.*"

104. **beseech you**, *i.e.* I beseech you; as very frequently in Shakespeare.

105. **After ... here**, after the last occasion on which you exercised your magical influence over me; for **did** in its original sense of 'caused,' 'made,' see Abb. § 303.

108. **in chase**, in pursuit of you, after you: **so I did abuse**, and in doing so I misused, did a wrong to; **me**, dat. reflexively, for 'myself.'

108-10. **Under ... yours**, you must, I fear, have put a harsh construction upon my act in forcing upon your acceptance, by an unworthy trick, that which you knew did not belong to you; **to force**, for this gerundive use of the infinitive, see Abb. § 356.

110. **what ... think**? what could you think? **might**, the past tense indicative of may; see Abb. § 312.

111-3. **Have you ... think**? Have you not (*i.e.* I am sure you must have) tied my honour to the stake (as a bear is tied when baited by dogs) and hunted it to death with the most unchecked thoughts that a cruel heart could entertain; for the same metaphor, cp. *Macb.* v. 7. 1, "They have tied me to a *stake;* I cannot fly, But *bear-like*, I must fight the course": **of your receiving**, of your ready apprehension, understanding.

114. **a cypress ... heart**, *i.e.* my thoughts are plainly visible to you; **cypress**, crape, a thin, transparent, fabric; see note on ii. 4. 53.

116. **That's ... love**, that is some way towards loving me.

117. **No, not a grize**, no, not even a single step; Lat. *gressus*, a step; cp. *Oth.* i. 3. 200, "a sentence, Which, as a *grize*, may

help these lovers Into your favour": **'tis a ... proof**, it is a thing commonly proved, a matter of every-day experience.

119. **Why, then, ... again.** If that is so, if you are so utterly unrelenting, nothing is to be gained by my continuing sorrowful.

120. **how apt**, how ready; how much addicted to being proud.

121. **If one should be**, if one is destined to become.

122. **To fall ... wolf!** to fall a victim to a lion, who would be generous in his anger, rather than to a wolf, who would show none of that generosity.

124. **I will ... you**, I will not marry you.

125. **when wit ... harvest**, when you grow to man's estate, and are possessed of the intelligence which will then be yours.

126. **is like**, is likely: **to reap**, carrying on the metaphor in **harvest**.

128. **Then westward-ho!** then for the west! This and "Eastward-ho," were cries used by the watermen plying on the Thames, and have given names to two comedies, the former by Dekker, the latter by Ben Jonson, Marston and Chapman.

128, 9. **Grace ... ladyship!** May the grace of heaven and a peaceful mind wait upon your ladyship!

130. **you 'll nothing ... me?** You will not, I suppose, send any message to my lord by me?

133. **That you ... are**, that you suppose you are not a woman in love with a woman, whereas that is really your condition.

134. **I think ... you**, *i.e.* that you are somebody of higher position than you seem to be; not understanding the purport of Viola's words.

135. **I am ... am**, "I am not the man I seem to be, and I seem not to be the woman I am" (C. Clarke).

136. **as I would ... be**, as I should wish you to be, *i.e.* in love with me.

137. **Would it ... am?** If I were as you would wish me to be should I be something better than I am?

138. **your fool**, the object of your mockery.

139, 40. **O, what ... lip!** how well even such scorn as his becomes him when displayed in the contemptuous and angry pouting of his lip! Steevens compares *V. A.* 70, "Which bred more *beauty* in his *angry* eyes."

142. **love's night is noon**, the greatest secrecy that love can maintain is as open and clear to lookers-on as the noonday.

143. **by the roses**, I swear by, etc.

144. **maidhood**, maidenhood, virginity; cp. *Oth.* i. 1. 173, "youth and *maidhood*."

145. **maugre**, in spite of, notwithstanding, your being so proud and stern; Fr. *maugre, mal gré;* cp. *Lear*, v. 3. 131; *T. A.* iv. 2. 110.

146. **wit**, wisdom, prudence.

147. **Do not ... clause**, do not wring from the sentence I am about to use (*sc.* **For ... cause**) reasons which you may turn against me for my proffer of love: **clause**, apparently is used with reference to its literal sense from Lat. *claudere*, to shut up, and the metaphor is kept up in **fetter**, two lines lower.

148. **For that ... cause**, seeing that I woo, which is properly the man's part, you have no cause to play that part yourself: for **for that**, see Abb. §§ 151, 288.

149, 50. **But rather ... better.** But instead of endeavouring to, etc., couple together two chains of reasoning, viz., to seek and win love is good, but to win love without seeking is better still.

152. **I have ... truth**, my heart, my thoughts, and my faith are single, *i.e.* given to one person only.

153. **And that ... has**, and that heart, those thoughts, and that faith belong to no woman (they being all given to Orsino): **save I alone**, except myself; for **save**, see Abb. § 118.

155. **Will I ... deplore**, will I come to you to tell you in sorrowful accents of my master's sufferings.

158. **which now abhors**, *sc.* his love.

SCENE II.

1. **a jot**, a tittle; here, the shortest possible time. "Englished from Lat. *iota* ... — Gk. *ἰῶτα*, the name of the Gk. letter *ι* — Heb. *yód*, (*y*), the smallest letter of the Hebrew alphabet ..." (Skeat, *Ety. Dict.*).

2. **dear venom**, my dear angry fellow.

4. **do more favours**, show more kindnesses, more signs of love.

7. **the while**, at the time she was showing him more favours; see Abb. § 137.

9. **argument**, proof, indication; cp. *M. A.* ii. 3. 243, "it is no addition to her wit, nor no great *argument* of her folly."

11. **'Slight**, see note on ii. 5. 29.

12, 3. **I will ... legitimate**, I will show that my argument is logical, is a legitimate inference from the premisses: **upon ... reason**, as established by the asseverations of, etc.

14. **grand-jurymen**, the office of the grand-jury is to decide whether the evidence in charges brought up at an assize is *primâ*

facie such as should justify their coming before a judge and the petty-jury.

17. **your dormouse valour**, your valour which is so often asleep, inactive; **dormouse**, "lit. 'dozing-mouse.' The prefix is from a prov. E. *dor*, to sleep, appearing in *dorrer*, a sleeper, lazy person (Halliwell), and probably closely related to E. doze" (Skeat, *Ety. Dict.*).

18. **liver**, as being the supposed seat of passion, especially the passion of love; but here with reference to courage.

19. **accosted**, attacked, addressed; see note on i. 3. 45.

19, 20. **fire-new ... mint**, freshly-coined, brand-new; cp. *R. III.* i. 3. 256, "your *fire-new* stamp of honour"; *L. L. L.* i. 1. 179, "a man of *fire-new* words."

20. **banged**, beaten; figuratively.

21, 2. **This was ... hand**, this was expected of you by her: **and this was balked**, and she was disappointed of this; lit., this was barred, hindered; 'balk,' a beam, bar.

22. **the double ... opportunity**, this doubly-favourable opportunity; articles of plate were often gilt, washed with gold, sometimes singly, sometimes doubly.

23, 4. **into the ... opinion**, into the coldest quarter, *i.e.* her feelings towards you are now icily cold; cp. *R. III.* iv. 4. 484, "*Stan.* No, my good lord, my friends are in the *north*. *K. Rich. Cold friends* to Richard."

25, 6. **unless you ... policy**, unless by some praiseworthy act of courage, or stroke of policy, you redeem the bad opinion you have given her of yourself.

27. **An 't ... way**, if it is to be done in any way.

28. **a Brownist**, the Brownists were so called from Robert Browne, a noted separatist, or dissenter, from the Church of England in Elizabeth's reign: **a politician**, Wright points out that Shakespeare generally uses this word in an unfavourable sense, as denoting a political intriguer or conspirator, and quotes i. *H. IV.* 1. 3. 246, *Haml.* v. 1. 86, etc. Cp. also *The Duchess of Malfi*, iii. 2, "A *politician* is the devil's quilted anvil; He fashions all sins on him, and the blows Are never heard."

29. **build me**, let me see you establish your fortunes, etc.; for **me** in the dative case, see Abb. § 220.

30. **Challenge me**, let me see you challenge: **to fight**, with the purpose of fighting with him.

31. **shall take note**, will be obliged to notice; for **shall**, used with the first, second, and third person, see Abb. § 315.

32. **no love-broker**, nothing which serves to bring man and

woman together in the matter of love so efficiently; a 'broker' is a middle-man in transactions of trade; cp. *T. C.* iii. 2. 211, "brokers-between."

33. **in man's commendation**, in commending a man to a woman's good opinion.

37. **a martial hand**, a handwriting that shall look like that of a soldier, a large, bold, handwriting, such as would be in keeping with the "martial stalk" (*Haml.* i. 1. 6), of a soldier: **curst**, surly in your style.

38, 9. **it is no ... invention**, it will not matter how full of witty jests you make it, provided its language is forcible and original. In **no matter ... witty**, Sir Toby is of course laughing at Sir Andrew's want of wit, there being no fear of his being too witty.

39. **taunt ... ink**, taunt him with all the freedom that ink will give you scope to do.

39, 40. **if thou ... amiss**, if you address him as 'thou' some two or three times, it will be as well: **thou** "towards strangers who were not inferiors was an insult," Abb. § 233. Theobald believed there was an allusion here to the insulting language used by Attorney-General Coke towards Sir W. Raleigh in his trial, "All that he did was by thy instigation, *thou* viper, for I *thou* thee, *thou* traitor!" but the play is known to have been acted in 1601-2, while the trial did not take place till November, 1603.

40, 1. **and as ... paper**, and do you give him the lie as often as you have room to do so in your sheet of paper.

42. **bed of Ware**, "This celebrated bed, made of oak richly carved, is still preserved: it measures seven feet six inches in height, ten feet nine inches in length, and ten feet nine inches in width. At what inn in Ware it was kept during Shakespeare's days is uncertain: but, after being for many years at the Saracen's Head, it was sold there by auction in September, 1864, and knocked down at a hundred guineas" (Dyce, *Gloss.*).

43. **go, about it**, go, set about it: **gall**, vegetable gall was one of the main ingredients of ink in Shakespeare's time; cp. *Cymb.* i. 1. 101. Here = bitterness.

43, 4. **though thou ... matter**, if there be plenty of bitterness in your letter, it will not matter even though you write with a goose-quill; with an allusion to the supposed stupidity of geese.

46. **at the cubiculo**, at your apartment; **cubiculo**, ablative case of Latin *cubiculum*, a bedroom.

47. **This is ... you**, this is a precious little fellow for you.

48. **dear to him**, playing upon the word in the sense of 'costly'; I have cost him some two thousand pounds; **strong**, to the extent, strength, amount, of two, etc.; commonly used in

regard to the numbers of an army. Cp. what Sir Andrew says above, ii. 3. 168, 9.

50. **We shall ... him**, he is sure to produce a wonderful specimen of a letter.

52. **Never ... then**, never trust me again if I do not, *i.e.* assuredly I will.

53, 4. **I think ... together**, I don't believe any force in the world would bring them together in a duel, induce them to fight. Boswell quotes *The Loyal Subject* of Beaumont and Fletcher, "A coach and four horses cannot draw me from it": **wain**, waggon; see note on ii. 5. 58, above.

54. **For Andrew**, as for Andrew: **opened**, *i.e.* his body after death.

54, 5. **and you find**, and you were to find; **find**, subjunctive: **liver**, see note on l. 18, above: **clog**, impede: **anatomy**, body; used contemptuously.

57. **his opposite**, his adversary, antagonist.

58. **great ... cruelty**, great indication of a fierce disposition.

59. **youngest wren of nine**, a reference to Maria's diminutive size. The wren lays a large number of eggs; and Steevens says, though I do not know upon what authority, that "the last hatched of all birds are usually the smallest and weakest of the whole brood."

60. **If you ... spleen**, if you wish to have your spleen enlarged by overlaughing yourself; the spleen, though supposed to have to do with passion of various kinds, was especially connected in the belief of former times with the impulse of laughter; cp. *M. M.* ii. 2. 122, "Plays such fantastic tricks before high heaven As make the angels weep; who, with our *spleens* Would all themselves laugh mortal"; *L. L. L.* iii. 1. 77, "By virtue, thou enforcest laughter; thy silly thought my *spleen.*"

61. **Yond gull**, see note on ii. 5. 108.

62. **a very renegado**, a thorough apostate from the faith in which he was brought up; from Low Lat. *renegare*, to deny again.

62-4. **for there ... grossness**, I say heathen and renegade, for he must be so, since not a Christian in the whole world, who expects salvation from holding the true faith, can ever believe such grossly impossible doctrines as Malvolio has embraced in putting faith in the directions of my letter. **passages** seems to be used in the sense of passages from Scripture laying down principles of conduct, and **such ... grossness**, to be put for passages of such gross impossibility. For **impossible**, cp. *M. A.* ii. 1. 252, "huddling jest upon jest with such *impossible* conveyance upon

me that," etc., where Dyce remarks, "Shakespeare, like other early writers, employs the word *impossible* with great license; so before in this play [ii. 1. 143], we have *impossible* slanders"; in *M. W.* iii. 5 [115], "I will examine *impossible* places"; *T. N.* iii. 2. [76], "*impossible* passages of grossness"; *T. C.* iii. 1. [325], "strive with things *impossible*."

66. **Most villanously**, in a most extravagant, outlandish, manner.

66, 7. **a school i' the church.** "It was not unfrequently the custom for schools to be kept in the *parvis* or room over the church porch" .. (Wright). Halliwell states that the grammar school at Stratford was at intervals during Shakespeare's time kept in the adjacent Chapel of the Guild. **like his murderer**, like a man who persistently dogs the steps of one whom he intends to murder.

68. **that I ... him**, in order to beguile him into the folly he is now displaying.

69. **does smile ... lines**, by smiling contorts his face into more lines.

70. **new map ... Indies**, Steevens, who has been generally followed by the commentators, supposed this map to be one engraved for Linschoten's *Voyages*, but Mr. Coote, in a paper published in the New Shakespeare Society for 1877-9, argues that Shakespeare here refers to the map found in some copies of the complete edition of Hakluyt's *Voyages* (1599-1600), in which the East Indies are given in greater detail than in any previous map.

72. **will strike him**, will be so angry with him that she will box his ears.

73. **take 't ... favour**, be highly flattered by it as being a mark of familiarity.

74. **bring us**, conduct us.

SCENE III.

1. **by my will**, of my own accord.

2. **since ... pains**, since you find pleasure in the trouble you take; cp. *Macb.* ii. 3. 55, "The labour we delight in physics pain."

6-9. **And not ... parts**, and not merely my love of seeing you, though that love was great enough to have led me to make a longer journey than I have undertaken in your behalf, but the dread of what might happen to you in your wanderings, you knowing nothing of this country; **jealousy**, = anxious doubt about; cp. Marlowe, *Dido, Queen of Carthage*, ii. 1. 222, "My mother Venus, *jealous* of my health."

11-3. **my willing ... pursuit**, my love eager to serve you (*i.e.* I in my love being eager to, etc.), spurred on the more by these promptings of fear, set out to follow you.

15, 6. **How oft ... pay!** How often the payment of kindnesses is escaped by the tender of such worthless coin as mere thanks. I have adopted Abbott's conjecture ("thanks How") as seeming the most probable of the many made to supply the hiatus after **and ever.**

17, 8. **But were ... dealing.** But, in my case, if my substance, resources, had as solid a foundation as my consciousness of what is due to you, you should receive other payment than mere barren thanks; for **worth**, cp. *Lear*, iv. 4. 10, "He that helps him take all my outward *worth*"; *R. J.* ii. 6. 32, "They are but beggars who can count their *worth*." **What's to do?** What is there to be done? How can we employ our time? For the act. inf. where we generally use the pass., see Abb. § 359.

19. **reliques**, the antiquities, the "memorials and things of fame" of l. 23.

20. **best first go**, it would be better for you to go first.

21. **'tis long to night.** There is plenty of time between now and nightfall.

24. **That do renown .. city.** For which this city is famous; cp. *H. V.* i. 2. 118, "The blood and courage that *renowned* them." **Would ... me**, I should be glad if you would excuse me.

25. **I do not**, almost = I cannot; **if** I walk these streets it is not without danger that I do so.

26. **the count his**, on **his**, used for 's, the sign of the possessive case, see Abb. § 217.

27. **of such ... indeed**, of so notable a character.

28. **it would ... answer'd**, I should hardly be able to make any defence that would be accepted.

29. **Belike**, probably; lit. by like, *i.e.* likelihood: **great number**, for the omission of the article, see Abb. § 84.

31, 2. **Albeit ... argument**, although the circumstances of the time and the nature of the quarrel might have been a pretext for the shedding of blood; for **argument**, = cause, reason cp. *M. W.* ii. 2. 256, "My desires had instance and *argument* to commend themselves": **albeit**, made up of *all-be-it*, *i.e.* all though it be that.

33, 4. **It might ... them**, requital might since have been made by our restoring what we took from them; cp. *K. J.* iv. 2. 89, "This must be *answer'd* either here or hence": **for traffic's sake**, in order that commerce between the two countries might not be interrupted; see a similar argument in *M. V.* iii. 3. 30, 1.

35. **stood out**, strongly objected to restitution being made; cp. *Cor.* i. 1. 245, "What, art thou stiff? *Stands't out?*" *i.e.* do you hold aloof from the enterprise?

36. **if I be lapsed**, if I should be taken unawares.

37. **too open**, too much at large, *i.e.* do not be seen in frequented parts of the town.

38. **It doth ... me**, it is not well for me to do so.

39. **the Elephant**, the sign of the inn. "If it were not an anachronism, I should like to suggest that Shakespeare might be thinking of the Elephant and Castle, which is in the 'south suburbs'; but I have been unable to trace that inn further back than the middle of the seventeenth century" (Wright).

40. **I will ... diet**, I will give orders for our dinner to be prepared for us: **is best**, it is best; see Abb. § 404.

41, 2. **Whiles ... town**, while you make the time pass quickly and pleasantly, and add to your knowledge by seeing the different sights of the town: cp. *M. N. D.* v. 1. 40, "How shall we *beguile* the lazy time?": **whiles**, the gen. of 'while,' time, used adverbially, as 'needs,' 'twice' (twies), etc. For **viewing of**, see Abb. § 93: **have me**, find me.

43. **Why I your purse**? Why should I take your purse?

45, 6. **and your ... markets**, and your supply of money is not sufficiently well filled for a visit to shops abounding in all kinds of pretty trifles; the epithet **idle** more properly belongs to the trinkets, toys, gauds, that would be bought in such shops.

SCENE IV.

1. **he says he 'll come**, Warburton, who is followed by some edd., takes this to mean, *suppose* he says he 'll come.

2. **How ... him**? What kind of banquet shall I prepare for him? What kind of feast will he be likely to appreciate? **What ... him**? What present shall I make him? For **of** = on, see Abb. § 175.

3. **For youth ... borrow'd**, for youth (young persons) is more often won over by gifts than by fair words or promises.

4. **I ... loud**, *i.e.* there is a danger of my being overheard.

5. **sad and civil**, grave and decorous of manner; for **sad** = grave, serious, cp. *M. A.* i. 1. 185, "Speak you this with a *sad* brow?"

6. **with my fortunes**, of one in such sorrow as myself.

9. **possessed**, *i.e.* by an evil spirit, as frequently in Shakespeare.

11, 2. **your ladyship were best**, for this ungrammatical remnant of ancient usage, see Abb. § 230 : **if he come**, in case he should come ; subjunctive.

13. **tainted in 's wits**, diseased in his mind, not quite in his right senses ; for **tainted** cp. above, iii. 1. 75.

15. **If sad ... be**, if a sorrowful madness, such as mine, is as much madness as a merry madness, such as his.

19. **I sent ... occasion**, I sent for you about a matter of a sad nature.

20. **I could be sad**, I could easily be sad, though I smile so much.

20, 1. **this does ... cross-gartering**, this fashion of cross-gartering prevents a healthy circulation of the blood, and so disposes me to sadness.

21, 2. **but what of that**, but never mind that, that does not matter.

22, 3. **if it please ... all**, if it pleases the eyes of her whom it is intended to please, that is enough for me, for, as the ballad says, by pleasing her I please all whom I have any wish to please ; **Please one ... all**, the title and burthen of an old ballad which may be found in full in Staunton's Shakespeare.

24. **how dost thou**, how are you ? what is your state ?

26. **Not black ... legs**. Not black-hearted, cruel, in my mind, though, etc. ; probably with an allusion to the effect produced by tight ligatures.

27. **It did ... executed**, the letter came into my hands, and the commands contained in it shall be obeyed ; Malvolio fancies he is cleverly putting the idea into such enigmatical language that Olivia alone will understand the hidden meaning.

28. **the sweet Roman hand**, the delicate Italian handwriting.

31. **comfort thee**, have mercy upon you in this delusion of yours : **kiss thy hand**, by way of salutation ; cp. *Oth.* ii. 1. 175, "it had been better you had not *kissed your three fingers* so oft, which now again you are most apt to play the sir in," *i.e.* display your courtly manners, as Malvolio here fancies he is doing.

34. **At your ... daws**. What ! am I to answer the question when asked by such as you ? yes, I will, for nightingales sometimes answer the notes of jackdaws, and therefore I may without loss of dignity answer the question of a mere servant like Maria.

35. **with ... boldness**, with this fantastic assurance.

44. **Heaven restore thee** ! *i.e* to your right senses.

52. **very ... madness**, attributing to the dog days, the hottest days of summer, that effect upon men which they sometimes produce upon dogs.

54. **I could ... back**, it was with the greatest difficulty I could induce him to return. For the omission of the verb of motion, see Abb. §§ 30, 41. **he attends ... pleasure**, he waits to know what you wish of him.

57. **be looked to**, be taken care of, as one not fit to take care of himself.

58. **my people**, my servants, retainers, cp. i. 5. 96.

58, 9. **I would ... dowry**, I would rather lose half my dowry than that any evil should befal him.

60. **do you ... now?** "do you understand me now? do you know who I am?" (Wright): **no worse man**, no meaner person.

61. **concurs directly**, is entirely in accordance with.

67. **consequently**, thereafter, in continuation of her instructions; cp. *K. J.* iv. 2. 240, "Yea, without stop, didst let my heart consent, And *consequently* thy rude hand to act The deed."

67-9. **as, a sad ... forth**, telling me, for instance, that I should wear a serious look, should carry myself with a grave air, be slow of speech, after the fashion of some person of distinction, and other things of the same purport; for **habit**, cp. *M. A.* iv. 1. 229, "And every lovely organ of her life Shall come apparell'd in more precious *habit*.'

69. **I have limed her**, I have caught her by my various attractions as birds are caught by bird-lime; cp. *M. A.* iii. 1. 104, "She's *limed*, I warrant you; we have caught her, madam."

71, 2. **fellow! not Malvolio**, taking the word which Olivia had used with careless contempt, in the sense more complimentary to himself of 'companion,' a sense common at the time.

72. **after my degree**, in accordance with my position as steward; for **after**, in this sense, see Abb. § 141.

73. **adheres together**, coheres, is of a piece: **that no ... scruple**, so that not the very smallest particle; with a play upon the word **scruple** in its two senses of a minute weight and of a slight doubt; **scruple**, "— F. *scrupule*, 'a little sharp stone falling into a man's shoe, and hindering his gate [gait]; also a scruple, doubt, fear, difficulty, care, trouble of conscience; also a scruple, a weight amounting unto the third part of a dram;' Cot. — Lat. *scrupulum*, acc. of *scrupulus*, a small sharp stone. Dimin. of *scrupus* a sharp stone ..." (Skeat, *Ety. Dict.*). For the play upon the word, cp. ii. *H. IV.* i. 2. 149, "but how I should be your patient to follow your prescriptions, the wise may make some *dram of a scruple*, or indeed a *scruple* itself."

74. **no incredulous ... circumstance,** no utterly unexpected or dangerous circumstance (can stand in my way); for adjectives used both actively and passively, see Abb. § 3.

75. **What can be said?** He breaks off for want of words to express his complete assurance: **Nothing ... hopes,** I may say in a word that nothing can ever happen to interrupt the complete realization of those hopes which I now see so plainly before me.

78. **Which way is he?** whereabouts is he?

79. **be drawn in little,** be represented in the small compass of this one fellow; cp. *Haml.* ii. 2. 384, "his picture *in little*," *i.e.* in miniature: **Legion,** an allusion to Christ's cure of the man possessed of devils, *Mark* v. 9, "For he [Christ] said unto him, Come out of the man thou unclean spirit. And he asked him, What is thy name? And he answered, My name is Legion: for we are many."

83. **I discard you,** I dismiss you from my presence; Malvolio's affectation of a haughty style in being "opposite with a kinsman": **discard,** lit. to throw away, get rid of, a useless card, one of no value in the game; cp. i. *H. IV.* iv. 2. 30, "*discarded* unjust serving-men": **my private,** my privacy; another piece of affectation; "in private," *i.e.* when a person is alone, is common enough in Shakespeare, but he does not elsewhere use "my private."

85. **how hollow,** with what a hollow voice.

86, 7. **have a care of him,** take care of him; not, as the phrase more usually means, 'beware of him.'

89. **Go to,** pretending to rebuke Maria for jesting at Malvolio's infirmity.

90. **let me alone,** leave me to deal with him.

91. **defy the devil,** an allusion to *James* iv. 7, "Resist the devil, and he will flee from thee." **he 's an ... mankind,** cp. *Macb.* iii. 1. 69, "and mine eternal jewel [*i.e.* soul] Given to *the common enemy of man.*"

94. **La you,** see for yourself; an exclamation once frequent in a woman's mouth: **at heart,** *to* heart, as we now say.

96. **for more ... say,** for more money than I can say, *i.e.* for anything.

100. **you move him,** excite him.

101. **No way but gentleness,** the only way of dealing with him to any purpose is to be gentle with him.

102. **and will ... used,** refuses to submit to rough treatment.

103. **my bawcock!** my fine fellow; Fr. *beau coq,* fine cock; cp. *H. V.* iii. 2. 26, "Good *bawcock,* bate thy rage; use lenity, sweet chuck."

104. **chuck**, another burlesque term of endearment, chicken, of which word it is a variant.

106. **Ay, Biddy ... me**, Ritson suggests that these words formed part of an old song; Malone says that *Come, Bid, come*, are words of endearment used by children to chickens and other domestic fowl.

106, 7. **What, man ... Satan**: why, man! it is not suitable for a man of your dignified character to play at games with Satan, *i.e.* to be on familiar terms with him: **cherry-pit**, "is pitching cherry stones into a little hole. Nash speaking of the paint on ladies' faces, says, 'you may play at *cherry-pit* in their cheeks'"... (Steevens).

107, 8. **foul collier**, the devil is likened by Sir Toby to a collier because of his blackness. Johnson quotes the proverb, "Like will to like (as the Devil said to the Collier)."

111. **minx**, you pert monkey.

112. **No, I ... godliness.** Ah, I was sure he would not have anything to do with godliness; said with pretended pity for his indignant repudiation of their being any necessity for him to say his prayers.

114. **I am ... element**, I belong to a higher sphere of existence than you; see note on iii. 1. 51: **hereafter**, darkly hinting at the lofty position to which he is destined, and the treatment they will receive at his hands when he has attained to it.

118, 9. **His very ... device**, our stratagem has been so successful that his whole nature is infected with the disease we desired to put upon him; cp. *M. A.* ii. 3. 126, "He hath ta'en the *infection:* hold it up," said in the case of the stratagem employed to make Benedick believe that Beatrice is in love with him.

120, 1. **Nay, ... taint**, well, but follow him up now and see what he does, lest our stratagem become known and so be spoilt: in **take air and taint**, there is also the idea of infection from unwholesome air; cp. *Cymb.* i. 2. 1-5, "Sir, I would advise you shift a shirt; the violence of action hath made you reek as a sacrifice: where air comes out, *air comes in; there's none abroad so wholesome as that you vent.*"

123. **the quieter**, all the quieter and more pleasant to live in when free from his fussy interference.

124. **we'll have ... bound**, we will see that he is shut up in a dark room and bound; the treatment formerly employed in the case of lunatics; cp. *A. Y. L.* iii. 2. 421, "Love is merely a madness, and, I tell you, deserves as well a *dark house* and a whip as madmen do."

125, 6. **we may ... thus**, we may in this way follow up our plot till, etc.: for **carry it**, cp. *H. VIII.* i. 2. 134, "he'll *carry it so* To make the sceptre his."

126-8. **till our ... him**, till even our amusement, being so tired as to be quite out of breath, quite exhausted with its complete success, lead us, etc.

128, 9. **at which ... thee**, and then we will bring your device to the bar of public opinion, for the verdict to be passed upon it, and will have you crowned (figuratively), as the victors in tournaments were crowned with chaplets.

129. **a ... madmen**, as a finder, etc., carrying on the metaphor in **verdict**, and referring to the inquests held for the 'finding of madmen,' *i.e.* for proving men to be mad.

130. **More ... morning**, here is more matter for such amusement as befits the first of May, when all kinds of fantastic revelry were common in England.

132. **vinegar and pepper**, plenty of tart and angry language.

133. **so saucy**, so pungent, highly spiced.

134. **him**, the person challenged, Cesario; dative case, I give my word to him that, etc.

138. **admire**, be astonished; cp. *Temp.* v. 1. 154, "At this encounter do so much *admire* That they devour their reason."

140. **A good ... law.** A good remark, a saving clause that protects you from legal consequences. Of course said ironically.

143. **but thou ... throat**, to lie in the throat was worse than to lie from the lips. Staunton on ii. *H. IV.* i. 2. 94, quotes from a curious old Italian treatise on War and the Duello a passage in which the different gradations of giving the lie are enumerated as the simple "Thou liest"; then, "Thou liest in the throat"; "Thou liest in the throat like a rogue; Thou liest in the throat like a rogue as thou art," the last being an insult which could not be passed by without a challenge to combat. Of course here the adversative **but** has no connection with what has gone before, the sentence being put in this inconsequent way in obedience to Sir Toby's instructions, iii. 2. 40, 1, "and as many lies as will lie in thy sheet of paper," etc., the whole letter being as Fabian says immediately afterwards "Very brief, and to exceeding good sense-*less.*"

145. **and to**, and according to.

150. **Still you ... law.** You still keep on the safe side of the law; cp. *M. A.* ii. 1. 327, "*Don Pedro.* In faith, lady, you have a merry heart. *Beat.* Yea, my lord: I thank it, poor fool, it *keeps on the windy side of care*," explained by Schmidt as = "so that care cannot scent and find it."

152, 3. **He may ... better**, it may be that I shall fall in the duel, and then it will be for Him to have mercy on *my* soul; but I

hope that it will be not I but you who will fall, and therefor need His mercy.

153. **and so ... thyself**, and therefore, feeling so confident as t what will be the result of the duel, I advise you to be wel prepared for my attack, which will be one not easily warded off

154. **as thou usest him**, according as you treat him: **thy friend** would be the ordinary conclusion to a letter, and Sir Andrew retains the form, qualifying it by **as thou usest him**, and adding the contradictory words **and thy sworn enemy**.

155. **move him not**, does not stir him to action.

156. **You may ... for 't**, you will, if you choose to take it, find a very good opportunity for delivering the letter.

156, 7. **is now ... commerce**, is now engaged in an interview with; cp. *Haml.* iii. 1. 110, "Could beauty, my lord, have better *commerce* than with honesty?": **by and by**, very shortly.

159, 60. **scout me ... bum-baily**, let me see you watch for him, lie in wait for **him**, like a bum-bailiff; cp. *The Old Law*, iii. 1. 172-4, "you are a bailiff, whose place is to come behind other men, as it were in the bum of all the rest." Theobald altered **baily** into 'bailiff,' but, as Rolfe remarks, the blunder was no doubt intentional: for **me**, see Abb. § 220.

161. **horrible**, horribly; see Abb. § 2.

161-4. **for it comes ... him**, for it often happens that a terrible, fierce, oath, accompanied by a boastful and sharp tone of voice, wins for a man more belief in his valour than he would have obtained even by proving it in action: to 'twang,' to sound with a sharp, resonant, noise like that given out by the string of a string-instrument, is a collateral form of 'tang,' which we had above, ii. 5. 135, "tang arguments of state." It was by his oaths that Bobadil in Jonson's *Every Man in his Humour* obtained his reputation for valour. See my note on *H. V.* iii. 6. 73.

165. **let me ... swearing**, trust me for swearing terribly enough

167. **gives him out**, proclaims him, shows him.

168. **breeding**, education.

169, 70. **so ... ignorant**, so delightfully, inimitably, foolish.

171. **a clodpole**, a blockhead, one whose head (brains) is nothing but a lump of earth; in *Lear*, i. 4. 51, we have the form *clot-poll* which in *Cymb.* iv. 2. 184, is used contemptuously for the head itself

172, 3. **set upon ... valour**, bestow upon, ascribe to, Sir Andrew a high reputation for valour.

173, 4. **as I know ... it**, for I know his youth (he who is so young) will be very ready to believe it: **a most hideous opinion** a most fearful conception.

177. **cockatrices**, the cockatrice, or basilisk, was an imaginary

animal, with the body of a serpent and the head of a cock, believed to be hatched from a cock's egg by a serpent, and to kill by its looks; cp. *R. J.* iii. 2. 47, "The death-darting eye of *cockatrice*."

178. **give them ... him**, leave them to themselves, leave them alone, till he departs, and then at once follow Cesario.

180. **the while**, for the time, in the meantime.

182, 3. **I have ... out**, I have said more than it was well to say to one whose heart is as hard as a stone, and have been recklessly prodigal of my honour; 'chary,' careful, cautious, is the adj. of 'care'; for **laid out** = expended, cp. *Cymb.* ii. 3. 92, "You *lay out* too much pains For purchasing but trouble."

185, 6. **But such ... reproof**, but it is such a wilful and stubborn fault that reproof is wasted upon it.

187, 8. **With the ... grief**, my master's [illegible] continues to express itself with a force as great as your passion [illegible] love.

189. **jewel**, was formerly used of any pr[illegible]s ornament, *e.g.* of a ring in *Cymb.* i. 4. 165, of a bracelet, i. 6. 189.

190. **it hath ... vex you**, it cannot tease you with proffers of love, as I, its owner, have done.

192, 3. **What shall ... give**, what is there (*i.e.* there is nothing) in the world that you can ask which I shall refuse, provided only that honour may, when asked, grant it without sacrificing itself? **upon asking**, upon the asking, when the request is made.

195. **with mine honour**, without forfeiting my honour.

196. **acquit you**, discharge you of that obligation, not ask you to fulfil it.

198. **A fiend ... hell**, a fiend, if as handsome and as fascinating as you, might easily drag my soul down to hell.

201. **That defence ... to't**; for the omission of the relative, see Abb. § 244, and for the repetition of the object, § 243.

203. **thy intercepter**, he who is lying in wait for you, *sc.* Sir Andrew: **despite**, malice, wrath: **attends thee**, is waiting for you.

204. **dismount thy tuck**, unsheath your rapier; according to Schmidt, the expression is from the removing of cannon from their carriages, a word which Wright points out is used in the affected language of Osric for the hangers or straps by which the rapier was attached to the sword belt, *Haml.* v. 2. 158, "three of the *carriages* in faith are very dear to fancy, very responsive to the hilts, most delicate *carriages*, and of very liberal conceit": **tuck**, a small rapier, "an Italian word, but borrowed through the French. ... Ital. *stocco*, 'a truncheon, a tuck, a short sword' Florio" ... (Skeat, *Ety. Dict.*): **yare**, dexterous, ready; a word

frequent in Shakespeare, who also uses the adverb 'yarely,' *Temp.* i. 1. 4; *A. C.* ii. 2. 216.

205. **deadly**, fatal in his skill.

207. **to me**, with me; cp. *M. A.* ii. 1. 243, "The Lady Beatrice hath a quarrel *to you*," and see Abb. § 187.

207, 8. **my remembrance ... man**, my memory is quite clear of any wrong done by me to any man; the metaphor is from a looking-glass.

210. **if you ... price**, if you at all value your life.

211. **your opposite**, your antagonist; as in iii. 2. 57.

212. **withal**, with; when used as a preposition always in Shakespeare at the end of the sentence.

214, 5. **He is knight ... consideration**, "he is no soldier by profession, not a knight banneret, dubbed in the field of battle, but on *carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity kneeling, not on the ground, as in war, but on a carpet. This, I believe, the origin of the contemptuous term a *carpet knight*, who was naturally held in contempt by the men of war" (Johnson). **On carpet consideration** seems, however, to mean in consideration of services in the drawing-room, the squiring of dames, to which Bertram refers in *A. W.* ii. 1. 30-3, "I shall stay here" (*i.e.* at court, while other young lords have gone to the war), "the forehorse to a smock, Creaking my shoes on the plain masonry, Till honour be bought up and no sword worn But one to dance with": **dubb'd**, to 'dub' is to confer knighthood by a stroke on the shoulder; the origin of the word is doubtful: **unhatch'd**, probably means 'unstained'; cp. *The Custom of the Country*, v. 5. 108, "thine own ... sword ... *Hatch'd* in the life of him," *i.e.* smeared with his life-blood; *The Humorous Lieutenant*, i. 1. 172, "His weapon *hatch'd* in blood." Dyce follows Pope in reading 'unhacked.'

216. **three**, for the transposition of the adj., see Abb. § 419.

216-8. **and his ... sepulchre**, and his wrath at this moment is so unappeasable that nothing short of your death can satisfy him; by his big words Sir Toby is trying to frighten Cesario.

218. **Hob, nob.** "The same as *Habbe* or *Nabbe*, have or not have, hit or miss. 'The citizens in their rage .. shot *habbe* or *nabbe* at random' Holinshed" (Staunton).

219. **give 't or take 't**, either kill me or be killed yourself.

221. **conduct**, escort; cp. *K. J.* i. 1. 29; *H. V.* i. 2. 297.

222. **put quarrels ... others**, force quarrels on, etc.

222, 3. **to taste**, to make trial of; "cp. *T. C.* i. 3. 337, where the metaphor is kept up: 'For here the Trojans taste our dear'st repute With their finest palate'" (Wright): **of that quirk**,

of that capricious humour; cp. *Per.* iv. 6. 8, "she has me her *quirks*, reasons"; orig. a cavil, subtle question.

224. **his indignation ... injury**, his wrath has its origin in some very sufficient injury done to him, some injury fully justifying his demand for satisfaction.

225, 6. **give ... desire**, meet him in combat as he desires.

226-8. **unless ... him**, unless you are prepared to give me that satisfaction in combat which you might as safely give him.

228. **strip ... naked**, *i.e.* to fight with me.

229. **for meddle ... you**, for mix yourself up in this matter, by fighting one or other of us, you must, or for the future give up the wearing of a sword and confess yourself a coward.

231. **This is ... strange**, this behaviour of yours is equally rude and unintelligible to me.

232. **this courteous office**, this civility: **to know**, to ascertain, inquire; cp. *Oth.* v. 1. 117, "Go, *know of* Cassio where he supp'd to-night."

233, 4. **it is ... purpose**, whatever my offence may be, it is in some way due to negligence, not at all to intention.

238, 9. **even to ... arbitrement**, to such a degree that nothing less than mortal combat can decide the matter.

242. **Nothing ... valour**, judging by his appearance there is nothing in him that would lead you to expect such a terrible fellow as you will find him when you make trial of his valour.

248. **much bound**, greatly obliged.

249. **with sir ... knight**, with the priest to the altar than with the knight to the battle; see note on iv. 2. 2.

250. **my mettle**, my disposition, nature; the same word as 'metal,' the latter spelling being employed with the word in its literal, the former in its figurative, sense.

252. **firago**, Sir Toby's pronunciation of 'virago,' a shrewish, hot-tempered, scolding, woman: **a pass**, an exchange of thrusts: **rapiers ... all**, with our rapiers sheathed.

253, 4. **he gives ... inevitable**, he puts in the stoccado with such a deadly precision that it is impossible for one to parry it: **stuck**, a corruption of 'stoccado' or 'stoccata,' an Italian term for a particular kind of thrust; cp. *Haml.* iv. 7. 162, "If he by chance escape your venom'd *stuck*."

254, 5. **and on ... on**, and when you meet him with the proper parry, he hits you with as much certainty as that with which your feet touch the ground in walking.

256. **Sophy**, see note on ii. 5. 162.

257. **meddle with him**, have anything to do with him in the way of quarrel.

258. **he will ... pacified**, now that you have once challenged him, he refuses to be appeased without the matter being decided by combat.

261. **so ... fence**, so skilful with his weapon.

262. **Let him ... slip**, if he will only let the matter pass without further notice.

264. **motion**, proposition, suggestion: **make ... on't**, appear brave and determined.

266. **I'll ride ... you.** I will make use of your horse just as I make use of you. Sir Toby having got the horse to give to Cesario by way of peace-offering, intends to keep it for himself.

267. **to take ... quarrel**, as a means of making up the quarrel; cp. *A. Y. L.* v. 4. 104, "I knew when seven justices could not *take up a quarrel*"; *T. A.* iv. 3. 92, "to *take up* a matter of brawl." The metaphor is from taking up a dropped stitch in knitting, etc., and so making the fabric whole again.

269. **He is as ... him**, he (Cesario) has just the same apprehension of him (Sir Andrew).

270. **as if ... heels**, as though he were pursued by a bear; the ferocity of bears is frequently referred to by Shakespeare.

271. **he will fight**, he is determined to fight.

272-4. **for 's oath's ... of**; because he has sworn to do so, not on account of any injury you have done him; for, as to that, he finds on second thoughts that it is a matter of no importance: **for the ... vow**, in order to afford him the means of upholding, acting up to, his vow.

277. **how much ... man**, how far I am from being a man.

278. **Give ground**, give way, fall back.

280. **one bout**, one exchange of thrusts: **bout**, "properly a turn, turning, bending ... Dan. *bugt*, a bend, turn" ... (Skeat, *Ety. Dict.*): so we say 'take a turn' at anything.

281. **the duello**, in accordance with the laws, observances, of duelling; which were laid down in various treatises, chiefly Italian, with the greatest minuteness.

281, 2. **as he ... soldier**, on his character as, pledging himself by his honour as, etc.

284. **he keep**, that he may keep; subjunctive.

287. **I take ... me**, I will be responsible for it, will undertake to answer for his offence.

288. **If you ... you**, if on the other hand it is you who are the first offender, I on his behalf defy you, challenge you to combat.

290. **for his love**, out of love for him: **his**, obj. genitive.

291. **Than you ... will**, than anything he has boasted he will do to you, if he has so boasted.

292. **if you ... you**, if you be one who takes up the quarrels of others, one who offers himself as ready to fight in behalf of one of the two parties, I am ready to meet you: in the only other passage in which Shakespeare uses "undertaker," *Oth.* iv. 1. 224, "let me be his *undertaker*," the word means one who undertakes to put a man out of the way, to murder him.

294. **anon**, immediately; "—A.S. *on án*, lit. in one moment ... —A.S. *on* (Mod. E. *on*), often used with the sense of 'in,' and A.S. *án*, old form of 'one'" (Skeat, *Ety. Dict.*).

296, 7. **for that ... word**, as for the promise I made you through Sir Toby, I will heep my word, *i.e.* send you my horse, Capilet.

298. **reins well**, readily obeys the rein; has 'a good mouth,' as we say.

299. **thy office**, *i.e.* of arresting him.

300. **at the suit**, on the petition made by Orsino before the court; 'at the suit of' so and so, is the form of words used by a bailiff when arresting a debtor.

303. **no jot**, not in the least: **your favour**, your appearance; "'In beauty,' says Bacon in his 43rd Essay, 'that of favour is more than that of colour; and that of decent and gracious motion more than that of favour.' The word is now lost to us in that sense; but we still use *favoured* with *well*, *ill*, and perhaps other qualifying terms, for featured or looking; as in Gen. xli. 4,—'The ill-favoured and lean-fleshed kine did eat up the seven well-favoured and fat kine'" ... (Craik, *Engl. of Shakespeare*, § 54).

304. **have no sea-cap**, *i.e.* are not dressed as a sailor. Wright points out that the sailor's cap of the period, according to Fairholt in Halliwell's folio edition, was of fur, or lined with fur.

306. **This comes ... you**, this is the result of, etc.: for **with**, in this sense, see Abb. § 193.

307. **I shall answer it**, I shall have to meet the charge.

308, 9. **now my ... purse**, now that my circumstances compel me to, etc. **It grieves me**, for the frequency of impersonal verbs in Shakespeare, see Abb. § 297.

311. **amazed**, bewildered what to do.

312. **be of comfort**, be comforted, do not distress yourself: **of comfort**, of the nature, quality, of comfort; cp. *Temp.* i. 2. 495, "Be *of comfort;* my father's of a better nature, sir, than he appears by speech."

316. **For ... kindness**, in return for the friendliness.

317. **part**, partly; cp. *Oth.* v. 2. 296, "This wretch hath *part* confessed his villany."

318. **Out of ... ability**, from the slender and poor means at my disposal.

319. **my having**, my possessions; cp. *W. T.* iv. 4. 740, "of what *having*"; *A. Y. L.* iii. 2. 396, "your *having* in beard": see Abb. § 5.

321. **my coffer**, my treasure, what I have in my purse; lit. a chest: **deny me now**, refuse me your assistance.

322, 3. **Is 't possible ... persuasion?** Is it possible that the services I have rendered you need to be enforced by arguments in order to persuade you to help me? **my misery**, a man in so wretched a position as mine; abst. for concr.

324. **Lest that**, for the conjunctional affix, see Abb. § 287: **unsound**, unworthy, wanting in nobleness of character.

327. **know**, recognize.

329. **Than lying ... drunkenness**, the folios omit the comma after **babbling**, and Rowe reads 'lying vainness, babbling drunkenness'; but though, as Wright objects, there is no climax or sequence in the four substantives, there seems to me a cumulative force which is lost by adopting Rowe's conjecture.

330, 1. **Or any ... blood**, or any vicious taint that dwells in, and is powerful enough to corrupt, our weak natures: **O heavens themselves!** He appeals to the very heavens in his astonishment at Cesario's want of loyalty towards him.

334. **I snatch'd ... death**, I saved when almost dead; I brought alive to shore when almost swallowed up by the waves.

335-7. **Relieved ... devotion**, helped him in his distress with such pure, unselfish love, and paid to his person, which seemed to give promise of worth deserving such reverence, the devotion which one would pay to the image of a saint; the words **relieved ... love**, seem merely an amplification of the previous line, though it has been suspected that a line is lost after **love**.

338. **away**, come away.

339. **But O ... god**, but O, what a miserable idol, a mere graven image, does that prove which I took for a god; cp. *Temp.* v. 1. 296, 7, "What a thrice-double ass Was I, to take this drunkard for a god, And worship this dull fool!"

340. **Thou hast ... shame**, you have cast a slur upon good looks; cp. *Cymb.* iii. 4. 63-6, "So thou, Posthumus, wilt lay the leaven on all proper men; Goodly and gallant shall be false and perjured From thy great fail," and *H. V.* ii. 2. 138-40.

341, 2. **In nature ... unkind**, in nature the only blemish, worthy of the name, is a blemish of the mind; the only real deformity

is unnatural hardness of heart; with a play upon the word 'kind,' natural.

343, 4. **Virtue ... devil**, virtue and beauty are convertible terms; but those who are beauteous in person and yet evil in mind are but as empty trunks whose elaborate decoration is the work of the devil; an allusion to the finely carved trunks, chests, which in Shakespeare's time were used as pieces of furniture. Malone hyphens the word **beauteous-evil**; cp. "the proper false," ii. 2. 26: **o'er-flourished**, covered with flourishes, carvings in ornamental designs; not "varnished," as Schmidt explains.

347, 8. **Methinks ... I.** His words appear to be born of such strong feeling that the man believes what he says, viz., that he knew me before and rescued me from the sea; but I do not believe with him, *i.e.* I know that his belief is a mistaken one. Most editors seem to follow Johnson in explaining **so do not I** to mean that Viola does not believe herself when, from this accident, she gathers hope of Sebastian's being alive. For the former portion of the sentence, cp. a somewhat similar thought in *Temp.* i. 2. 99-103.

349, 50. **Prove true ... you!** May you, imagination (*i.e.* what I imagine), prove a reality, namely, that Antonio takes me for my brother; for the subjunctive in the subordinate sentence, see Abb. § 368.

351, 2. **we'll whisper ... saws.** Said in ridicule of Antonio's moralizing and Viola's soliloquizing; let us show that we also can talk in adages, be sententious: for **whisper**, used transitively, cp. *R. II.* ii. 4. 11, "And lean-look'd prophets *whisper* fearful change"; ii. *H. IV.* iv. 5. 3, "Unless some dull and favourable hand Will *whisper* music to my weary spirit."

353, 4. **I my ... glass**, this is generally taken to mean that Viola sees the living image of her brother as often as she looks in a mirror; it seems to me to mean rather 'I know my brother to be mirrored to the life in my person, in myself who am the glass'; cp. *Haml.* iii. 1. 161, "The *glass* of fashion," said of Hamlet, whose person reflected the highest fashion: for **living**, see Abb. § 249.

354-6. **even such ... ornament**, in appearance my brother was exactly (**even such and so**) like me, and he always used to dress in this fashion, in such colours, and with such ornaments about him: **such** = so like, is made more emphatic in identity by **so**: for **went**, cp. *M. A.* v. 1. 96, "*Go* anticly"; v. 1. 203, "What a pretty thing man is when he *goes* in his doublet and hose, and leaves off his wit."

357. **For ... imitate**, for I have purposely dressed myself in imitation of him; said in order to account for her being so persistently taken for her brother: **if it prove**, *i.e.* so; for the omission of which word, see Abb. § 64.

358. **Tempests ... love!** Tempests, which are usually so unkind, are kind, and waves, by their nature salt, are fresh in their love, *i.e.* have, in giving up my brother, forgone their ordinary character.

359, 60. **A very ... hare,** a very dishonourable, mean-spirited, boy, and more of a coward than even a hare, that most timid of creatures.

360, 1. **leaving ... necessity,** doing nothing to help him in his troubles, and even denying all knowledge of him: **for his cowardship,** as for his cowardice; though as **cowardship,** = cowardice, does not occur elsewhere in Shakespeare, it is probably to be taken here as a title conferred by Sir Toby upon Viola; see note on vi. 1. 35.

363. **a most ... it,** one who seems positively to worship cowardice.

364. **'Slid,** God's lid, *i.e.* eyelid; so ''sblood,' ''slife,' etc., for God's blood, God's life, etc. **I'll after,** I'll go after.

368. **I dare ... yet.** I dare make any wager that nothing will come of it, *i.e.* that each will be so afraid of the other that there will be no fighting.

ACT IV. SCENE I.

1. **Will ... believe,** do you wish to make me believe?

2. **Go to,** said here contemptuously; sometimes encouragingly.

3. **clear of thee,** free from your presence.

4. **Well held ... faith,** admirably persisted in, *i.e.* his pretence of not knowing, or being known to, the Clown.

7. **Nothing ... so,** nothing is as it appears; everything is an illusion.

10. **Vent,** give expression to, air; a word several times used by Shakespeare but not in the affected sense it seems to have had in some writers.

11, 2. **I am ... cockney.** "That is, affectation and foppery will over-spread the world" (Johnson): **lubber,** big, burly, clumsy, fellow: the origin of **cockney** is doubtful, but it formerly meant 'conceited,' 'coxcomb-like,' 'effeminate'; nowadays it is used only of those who live in London, more especially the lower classes, and 'cockneyism,' 'cockney language,' are the colloquialisms of those lower classes.

13. **ungird thy strangeness,** put off your affectation of not knowing me: **ungird** is used by the Clown as a Roland for Sebastian's Oliver, 'vent,' which he regards as a piece of affectation.

16. **foolish Greek**, foolish jester; from the proverb, "As merry as a Greek." "*Pergræcor* is translated by Coles, to revel, to play the merry *Greek*, or boon companion" (Malone); and "as merry as a Greek" is an expression very frequent in the old dramatists.

18. **worse payment**, *sc.* by beating you.

19. **an open hand**, a liberal hand.

21. **after ... purchase**, *i.e.* after a very long time. Read quotes Sir J. Child's *Discourse on Trade* to show that about 1621 the current price of land in England was *twelve* years' purchase, *i.e.* the price paid for the fee simple was twelve times the annual rent. The Clown's price therefore for **a good report** would be a very high one. The pause after **report**, as after 'sense,' iii. 4. 148, is employed to emphasize the Clown's witticism. **After** may mean here, as C. Clarke says, "according to the rate of"; cp. *M. M.* ii. 1. 225, "I'll rent the fairest house *after* three pence a bay"; *Temp.* ii. 2. 76, "he does not talk *after* the wisest," *i.e.* in the wisest way.

22. **there 's for you**, said as he strikes him.

24. **Are all ... mad?** with an emphasis on **all**; are all the people of the place as mad as this fellow I met just now, *i.e.* the Clown.

25. **I 'll throw ... house**, *i.e.* where you will not be able to get it again, to a great distance.

26. **straight**, straightway, immediately: **in some of your coats**, in the coats of some of you, 'in your shoes,' as we say colloquially.

27. **for two pence**, for a good deal, in the Clown's sarcastic language.

28. **Come on, sir; hold.** Come away, sir; cease from your fighting, said to Sebastian.

30. **I 'll have ... him**, I will prosecute him for assault; cp. *M. M.* ii. 1. 188, *Haml.* v. 1. 111.

35, 6. **my young soldier**, my young warrior, said sarcastically, as **is your iron**, your sword; cp. *H. V.* ii. 1. 8, "but I will wink and hold out mine *iron*"; *K. J.* iv. 3. 99, "Put up thy sword betimes, or I 'll so maul you and your toasting-*iron*, that you shall think the devil is come from hell": **fleshed**, to 'flesh' was to make eager for combat by giving a taste of blood, as hounds were made eager by giving them a taste of raw meat; cp. *K. J.* v. 1. 71, "Shall a beardless boy ... brave our fields, And *flesh* his spirit in a warlike soil?" *H. V.* iii. 3. 11, "And the *flesh'd* soldier, rough and hard of heart."

35. **come on**, come away with me; not a challenge to fight.

36. **I will ... thee,** I desire to get rid of you. **What ... now?** what is it that you wish?

38, 9. **Nay, then ... you.** Well, then, if you are so obstinate, I must rid you of some of this saucy blood of yours.

42. **Will it ... thus?** Can you never behave in a decent manner?

43. **Fit ... mountains,** fit only for a companion to those who live in the mountains, and so know nothing of civilization; cp. the use of 'mountaineer,' *Cymb.* iv. 2. 100, 120: **barbarous caves,** caves inhabited by barbarians, savages.

44. **preach'd,** taught.

46. **Rudesby,** rude, ill-mannered, fellow; used again in *T. S.* iii. 2. 10, "a mad-brain *rudesby* full of spleen."

47-9. **Let thy fair ... peace.** In the matter of this violent and undeserved attack against your peace (against you who are so peacefully disposed), be guided by your calm wisdom, not by the anger which it may so justly provoke. **Extent** "is, in law, a writ of execution, whereby goods are seized for the king. It is therefore taken here for *violence* in general" (Johnson). Delius thinks the word means no more than a demonstration, and Schmidt explains it by 'behaviour,' 'deportment.'

50. **fruitless pranks,** useless, unmeaning, freaks.

51. **hath botch'd up,** has contrived by his clumsiness. To 'botch' is properly to mend in a clumsy manner, to patch, which word Shakespeare uses in *A. C.* ii. 2. 52, in a similar sense, to make up of patches and shreds, "If you 'll patch a quarrel, As matter whole you 've not to make it with, It must not be with this." We use 'to patch *up*' a quarrel, in the sense of 'to make up, heal,' a quarrel in the best way circumstances will allow of. Cp. with a somewhat different meaning, *H. V.* ii. 1. 115, "All other devils that suggest by treasons, Do *botch* and bungle *up* damnation with patches, colours," *i.e.* clumsily endeavour to give to damnation some colour of virtue.

52. **thou shalt ... go:** you shall have no choice but to go, I will not allow you to make any excuse; for 'to' omitted after 'but,' see Abb. § 353.

53. **Beshrew ... me,** I pray that evil may befall him for what he has done in starting, etc.; a mild form of imprecation, used by Shakespeare, except in *L. L. L.* v. 2. 46, without the pronoun 'I.'

54. **He started ... thee,** a pun upon **started** in the sense of startling and of causing to take to flight as a deer does when the dogs surprise her, and also a pun upon **heart** and 'hart,' as in i. 1. 17, 8; *J. C.* iii. 1. 207, 8, "O world, thou wast the forest to this *hart*, And this, indeed, O world, the *heart* to thee."

55. **What relish ... this?** How does this taste? What am I to think of it? **how ... stream,** in what direction are matters going? Whither is the stream of events carrying me?

56. **Or ... or;** 'or' is a contraction for 'other,' *i.e.* either, as 'nor' is of 'nother,' *i.e.* neither.

57. **Lethe,** one of the five rivers of hell; "the river of oblivion," Milton, *Par. Lost*, ii. 583.

58. **If it be ... sleep,** if I am destined to have such dreams as this, I would gladly sleep for ever; cp. *Oth.* ii. 1. 191, 2, "If it were now to die, 'Twere now to be most happy."

61. **O, say so ... be!** Not only say so, but be so. Olivia can hardly believe, for joy, in Sebastian's readiness to do as she desires, she still believing him to be Cesario who had up to that time so persistently refused to meet her wishes.

SCENE II.

2. **Sir Topas,** 'Sir,' a title formerly given to priests and curates, was a translation of the Lat. *dominus*, the academical title of bachelors of arts, still in use. Steevens remarks that the name Topas is taken from Chaucer's *Rime of Sir Thopas*, in his notes on which burlesque Skeat points out that the Lat. *topazius* is our precious stone, the topaz, and remarks that the title was an excellent one for "such a gem of a knight." Clarke sees a similar play upon the word here, and thinks "there is a peculiar propriety in the name here given to the minister who comes to 'visit Malvolio the lunatic,' for, among the alleged properties of precious stones, it was believed that a *topaz* possessed the virtue of curing insanity."

3. **the whilst,** in the meantime; **whilst** is 'whiles' (the gen. of 'while,' time, used adverbially like 'needs,' 'twice,' etc.) with added excrescent *t* after *s*.

4. **dissemble myself,** disguise myself; for the sake of the pun on the word as used immediately afterwards.

6. **tall enough,** some editors adopt Tyrwhitt's conjecture 'fat,' but 'tall,' as Staunton points out, is probably used here in the sense of 'robust,' 'stout,' 'personable'; **to become ... will,** to suit the part well, to look like a curate.

7, 8. **to be said ... man,** to be spoken of as, etc.: for **said** = called, see Abb. § 200: **goes as fairly,** is as complimentary, is as much to one's credit.

9. **The competitors,** the confederates; cp. *L. L. L.* ii. 1. 82, "he and his *competitors* in oath"; *R. III.* iv. 4. 506.

12. **Bonos dies,** according to Schmidt, the Clown's blunder for

'bonus dies'; according to Clarke, Spanish; there seems no reason why it should not be Lat. acc. pl., 'happy days to you.'

12, 3. **the old ... Prague.** Some editors follow Douce in taking this seriously of one Jerome of Prague, known as the hermit of Camaldoli in Tuscany, but, like the niece of Gorbuduc (an ancient British king), the hermit is probably as much one of the Clown's creations as Pigrogromitus.

14. **'That that is is.'** "This is a very humorous banter of the rules established in the schools [where the old scholastic philosophy was taught by the schoolmen] that all reasonings are *ex præcognitis et præconcessis* [from premisses before known and admitted], which lay the foundation of every science in these maxims, 'whatsoever is, is'; and 'it is impossible for the same thing to be and not to be'; with much trifling of the like kind" (Warburton).

15. **master Parson,** 'Sir Priest,' as Viola says above, iii. 4. 298; see note on l. 2.

17. **To him,** go and speak with him.

18. **peace ... prison,** peace be to this prison and all in it; an imitation of the blessing invoked by priests on entering a house.

19. **The knave,** the fellow, used affectionately.

24. **Out, ... fiend,** addressing the evil spirit by whom he pretends to suppose that Malvolio is possessed; **out,** fie upon you; **hyperbolical,** that exaggerates, fills Malvolio's mind with preposterous ideas.

30, 1. **most modest,** most moderate, not half as harsh as I might use.

31, 2. **that will use,** for this use of **will,** implying purpose, see Abb. § 319: **that house is dark,** see note on iii. 4. 124.

35. **bay windows,** windows with a bay, recess; the same word as 'bay' an inlet to the sea; what we now call 'bow windows.'

36. **clearstories,** a term in Gothic architecture for an upper story or row of windows in a church, hall, etc. Halliwell, *Dict. of Arch. and Prov. Words,* quotes Holmes that *clearstory windows* are those which have "no transum or crosspiece in the middle of them to break the same into two lights." Schmidt, referring to this explanation, funnily says, "But the poet would hardly speak of windows lustrous as ebony," as though the Clown's speech were not merry irony throughout!

41, 2. **the Egyptians ... fog,** the ninth of the plagues sent by God upon the Egyptians for refusing to let the Israelites depart out of their land; see *Exodus* x. 21, 2, "And the Lord said unto Moses, stretch out thine hand toward heaven, that there may be darkness over the land of Egypt, even darkness which may be felt.

And Moses stretched forth his hand toward heaven; and there was thick darkness in all the land of Egypt three days."

45. **abused**, ill-treated.

45, 6. **make the ... question**, test it by any logical question requiring a logical answer; Shakespeare elsewhere uses 'make trial,' or 'make a trial,' and 'make *the* trial' here probably means the *necessary* trial, as 'to die *the* death,' is used by him for the death ordained by judicial sentence.

47. **the opinion of Pythagoras**, referring to the belief in the transmigration of souls held by the Greek philosopher; cp. *A. Y. L.* iii. 2. 187, "I was never so berhymed since Pythagoras' time, when I was an Irish rat."

55, 6. **ere I ... wits**, before I will admit of your sanity.

56. **a woodcock**, hinting pretty plainly that Malvolio's grandmother was a fool; see note on ii. 5. 76: **dispossess**, *sc.* of its habitation, the body of the woodcock.

60. **I am ... waters**, I can play any character, turn my hand to anything; a metaphor probably from 'a craft for all seas,' though various other sources have been suggested, *e.g.* that **waters** refers to the strong waters (spirits) sold at taverns; that the phrase is an adaptation of the Italian proverb, '*Tu hai mantillo da ogni acqua*,' you have a cloak for every water, for every knavery; that there is a reference to the 'water' of a jewel, in allusion to the name of Topas which he has taken; or to the qualifications of a well trained spaniel.

63. **To him ... voice**, go to him again and speak to him in your own voice, not the counterfeited voice of the curate.

64, 5. **I would ... knavery.** I should be glad if we could get well out of, put an end to, this plot of ours.

65, 7. **If he may ... upshot**; if we could manage to set him free in some way that would prevent any fuss, I should be glad of it; for I am at present in such bad odour with my niece that I am afraid to follow the plot up to its legitimate conclusion, lest she should turn me out of her house. Wright says that the **upshot** was the decisive shot, a term of archery, as the 'up-cast,' or final throw, in the game of bowls: for **may**, see Abb. § 307, and for the irregular sequence of tenses in **would**, § 379.

68. **by and by**, in a short time.

69. **Hey, Robin**, etc., from an old ballad printed in Percy's *Reliques of Ancient English Poetry*.

72. **perdy**, Fr. *par Dieu*, by God: the Clown goes on singing and pretends that he does not hear Malvolio's voice.

77. **as ever**, according as you would ever, if ever you would; for the omission of 'so' after **as**, see Abb. § 275.

78. **as ... gentleman,** on my faith, or honour, as a gentleman. "In 'I will live to be thankful to thee for 't,' the *will* refers, not to live, but to live-to-be-thankful, and the sentence means, 'I *purpose* in my future life to prove my thankfulness'" (Abb. § 319).

82. **besides ... wits,** out of your senses; on the side of, and so not in, one's right mind; **besides** is properly an adverb, 'beside,' a preposition. The **five wits,** on the analogy of the five senses, were common, wit, imagination, fantasy, estimation, and memory.

85. **But as well?** only as well?

87. **propertied me,** used me as a property, as something without any will of my own; cp. *K. J.* v. 2. 79, "I am too high born to be *propertied*, To be a secondary at control"; probably there is an allusion to the properties of a theatre, the dresses, masks, etc.

88, 9. **to face ... wits,** to outface me with the impudent assertion that I was out of my wits; cp. v. 1. 82.

90. **Advise ... say,** take care what you say; be prudent as to what you say; see Abb. § 296.

91. **Malvolio ... restore!** May God restore you to your senses! Here the Clown imitates the Curate's voice: **endeavour ... sleep,** try to bring yourself to go to sleep; a reflexive use of the verb; see Abb. § 296.

92. **thy vain bibble babble,** your idle meaningless talk; cp. Fluellen's "tiddle taddle," *i.e.* tittle-tattle, *H. V.* iv. 1. 76, and Evans' "pribbles and prabbles," *M. W.* i. 1. 56, v. 5. 168. Marston, *The Dutch Courtezan*, v. 3. 88, 9, speaks of "your prittles and your prattles, your *bibbles and your babbles.*"

94. **Maintain ... fellow,** the Clown again imitating the Curate's voice, bids himself not to address Malvolio, and then in his own voice answers the imaginary Curate, **Who, I, sir? not I, sir,** *i.e.* do you mean me, sir? I am not thinking of speaking to him. **Marry, amen,** the answer which the Curate is supposed to give to the Clown's good wish.

96. **I will ... will,** said in the Clown's own voice as if in answer to some directions of the Curate.

99. **shent,** reproved, by the imaginary Curate; cp. *M. W.* i. 4. 38, "We shall be *shent.*"

102. **Well-a-day ... were,** alas, I only wish you were; **well-a-day,** an exclamation of sorrow, is a corruption of 'well away,' which again is a corruption of the A.S. *wálá wá*, *i.e.* woe! lo! woe!

107, 8. **are you ... counterfeit?** Johnson would omit **not,** Malone would change **or** into 'and'; but the meaning seems clear enough, 'are you really not mad? is it that you have merely been pretending to be so?'

117. **In a trice**, in an instant, from "Span. *tris*, noise made by the breaking of glass ... Wedgwood well compares the Lowland Scotch *in a crack*" ... (Skeat, *Ety. Dict.*).

118. **the old Vice**, in the old Moralities, or plays exhibiting the various moral qualities, the Vice or fool was represented as belabouring the devil with his wooden sword and offering to cut his long claws; cp. *H. V.* iv. 4. 74-7, "Bardolph and Nym had ten times more valour than this roaring devil i' the old play, that every one may pare his nails *with a wooden dagger*."

125. **good man devil**, most mod. edd. adopt Rowe's correction of 'Drivel' for **devil**, making the words apply to Malvolio. Malone, who retains the old reading, seems to be right in supposing the last couplet to be a quotation of the words of the Vice and to be primarily addressed, as are the words **ah, ha!** to the devil; and in an old ballad like this there would be nothing unusual in making 'devil' rhyme with 'devil.' Monck Mason would read 'good mean-evil,' taking the latter word as a literal translation of *Malvolio*. For **good man**, used in a contemptuously familiar way, cp. *R. J.* i. 5. 79; *Lear*, ii. 4. 48.

SCENE III.

1, 2. **This is ... see't**, *i.e.* I am able to feel and see things as they really are, I am under no hallucination.

3, 4. **And though ... madness.** And though I am enveloped with wonder I am not enveloped with madness; for **enwraps**, cp. *A. W.* v. 3. 128, "I am *wrapped* in dismal thinkings," *M. A.* iv. 1. 146, "*attired* in wonder," *M. V.* i. 1. 91, "*dressed* in an opinion of wisdom": **Where's Antonio, then?** If this is so, if I am in my right senses, how is it I could not find Antonio?

6. **there he was**, had been lately; *not*, was there when I went to look for **him**: **this credit**, this belief, this thing believed, regarding him. Steevens takes **credit** for oral intelligence, and quotes passages which may bear out his interpretation, though it does not seem at all a necessary one.

8. **might .. service**, might be of the greatest possible use to me; **golden**, precious.

9, 10. **For though ... madness**, for though my mind argues skilfully with my senses to prove that even if I be mistaken in this belief of mine as to the reality of my experience, I am not mad.

11, 2. **Yet doth ... discourse**, yet this good fortune which has befallen me in such full measure, so far exceeds all example and all reason; for **discourse**, Singer quotes Glanville, "The act of the mind which connects propositions, and deduces conclusions

from them, the schools call *discourse*, and we shall not miscall it if we name it reason"; cp. *Haml.* i. 2. 50, "a beast that wants *discourse* of reason," and *Oth.* iv. 2. 153.

14-6. **And wrangle ... mad**; and dispute with my reason that would persuade me to a confident belief in anything except that either I am mad or that my lady is so: in **disputes, discourse**, and **wrangle**, Sebastian is using the language of the schools, and, in this sense, the last term is still in use at Cambridge in 'wrangler,' originally a disputant in the schools: **trust**, belief.

18-20. **Take ... does**, attend to matters of business and see that her orders are carried out with so unruffled, clear-sighted, and steady a method as I see is the case with her; **take and give back**, is equivalent to 'administer,' 'attend to,' by receiving reports from her steward and passing orders upon them; and 'see to,' or some such verb, is easily supplied from **take and give back**. Dyce would read 'them' for **their**, which seems to me unnecessary and tautological.

20, 1. **there 's ... deceiveable**, there is something in the matter that is delusive; for **deceiveable**, in this sense, cp. *R. II.* ii. 3. 84, "Show me thy humble heart, and not thy knee, Whose duty is *deceiveable* and false"; and for adjectives in *-ble* having both an act. and a pass. meaning, see Abb. § 3.

22. **If you mean well**, if your intentions are sincere.

24. **Into ... by**, into the chantry which is close at hand; a 'chantry' was a church or chapel endowed with lands, or other yearly revenue, for the maintenance of one priest or more, to sing mass for the souls of the donors, and of such others as they appointed; hence for religious services generally; cp. *H. V.* iv. 1. 318, "and I have built Two *chantries* where the sad and solemn priests Still sing for Richard's soul."

26. **full assurance**, complete assurance, as shown by the solemn ceremony of bethrothal. Bethrothal, or troth-plight, in Shakespeare's time was looked upon as a contract much more binding than the 'engagement' of modern times, and was accompanied by certain ceremonies such as the joining of hands before witnesses (often before a priest), as in *W. T.* iv. 4. 394, etc.; the exchange of kisses, *K. J.* ii. 1. 532-5; the interchange of rings, v. 1. 159-62, below; *R. III.* i. 2. 302; *T. G.* ii. 5. 5-7.

27, 8. **That my ... peace**, that my soul, which is so jealous and doubtful about you, may be at rest.

28. **May live ... it**, for the sake of the metre, Hanmer would insert 'henceforth' before **live**; Abbott (§ 506) considers the line as one with four accents, with an interruption at **peace**.

29. **Whiles**, until; "*while* now means only 'during the time when,' but in Elizabethan English both *while* and *whiles* meant

also 'up to the time when'" (Abb. § 137); Irishmen often say still 'wait while I come' for 'wait till I come': **it shall ... note**, it shall be made known, proclaimed.

30. **What time**, at which time; for the omission of the preposition in adverbial expressions, see Abb. § 202: **celebration**, *sc.* of the marriage ceremony.

31. **According ... birth**, in a way suitable to my high birth.

33. **truth**, faith, troth.

34, 5. **and heavens ... mine!** and may the heavens so shine as to look down favourably upon, etc., may the heavens show their approval of, etc.

ACT V. SCENE I.

1. **as thou lovest me**, according as, *i.e.* if, as I am sure is the case, you love me.

5, 6. **my dog**, the dog you have given me.

8. **some ... trappings**, some of her belongings, ornamental appendages; cp. *Haml.* ii. 2. 233, "On fortune's cap we are not the very button."

12. **the better**, all the better; **the**, the instrumental case, 'by that.'

15. **they praise ... me**, they by flattering me turn my head.

18. **abused**, badly treated in being flattered by them.

18, 9. **so that ... affirmatives**, so that conclusions being as kisses, if conclusions are as kisses; see Abb. § 356 on the infinitive used indefinitely. The Camb. Edd. remark, "as in the syllogism it takes two premises to make one conclusion, so it takes two people to make one kiss"; and Farmer illustrates the passage by one from *Lust's Dominion*, "*Queen.* Come let's kiss. *Moor.* Away, away. *Queen.* No, no, says *I* [*i.e.* aye, yes]; and *twice away* says *stay*." For **your**, see Abb. § 221.

22, 3. **though it ... friends**, though you are pleased to flatter me.

24. **Thou shalt ... gold**, at all events if you are the worse for your other friends (by their flattering you), you shall not be so for me; I will better you by giving you money, not mere flattery.

25, 6. **But that ... another**, if it were not that such a thing would be double-dealing, I should be glad if you could make this one coin two; with a pun on **double-dealing** as = false dealing, knavery.

27. **give .. counsel**, *i.e.* in advising me to be guilty of double-dealing.

28, 9. **Put your ... obey it.** For this once put your virtue in your pocket (*i.e.* lay it aside), and let your natural inclinations follow the advice I give you, *i.e.* gratify your natural generosity; for **Put ... pocket**, cp. *K. J.* iii. 1. 200, "I must *pocket up* these wrongs," *i.e.* endure them without resenting them; and *Temp.* ii. 1. 67, "or very falsely *pocket up* his report," *i.e.* conceal the report they ought to make: **grace**, perhaps with a pun on the Duke's title.

30, 1. **to be a double-dealer**, as to be in this instance guilty of double-dealing; for 'as' omitted, see Abb. § 281.

32. **Primo ... tertio**, first, second, third; Italian.

33. **the third ... all**, this seems to mean the third is the lucky throw and more than makes up for the other two.

33, 4. **the triplex ... measure**, triple time (in music) is good to dance to.

34, 5. **or the bells ... mind**; or, if you need further persuasion, the bells of St. Bennet, which in their chiming repeat one, two, three, one, two, three, preach the same lesson; it has been supposed that the church here referred to was St. Bennet's, Paul's Wharf, just opposite the Globe Theatre.

40. **lullaby ... again**, let your generosity go to sleep till, etc.: **lullaby**, a song sung to lull children to sleep.

47. **As black ... war**; as black with the smoke of gunpowder as the face of Vulcan (the smith of the gods) was with the smoke of his forge.

48. **A bawbling vessel**, a mere bauble of a boat, a very insignificant boat; cp. *Cymb.* iii. 1. 27, "and his shipping—Poor ignorant *baubles!*—on our terrible seas, Like eggshells moved upon their surges, crack'd As easily 'gainst our rocks"; *T. C.* i. 3. 35, "the sea being smooth, How many shallow *bauble boats* dare sail upon her patient breast."

49. **For shallow ... unprizable**, of little importance, worth, in regard to its draught and size; the 'draught' of a ship, *i.e.* the depth which it draws in the water, the number of feet it sinks in the water, being one measure of its size. Wright takes **unprizable** as = invaluable, inestimable; but the tone of the Duke is contemptuous as to the vessel in comparison with the 'noble bottoms' of his own fleet, and so more complimentary to the skill and valour of its captain.

50. **scathful**, destructive; 'scathe,' injury.

51. **bottom**, vessel, as in Lat. *carina*, the keel for the whole

52, 3. **That very ... him**, that even those who hated him for the injury they suffered at his hands were loud in their praise of his exploits.

55. **her fraught from Candy**, her freight *when coming* from, etc.; cp. *Lear*, iv. 2. 90, "I met him *back again*," *i.e.* on his way back; *Cor.* i. 3. 32, "Methinks I hear *hither* your husband's drum," *i.e.* in imagination I hear the sound of your husband's drum *borne hither:* for **fraught** = freight, cp. *T. A.* i. 1. 71, where it is used literally, and *Oth.* iii. 3. 449, where it is used figuratively

57. **lost his leg**, *i.e.* had it shot off in action.

58. **desperate ... state**, utterly reckless as to shame and circumstances, *i.e.* caring nothing as to the shameful circumstances in which he was taken: **shame and state**, a hendiadys. Schmidt and others take **state** as = danger, or dangerous position, but the point emphasized seems to be his disreputable character, not his recklessness of danger.

59. **brabble**, squabble, quarrel; cp. *T. A.* ii. 1. 62, "This petty *brabble* will undo us all": **apprehend**, capture.

60. **drew ... side**, drew his sword and took part with me.

61. **put ... upon me**, addressed me in strange language, language that I could make nothing of.

63. **thou ... thief**, *i.g.* pirate; cp. *M. V.* i. 3. 24, "*water-thieves* and land-thieves; I mean pirates"; Middleton, *The Phœnix*, i. 2. 57, speaks of "a gallant *salt-thief*."

64. **their mercies**, the mercy of those, etc.; see Abb. § 219.

65. **in terms ... dear**, in so bitter and grievous a degree, by acts so cruel and involving such hatred; for **dear**, = grievously affecting them, cp. *H. V.* ii. 2. 181, "your *dear* offences"; *R. III.* i 4. 215, "How canst thou urge God's dreadful law against us, When thou hast broke it in so *dear* degree."

67. **Be pleased ... me**, allow me to repudiate the terms you apply to me.

69. **base**, basis, foundation.

70. **A witchcraft**, *i.e.* the fascination exercised upon me by this youth.

71. **ingrateful**, for *in-* retained from the Latin, see Abb. § 442.

73. **redeem**, save; lit. buy back, from Fr. *redimer*, Lat. *redimere:* **a wreck ... was**, but for me he would have had no hope of escape.

75. **without ... restraint**, without reserving or keeping to myself any of it; with complete self-abandonment.

76. **All ... dedication**, wholly dedicating myself and my love to him; cp. *Temp.* i. 2. 89.

77. **pure**, purely, entirely.

78. **Into the ... town**, to the danger which I knew threatened me in this hostile town; **into**, for 'unto,' is frequent in Shakespeare.

80. **Where being apprehended**, and I being seized there; the pronoun 'I' is to be supplied from **me** in 'face me out,' l. 82; see Abb. § 379.

81. **Not meaning ... danger**, he not having any intention of sharing danger with me.

82. **Taught ... acquaintance**, showed him how to meet me with effrontery and declare that he did not know me; cp. iv. 2. 89, above.

83. **And grew ... wink**, and he (to be supplied from 'him' in the previous line) became in one moment a thing removed by the space of twenty years, *i.e.* became as one who had not seen me for twenty years; for **removed**, cp. i. *H. IV.* iv. 1. 35, "Nor did he think it meet To lay so dangerous and dear a trust On any soul *removed* but on his own." For the phrase-compound in 'a twenty-years-removed thing,' see Abb. § 434.

84. **denied**, refused.

85. **Which I ... use**, which, out of kindness, I had entrusted to him, not half an hour before, with the desire that he should use its contents.

89. **No interim ... vacancy**, without any interval even for a minute.

92. **But for thee**, but as to you.

93. **tended**, waited.

94. **But ... anon**, but of that I shall have to say more presently.

95, 6. **What would .. serviceable?** What does your lordship desire, except the one thing that cannot be granted to you (*sc.* her love), in which I may possibly serve you? *i.e.* there is no way, except in the matter of my love, in which I would not gladly oblige you; **seem serviceable**, a deprecatory way of saying 'show myself serviceable.'

97. **you do not ... me**, you are not true to me.

101. **my duty hushes me**, respect for my lord prevents my speaking while he wishes to do so.

102-4. **If it ... music**, if it be anything to do with the suit you have urged so often, it is as burdensome and distasteful to my ear as would be shouting and screaming after one had been listening to sweet music. Wright points out that **fat and fulsome,**

which properly belong to the sense of taste, are here applied to that of hearing.

106. **What, to perverseness ?** *i.e.* do you mean you are constant to perverseness? for you cannot say you are constant in any other meaning of the term: **uncivil**, cruel, harsh-spoken.

107-9. **To whose ... tender'd,** before whose shrine, ungrateful and unpropitious as you are, I have breathed forth the truest vows of love that were ever offered up by the most devoted lover; **offerings,** used in order to carry on the metaphor in **altars.** Cp. *T. G.* iii. 2. 73, "Say that upon the *altar* of her beauty You *sacrifice* your tears."

110. **Even what ... him.** Whatever your pleasure may be, provided it is an action that is not unworthy of you.

111-3. **Why should ... love ?** Why should I not, if only I could bring myself to do it, kill what is dearest to me in the world? Theobald has shown that this is a reference to the story of Theagenes and Chariclea in the *Ethiopica* of Heliodorus, of which a translation existed in Shakespeare's time. **The Egyptian thief** (*i.e.* robber) was Thyamis, a native of Memphis, who, having captured a lady named Chariclea, fell desperately in love with her. Being himself shortly afterwards overpowered by a stronger body of robbers, he had her shut up in a cave with his treasure. But seeing no hope of escape and being determined that no one else should marry Chariclea, he called to her to come out, and being answered by a voice which he took to be hers, plunged his dagger into the heart of the person issuing forth.

113, 4. **a savage ... nobly,** an act of savage jealousy which in some circumstances has a taste of nobleness: **a savage jealousy** is in apposition with the clause **why should ... love ?**

115-8. **Since you ... still;** since you treat my fidelity to you with contemptuous disregard, and since I know in a way what it is that displaces me from that favour in your sight to which I have good right, I am content that you should live on ever the same marble-hearted piece of tyranny that you are; **in cast ... non-regardance,** the metaphor seems to be from casting anything to the winds: for **the instrument ... me,** cp. *W. T.* i. 2. 416, "He thinks, nay, with all confidence he swears, as he had seen't, or been an *instrument to vice you to it.*" For **the in the ... tyrant,** to denote notoriety, see Abb. § 92, and for **that** omitted and then inserted, § 285.

119. **your minion,** your darling; but used contemptuously.

120. **I tender dearly,** I hold in tenderest regard; cp. *Haml.* i. 3. 107, "*tender* yourself more *dearly*"; *R. J.* iii. 1. 74, "which name I *tender* As *dearly* as my own."

121, 3. **Him will I ... spite,** him will I forcibly remove from the

sight of her who has enthroned him there to spite his master; for the insertion of **him** after the subject, for the sake of clearness, see Abb. § 242.

123. **my thoughts ... mischief**, my thoughts in the matter of mischief are ripe for action.

126. **To spite .. dove**, to injure her, who, with the appearance of a gentle dove, has a heart as black as that of a raven; the contrast of the whiteness of the dove and the blackness of the raven occurs again in *M. N. D.* ii. 2. 114, "Who will not change a *raven* for a *dove?*" *R. J.* iii. 2. 76, "*Dove*-feathered *raven!*"

126. **apt**, aptly; for the ellipsis of the adverbial inflection, see Abb. § 397.

127. **To do ... rest**, to ensure you peace of mind.

130. **by all mores**, by the amount of all terms of excess; for the adjective used as a noun, see Abb. § 5.

131. **you ... above**, you powers above who behold my thoughts.

132. **for tainting ... love!** for doing dishonour to my love; for the verbal followed by an object, see Abb. § 93.

133. **detested!** hateful one! **who does ... wrong**, for 'do' used as an auxiliary to 'do,' see Abb. § 303.

135. **is it so long**, 'since you pledged your love,' she was going to say: **forgot**, for the curtailed form of the participle, see Abb. § 343.

136. **Call .. father**, the priest to bear witness to the betrothal.

137. **husband**, looking upon the ceremonial of betrothal as equivalent to marriage; so in *T. S.* ii. 3. 323, Petruchio calls Katharina 'wife,' and Baptista, her father, 'father,' though the marriage has yet to be performed, as in *M. A.* iv. 1. 24, Claudio calls Leonato 'father,' and Leonato, Claudio, 'son.'

141. **That makes ... propriety**, that leads you to suppress, disavow, that which you really are; for **strangle**, cp. *Sonn.* lxxxix. 9. "I will acquaintance *strangle* and look strange:" for **propriety**, *Oth.* ii. 3. 176, "it frights the isle From her *propriety*," *i.e.* out of herself.

142. **take ... up**, adopt, accept as belonging to you, what has befallen you, *i.e.* the position to which, as my husband, you have a right.

143, 4. **Be that ... fear'st**, show yourself as my husband and then you will be the equal of him you fear, *sc.* the Duke.

145. **by thy reverence**, by your sacred calling, profession.

147, 8. **what occasion ... ripe**, what the circumstances of the time compel us to make public before that time is ripe for disclosure,

150. **A contract ... love**, an interchange of pledges of eternal love; Malone compares *M. N. D.* i. 1. 85, "The sealing day between my love and me For everlasting bond of fellowship."

151. **joinder**, union; for the form Wright compares "rejoindure," *T. C.* iv. 4. 38.

152. **holy ... lips**, the solemn exchange of kisses; for this and the next line, see note on iv. 3. 26, above.

154. **compact**, with the accent on the latter syllable.

155. **Seal'd ... testimony**, ratified by help of my sacred office and established by my testimony.

159. **When time ... case**, when you are no longer a cub, but a full grown animal as shown by your hair being tinged with grey, *i.e.* when you are a grown man: **case**, the body, or skin, as the cover of the soul, used here because of the comparison of him to an animal; cp. *A. C.* iv. 15. 89, "The *case* of that huge spirit now is cold."

160, 1. **Or will ... overthrow?** The question of appeal in the two previous lines is equivalent to 'you will be a monster of deceit by the time you come to your full growth,' and the Duke goes on 'but perhaps you will never live to reach that full growth, for your precocious endeavour to trip up others may result in your own destruction, you may be caught in your own snare,' "hoist with your own petard" (*Haml.* iii. 4. 207): **trip**, "the catch by which a wrestler supplants [trips up] his antagonist" (Schmidt).

165. **Hold little faith**, *i.e.* a little faith at all events, for I cannot expect much from one who is so full of fear; for the omission of *a* before **little**, see Abb. § 86.

167. **presently**, at once; as more usually in Shakespeare.

169. **across**, from one side to the other: **broke**, cracked and caused to bleed; for the form, see Abb. § 343.

170. **coxcomb**, head, used in a ludicrous sense.

171. **forty**, frequently used by Shakespeare for a large but indefinite number.

174. **The count's gentleman**, *i.e.* his gentleman attendant as contrasted with his menial servants.

175. **incardinate**, for Sir Andrew's blunder Delius compares Elbow's words, *M. M.* ii. 1. 81, "a woman *cardinally* given."

177. **Od's lifelings**, lit. God's little lives, a petty form of oath; cp. "od's pittikins," "od's heartlings," "od's my little life": **for nothing**, for no injury I had done to you.

182. **But I ... fair**, but I gave you fair words in return for your threats; see above, iii. 4. 285: 'bespeak,' nowadays means to order beforehand, but is used as here, in the sense of 'address,'

R. II. v. 2. 20, "Whilst he ... *Bespake* them thus: 'I thank you countrymen.'"

184. **you set nothing by**, you think nothing of.

185. **halting**, walking lame.

186. **been in drink**, been drunk; the expression 'to be in liquor' is still used vulgarly in the same sense: **he would ... did**, he would have paid you out (*i.e.* with his rapier) in a very different fashion: **othergates**, cp. Middleton, *Blurt, Master Constable*, ii. 1. 34, "you should find *othergates* privy signs of love hanging out there." For adverbs ending in '*s*' formed from the possessive inflexion of nouns, see Abb. § 25, and Earle, *Phil. of the Engl. Tongue*, § 515.

188. **how is't ... you**, what is your condition?

189. **That's all one**, that does not much matter: **has**, for the omission of the nominative, see Abb. § 400

190. **sot**, dolt, blockhead: **Dick surgeon**, Dick (Richard) the surgeon.

191. **agone**, ago; the past part. of the M.E. verb *agon*, to go away, pass by.

192. **set**, fixed, *i.e.* with the senseless stare of a drunken man; cp. *Temp.* iii. 2. 10, "thy eyes are almost *set* in thy head."

193. **a passy-measures pavin**, "*Passy-measure*, *passa-measure*, and *passing-measure*, are corruptions of the Italian *passa-mezzo* ('a slow dance,' says Sir J. Hawkins, 'differing little from the action of walking'); the '*pavin*,' or '*pavan*,' was a grave and stately dance, often mentioned by our early writers (according to Sir J. Hawkins, from *pavo*, a peacock, according to Italian authors, from *Paduana*); and the *passinge measure Pavyon* occurs in a list of dances printed from an old MS. in the *Shakespeare Soc. Papers*" (Dyce). Ben Jonson, Middleton, and Dekker all speak of "the *Spanish pavin*." Sir Toby, it would seem, "means only by this quaint expression that the surgeon is a rogue and a *grave* solemn coxcomb" (Malone). **Pavin** is Steevens' correction for *panyn*.

195, 6. **Who hath ... them?** Who is it that has injured them so?

197, 8. **we'll be ... together**, we will have our wounds dressed at the same time.

199, 200. **Will you ... gull!** Do you say that *you* will help, *you* who are nothing but an ass-head and a, etc., etc.: **thin-faced knave**, a wretched fellow with a face so thin that one can hardly see it; cp. *K. J.* i. 1. 141, "my face so *thin* That in mine ear I durst not stick a rose Lest men should say 'Look where three-farthings goes,'" *i.e.* should compare me to the silver three-farthing pieces which were hardly thicker than wafers: cp. also i. *H. IV.* **gull**, see note on iii. 2. 61, and cp. below l. 332.

201. **look'd to**, attended to by the surgeon.

203. **the brother ... blood**, my own brother; cp. *A. Y. L.* i. 1. 48, "you are my eldest *brother*, and in the gentle condition of *blood* you should so know me."

204. **with wit and safety**, so long as I had sufficient intelligence to think of my own self-preservation.

205. **you throw ... me**, you cast distant, estranged, looks upon me; look upon me as though I were no more than a stranger to you; cp. *A. W.* v. 3. 168, "Why do you *look so strange upon* your wife?"

207. **even for**, if only for.

208. **so late ago**, so short time ago; "'so late ago' seems a combination of '*so lately*' and '*so* short a time *ago*,'" Abb. § 411.

209. **one habit**, the self-same dress.

210. **A natural ... not!** See note on l. 258, below, and cp. Chapman, *All Fools*, i. 1. 48, 9, "But like a cozening picture which one way Shows like a crow, another like a swan."

212. **hours**, a dissyllable.

213. **Since I have lost**, we should now say 'since I lost.'

214. **Fear'st thou that**, are you so astonished that you doubt my being Sebastian.

216, 7. **An apple ... creatures**, for a similar idea, cp. *M. N. D.* iii. 2. 208-10, "So we grew together, Like to a double cherry, seeming parted, But yet an union in partition."

220, 1. **Nor can ... where**, nor can there be in my nature that divine power of being here and everywhere; for **here and everywhere**, used as a noun, see Abb. § 77.

222. **blind**, not seeing in their wrath what they did.

223. **Of charity**, I beseech you, out of kindness tell me: for **of**, which originally meant 'out of,' see Abb. § 169: **what kin**, of what relationship.

224. **What countryman**? a man of what country? see Abb. § 423.

226. **Such a Sebastian**, *sc.* as you look.

227. **suited**, dressed; cp. *Cymb.* v. 1. 23, "I'll disrobe me ... and *suit* myself As does a Briton peasant."

228, 9. **If spirits ... us**, if spirits have the power to assume both the form and dress of a man, then I should say you have come as a spirit to frighten us.

229-31. **A spirit ... participate**, I am a spirit indeed in so far that I have a soul, but at the same time what is spiritual in me is clothed in that gross shape which I inherited from my mother's womb together with my spirit; for **dimension**, cp. above, i. 5 242; for **grossly clad**, *M. V.* v. 1. 64, 5, "But while this mudd

vesture of decay Doth *grossly close it in*, we cannot hear it: **participate**, not, I think, as Schmidt explains it, 'have in common with others,' but acquired at my birth as a portion of that which constitutes me, the other portion being my soul.

232. **Were you ... even**, if you were a woman and in that respect tallied with what I remember, as the other circumstances do; for **goes even**, cp. *Cymb.* i. 4. 47, "shunned to *go even* with what I heard."

237. **from her birth**, from the date of her birth.

239. **that ... soul**! the recollection of that dwells vividly in my mind; cp. *A. C.* v. 2. 117, "The *record* of what injuries you did us, Though written in our flesh, we shall remember As things but done by chance": **record**, here with the accent on the second syllable.

240. **He finished ... act**, his part on the stage of life was played out; a metaphor from the theatre.

242, 3. **If nothing ... attire**, if nothing but this dress of a man, which I have put on without having any right to it, hinders us from being happy; for **lets to**, see Abb. § 349; 'let' meaning 'hinder' is from the A.S. *lettan*, to hinder; 'let' meaning 'allow,' from A.S. *lætan*, to allow.

245, 6. **do cohere ... Viola**, agree and tally in proving that I am Viola; for **jump**, cp. *Oth.* 1. 3. 5, "they *jump* not on a just account."

247. **bring you to**, take, conduct, you to.

248. **my maiden weeds**, the dress I wore when in my true character of a maiden; **weeds**, in this sense, is frequent in Shakespeare: for **where**, = at whose house, cp. *R. J.* ii. 4. 193, "Bid her devise Some means to come to shrift this afternoon; And *there* she shall at Friar Laurence' cell Be shrived and married"; Grant White reads 'captain's.'

249. **to serve**, with the result of my serving; for **preserv'd**, Theobald reads 'preferr'd.'

250, 1. **All the ... lord**, everything that has happened, fallen to my lot since, has had to do either with this lady or this lord.

252. **mistook**, for the form, see Abb. § 343.

253. **But nature ... that**, but nature in that matter was guided by her own proper tendency: **to**, in the direction given by the bias; the 'bias' was a weight let into a bowl (in the game of bowls) which caused it to take an indirect course to reach its goal; cp. *K. J.* ii. 1. 577; *R. II.* iii. 4. 5.

255. **by my life**, I swear by my life.

258, 9. **If this ... wreck**. Treating of the parenthetic use of 'as' in its demonstrative meaning of 'so,' Abb. § 110, remarks on

this passage, "The Duke has called the appearance of the twins 'a natural perspective that is and is not,' *i.e.* a *glass* that produces an optical delusion of two persons instead of one. He now says: 'if they are two, brother and sister (*and indeed*, spite of my incredulity, the perspective or glass seems to be no delusion), then I shall,' etc. The curious introduction of the 'wreck' suggests that the *glass* called up the thought of the 'pilot's glass' (*M. for M.* ii. 1. 168)."

262. **over-swear**, swear over again.

263. **And all ... soul**, and keep all those oaths to the spirit as well as to the letter as truly, etc.

264, 5. **As doth ... night**, Wright inferentially points out that two constructions are possible here, (1) as truly as the firmament (**that orbed continent**), keeps the fire that severs, etc., *i.e.* the sun, (2) as truly as **that orbed continent**, viz., the fire (*i.e.* the sun) that severs, etc., keeps (*i.e.* on in his orbit): the objection to the latter construction is merely that **keep** would be used transitively in the clause **And all**, etc., and intransitively in the clause which is compared with it. Cp. Marlowe, ii. *Tamburlaine*, ii. 4. 2, "The golden *ball* of heaven's eternal *fire*," which supports the latter interpretation.

268. **upon some action**, in consequence of some deed of his.

269. **Is now ... suit**, is now in prison, having been prosecuted by Malvolio: **durance**, "The sense of imprisonment, common in Shakespeare, comes from that of long suffering or long endurance of hardship" (Skeat, *Ety. Dict.*).

271. **enlarge**, release; cp. *H. V.* ii. 2. 40, "*Enlarge* the man committed yesterday."

273. **much distract**, much out of his mind; for the form **distract**, see Abb. § 342.

274. **extracting**, if the reading is right, dragging me away from all other thoughts, as 'ecstasy' is lit. standing out of one's senses. Malone quotes *The Historie of Hamlet*, 1608, "to try if men of great account be *extract* out of their wits"; Hanmer reads 'distracting.'

275. **his**, *sc.* remembrance, all thought of him; for **clearly**, Abbott compares the expression "I have *fairly* forgotten it."

276. **How does he?** how is he? how does he fare now?

277, 8. **he holds ... do**; he keeps the devil at a good distance (something more than at arm's length, as we say) as well as a man as mad as he is, may do: **stave**, merely another form of 'staff': **writ**, for this form, see Abb. § 343.

279. **to-day morning**, this morning; **to-day**, is properly 'for the day,' and so this day.

279, 80. **as a madman's ... gospels**, as a madman's letters have nothing sacred about them; an allusion to the 'epistle' and 'gospel' (portions of the epistles and the gospels in the sacred canon appointed to be read in the Service of the Church): **gospel**, "— A.S. *god*, God; *spell*, a story, history, narrative ... Thus the lit. sense is 'the narrative of God,' *i.e.* the life of Christ" ... (Skeat, *Ety. Dict.*): **skills not**, does not matter; cp. *T. S.* iii. 2. 134, "whate'er he be It *skills* not much."

283. **edified**, lit. build up, *i.e.* instructed: **when the fool ... madman**, when the fool has to read the writings of the madman; cp. *Temp.* ii. 1. 45, "as he most learnedly *delivered*"; but the word in this sense is very frequent in Shakespeare.

285. **art thou mad?** probably referring to the wild gestures and loud voice of the Clown as he begins to read.

286. **read madness**, read the mad language which Malvolio has set down.

286, 7. **an your ... Vox**, Malone supposes that the Clown, being reprimanded by Olivia for his loud voice and wild gestures, means to say, "If you would have it read in character, as such a *mad* epistle ought to be read, you must permit me to assume a *frantic* tone."

288. **i' thy right wits**, read what is written there without any extravagant commentary of your own.

289, 90. **but to read ... thus**, but if I am to read what he really says, I must read in this way: **perpend**, weigh, consider, his words; an affectation used by Shakespeare's clowns, as in *A. Y. L.* iii. 2. 69, "Learn of the wise and *perpend*"; also by the solemn Polonius, *Haml.* ii. 2. 105, and the braggart Pistol, *H. V.* iv. 4. 8.

293, 4. **into darkness**, the dark house of iii. 4. 124.

296. **induced ... on**, induced me to that fashion of dress which I assumed.

297, 8. **with the which ... shame**, by the production of which letter I expect to prove myself clearly right, or to put you to great shame if you disown it and refuse to act up to it; for **the which**, see Abb. § 270.

298, 9. **I leave ... injury**, in the language I use I in a measure lay aside the duty I owe to you and speak as the wrong done to me dictates; an allusion to the subscription of duty at the end of letters to a superior.

303. **savours not**, has not much taste of, has little sign of; cp. above, l. 115, and *H. V.* i. 2. 295, "his jest will but *savour* of shallow wit."

305, 6. **so please ... wife**, provided it pleases you, when these matters have been further considered (*sc.* the business about Malvolio), to think of me as a sister (which I shall be if you marry Viola), as well as a wife (which I shall be by marrying Sebastian); possibly with the secondary meaning of thinking as well of her as a sister as he would have thought of her as his wife: for the part. used with a noun absolute in **these things ... on**, see Abb. § 376.

307. **One day ... on't**, one and the same day shall ratify this alliance of wife and sister, shall make me wife to Sebastian and sister to you by your marriage with Viola.

308. **proper**, own.

309. **apt**, ready.

310. **quits you**, gives you your discharge as an attendant.

311. **So much ... sex**, so greatly against your constitution, temperament, as a woman; for **mettle**, cp. iii. 4. 250, "I care not who knows so much of my *mettle*."

312. **So far beneath**, so unworthy of.

314. **Here is my hand**, *i.e.* which shall make you your master's mistress.

315. **A sister! ... she**, *i.e.* I embrace you as a sister.

320. **You must not**, it is impossible for you to, etc.; for **must**, see Abb. 314.

321. **Write ... phrase**, write differently from it, if you can, either in regard to handwriting or expression; *i.e.* you cannot write, etc.: for **from**, see Abb. § 158.

322. **invention**, device, stratagem.

323. **grant it**, admit that it is yours in every respect.

324. **in the ... honour**, with due regard to modesty and truth.

325. **such clear ... favour**, such plain indications of your regard for me.

327. **To put on**, for 'to' omitted and afterwards inserted in the same sentence, see Abb. § 350.

328. **the lighter people**, people of less consequence.

329. **And, acting ... imprison'd**, and why have you allowed me, who acted in this way out of obedience to you and hope of your love, to be, etc.

332. **geck**, dupe; cp. *Cymb.* v. 4. 67, "the *geck* and scorn O' th' other's villany"; said to be derived from A.S. *geac*, a cuckoo, but, as Wright points out, "the cuckoo of real life is anything but a dupe."

333. **That e'er ... on**, that ever inventive faculty played upon, as a man plays upon an instrument.

335. **character**, handwriting.

338-40. **then camest ... letter**, then, *i.e.* just after she told me you were mad, you came in smiling, and in such dress and such behaviour as were indicated, previously imposed upon you, as the conditions on which you might expect to please me; **for such ... which**, see Abb. § 278: **be content**, be satisfied.

341. **This practice ... thee**, this trick has been played upon you in a most villanous manner; **shrewdly**, mischievously, lit. cursedly.

342. **grounds**, the bottom, origin.

345. **to come**, in the future.

346, 7. **Taint ... at**, infect the happiness of the present hour which is so great and unlooked for that it has filled me with wonder.

347. **it shall not**, *i.e.* that it shall not.

349. **Set this ... here**, put this trap in Malvolio's way; or, perhaps, instigated this plot against Malvolio.

350. **Upon some ... him**, in consequence of some harshness and discourtesy which we considered him to have shown towards us; there seems to be a mixture of metaphors between 'some harshness, etc., which we fancied we saw in him,' and 'some harshness, etc., for which we conceived ill will against him.' Possibly we should read 'in' for **against**, as Tyrwhitt conjectured, **against** being caught from l. 350, above. For **upon**, meaning in consequence of, see Abb. § 191.

352. **importance**, importunity; cp. *K. J.* ii. 1. 7, "At our *importance* hither has he come." "Fabian seems to have invented this to screen Maria" (Wright).

353. **he hath married her**, "though a short time before he was hopelessly drunk, and sent off to bed to get his wounds healed" (Wright).

354, 5. **How with ... revenge**, the merry spite with which the trick was followed up, is more likely, when described, to provoke laughter than a desire for revenge.

358. **poor fool**, said with commiseration, not scorn: **baffled**, see note on ii. 5. 144.

359. **some are born ... them**, quoting from the forged letter.

361. **interlude**, properly a farcical play performed in the intervals of a festivity, such as that in Act. v. of *L. L. L.*

363. **Madam, why laugh**, etc., Malvolio's sarcasms in i. 5. 76, etc., though slightly altered, as in the case of **thrown** for 'thrust' in l. 361.

364, 5. **the whirligig ... revenges**, time as it revolves brings in

its revenges, the time comes when one gets one's revenge, one has only to wait.

370. **When ... convents**, probably, when a happy moment serves, is convenient, though elsewhere Shakespeare uses 'convent' as = summon.

371, 2. **A solemn ... souls**, our souls shall be united by the solemn ceremony of marriage.

374. **For so ... be**, for that shall be your name.

376. **fancy's**, love's, as frequently.

377. **and** was often superfluously inserted in old ballads like this.

379. **was but a toy**, was regarded as nothing but a trifle.

391. **toss-pots**, drunkards.

395. **But that 's all one**, but that does not matter. Staunton points out that this "was evidently one of those jigs with which it was the rude custom of the Clown to gratify the groundlings upon the conclusion of a play."

INDEX TO NOTES.

Gracious, i. 5. 243.
Grain, in, i. 5. 219.
Grand-jurymen, iii. 2. 14.
Greet, ii. 4. 62.
Grize, iii. 1. 117.
Gull-catcher, ii. 5. 168.

H

Habit, iii. 4. 68.
Haggard, iii. 1. 57.
Hand, in, i. 3. 61.
Harbour (vb.), ii. 3. 88.
Having (sb.), iii. 4. 319.
Herring (pl.), i. 5. 111.
High-fantastical, i. 1. 15.
Hob nob, iii. 4. 218.
Hull (vb.), i. 5. 187.
Hyperbolical, iv. 2. 24.

I

Impeticos, ii. 3. 25.
Importance, v. 1. 352.
Impossible, iii. 2. 64.
Impressure, ii. 5. 85.
Incardinate, v. 1. 175.
Incredulous, iii. 4. 74.
Instrument, v. 1. 118.
Intercepter, iii. 4. 203.
Interlude, v. 1. 361.
Inure, ii. 5. 132.
Iron=sword, iv. 1. 36.
Item, i. 5. 227.

J

Jealousy, iii. 2. 7.
Jets, ii. 5. 28.
Jewel, iii. 4. 189.
Joinder, v. 1. 151.
Jot, iii. 2. 1.

K

Know=ascertain, iii. 4. 232.

L

Label, i. 5. 227.
Lapsed, iii. 3. 36.
Leasing, i. 5. 89.
Leman, ii. 3. 24.
Lenten, i. 5. 8.
Less, the=inferiors, i. 2. 33.
Let, v. 1. 242.
Lethe, iv. 1. 57.
Lie in the throat, iii. 4. 143.
Limed, iii. 4. 69.
List, iii. 1. 69.

M

Malignancy, ii. 1. 4.
Manners, ii. 1. 12.
Manners of my mother, ii. 1. 34
Map of woe, iii. 2. 70.
Maugre, iii. 1. 145.
Mellow, i. 2. 43.
Methinks, i. 3. 77.
Mettle, iii. i. 252.
Misprision, i. 5. 49.
Motion, iii. 4. 264.
Motley, i. 5. 51.
Mute, a, i. 2. 62.

N

Nayward, ii. 3. 123.
Nonpareil, i. 5. 235.
Nuncio, i. 4. 27.

O

O'er-flourish'd, iii. 4. 344.
Othergates, v. 1. 186.
Overture, i. 5. 193.
Overworn, iii. 1. 52.

P

Palate, ii. 4. 99.
Parish top, i. 3. 38.
Participate, v. 1. 231.
Pass (sb.), iii. 4. 252.

Talents, i. 5. 14.
Tall, i. 3. 18; iv. 2. 6.
Tang, ii. 5. 134; iii. 4. 65.
Tartar, ii. 5. 185.
Taste, iii. 4. 223.
Taurus, i. 3. 122.
Taxation, i. 5. 194.
Tender (vb.), v. 1. 121.
Testril, ii. 3. 32.
Thin faced, v. 1. 199.
Tickling, ii. 5. 19.
Tinkers, ii. 3. 78.
Tongues, the, i. 3. 85.
Topas, iv. 2. 2.
Trappings, v. 1. 8.
Tray-trip, ii. 5. 171.
Trice, iv. 2. 117.
Triplex, v. 1. 33.
Tuck, iii. 4. 204.

U

Undertaker, iii. 4. 292.
Ungird, iv. 1. 13.
Unhatch'd, iii. 4. 214.
Unprizable, v. 1. 49.
Upshot, iv. 2. 67.
Use=interest, iii. 1. 44.

V

Validity, i. 1. 12.
Vent, iv. 1. 10.
Viol-de-gamboys, i. 3. 24.

W

Ware, bed of, iii. 2. 42
Waxen, ii. 2. 27.
Weaver, ii. 3. 57.
Weeds, v. 1. 248.
Welkin, iii. 1. 52.
Weladay, iv. 2. 102.
Whiles, iv. 3. 29.
Whisper (trans. vb.), iii. 4. 352.
Willow cabin, i. 5. 249.
Windy side, iii. 4. 150.
Woodcock, ii. 5. 76; iv. 2. 57.
Worth=substance, iii. 3. 17.
Wrangle, iv. 3. 14.

Y

Yare, iii. 4. 204.
Yeoman, ii. 5. 36.

Z

Zany, i. 5. 82.

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