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TWELFTH NIGHT

*W. ALDIS WRIGHT.*

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HENRY FROWDE

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Clarendon Press Series

# SHAKESPEARE

*SELECT PLAYS*

## TWELFTH NIGHT

OR, WHAT YOU WILL

EDITED BY

WILLIAM ALDIS WRIGHT, M.A.

HON. D.C.L. AND LL.D.

FELLOW, SENIOR BURSAR AND VICE-MASTER OF TRINITY COLLEGE, CAMBRIDGE

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## P R E F A C E.

IT was at one time believed that *Twelfth Night* was among the latest of Shakespeare's plays. The use of the word 'undertaker' in iii. 4. 301 induced Tyrwhitt to suppose that the play was written in 1614, when this word had an unenviable notoriety; and Malone at first adopted Tyrwhitt's opinion, though he afterwards referred the play to an earlier date, 1607, on account of a supposed allusion in iii. 1. 133 to Dekker's *Westward Ho*, which was printed in that year. Chalmers thought that the internal evidence pointed to the year 1613 as the date of the composition of the play. But these various conclusions, which were arrived at from very insufficient premises, were set aside by a discovery made by Mr. Hunter in 1828 of a piece of evidence the existence of which had up to that time been unknown. Among the Harleian MSS. in the British Museum is a small duodecimo volume (No. 5353) containing, among other things, the Diary of a member of the Middle Temple from Jan. 1601-2 to April 1603. Mr. Hunter's subsequent investigations led him to identify the writer of the Diary with John Manningham, who was entered at the Middle Temple 16 March 1597-8, and called to the Bar 7 June 1605. In 1612, on the death of a distant relative, Richard Manningham, a retired merchant, he succeeded to an estate at Bradbourne, near East Malling, in Kent, and died in 1622. The Diary was edited for the Camden Society by the late Mr. John Bruce in 1868 at the cost of the President, Mr. (afterwards Sir) William Tite. The only entry which concerns us is the following (p. 18), compared with the original MS. :—

'Febr: 1601.

'2. At our feast wee had a play called Twelue night or what you will. much like the commedy of errores or Menechmi in Plautus, but most like and neere to that in Italian called Inganni a good practise in it to make the steward beleue his Lady widdowe was in Loue with him by counterfaying a letter, as from his Lady, in generall termes, telling him what shee liked best in him, and prescribing his gesture in smiling his appaile &c. And then when he came to practise making him beleue they tooke him to be mad.'

This brief description is quite sufficient to identify the play which was acted in the Middle Temple Hall<sup>1</sup> at the Readers' Feast, Candlemas 1601-2, with the Twelfth Night of Shakespeare, although the young gentleman who is so familiar with his Latin and Italian plays has not troubled himself to record, if he had ever heard it, the name of the author. Collier, in his History of English Dramatic Poetry (i. 327), was the first (1831) to publish this important entry. It does not appear whether he had derived his knowledge of its existence from Mr. Hunter, whose name he does not mention; but it is to Mr. Hunter's investigations that we are indebted for the discovery of the diarist's name, as well as for the identification of the Italian play to which he refers. (See New Illustrations of Shakespeare, i. 365-400.) He shews that the play which Manningham thought so like Twelfth Night was not the Inganni of Secchi (Florence, 1562) or of Gonzaga (Venice, 1592), or still less of Cornaccini (Venice, 1604), although the two former might have suggested some incidents to Shakespeare, if he had seen them; but another comedy altogether, acted at Siena in 1531, and printed at Venice as early as 1537, under the title '*Il Sacrificio degli Intronati*.' This consists of an Induction, like *The Taming of the Shrew*, called *Il Sacrificio*, and a comedy the title of which is *Gl'Ingannati*, or

<sup>1</sup> Shakespeare in the Middle Temple is the subject of an agreeable paper by Mr. Ainger in *The English Illustrated Magazine* for 1884, pp. 366-376.

The Deceived. The following analysis of the story is given in Mr. Hunter's own words:—

'Fabritio and Lelia, a brother and sister, are separated at the sack of Rome, in 1527. Lelia is carried to Modena where resides Flaminio, to whom she had formerly been attached. Lelia disguises herself as a boy, and enters his service. Flaminio had forgotten Lelia, and was a suitor to Isabella, a Modenese lady. Lelia, in her male attire, is employed in love-embassies from Flaminio to Isabella. Isabella is insensible to the importunities of Flaminio, but conceives a violent passion for Lelia, mistaking her for a man. In the third act Fabritio arrives at Modena, where mistakes 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 Flaminio takes to his bosom the affectionate and faithful Lelia.'

Here is undoubtedly the plot of *Twelfth Night* without the underplot. An abridged translation of *Gl'Ingannati* was published in 1862 by Mr. T. L. Peacock, but he appears to have been ignorant of what Mr. Hunter had written, and does not even mention his name, although he says, 'It seems strange that the *Inganni* should have remained undiscovered by Shakspearian critics: but the cause which concealed the *Ingannati* from their researches is somewhat curious.'

The story on which *Gl'Ingannati* was founded there can be little doubt was substantially the same as that told by Bandello in his *Novelle*, parte II. nov. 36, of which the argument is as follows: 'Nicuola, innamorata di Lattanzio, va a servirlo vestita da paggio, e dopo molti casi seco si marita, e ciò che ad un suo fratello avvenne.' Paolo and Nicuola, brother and sister, were the children of Ambrogio Nanni, a merchant of Rome, and resembled each other so much that when dressed alike it was very difficult to distinguish them. Like Fabritio and Lelia in the play, they were separated when

Rome was taken in 1527 ; and substituting Lattanzio for Flaminio, and Catella for Isabella, the plot of the story in Bandello is essentially the same as that of the *Ingannati*.

Before the discovery of Manningham's Diary had directed attention to an Italian play as the origin of *Twelfth Night*, it was thought probable that Shakespeare had taken the main outlines of his plot from the story of Apolonius and Silla, as told by Barnabe Riche in his *Farewell to Militarie Profession*, which was first published in 1581, and reprinted by the Shakespeare Society in 1846. It appears to have been pointed out to Malone in 1806 by Mr. Octavius Gilchrist. The story by itself was included by Collier in his *Shakespeare's Library*, and by Mr. W. C. Hazlitt in his second edition of that book. In the original work of Riche it stands second among the eight histories with which the book is enlivened, and is one of five which, the author says, 'are tales that are but forged onely for delight, neither credible to be beleved, nor hurtfull to be perused.' He describes the other three as 'Italian histories, written likewise for pleasure by Maister L. B.,' and apparently wishes his readers to infer that the five first mentioned are his own composition and invention. However this may be, although there is a kind of general resemblance in this history to Bandello's novel, it is by no means certain that Riche copied it. As in the novel and as in *Twelfth Night* there are the brother and sister exactly alike, Silvio and Silla, children of Pontus governor of Cyprus. Apolonius, a worthy duke of Constantinople, is wrecked off the coast of Cyprus, where he is entertained by Pontus and unconsciously engages the affections of Silla, who follows him to Constantinople and dressed as a boy is taken into his service. Apolonius, making suit to a wealthy widow Julina, employs Silla, who calls herself by her brother's name Silvio, as his messenger. Julina, like Olivia, falls in love with the pretty page, and bids him speak for himself and no longer for his master. It is needless to say that the real Silvio, in search of his sister, appears on the scene, and

Julina's passion, like Olivia's, does not distinguish the real from the counterfeit. After some incidents with which Shakespeare did not think fit to disfigure his play, Silla's constancy is rewarded by the hand of Apolonius, and Julina marries Silvio. Apart from the entanglements brought about by the close resemblance of the brother and sister, and the cross purposes which are the inevitable sequel, the history of Apolonius and Silla has very little in common with the fortunes of Paolo and Nicuola as narrated by Bandello. The incidents and surroundings of the plot are entirely different, although the catastrophe is the same, and it is by no means improbable that the story may have existed in a great variety of forms. With one of these Shakespeare may have been familiar, and it may have suggested to him some points in his play; but whether he became acquainted with the outline of the story in Riche's Farewell or in some version of Bandello's novel, it is clear that he took nothing but the outline, and that all the filling in of the characters is his own.

The plot of *Gl'Inganni*, the play mentioned by Manningham, is not really like that of *Twelfth Night* or Bandello's novel, as may be seen from the argument as given by Collier in his Introduction to the play. And even if there had been a still greater likeness than there really is, the conclusion at which Dyce arrived is probably the true one. 'The resemblance,' he says, 'in certain particulars between these Italian comedies—especially *Gl'Ingannati*—and *Twelfth Night* is, therefore, fully proved: but it by no means follows that the foreign originals were used by Shakespeare; and, indeed, I suspect that his knowledge of Italian was small. Much of the lighter literature of his time,—many a printed tale and many a manuscript play,—has long ago perished; and among them may have been some piece translated or imitated from the Italian, which supplied him with materials for the serious parts of *Twelfth Night*.

But from whatever source Shakespeare derived the general

outline of his play, the principal character in it is unquestionably his own creation. Even supposing, with Hunter, that the name Malvolio is 'a happy adaptation from Malevolti, a character in *Il Sacrificio*,' the likeness ends with the name; and so prominent was the part that Malvolio took in the action of the play that we find it was represented at Court on Candlemas Day 1622-3 by the company to which Shakespeare had belonged, under the title of Malvolio. (See Mr Halliwell [Phillipps]'s folio edition of Shakespeare, and his *Outlines of the Life of Shakespeare*, 1881, p. 149.) Moreover, in the copy of the second Folio now at Windsor Castle, which formerly belonged to Charles the First, the king has written 'Maluolio' against the title of the play, as if that were the name by which it had become familiarly known. The prominence of Malvolio is further confirmed by Leonard Digges in his verses prefixed to the edition of Shakespeare's Poems published in 1640:

'let but *Beatrice*  
 And *Benedicke* be seene, loe in a trice  
 The Cockpit, Galleries, Boxes, all are full  
 To hear *Malvoglio*, that crosse garter'd Gull.'

It would seem from this, either that Digges had forgotten that Benedick and Beatrice did not appear in the same play as Malvolio, which is scarcely probable, or else that *Much Ado* and *Twelfth Night* had been welded together by some playwright of the time in the same way as Davenant in his *Law against Lovers* framed a strange centaur out of *Measure for Measure* and *Much Ado*. In whatever way this may be explained, it is an evidence of the importance attached to the part of Malvolio and of the place which it held in popular favour, a part so serious that the stately John Kemble thought it no derogation from his dignity occasionally to play it.

When Campbell calls Malvolio an exquisitely vulgar coxcomb, it is difficult to say whether the adjective or substantive in the description is the more inappropriate. On this point

Lamb is a much better authority than Campbell, and this is what he says, writing in 1822, 'On some of the old Actors.'

'The part of Malvolio, in the Twelfth Night, was performed by Bensley, with a richness and a dignity, of which (to judge from some recent castings of that character) the very tradition must be worn out from the stage. . . . Malvolio 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 honour 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 which 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), 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 to a great Princess; a dignity 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 never seems to desert him. He argues highly and well with the supposed Sir Topas, and philosophises 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 to send 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.

‘Bensley, accordingly, threw over the part an air of Spanish loftiness. He looked, spake, and moved like an old Castilian. He was starch, spruce, opinionated, but his superstructure of pride seemed bottomed upon a sense of worth. There was something in it beyond the coxcomb. It was big and swelling, but you could not be sure that it was hollow. You might wish to see it taken down, but you felt that it was upon an elevation. He was magnificent from the outset ; but when the decent sobrieties of the character began to give way, and the poison of self-love, in his conceit of the Countess’s affection, gradually to work, you would have thought that the hero of La Mancha in person stood before you. How he went smiling to himself ! with what ineffable carelessness would he twirl his gold chain ! what a dream it was ! you



were infected with the illusion, and did not wish that it should be removed! you had no room for laughter! if an unseasonable reflection of morality obtruded itself, it was a deep sense of the pitiable infirmity of man's nature, that can lay him open to such frenzies—but in truth you rather admired than pitied the lunacy while it lasted—you felt that an hour of such mistake was worth an age with the eyes open. Who would not wish to live but for a day in the conceit of such a lady's love as Olivia? Why, the Duke would have given his principality but for a quarter of a minute, sleeping or waking, to have been so deluded. The man seemed to tread upon air, to taste manna, to walk with his head in the clouds, to mate Hyperion. O! shake not the castles of his pride—endure yet for a season bright moments of confidence—"stand still, ye watches of the element," that Malvolio may be still in fancy fair Olivia's lord—but fate and retribution say no - I hear the mischievous titter of Maria—the witty taunts of Sir Toby—the still more insupportable triumph of the foolish knight—the counterfeit Sir Topas is unmasked—and "thus the whirligig of time," as the true clown hath it, "brings in his revenges." I confess that I never saw the catastrophe of this character, while Bensley played it, without a kind of tragic interest.'

All this, having eyes, could Charles Lamb see in what Pepys (6 Jan. 1662-3) thought 'but a silly play'; (20 Jan. 1668-9) 'one of the weakest plays' that ever he saw on the stage; and in which (11 Sept. 1661) he 'took no pleasure at all.'

In one point however Pepys was right. He complains that the play was 'not related at all to the name or day,' when he saw it on Twelfth Night, 1662-3. But the fact that it was the custom to play it on Twelfth Night makes it probable that it derived its name from being performed for the first time, as Mr. Halliwell-Phillipps conjectures, on Twelfth Night 1602. He argues that it could not have been written long before the time at which Manningham saw it in the Middle Temple Hall, because the song 'Farewell, dear heart,

since I must needs be gone,' of which fragments are sung in Act ii. Scene 3, first appeared in 1601 in the Booke of Ayres composed by Robert Jones (Outlines, 1881, p. 148). He conjectures that Twelfth Night was one of the four plays which were acted at Whitehall, where the Queen kept her Court at Christmas 1601-2, by the Lord Chamberlain's company to which Shakespeare belonged (Outlines, 4th ed. p. 162). There is no violent improbability in the further supposition that the same company may have been engaged at the Readers' Feast on Candlemas Day following, and that Shakespeare himself may have been one of the actors, and have had his share in the £10 which was paid them for the play. If any argument can be derived from internal evidence, it is rather in favour of Christmas as the time of the first production of Twelfth Night; and Sir Andrew's resolve (i. 3. 122) to stay a month longer, in order to take part in the masques and revels which were coming on, seems to point in this direction. We may therefore conclude, without much misgiving, that the play was performed for the first time early in 1601-2, and probably on Twelfth Night. That Ben Jonson, in *Every Man out of his Humour*, which was played at the Globe by the same company in 1599, ridiculed the conduct of Twelfth Night, as Steevens maintained, is therefore chronologically impossible, and the theory is unsupported by the only passage brought forward in its favour. In Act iii. sc. 1, Mitis is made to say, 'That the argument of his comedy might have been of some other nature, as of a duke to be in love with a countess, and that countess to be in love with the duke's son, and the son to love the lady's waiting-maid; some such cross wooing, with a clown to their serving-man, better than be thus near, and familiarly allied to the time.' It is obvious that nothing but an obstinate determination to maintain a theory at all hazards could have induced Steevens to bring forward this passage as a proof of Ben Jonson's hostility to Shakespeare.

In the Transactions of the New Shakspeare Society for 1877-9 (part ii. pp. 173-5), Mr. Daniel has shewn that

the time of the action of Twelfth Night is limited to three days, with an interval of three days between the first and second of these :

Day 1. Act i. sc. 1-3.

Interval of three days. See i. 4. 3.

Day 2. Act i. sc. 4—Act ii. sc. 3.

Day 3. Act ii. sc. 4—end.

He also points out some inconsistencies in the last act, which may have been due to haste on the part of the author in finishing the play. For instance, in v. 1. 88 Antonio claims that for three months Sebastian had been inseparable from him, and in like manner the Duke says of Viola,

‘Three months this youth hath tended upon me’—

whereas it is evident that Sebastian and Viola had both been rescued from shipwreck at the same time, the time namely at which the play opens, and that between Act i. sc. 4 and the beginning of the play there was an interval of only three days, while the whole action of the play cannot extend over more than six days. It is worth while calling attention to such trifling discrepancies if only because they indicate the rapidity and even haste with which Shakespeare wrote. (See Preface to *As You Like It*, p. vi.)

The late Mr. James Spedding (*Transactions of the New Shakspeare Society*, 1877-9, pp. 24, 25) proposed a new division of Twelfth Night into Acts, on the ground that in the present arrangement ‘the effect is materially injured on two occasions by the interposition of them in the wrong place.

‘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.

'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. 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.'

Mr. Spedding therefore proposed the following division :

First Act. i. 1—4.

Second Act. i. 5—ii. 2.

Third Act. ii. 3—iii. 1.

Fourth Act. iii. 2—iv. 3.

Fifth Act. v.

The second title, *What you Will*, may possibly have been Shakespeare's expression of indifference when asked what the play should be called.

W. A. W.

2 March 1885.

# TWELFTH NIGHT;

OR, WHAT YOU WILL.

## DRAMATIS PERSONÆ.

ORSINO, Duke of Illyria.	FARLAN,	} servants to Olivia.
SEBASTIAN, brother to Viola.	FESTE, a clown,	
ANTONIO, a sea captain, friend to Sebastian.	OLIVIA.	
A Sea Captain, friend to Viola	VIOLA.	
VALENTINE, } gentlemen attending on	MARIA, Olivia's woman.	
CURIO, } the Duke.	Lords, Priests, Sailors, Officers, Musicians and other Attendants.	
SIR TOBY BELCH, uncle to Olivia.	SCENE: <i>A city in Illyria, and the sea-coast near it.</i>	
SIR ANDREW AGUECHEEK.		
MALVOLIO, steward to Olivia.		

## 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 sound,  
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 ! 20  
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 30  
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 : 40  
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 10  
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, 20  
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; } 30  
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. —

40

*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.

50

60

*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. 9

*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? 20

*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. 31

*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 coystroll 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.

41

*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.

50

*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.

59

*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 ?

71

*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. [*Erit.*]

*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. 82

*Sir And.* An I thought that, I'd 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!

89

*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. 101

*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. 110

*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. 120

*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?

*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) 20  
Rather than make unprofit'd 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 30  
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!) 40  
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 that saying was born, of ' I fear no colours.'

*Clo.* Where, good Mistress Mary? 10

*Mar.* In the wars : and that may you be bold to say in your foolery.

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

*Mar.* Yet you will be hanged for being so long absent ; or, to be turned away, is not that as good as a hanging to you ?

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

*Mar.* You are resolute, then? 20

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

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

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

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

*Clo.* Wit, an't be thy will, put me into good fooling ! Those wits, that think they have thee, do very oft prove fools ; and I, that am sure I lack thee, may pass for a wise

man : for what says Quinapalus? 'Better a witty fool than a foolish wit.'

33

*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: besides, you grow dishonest.

*Clo.* Two faults, madonna, that drink and good counsel will 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? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool; therefore, I say again, take her away.

*Oli.* Sir, I bade them take away you. 49

*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. 60

*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. 71

*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. 83

*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! 91

*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.* Feten 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.

*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. 110

*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? 119

*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. 141

*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 in (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. 153

*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.

*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. 171

*Oli.* Are you a comedian?

*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,

*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. 180

*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 not 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. 190

*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. Tell me your mind: 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. 199

*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? 211

*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? 211

[*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, fertile tears,  
 With groans that thunder love, with sighs of fire. | \*<sup>240</sup>

*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 ;  
 Of 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, 250  
 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 ;  
 Halloo 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, 260  
 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. 270  
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 blazon : not too fast : soft, soft !  
Unless the master were the man. How now !  
Even so quickly may one catch the plague ? 280  
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, 290  
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. 20

*Ant.* Alas the day!

*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. 30

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

*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, 40  
Else would I very shortly see thee there.  
But, come what may, I do adore thee so,  
That danger shall seem sport, and I will go. [*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. 10

*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 20  
 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. 30  
 (How will this fadge?) my master loves her dearly;  
 And I, poor monster, fond as much on him;  
 And she, mistaken, seems to dote on me.  
 What will become of this? As I am man,  
 My state is desperate for my master's love;  
 As I am woman,—now alas the day!—  
 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?

*Sir And.* Faith, so they say; but I think it rather consists of eating and drinking. 11

*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. 31

*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: 40

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.

50

*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. 60

*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.

*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. 71

*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!'

*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. 80

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

*Mar.* For the love o' God, peace! |—X

*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?

*Sir To.* We did keep time, sir, in our catches. Sneak 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.'

100

*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' tune, 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. 111

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

*Mal.* Mistress Mary, if you prized 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. 120

*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. 130

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

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

*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. 142

*Sir To.* What wilt thou do?

*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. 150

*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.

*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 ! 159

*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.

*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. 171

*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? 10

*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? 20

*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,) 30  
 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 ; 40  
 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? 49

*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 ;      60  
 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.      71

*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 :      80

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      90

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 suffer surfeit, cloyment and revolt ;  
But mine is all as hungry as the sea,  
And can digest as much : make no compare  
Between that love a woman can bear me  
And that I owe Olivia.

100

*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, 110  
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, 120  
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 deny.

[*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. 10

*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? 25

*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.

30

*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,—

41

*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 daybed, 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,—

51

*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.

60

*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! 69

*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! 79

*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?

90

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 !

100

*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,—

111

*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.

120

*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

128

[*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,

143

## THE FORTUNATE-UNHAPPY.

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 post-script.

[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.'

161

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. 170

*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 midwife. 180

*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. 10

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

*Vio.* Why, man?

*Clo.* Why, sir, her name's a word; and to dally with that word might make my sister wanton. But indeed words are very rascals since bonds disgraced them. 20

*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? 30

*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 everywhere. I would be sorry, sir, but the fool

should be as oft with your master as with my mistress : I think I saw your wisdom there. 40

*Vio.* Nay, an 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?

*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. 51

*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 ;  
And to do that well craves a kind of wit :  
He must observe their mood on whom he jests, 60  
The quality of persons, and the time,  
And, 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 ;  
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. 70

*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.)

81

*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.

92

*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.

100

*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, 110  
 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. 120

*Vio.* I pity you.

*Oli.* That's a degree to love.

*Vio.* No, not a grise ; 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, 130  
 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! 140

*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. 150

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. 160

*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 nie; 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. 11

*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 awake 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 guilt 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. 27

*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? 38

*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. 51

*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. 60

*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? 68

*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 skillless 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.

10

*Seb.* My kind Antonio,  
I can no other answer make but thanks,  
†And thanks ; and ever . . . . . 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.

21

*Ant.* Would you'd pardon me ;  
I do not without danger walk these streets :  
Once, in a sea-fight, 'gainst the count his galleys  
I did some service ; of such note indeed,



That were I ta'en here it would scarce be answer'd.

*Seb.* Belike you slew great number of his people.

*Ant.* The offence is not of such a bloody nature ; 30  
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, 40  
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? 10

*Mar.* No, madam, he does nothing but smile : (your ladyship were best to have some guard about you, if he come ; for, sure, the man is tainted in 's wits.

*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. 19

*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? 29

*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!

40

*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?

51

*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. 60

[*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, not 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. 78

*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? 89

*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!

*Fab.* Carry his water to the wise woman.

*Mar.* Marry, and it shall be done to-morrow morning, if I live. My lady would not lose him for more than I'll say.

*Mal.* How now, mistress! 100

*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!

111

*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.

121

*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.

134

*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.' 141

*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.' 150

*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.

*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,' 161

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-bailly ; 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 ! 173

*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. 186

*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. 190

*[Exit 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. 200  
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.

209

*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 interceptor, 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.

222

*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.)*

233

*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.

240

*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? 250

*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. [Exit.

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

*Sir To.* Why, man, he's a very devil ; I have not seen such a frago. 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. 265

*Sir And.* Pox on't, 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'd have seen him damned ere I'd have challenged him. Let him let the matter slip, and I'll give him my horse, grey Capilet. 272

*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. 279

*Sir To.* [*To Vio.*] There's no remedy, sir ; he will fight with you for's oath sake : marry, he hath better bethought him of his quarrel, and he finds that now 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. 292

*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. 300

*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. 310

*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; 320  
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 330  
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! 340

*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 ; 350  
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 ! 359

*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. 371

*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.  
[Exit.

## 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. 10

*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. 19

*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. 31

*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. 41

*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, 50

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: 60  
 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 (com-  
 petitors) enter. 10

*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 counterfeites well ; a good knave.

*Mal.* [*Within*] Who calls there? 20

*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. 30

*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. 40

*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. 51

*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 ! 60

*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 up-shot.  
Come by and by to my chamber.

[*Exeunt Sir Toby and Maria.*]

*Clo.* [*Singing*] ' Hey, Robin, jolly Robin, 70  
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. 80

*Clo.* Master Malvolio ?

*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 propertyed me ; keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits. > 90

*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. 100

*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. 110

*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, goodman 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. 10  
 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 20  
 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?

30

*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.

11

*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. 20

*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. 31

*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. 39

*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 50  
 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 Phoenix 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 ; 60  
 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 : 70  
 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, 80  
 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. 90

*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. 101

*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? 109

*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 (sometime) 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, 120  
 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. 130  
 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 140  
 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, 150  
 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, 160  
 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?

*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. 171

*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 incarnadinate.)

*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 :  
 You drew your sword upon me without cause ; 180  
 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 other-  
 gates 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 ?

*Clo.* O, he's drunk, Sir Toby, an hour (agone) ; his eyes  
 were set at eight i' the morning. 191

*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 !

*Oli.* Get him to bed, and let his hurt be look'd to. 200  
 [*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 !

*Seb.* Antonio, O my dear Antonio! 210  
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,  
(Of here and every where.) I had a sister, 220  
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  
Which from the womb I did participate. 230  
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. 240

*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. 250

*Seb.* [To *Olivia*] So comes it, lady, you have been (mis-  
 took :)

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. 260

*Vio.* And all those sayings will I (over-swear) ;  
 And all those swearings keep as true in soul  
 As doth that orb'd 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, 271  
 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.

280

*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?

300

*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,

310

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; 320

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, 330

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; 340

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 350  
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. 364

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

*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 conveys,  
A solemn combination shall be made 370  
Of our dear souls. Meantime, sweet sister,  
We will not part from hence. Cesario, come;  
For so you shall be, while you are a man;  
But when in other habits you are seen,  
Orsino's mistress and his fancy's queen.

[*Exeunt all, except Clown.*

*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, 380  
With hey, ho, &c.  
'Gainst knaves and thieves men shut their gate,  
For the rain, &c.

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

But when I came unto my beds,  
With hey, ho, &c.  
With toss-pots still had drunken heads, 390  
For the rain, &c.

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



## NOTES.

### ACT I.

#### *Scene I.*

The play first appeared, so far as we know, in the folio edition of 1623, in which the Acts and Scenes are marked throughout. Rowe, as usual, was the first to give the list of *Dramatis Personæ*.

Enter . . . The stage direction of the folios is 'Enter Orsino Duke of Illyria, Curio, and other Lords.' Capell added 'Musick attending.'

1. *music* . . . *the food of love*. Compare Antony and Cleopatra, ii. 5. 1, 2 :

'Give me some music ; music, moody food  
Of us that trade in love.'

2. *surfeiting*. The folio has 'surfetting,' as in 2 Henry IV, iv. 1. 55, which is the spelling of the substantive in the 1611 ed. of the Authorised Version of Luke xxi. 34. But the modern spelling has authority even more ancient, and is also used in Shakespeare. See *The Tempest*, iii. 3. 55 : 'the never surfeited sea.'

4. *fall*, a cadence in music. Holt White has pointed out that this passage probably suggested

'The strains decay,  
And melt away,  
In a dying, dying fall,'

in Pope's Ode on St. Cecilia's Day, 19-21 ; and

'Still at every dying fall

Takes up again her lamentable strain,'

in Thomson's description of the nightingale, *Spring*, 722. The word also occurs in a passage where its meaning might easily escape notice, namely in *Wisdom* xvii. 18, 'a pleasing fall of water running violently' : where 'a pleasing fall' is the translation of *ῥυθμός*.

5. *the sweet sound*. By a rhetorical figure, known as metonymy, the effect is here put for the cause. 'Sound' is the reading of the folios, and was perhaps in Milton's mind when he wrote the passage of *Paradise Lost*, iv. 156-159, quoted by Steevens :

‘Now gentle gales  
Fanning their odoriferous wings dispense  
Native perfumes, and *whisper* whence they stole  
Those balmy spoils.

Pope altered the reading to ‘sweet south’ and the change has been supposed to be justified by a quotation from Sidney’s *Arcadia*, Book i. (p. 2, ed. 1598): ‘Her breath is more sweete then a gentle South-west wind, which comes creeping ouer flowrie fieldes and shadowed waters in the extreame heate of sommer.’ But, whatever may have been the quality of the south-west in *Arcadia*, Shakespeare always describes the southerly winds as the bearers of contagious vapours and anything but sweet. Compare *The Tempest*, i. 2. 323:

‘A south-west blow on ye  
And blister ye all o’er!’

See other quotations in the note to this passage.

9. *quick*, lively, vigorous in conception. Sherris-sack, says Falstaff, renders the brain ‘apprehensive, quick, forgetive’ (2 *Henry IV*, iv. 3. 107).

11. *there* refers grammatically to the sea, to which love is compared. The writer’s mind passed to the figure from the thing signified.

12. *validity*, value, estimation. Compare *All’s Well*, v. 3. 192:

‘O, behold this ring,  
Whose high respect and rich validity  
Did lack a parallel.’

In Bishop King’s *Lectures on Jonas* (p. 182) it occurs in the sense of ‘strength’: ‘Take me with force and validity of armes.’

*Ib. pitch*, height, degree of worth; as in *Hamlet*, iii. 1. 86: ‘Enterprises of great pitch and moment,’ that is, lofty and weighty undertakings. ‘Pitch’ was the technical term for the highest point of a falcon’s flight. See 1 *Henry VI*, ii. 4. 11:

‘Between two hawks, which flies the higher pitch.’

It is also used of the greatest height of the sun at noon, *Sonnet vii*. 9:

‘But when from highmost pitch, with weary car,  
Like feeble age, he reeleth from the day.’

13. *abatement and low price* are severally contrasted with ‘validity’ and ‘pitch.’

14. *shapes*, imaginary conceptions, figures of the imagination. Another of the excellent operations of Sherris-sack is that it makes the brain ‘full of nimble, fiery, and delectable shapes’ (2 *Henry IV*, iv. 3. 108).

*Ib. fancy*, love. Compare *As You Like It*, iii. 5. 29:

‘If ever,—as that ever may be near,—  
You meet in some fresh cheek the power of fancy,  
Then shall you know the wounds invisible  
That love’s keen arrows make.’

15. *alone*, to the exclusion of all others, beyond comparison. So Antony and Cleopatra, iv. 6. 30 :

'I am alone the villain of the earth.'

*Ib.* *high fantastical*, possessed of imagination in the highest degree.

16. *go hunt*. Compare 'Go see,' iii. 3. 19, and note on 'go pray,' Hamlet, i. 6. 132.

17. *the noblest that I have*. The pun upon 'hart' and 'heart' occurs more than once again in Shakespeare. Compare iv. 1. 58, and Julius Caesar, iii. 1. 207, 208 :

'O world, thou wast the forest to this hart ;

And this, indeed, O world, the heart of thee.'

Also, As You Like It, iii. 2. 260 :

'*Cel.* He was furnished like a hunter.

*Kos.* O, ominous! he comes to kill my heart.'

20. *Methought . . . pestilence!* Capell marks this as a parenthesis.

22. *like fell and cruel hounds*, referring to the story of Actæon, who was turned into a stag, and torn in pieces by his own dogs, for having audaciously looked upon Diana bathing. See Titus Andronicus, ii. 3. 61-65. Malone has pointed out that the same figure occurs in Daniel's fifth Sonnet (1594) :

'Which turn'd my sport into a harts despaire,

Which still is chac'd, while I have any breath,

By mine own thoughts, sette on me by my faire ;

My thoughts, like hounds, pursue me to my death.'

But we may question whether he is right in saying that Shakespeare 'undoubtedly' had this sonnet in his thoughts, for he immediately proceeds to shew that the same idea is found in Whitney's Emblems (1586), and in the dedication of Adlington's translation of Apuleius (1566). It was in fact a commonplace of the time. Shakespeare, as we know from an allusion in The Merry Wives of Windsor, had read the story of Actæon in Golding's Ovid, and did not require others to teach him how to apply it.

*Ib.* *fell*, fierce; from Ital. *fello*. So Julius Caesar, iii. 1. 269 :

'All pity choked with custom of fell deeds.'

24. *So please*, so may it please. Compare The Tempest, v. i. 238 :

'On a trice, so please you,

Even in a dream, were we divided from them.'

26. *The element*, the sky. Compare iii. 1. 65, and 2 Henry IV, iv. 3. 58 : 'I in the clear sky of fame o'ershine you as much as the full moon doth the cinders of the element.'

*Ib.* *till seven years' heat*, till the heat of seven years have passed. Harness first printed the words thus, and Knight also adopts the apostrophe, although, with Malone, he regards 'heat' as a participle and equivalent

to 'heated.' Dr. Schmidt (Shakespeare Lexicon) doubtfully suggests that 'till seven years' heat' signifies 'till seven years have run their course.' For 'heat' as a participle, see King John, iv. 1. 61 :

'The iron of itself, though heat red-hot.'

27. *at ample view*, at full view. Compare 'at ample point' = in full measure, Troilus and Cressida, iii. 3. 89.

28. *a cloistress*, a nun, a votaress. Chaucer uses 'cloysterere' for a monk, or one who lives in a cloister or monastery. Prologue to Cant. Tales, 261.

30. *eye-offending brine*. Compare Othello, iii. 4. 51 :

'I have a salt and sorry rheum offends me.'

*ib. to season*. Compare All's Well, i. 1. 55 :

'Laf. Your commendations, madam, get from her tears.

Count. 'Tis the best brine a maiden can season her praise in.'

32. *remembrance*, a quadrisyllable, as in King John, v. 2. 2 :

'And keep it safe for our remembrance.'

33, 34. *of that fine frame To pay*, of so fine a frame as to pay, &c. See Abbott, Shakespeare Grammar, § 277.

35. *the rich golden shaft*. Compare A Midsummer Night's Dream, i. 1. 170 :

'I swear to thee, by Cupid's strongest bow,

By his best arrow with the golden head.'

According to Ovid, Cupid's arrow which caused love was sharp pointed and of gold, that which dispelled love was blunt and of lead. Golding (fol. 8b, ed. 1603) thus translates the passage which is quoted in the notes to A Midsummer Night's Dream :

'There from his quiuer full of shaftes two arrowes did he take

Of sundry workes: one causeth Loue, the tother doth it slake.

That causeth Loue, is all of gold, with point full sharpe and bright,

That chaseth Loue is blunt, whose steele with leaden head is dight.'

Milton (Par. Lost, iv. 763) has 'Here Love his golden shafts employs' ; apparently forgetting, as Douce shews, 'that Love had only one shaft of gold.'

38. *These sovereign thrones*, or seats of the supreme feelings. See ii. 4. 22.

38, 39. *fill'd Her sweet perfections*. The order of words is inverted, but the sense is clear. Steevens takes 'Her sweet perfections' as representing the passions, judgements, and sentiments of which liver, brain, and heart respectively are the seat. Knight, reading with Capell 'Her sweet perfection' in a parenthesis, interprets it thus: 'The filling of the "sovereign thrones," with "one self king" is the perfection of Olivia's merit': a woman being perfected by marriage. Burton, in his Anatomy of Melancholy (Part. 1. Sec. 1. Mem. 2. Subs. 4), calls

the heart 'the seat and fountain of life, of heat, of spirits, of pulse, and respiration: the sun of our body, the king and sole commander of it: the seat and organ of all passions and affections.' Of the brain, he says, 'It is the most noble organ under heaven, the dwelling house and seat of the soul, the habitation of wisdom, memory, judgement, reason, and in which man is most like unto God.' But with him the liver is only 'the shop of blood.'

39. *perfections*, a quadrisyllable.

*Ib. one self king*, one and the same king. The second, followed by the later folios, reads 'selfsame.' Compare Lear, iv. 3. 39:

'It is the stars,

The stars above us, govern our conditions;

Else one self mate and mate could not beget

Such different issues.'

And Richard II, i. 2. 23:

'That metal, that self mould, that fashion'd thee,

Made him a man.'

Knight understands by 'self king,' king of herself.

41. *lie rich*, as on a costly and luxurious couch.

### Scene II.

3, 4. The play on Illyria and Elysium is obvious enough.

5. *Perchance*, perhaps; on which meaning the Captain plays when he uses the word in the literal sense 'by chance.'

10. *those poor number*. Rowe changed 'those' to 'that'; Capell reads 'this.' Shakespeare may have regarded 'number' as essentially a plural, or he may have written 'poor numbers' and the final 's' disappeared before the initial 's' of the next word.

11. *driving*, drifting. Compare Pericles, iii. Chorus, 50:

'So up and down the poor ship drives.'

14. *lived*. 'To 'live' is still used by sailors in this sense. Admiral Smyth in his Sailor's Wordbook gives, 'To live. To be able to withstand the fury of the elements; said of a boat or ship, &c.' Compare Raleigh, Discovery of Guiana (Hakluyt Society), p. 106: 'So as we ran before night close vnder the land with our small boates, and brought the Galley as neere as we could, but she had as much a doe to line as could be.'

15. *Arion*. Pope's correction. The folios have 'Orion.' Shakespeare may have read at school 'Orpheus in silvis, inter delphinas Arion' (Virgil, Ecl. viii. 56), but the story was so familiar that it is not necessary to suppose even this.

21. *country*. A trisyllable. See Abbott, § 477.

22. *bred and born*. It is remarkable that no one has proposed to read 'born and bred,' in order to preserve the true sequence of events.

30. *late*, lately. See iii. 1. 36.

40, 41. *company And sight*. Hanmer's transposition. The folios have 'sight And company,' which gives an anticlimax and defective metre.

42. *delivered*, discovered, shewn. So Coriolanus, v. 3. 39 :

'The sorrow that delivers us thus changed  
Makes you think so.'

43. *Till I had made mine own occasion mellow*, till I had brought to maturity the proper occasion of revealing myself. Compare Love's Labour's Lost, iv. 2. 72 : 'These are begot in the ventricle of memory, nourished in the womb of pia mater, and delivered upon the mellowing of occasion.'

44. *What my estate is*, as to what my estate is. The construction is very much like that in Hamlet, i. 1. 33 :

'And let us once again assail your ears,  
That are so fortified against our story,  
What we two nights have seen.'

46. *No, not*, not even ; a strong form of negation. Compare Galatians, ii. 5, 'To whom we gave place by subjection, no, not for an hour.'

48. *though that*, though. See Abbott, § 287.

48. 49. The same sentiment occurs again in iii. 4. 352, 3.

53. *Conceal me what I am*. For the construction see i. 5. 235, where the objective pronoun is redundant, as here. Compare Merry Wives, iii. 5. 146 : 'I will proclaim myself what I am.' Abbott, § 414.

59. *allow*, approve, cause to be acknowledged. So 'allowance' is used in the sense of acknowledgement or approval in Troilus and Cressida, ii. 3. 146 :

'A stirring dwarf we do allowance give  
Before a sleeping giant.'

The two senses of 'allow,' to assign, and to approve, are due to the different sources from which it is derived : the former being from the Low Latin *allocare*, the latter from *allaudare*. See iv. 2. 56.

60. *hap*, happen.

62. *mute*. Compare Henry V, i. 2. 232 :

'Or else our grave,  
Like Turkish mute, shall have a tongueless mouth.'

### Scene III.

1. *a plague*. This interjectional phrase is perhaps an abbreviation of 'in the name of the plague,' where 'plague' of course is a euphemistic

expression. Compare 1 Henry IV, i. 2. 51: 'What a plague have I to do with a buff jerkin?' 1 Henry IV, ii. 2. 39: 'What a plague mean ye to colt me thus?' And iv. 2. 56: 'What a devil dost thou in Warwickshire?' In Richard II. ii. 1. 251, the four earliest quartos read,  
'But what a Gods name doth become of this?'

4. *By my troth, by my faith!* A.S. *treowð* Compare Richard III, ii. 4. 23:

'Now, by my troth, if I had been remember'd  
I could have given my uncle's grace a flout.'

5. *cousin* was loosely used of persons who were related, but not in the first degree. See note on Richard III, ii. 2. 8. Sir Toby just before speaks of Olivia as his niece, and Rowe consequently substituted 'niece' here.

*Ib. takes great exceptions to*, greatly objects to, finds great fault with. Compare Two Gentlemen of Verona, i. 3. 81:

'I fear'd to show my father Julia's letter,  
Lest he should take exceptions to my love.'

7. *let her except, before excepted*. A reference to the common Law Latin phrase *exceptis excipiendis*. 'Except before excepted' frequently occurs in old leases. Sir Toby's drunken repartees are intentionally not much to the point.

12. *an* is printed 'and' in the folios throughout this play.

14. *quaffing*, drinking deep, carousing. Compare The Taming of the Shrew, i. 2. 277:

'And quaff carouses to our mistress' health.'

And iii. 2. 174:

'But, after many ceremonies done,  
He calls for wine: "A health!" quoth he, as if  
He had been aboard, carousing to his mates  
After a storm; quaff'd off the muscadel  
And threw the sops all in the sexton's face.'

Palsgrave *Lesclarissement de la Langue Francoyse* has 'I quaught, I drinke all out. *Je boys dautant*.' Etymologically it is connected with the Scottish *quaigh* or *quaff*, a drinking-cup.

19. *as tall a man*, as fine a man. See Richard III, i. 4. 156: 'Spoke like a tall fellow that respects his reputation.' And Merry Wives, i. 4. 26: 'But he is as tall a man of his hands, as any is between this and his head.'

22. *a year in all these ducats*, a year's enjoyment of them, while they last. Similarly, Macbeth, iii. 1. 107:

'Who wear our health but sickly in his life';

that is, while he lives.

24, 25. *the viol-de-gamboys* was a base-viol, or violoncello. Florio

(Italian Dict.) has: 'Viola di gamba. a Violl de Gamba, because men hold it betweene or vpon their legges.'

32. *By this hand.* A favourite form of asseveration. See ii. 3. 116, and *The Tempest*, iii. 2. 56: 'Trinculo, if you trouble him any more in's tale, by this hand, I will supplant some of your teeth.'

*Ib. substractors.* Sir Toby would say 'detractors.'

38. *a coystrill*, a knave. Literally a menial servant or groom; perhaps from the French *coustillier*, who was armed with a knife or poniard. Palsgrave has 'Coustrell that wayteth on a speare—*cousteillier*.' The word appears to have become degraded in meaning, and in the sixteenth century denoted the lowest kind of camp followers, as will be seen from the passage: of Holinshed to which Tollet refers. For instance, in Harrison's Description of England (Holinshed, i. 162): 'They [esquires] were at the first *costerels* or bearers of the armes of barons, or knights.' And in *The Historie of Scotland* (ii. 89): 'But such coisterels, and other as remaned with the Scotish cariage, seeing the discomfiture of their aduersaries, ran foorth and pursued them into those marishes.' Again (p. 127): 'Brudus . . . appointed all the horses that were in the campe, seruing for burden, to be bestowed among the women, lackies, and coistrels.' In the same book (p. 217) we find enumerated together 'cariage-men, coistrels, women, and lackies.' That 'coystrell' was a boy or groom in attendance upon the horses is clear from Holinshed, iii. 248, where it is said: 'A knight with his esquire. and coistrell with his two horsse, might scarce be competentlie found for two shillings in siluer.' In the Latin of Matthew Paris this is, 'Ita ut quidam jejunos vix poterat miles cum suo armigero et *garcione* et equis duobus solidis argenteorum competenter sustentari;' where *garcio* is the French *garçon*. The etymology of the word is doubtful. If 'coustrell' and 'coystrill' are identical, it would appear that Palsgrave derived them from the French *coustillier*, but there is another Old French word *costeraux*, a kind of banditti, with which they may be connected. Cotgrave (Fr. Dict.) has, 'Costereauls. A nickname giuen vnto certaine footmen, that serued the kings of England in their French warres; or as Cotereaux; or Cottereaux.' The former of these equivalents he defines as 'A certaine crue of peasantlie outlawes, who, in old time, did much mischief vnto the Nobilitie, and Clergie.' The Old English *quistron* (Scotch *custroun*), which Tyrwhitt defines as a scullion, is a kindred word. In the *Romaunt of the Rose*, p. 886,

'This god of love of his fashion  
Was like no knave ne quistron,'

corresponds to the French of the *Roman de la Rose*,

'Le diex d'Amors de la façon,  
Ne ressembloit mie garçon':



which shews that *garçon* and *quistron* are related as *garcio* and *coistrell* above, and that *quistron* = *coistrell* = *coustrell* = groom or menial servant. Capell identifies *coystrell* with *kestrel*, a hawk of a base kind, French *quercelle*; and 'kestrel' is Hammer's reading.

39. *like a parish top*. Steevens says, 'A large top was formerly kept in every village, to be whipped in frosty weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work.' Nares quotes from Ben Jonson, *New Inn*, ii. 2:

'A merry Greek, and cants in Latin comedy,  
Spins like the parish top.'

And he shews from Evelyn's *Sylva* [B. i. xx. 28] that these tops were made of willow wood.

40. *Castiliano vulgo!* It is probable that these words have as much meaning now as they had in Shakespeare's time, and that is none at all. They would make a great noise in a drinking-bout, and thus serve the only purpose for which they were used. Compare for a similar Bacchanalian shout, Marlowe's *Jew of Malta*, iv. p. 172 (ed. Dyce, 1862):

'Hey, Rivo Castiliano! a man's a man.'

And 1 *Henry IV*, ii. 4. 124: 'Rivo! says the drunkard.' Warburton says, 'We should read *volto*. In English, put on your *Castilian* countenance; that is, your grave solemn looks.' Capell adopts his reading, but interprets it otherwise, 'Bridle up your chin and look big.' Singer supports it by a quotation from Hall's *Satires*, iv. 2. 87:

'Or make a Spanish face with tawning cheere.'

46. *Accost*, approach, go alongside. Cotgrave (Fr. Dict.) gives, 'Accoster. To accost, or ioine side to side; to approach, or draw neere vnto; also, to wax acquainted, or grow familiar, with.' There is of course here a reference to the ordinary meaning of the word, as in 'board' which follows.

54. *board her*, attack her; and figuratively, address her, woo her. Compare *Merry Wives*, ii. 1. 92: 'Unless he know some strain in me, that I know not myself, he would never have boarded me in this fury.' And *Much Ado*, ii. 1. 149: 'I am sure he is in the fleet: I would he had boarded me.' Again, *Love's Labour's Lost*, ii. 1. 218:

'I was as willing to grapple as he was to board.'

And *Hamlet*, ii. 2. 170: 'I'll board him presently.'

58. *let part*, let go. The third and fourth folios read 'let her part.'

66. *thought is free*, a proverbial expression, which is at least as old as Gower. See *Confessio Amantis*, B. v (ii. 277, ed. Pauli):

'I have heard said, that thought is free.'

And Heywood's *Proverbs* (Spenser Society ed.), p. 47. Holt White quotes a passage from Lyly's *Euphues* (ed. Arber, p. 281), of which the present may be a reminiscence: 'No, quoth she, I beleue you, for none

can iudge of wit, but they that haue it, why then quoth he, doest thou thinke me a foole, thought is free my Lord quoth she, I wil not take you at your word.' See also *The Tempest*, iii. 2. 132.

67. *the buttery-bar*, or buttery-hatch, the half-door of the buttery, where beer is served out from the cellar, is a familiar thing in colleges. The 'buttery' is probably so called from the 'butts' of ale and beer which are stored in the cellar below.

69. *It's dry, sir*. Johnson's second thoughts were best when he said, 'According to the rules of physiognomy, she may intend to insinuate, that it is not a lover's hand, a moist hand being vulgarly accounted a sign of an amorous constitution.' Compare *Othello*, iii. 4. 36-38 :

*Oth.* Give me your hand : this hand is moist, my lady.

*Des.* It yet hath felt no age nor known no sorrow.

*Oth.* This argues fruitfulness and liberal heart.'

72. *dry*, stupid, insipid. See i. 5. 37, and *Love's Labour's Lost*, v. 2. 373 : 'This jest is dry to me.'

75. *barren*, that is, barren witted, incapable of conceiving a jest. See i. 5. 78, and note on *As You Like It*, ii. 7. 39.

76. *canary*, a strong sweet wine made in the Canary Islands. It was a kind of sack. See note on *The Tempest*, ii. 2. 110 (*Clar. Press ed.*).

81. *a great eater of beef*. Mr. Rushton (*Shakespeare's Euphuism*, p. 40) quotes from Lyly's *Euphuus* (ed. Arber, p. 400) : 'As for the Quailles you promise me, I can be content with beefe, and for the questions they must be easie, els shall I not aunswere them, for my wit will shew with what grosse diot I haue bene brought vp.' And from *Troilus and Cressida*, ii. 1. 14 : 'Thou mongrel beef-witted lord !' Thersites means that Ajax's wits were as coarse as his food, not that he had no more wit than an ox. Burton (*Anatomy of Melancholy*, Part 1, Sec. 2, Mem. 2, Subs. 1) enumerates beef among the articles of diet which are unfit 'for such as lead a resty life, any ways inclined to melancholy, or dry of complexion,' like Sir Andrew himself.

87. *the tongues*. The point of Sir Toby's jest will be lost unless we remember that 'tongues' and 'tongs' were pronounced alike, as was pointed out by Mr. Crosby of Zainsville, in the *American Biblioplist*, June, 1875.

92. *curl by nature*. Theobald's emendation. The folios read 'coole my nature.'

96. *I'll home*. For the omission of the verb of motion compare *Julius Cæsar*, i. 1. 74 : 'I'll about'; and *Hamlet*, iii. 3. 4 :

'And he to England shall along with you.'

Again, ii. 2. 521 : 'It shall to the barber's, with your beard.'

97, 98. *she'll none of me*, she will have nothing to do with me. See i. 5. 37, and *The Merchant of Venice*, iii. 2. 102, 103 :

'Therefore, thou gaudy gold,  
Hard food for Midas, I will none of thee;  
Nor none of thee, thou pale and common drudge  
'Tween man and man.'

98. *the count*. Rowe here and elsewhere substitutes 'the Duke,' as Orsino is called by this title in i. 2. 25, and in the stage directions of the folios.

101. *there's life in't*, and while there is life there is hope. Compare King Lear, iv. 6. 206: 'Then there's life in't.' Similarly, Antony and Cleopatra, iii. 13. 192: 'There's sap in't yet.'

105. *kickshawses*. The plural of *kickshawses*, which occurs in 2 Henry IV. v. 1. 29, and is a corruption of the French *quelque chose*. See Skinner, Etymologicon Linguae Anglicanae. This is evident from the earlier form of the word in Cotgrave's French Dictionary, 'Fricandeaux: m. Short, skinlesse, and daintie puddings, or Quelkechoses, made of good flesh and hearbes chopped together, then rolled vp into the forme of Liverings, &c., and so boyled.'

108. *an old man*. Warburton regards this 'as a satire on that common vanity of old men, in preferring their own times, and the past generation, to the present.' Steevens thinks that 'Aguecheek, though willing enough to arrogate to himself such experience as is commonly the acquisition of age, is yet careful to exempt its person from being compared with its bodily weakness.' It is hard to extract sense from what after all may have been intentional nonsense. Theobald proposes to read 'a nobleman,' referring to Sir Andrew's rival, the Count Orsino. In Winter's Tale, iii. 3. 111, 'Would I had been by, to have helped the old man,' Theobald actually reads 'nobleman.'

109. *a galliard*, a lively (Fr. *gaillard*) dance. See Henry V, i. 2. 252. Compare Barnaby Riche his Farewell to Militarie profession (p. 4. Shakespeare Society ed.): 'Our galliardes are so curious, that thei are not for my daunsyng, for thei are so full of trickes and tournes, that he whiche hath no more but the plaine sinquepace, is no better accompted of then a verie bungler.' Staunton adopts Mason's conjecture, and reads

'What is thy excellence? in a galliard, knight?'

112. *the back-trick* apparently means a caper backwards in dancing. It is not likely to be a fencing term, for the talk here is of masques and revels. The galliard, according to Sir John Davies, Orchestra, 68, was danced 'With lofty tunes and caprioles in the ayre.'

115. *like*, likely. See i. 4. 2, i. 5. 185.

116. *Mistress Mall's picture* is commonly supposed to be the picture of Mary Frith, commonly known as Mall Cutpurse, a notorious personage of the time, whose career was made the subject of a play by Middleton

and Dekker, under the title of *The Roaring Girl*, or *Moll Cutpurse* (1611). But if Mary Frith was born in 1584, or 1585, as is stated, she must have become famous very early in life, if she is really the subject of this allusion. It was some ten years later that she appears to have flourished, for *Twelfth Night* must have been written before February 1602, and the date of Middleton and Dekker's play is 1611. Steevens quotes an entry in the Registers of the Stationers' Company of 'A booke called, *The Madde pranckes of mery Mall of the Banckside, with her walkes in man's apparell, and to what purpose, written by John Day*' (*Arber's Transcript of the Stationers' Registers*, iii. 441). The date of this entry is 7 August, 1600, and at this period the virago appears to have flourished, so that I am inclined to think the *Mistress Mall* of the present passage was some notoriety other than Mary Frith.

117. *coranto*, a dance, also of French origin, perhaps akin to a galop. See note on *Henry V*, iii. 5. 33, where the word is spelt 'carranto' in the folios as here.

120. *the star of a galliard*, a planet favourable to dancing. There are many references in Shakespeare to the old astrological belief in the influence of the planets upon the destiny and constitution of men, and the adjectives 'jovial,' 'saturnine,' and 'mercurial' as applied to temperaments are traces of the same belief which our language still preserves. With the present passage compare *Much Ado*, ii. 1. 349:

'*D. Pedro*. Out of question you were born in a merry hour.

*Beat*. No, sure, my lord, my mother cried; but then there was a star danced, and under that I was born.' See also ii. 1. 3, ii. 5. 129.

121. *indifferent well*, fairly well, tolerably well. See i. 5. 232, and *Hamlet*, iii. 1. 123: 'I am myself indifferent honest.'

122. *flame-coloured*. Pope's emendation of the folio reading 'dam'd colour'd.' Knight conjectured 'damask coloured,' and Phelps 'damson colour'd.' It is by no means certain what the true reading should be. In the dialogues given in *Eliot's Fruits for the French* (1593), p. 31, we find, 'Shew me a Peach colourd Netherstocke.' A bright colour of some kind was intended, and therefore the reference to the Fr. *coulour d'enfer*, which Cotgrave defines as 'A darke, and smoakie browne,' is out of place.

*Ib. stock*, stocking. Compare *Taming of the Shrew*, iii. 2. 67: 'With a linen stock on one leg, and a kersey boot hose on the other.' And Beaumont and Fletcher. *The Woman Hater*, i. 2:

'With all the swarming generations

Of long stocks, short paned hose, and huge stuff'd doublets.'

125. *Taurus! That's sides and heart*. Both Sir Andrew and Sir Toby are purposely made to blunder here. Chaucer, in his *Description of the Astrolabe* (*Early Eng. Text Soc., Extra Series*, p. 13), says of the

signs of the zodiac: 'and euerich of thise 12 signes hath respecte to a certein parcelle of the body of a man and hath it in gouernance; as aries hath thin heued, and taurus thy nekke and thy throte | gemyned thyn armholes and thin armes, and so forth.'

*Scene II.*

4. *humour*, caprice, fancy; or, perhaps, simply disposition; as in 2 Henry IV, ii. 4. 256: 'Sirrah, what humour's the prince of?'

10. *On your attendance*, in attendance upon you.

12. *no less but all*. After comparatives with a negative 'but'—than. See Measure for Measure, iv. 2. 150: 'A man that apprehends death no more dreadfully but as a drunken sleep.'

12, 13. *I have unclasp'd To thee the book*, &c., I have disclosed the secret records of my soul. Steevens quotes 1 Henry IV, i. 3. 188:

'And now I will unclasp a secret book.'

And Boswell gives an illustration of the same figure from Troilus and Cressida, iv. 5. 60:

'That give accosting welcome ere it comes,  
And wide unclasp the tables of their thoughts  
To every ticklish reader.'

15. *Be not denied access*, as Valentine was, i. 1. 24.

19. *spoke*, said, reported. So in Coriolanus, ii. 1. 152: 'There's wondrous things spoke of him.' And Macbeth, iv. 3. 154:

'And 'tis spoken,  
To the succeeding royalty he leaves  
The healing benediction.'

20. *all civil bounds*, all the restraints of good manners.

26. *attend it*, give attention to it, regard it. Compare Lucrece, 818:

'Feast-finding minstrels, tuning my defame,  
Will tie the hearers to attend each line.'

27. *Than in a nuncio's of more grave aspect*. Theobald reads 'nuntio,' but this would require to be preceded by 'in thee' instead of 'in thy youth.' The folios have 'Nuntios,' which Delius supposes to be for 'Nuntius,' but this can scarcely be. The construction is not strictly grammatical, but is according to the sense of the passage, as if the Duke had said 'She will attend it better in thy youthful person than in that of a nuncio of more grave appearance.'

*Ib. aspect* has the accent on the last syllable, as everywhere in Shakespeare. Compare Henry V, iii. 1. 9:

'Then lend the eye a terrible aspect.'

31. *rubious*, red as a ruby.

*Ib. small pipe*, shrill-sounding treble voice. Compare Coriolanus, iii. 2. 114:

‘My throat of war be turn’d,  
Which quired with my drum, into a pipe,  
Small as an eunuch, or the virgin voice  
That babies lulls asleep!’

And Fletcher’s *Loyal Subject*, v. 2: ‘That pleasant pipe he has too.’

32. *shrill and sound*. If this be the true reading, ‘sound’ must signify ‘not cracked,’ as Hamlet (ii. 2. 448) salutes the boy who among the players acted the woman’s part, with ‘Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring.’ Mr. Grant White reads ‘shrill in sound.’

33. *semblative*, resembling, like. A word of Shakespeare’s coinage.

*Ib. a woman’s part*, which at this time was always acted by boys. See *Two Gentlemen of Verona*, iv. 4. 165, where Julia, who is dressed in boys’ clothes, says,

‘At Pentecost,  
When all our pageants of delight were play’d,  
Our youth got me to play the woman’s part.’

34. *thy constellation*, the constellation under which thou wast born. See note on i. 3. 120.

40. *a barful strife*, a strife full of impediments.

#### *Scene V.*

2. *in way of*, by way of. So Hamlet, i. 3. 95:

‘If it be so, as so ’tis put on me,  
And that in way of caution.’

5. *to fear no colours*, to fear nothing, care for nobody. There is of course a pun upon ‘colours’ and ‘collars,’ as we find elsewhere upon ‘dolours’ and ‘dollars.’ The phrase is of frequent occurrence in the Elizabethan dramatists. Compare Beaumont and Fletcher, *Women Pleas’d*, iv. 1:

‘He’ll prance it bravely, friend; he fears no colours.’

And *The True Tragedie of Richard the Third* (ed. Hazlitt, p. 65): ‘Be as be may, I will neuer feare colours nor regard ruth.’ Again, in Breton’s *The Good and the Badde* (ed. Grosart, p. 12), of *An Unquiet Woman* it is said, ‘She feares no colours, she cares for no counsaile, she spares no persons, nor respects any time.’ It probably signified originally to fear no enemy. Cotgrave (*French Dict.*) has, ‘Aduentureux. Hazardous, aduenturous; that feares no colours.’

8. *lenten* (spelt *lenton* in the folios), spare, scanty, like a dinner in Lent. Compare Hamlet, ii. 2. 329: ‘To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you.’

9. *of* is used to connect words or phrases in apposition, the saying here being 'I fear no colours.' So in *Coriolanus*, ii. 1. 32, 'a very little thief of occasion,' where the occasion is the thief.

15, 16. *you will . . . absent ; or, to be turned away, is, &c.* This punctuation, which is substantially that of Malone, is now generally adopted, but I am not sure that it is right. The first folio has 'you will . . . absent, or to be turn'd away : is' &c. This was altered in the second and subsequent folios to 'or be turn'd away.' The insertion of 'to' before the second of two infinitives connected with the same auxiliary verb is very common, and the construction here appears to be the same as that in *As You Like It*, v. 4. 21, 22 :

• 'Keep your word, Phebe, that you'll marry me,  
Or else refusing me, to wed this shepherd.'

It might be maintained that in this instance 'to wed' is in apposition to 'word' ; but this cannot be the explanation in *Pericles*, ii. 5. 17 :

• 'She tells me here, she'll wed the stranger knight,  
Or never more to view nor day nor night.'

The following instances are from the Prayer-book Version of the Psalms. 'Let their habitation be void : and no man to dwell in their tents,' lxi. 26. 'That we should not hide them . . . but to shew . . . ' lxxviii. 4. 'That they might put their trust in God : and not to forget the works of God, but to keep his commandments ; and not to be as their forefathers, &c.' lxxviii. 8, 9.

19. *for turning away.* The point of this has been supposed to lie in the similarity of the pronunciation of 'turning away' and 'turning of whey' or 'turning o'hay.' But the warmth of summer and its pleasures would make the clown's life tolerable though he might be out of service. In illustration of this view, which is that of Steevens, Mr. Addis (*Notes and Queries*, 3rd S. xi. 252) quotes from the interlude of Jack Jugler (*Four Old Plays*, ed. Child, p. 44) :

'I neuer vse to rune awaye in wynter nor in vere  
But all wayes in suche tyme and season of the yere  
When honye lyeth in the hives of Bees  
And all maner frute falleth from the trees  
As apples, Nuttes, Peres, and plummes also  
Wherby a boye maye liue a brod a moneth or two.'

But perhaps the Clown, having been frequently threatened with dismissal, simply means, Wait till summer comes, and see if it is true.

21. *points.* To understand Maria's answer it must be remembered that the metal tags to laces were called 'points,' and were used in fastening the hose or breeches to the doublet. Compare *Antony and Cleopatra*, iii. 13, 157 :

'To flatter Cæsar, would you mingle eyes  
With one that ties his points?'

There is the same quibble as in the present passage in 1 Henry IV, ii. 4. 238:

*Fal.* Their points being broken—  
*Poins.* Down fell their hose.'

23. *gaskins*, or 'galligaskins,' were loose breeches. Cotgrave (French Dict.) gives 'Guergesses: f. Wide Slops, or Gallogaskins, great Gascon, or Spanish hose.' Compare Percyvall (Spanish Dict.), 'Çaraguelles, gascoigne hose, *Femoralia*.'

28. *you were best*, that is, it were best for you. Originally the pronoun in this phrase was in the dative case, but by the time of Shakespeare it had come to be regarded as the nominative. Compare ii. 2. 24, and see Julius Cæsar, iii. 3. 13: 'Ay, and truly, you were best'; and the note on that passage. Similarly, the phrase 'if you please' was originally 'if it please you,' the pronoun being in the dative.

37. *Go to*, an expression of impatience.

*Ib. dry*, witless, stupid. See i. 3. 72, and note on As You Like It, ii. 7. 39:

'His brain,  
Which is as dry as the remainder biscuit  
After a voyage.'

And Troilus and Cressida, i. 3. 329:

'Were his brain as barren  
As banks of Libya,—though, Apollo knows,  
'Tis dry enough.'

*Ib. I'll no more of you.* See i. 3. 97, 98.

38. *dishonest*. As 'honest' is used in the sense of 'virtuous' (see Hamlet, iii. 1. 103: 'Are you honest?' and 123, 'I am myself indifferent honest'), so 'dishonest' is the opposite. Olivia is referring to the Clown's absence from home. Compare Henry V, i. 2. 49:

'Who, holding in disdain the German women  
For some dishonest manners of their life,  
Establish'd then this law.'

39. *madonna*, my lady. Only used by Shakespeare in this play, and here only in the mouth of the Clown. Florio (Italian Dict.) gives, 'Madonna, Mistris mine, Madame.'

43. *patched*, alluding, says Malone, to the patched or particoloured garment of the fool. It may be so, but the clown is talking against time and sense in order to escape the reprimand he deserves.

46. *so*, so be it, well and good. Compare The Merchant of Venice, i. 3. 170:

'If he will take it, so; if not, adieu.'



And 1 Henry IV, ii. 4. 545: 'If you will deny the sheriff, so; if not, let him enter.'

47. *cuckold*. The clown purposely blunders here. Hanmer supposes it was a printer's mistake, and substitutes 'counsellor.' Capell thinks it may have been an intentional corruption of 'school.'

*Ib. beauty's a flower*. So Greene, *Metamorphosis Works*, ed. Grosart, ix. 61: 'Beautie is but a blossome'

50. *Misprision*, mistake, error; with a reference to the legal meaning of the word, as the phrase which follows, 'in the highest degree,' shews. Compare *Much Ado*, iv. 1. 187:

'There is some strange misprision in the princes.'

And *A Midsummer Night's Dream*, iii. 2. 90. In the technical sense, 'misprision' denotes any offence under the degree of capital. Misprision of treason or felony consists in the knowledge and concealment of it.

*Ib. cucullus non facit monachum*. Cotgrave gives the French proverb, 'L'habit ne fait pas le moine: Pro. The Cowle makes not the Monke; euerie one is not a souldier that weares armor; nor euerie one a scholler thats clad in blacke.' In the same form it appears in all the languages of Europe. See *Measure for Measure*, v. 1. 263.

51. *as much to say as*. This has been needlessly altered to 'as much as to say.' Compare Florio's *Italian Dictionary*; 'Madornale, as much to say as lawfully borne, and of a true and lawfull Mother.' And 2 Henry VI, iv. 2. 18: 'True; and yet it is said, labour in thy vocation; which is as much to say as, let the magistrates be labouring men.' Again, in Holland's *Plutarch*, p. 723: 'For where wee faile to give reason of a cause, there begin we to doubt & make question, & that is as much to say, as to play the philosophers.'

52. *motley*, the parti-coloured dress of the fool. See note on *As You Like It*, ii. 7. 13.

55. *dexteriously*. This may possibly be an intentional corruption, but it actually occurs in Bacon's *Advancement of Learning*, ii. 22, § 15 (p. 214, ed. Wright: 'He [the sophist] cannot form a man so dexteriously, nor with that facility to prize and govern himself, as love can do.' Here the editions of 1605, 1629, and 1633 all read 'dexteriously,' although in another passage the word is spelt as usual. Again, in Naunton's *Fragmenta Regalia* ed. Arber, p. 28: 'We take him [Leicester] as he was admitted into the Court, and the Queens favour, where he was not to seek to play his part weil, and dexteriously.'

58. *my mouse of virtue*. 'Mouse' was used as a term of endearment, and in applying it to Olivia the clown was stretching to the utmost his privilege as an allowed fool. He does this purposely to

prevent her from referring to his past misdeeds. Compare Love's Labour's Lost, v. 2. 19 :

'What's your dark meaning, mouse, of this light word?'

66. *soul*. The first folio puts a comma at 'soul,' which changes the construction without materially altering the sense.

70. *decays*, injures, impairs. See Sonnet, lxx. 8 :

'When rocks impregnable are not so stout,  
Nor gates of steel so strong, but Time decays.'

72. *for the better increasing your folly*. For examples of 'the' with a verbal which is followed by an object, see Abbott, § 93.

76. *How say you*, what say you. Compare The Taming of the Shrew, iv. 3. 20 : 'How say you to a fat tripe finely broiled?' Hamlet, ii. 2. 188 : 'How say you by that?'

78. *barren*. See i. 3. 75, and Julius Caesar, iv. 1. 36 : 'A barren-spirited fellow.'

82. *crow*, laugh merrily. Compare As You Like It, ii. 7. 30 :

'My lungs began to crow like chanticleer.'

*Ib. these set kind of fools*. The pronoun appears to be attracted into the plural by the plural substantive which follows (see Abbott, § 412), or else 'kind' is used as a plural. Compare Lear, ii. 2. 107 : 'These kind of knaves I know.' And The Taming of the Shrew, i. 1. 247 :

'I advise

You use your manners discreetly in all kind of companies.'

Timon of Athens, i. 1. 65 : 'All kind of natures.' As You Like It, ii. 3. 10 :

'Know you not, master, to some kind of men  
Their graces serve them but as enemies?'

83. *the fools' zanies*. 'Zany' is derived from the Italian *Zane*, which Florio (A Worlde of Wordes, 1598) defines thus : 'Zane, the name of Iohn. Also a sillie Iohn, a gull, a noddie. Vsed also for a simple vice, clowne, foole, or simple fellowe in a plaie or comedie.' The following passages from Ben Jonson will illustrate the meaning of the word. Every Man out of his Humour, iv. 1 :

'He's like the zany to a tumbler,  
That tries tricks after him, to make men laugh.'

Cynthia's Revels, ii. 1 : 'The other gallant is his zany, and doth most of these tricks after him.' The Fox, iii. 1 :

'Such sparks

Are the true parasites, others but their zanies.'

See also Heywood, The foure Prentises of London (Works, ii. 203). A fool's zany therefore is a buffoon who imitates the real fool in a grotesque manner. See note on 'Bergomask' in A Midsummer Night's Dream, v.

1. 339. Hence 'to zany' was used as a verb in the sense of 'to burlesque'; as in Beaumont and Fletcher, *The Lover's Progress*, i. 1:

'Were I the wife

Of one that could but zany brave Cleander.'

And *The Queen of Corinth*, i. 2:

'And takes his oath

Upon her pantofles, that all excellence

In other madams do but zany hers.'

84. *sick of self-love*. Sidney Walker thought this a proverbial phrase, and quoted Ben Jonson, *Staple of News*, v. 1:

'So say all prodigals

Sick of self love.'

85. *distempered*, disordered.

86. *bird-bolts*, short blunt-headed arrows used with a crossbow; also called 'quarrels,' from the French 'Quarreau . . . a Quarrell, or bolt for a Crossebow, or an Arrow with a foure-square head' (Cotgrave).

87. *an allowed fool*, a licensed fool.

90. *Mercury endue thee with leasing*, give thee the gift of lying. Warburton, who was afterwards a bishop, read 'pleasing.' But Mercury, as the patron of thieves and cheating, may be supposed to have had the power of endowing his devotees with a faculty which was of the first importance to them.

92, 93. *a young gentleman [who] much desires*. For the omission of the relative, compare *Measure for Measure*, ii. 2. 38:

'I have a brother is condemned to die.'

And *The Merchant of Venice*, i. 1. 175:

'I have a mind presages me such thrift.'

See Abbott, § 244.

95. *'tis a fair young man*. Compare *The Merchant of Venice*, iii. 3. 18:

'It is the most impenetrable cur

That ever kept with men.'

*Henry V*, iii. 6. 70: 'Why, 'tis a gull, a fool, a rogue.' And *Macbeth*, i. 4. 58: 'It is a peerless kinsman.'

97. *people*, attendants. See ii. 5. 54, iii. 4. 59.

99, 100. *he speaks nothing but madman*. Compare *Henry V*, v. 2. 156: 'I speak to thee plain soldier.' And *King John*, ii. 1. 462:

'He speaks plain cannon fire, and smoke and bounce.'

105. *Jove*. See note on iii. 4. 71.

106. *for, — here he comes, — one of thy kin, &c.* The folios have, 'for here he comes one of thy kin,' &c., which the late Mr. Dyce stigmatised as a blunder of the old copy, with which the Cambridge editors were unwilling to part. In common with other modern editors from the time

of Rowe, he read 'here comes one of thy kin,' &c., which yields a certain sense, but has no particular point. The Clown hints that folly ran in Olivia's family, and illustrates this by pointing to Sir Toby, who was just entering. In the sentence as printed by Rowe and his successors, 'for' has no meaning, being connected with 'here comes,' and not with 'one of thy kin,' &c.

106, 107. *pia mater*. Of the brain, says Burton (Anatomy of Melancholy, Part. 1, Sec. 7, Mem. 2, Subs. 5), 'it is the most noble organ under heaven, the dwelling house and seat of the soul, the habitation of wisdom, memory, judgement, reason, and in which man is most like unto God: and therefore nature hath covered it with a skull of hard bone, and two skins or membranes, whereof the one is called *dura mater*, or *meninx*, the other *pia mater*. The *dura mater* is next to the skull, above the other, which includes and protects the brain. When this is taken away, the *pia mater* is to be seen, a thin membrane, the next and immediate cover of the brain, and not covering only, but entering into it.' It is used for the brain itself. Compare Troilus and Cressida, ii. 1. 77: 'I will buy nine sparrows for a penny, and his *pia mater* is not worth the ninth part of a sparrow.'

112. *these pickle-herring*. Similar consequences have been attributed to the salmon.

121. *give me faith, say*. Sir Toby was in the maudlin stage of drunkenness.

*Ib. all one*, all the same. See v. 1. 188, 360.

124. *mads*, maddens. So in Richard II, v. 5. 61:

'This music mads me; let it sound no more.'

126. *crowner*, coroner. See Hamlet, v. 1. 4: 'The crowner hath sat on her, and finds it Christian burial.'

128. *go look*. There is no comma between these words in the folios. Compare Coriolanus, i. 5. 26 (Clarendon Press ed.):

'Go sound thy trumpet in the market-place.'

And see note on the passage.

131. *yond* is the spelling of the folios. See notes on As You Like It, ii. 4. 58, and Julius Cæsar, i. 2. 194, in the Clarendon Press editions.

132. *he takes on him*, he professes, pretends. Compare Troilus and Cressida, i. 2. 153: 'And she takes upon her to spy a white hair on his chin.' And 2 Henry IV, ii. 2. 123: "'How comes that?'" says he, that takes upon him not to conceive.'

139. *Has*. The folios read 'Ha's'; Pope, 'He has.' But 'he' is frequently omitted in such sentences. See v. 1. 188, and Coriolanus, i. 3. 65: 'Has such a confirmed countenance.' And in the same play, iii. 1. 161, 162:

'*Bru.* Has said enough.

*Sic.* Has spoken like a traitor.'

140. *a sheriff's post*. At the sheriff's door it was usual to set up posts to which proclamations could be affixed. Warburton quotes Ben Jonson, *Every Man out of his Humour*, iii. 3:

'How long should I be ere I should put off  
To the lord chancellor's tomb, or the shrives' posts?'

149. *a squash*, an unripe pease-cod. Compare *A Midsummer Night's Dream*, iii. 1. 191:

*Bot.* Your name, honest gentleman?

*Peas.* Peaseblossom.

*Bot.* I pray you, commend me to Mistress Squash, your mother, and to Master Peasecod, your father.'

And *Winter's Tale*, i. 2. 160:

'How like, methought, I then was to this kernel,  
This squash, this gentleman.'

*Ib.* *a codling* appears to have been a small unripe apple. So much is evident from the present passage, and the notes of commentators have added nothing to our knowledge.

150. *in standing water*, if the reading be correct, must mean 'in the condition of standing water.' So 'in Pyramus' (*A Midsummer Night's Dream*, iv. 2. 24) signifies 'in the character of Pyramus' (compare *A Midsummer Night's Dream*, v. 1. 220, 'in a man and a lion'). Capell reads 'e'en standing water,' but it is not clear that the alteration is necessary, although 'in' is to be found as a misprint for 'e'en'; as for example in *Antony and Cleopatra*, iv. 15. 73, where the folios have, 'No more but in a woman.' And again in *All's Well*, iii. 2. 20.

*Ib.* *standing water*, neither ebbing nor flowing, so that it is impossible to tell which way it moves. Compare *The Tempest*, ii. 1. 221:

*Seb.* Well, I am standing water.

*Ant.* I'll teach you how to flow.

*Seb.*

Do so: to ebb

Hereditary sloth instructs me.'

164. *to con it*, to learn by heart for repetition, as an actor studies his part. See ii. 3. 138, and *As You Like It*, iii. 2. 289: 'You are full of pretty answers. Have you not been acquainted with goldsmiths' wives, and conned them out of rings?'

165. *comptible*, susceptible, sensitive. Warburton says it means 'ready to call to account,' but, as Steevens points out, this is not in accordance with Viola's character. 'She begs she may not be treated with scorn, because she is very submissive, even to lighter marks of reprehension.' It rather means 'easily brought to account.' Latimer (*Seven Sermons*, ed. Arber, p. 100) has, 'We are comptable to God, and so be they.'

170. *modest assurance*, moderate assurance, only enough to satisfy me.

173. *my profound heart.* 'Heart' is frequently used in familiar addresses to persons (see ii. 3. 15), and the epithet 'profound' is applied to Olivia in bantering compliment to her sagacity.

173. *by the very fangs of malice.* Viola appears to challenge the most malicious construction which could be put upon her conduct, and would only amount to this, that she was not what she seemed. 'Fangs' is spelt 'phangs' in the folios.

176. *If I do not usurp, or counterfeit, myself.* Compare v. 1. 242, and The Taming of the Shrew, Ind. i. 131:

'The boy will well usurp the grace,  
Voice, gait and action of a gentlewoman.'

Again, Othello, i. 3. 346: 'Defeat thy favour with an usurped beard.'

179. *from my commission,* contrary to my commission, out of my commission, forming no part of it. See v. 1. 320, and compare 1 Henry IV, iii. 2. 31:

'Yet let me wonder, Harry,  
At thy affections, which do hold a wing  
Quite from the flight of all thy ancestors.'

And Julius Cæsar, ii. 1. 196:

'For he is superstitious grown of late,  
Quite from the main opinion he held once  
Of fantasy, of dreams and ceremonies.'

*-It will on.* The omission of the verb of motion before an adverb of direction is very common. So Julius Cæsar, i. 1. 74:

'I'll about,

And drive away the vulgar from the streets.'

See Abbott, § 405.

180. *the heart of my message,* the vital and important part. Compare Merry Wives, ii. 2. 233: 'Now, Sir John, here is the heart of my purpose.'

185. *It is the more like to be feigned.* Compare As You Like It, iii. 3. 17-20:

'*And.* I do not know what "poetical" is: is it honest in deed and word? is it a true thing?

*Touch.* No, truly; for the truest poetry is the most feigning.'

188. *If you be not mad.* Mason proposed to read 'If you be mad,' considering 'be mad' as opposed to 'have reason': but there is quite as much contrast between a state of mind which is a little short of madness, and that which is distinguished by the possession of clear reason, and Olivia appears to imply that Viola may not be actually mad, but only going mad, and in that case bids her begone. Staunton suggested 'but mad,' that is, only mad.

189. *that time of moon,* which at full was believed to affect lunatics.

*Ib. skipfins*, flighty and incoherent. Compare *The Merchant of Venice*, ii. 2. 196:

‘Pray thee, take pain  
To allay with some cold drops of modesty  
Thy skipping spirit.’

192. *swabber*. Admiral Smyth (*The Sailor’s Word-book*) defines ‘Swab’ as ‘a sort of long mop, formed of rope-yarns of old junk, used for cleaning and drying the decks and cabins of a ship;’ and ‘Swabber’ as ‘a petty officer on board ships of war, whose employment was to see that the decks were kept clean. Also, a man formerly appointed to use the swabs in drying up the decks.’ So in Lodge’s *Wits Miserie* (1596), p. 4: ‘He telleth them of wonders done in Spaine by his ancestors: where, if the matter were well examined, his father was but Swabber in the ship where Ciuill Oranges were the best merchandize.’ Compare Beaumont and Fletcher, *Scornful Lady*, iii. 1:

‘Go and reform thyself; pr’ythee be sweeter;  
And know my lady speaks with no such swabbers.’

*Ib. to hull* is said of a ship when she lies without any sails set. Compare Sidney’s *Arcadia* (ed. 1598), p. 4: ‘A ship, or rather the carkas of the ship, or rather some few bones of the carkas, hulling there, part broken, part burned, part drowned.’

193. *your giant*. Maria was very small. See ii. 5. 11, iii. 2. 61. Malone compares 2 *Henry IV*, i. 2. 1, where Falstaff addresses his page, ‘Sirrah, you giant.’

193, 194. *Tell . . . messenger*. Hamner, at Warburton’s suggestion, read,

‘*Oli*. Tell me your mind.  
*Viola*. I am a messenger.’

Possibly something is omitted.

196. *the courtesy of it*, the ceremony with which it is introduced.

197. *no overture of war*, no proposal or declaration of war.

198. *no taxation of homage*, no claim or demand for homage.

204. *maidenhead*, maidenhood, virginity.

221. *such a one I was this present*. Olivia speaks as if she were shewing Viola her portrait. ‘She says,’ remarks Steevens, ‘I *was* this present, instead of saying I *am*; because she had once shewn herself, and personates the beholder, who is afterwards to make the relation.’ Malone thinks that, before speaking these words, Shakespeare intended Olivia again to cover her face. Various changes of reading have been suggested. Warburton read, ‘Such a one I wear this present’; Mason proposed, ‘Such as once I was this presents’; Steevens, ‘Such a one I was. This presence, is’t not well done?’ Singer conjectured, ‘Such a one I was as this presents.’

222. *if God did all.* Compare Beaumont and Fletcher, *The Woman Hater*, i. 3: 'I'll tell you what you shall see: you shall see many faces of man's making, for you shall find very few as God left them.' And *Love's Labour's Lost*, v. 2. 529: 'He speaks not like a man of God's making.' Again, *As You Like It*, iii. 2. 216: 'Is he of God's making?'

223. *in grain*, that is, a fast colour, which will not wash out: so called from the grain or kermes of which the purple dye was originally made. Compare *Comedy of Errors*, 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.'

224. *blent*, blended, mingled. For this form of the participle see *The Merchant of Venice*, iii. 2. 183:

'Where every something, being blent together,  
Turns to a wild of nothing.'

228. *leave the world no copy.* The resemblances in the 3rd, 9th, and 13th Sonnets have been pointed out by Steevens and Malone.

230. *schedules.* Spelt 'scedules' in the first folio. Cotgrave (*Fr. Dict.*) gives the three forms in French, *Cedule*, *Scedule*, and *Schedule*; and in *Sherwood's English and French Dictionary* (1632) we find, 'A Scedule. Scedule, cedule; minnte, schede, schedule.'

231. *labelled*, affixed in a label.

232. *indifferent.* See i. 3. 121.

234. *to praise*, to appraise, value. So in *Troilus and Cressida*, iii. 2. 97: 'Praise us as we are tasted, allow us as we prove.'

235. *I see you what you are.* Compare *Mark* i. 24: 'I know thee who thou art.' For examples of this construction, see *Sidney Walker's Critical Examination of the Text of Shakespeare*, i. 68-71.

240. *With adorations, fertile tears.* The halting metre of this line has been variously amended. Pope read 'with fertile tears'; but it seems as if the cure lay in an epithet to 'adorations.' In the *Cambridge Shakespeare* we suggested that the lost word may have been 'earthward' or 'earthly,' so that all the four elements 'of which our life consists' (ii. 3. 9) would be represented in the symptoms of Orsino's passion.

245. *In voices well divulged*, by public acclamation held of good repute. Compare *Coriolanus*, ii. 2. 144:

'Sir, the people

Must have their voices; neither will they bate

One jot of ceremony.'

And *Julius Cæsar*, ii. 1. 146:

'And buy men's voices to commend our deeds.'

*Ib. freç*, generous, noble. See ii. 4. 45, and compare *Troilus and Cressida*, iv. 5. 139:



'I thank thee, Hector:

Thou art too gentle and too free a man.'

And Othello, iii. 3. 199:

'I would not have your free and noble nature,  
Out of self-bounty, be abused.'

246. *dimension*, bodily proportion. See v. 1. 229.

*Ib. shape of nature*, natural shape. So 'fools of nature,' Hamlet, i. 4. 54; 'slave of nature,' Richard III, i. 3. 230; 'diminutives of nature,' Troilus and Cressida, v. 1. 39.

247. *gracious*, graceful, full of grace and attractiveness. Compare King John, iii. 4. 81:

'There was not such a gracious creature born.'

And The Merchant of Venice, iii. 2. 76:

'In law what plea so tainted and corrupt  
But, being season'd with a gracious voice,  
Obscures the show of evil?'

248. *took*, taken. The preterite form used for the participle. So in Julius Cæsar, ii. 1. 50:

'Such instigations have been often dropp'd  
Where I have took them up.'

249. *in my master's flame*, with such ardour as my master loves you. 'In' is here very much like the French *en*.

255. *cantons*, cantos; to which Rowe altered it. Malone quotes The London Prodigal, iii. 2: 'You say true. What-do-you-call-him hath it there in his third canton.' Heywood's Great Britaines Troy (1609) is described in the title-page as 'A Poem deuided into xvii. seuerall cantons.' Capell's substitution of 'canzons' was therefore unnecessary.

257. *reverberate*, re-echoing; changed by Theobald to 'reverberant.' Holt White quotes from Heywood's Britaines Troy, canto xi. st. 9:

'Give shrill Reuerberat Ecchoes and rebounds.'

And Delius refers to Drayton, Polyolbion, Song ix. 55-58:

'The loftie Hills, this while attentiuely that stood,  
As to suruey the course of euery seuerall Flood,  
Sent forth such ecchoing shoutes which euery way so shrill,  
With the reuerberate sound the spacious ayre did fill.'

But in both these cases 'reverberate' is passive and not active. Steevens however gives an instance of the active sense of the word from Ben Jonson, The Masque of Blackness:

'Which skill Pythagoras

First taught to men by a reverberate glass';

where 'reverberate' = reverberant or reverberating. Similarly in Coriolanus. i. 1. 106, 'participate' = participant:

‘Where the other instruments  
Did see and hear, devise, instruct, walk, feel,  
And, mutually participate, did minister  
Unto the appetite and affection common  
Of the whole body.’

And in Hamlet, i. 1. 83, ‘emulate’ has an active sense :

‘Thereto prick’d on by a most emulate pride.’

263. *state*, estate, condition.

269. *no fix’d post*, no hired messenger. Compare Coriolanus, v. 6. 50 :

‘Your native town you enter’d like a post.’

273. *cruelly*, abstract for concrete. See ii. 4. 80.

278. *blazon*, a term of heraldry, denoting the verbal description of armorial bearings. Viola had no need of a coat of arms to proclaim her gentle birth.

279. *Unless the master were the man*. Hamner reads ‘Unless the man the master were.’ But Olivia does not wish that the man had the rank and dignity of the master, but that the master had the attractiveness of the man.

283. *To creep*. In modern usage ‘to’ would be redundant. But compare iii. 1. 107 ; Julius Cæsar, ii. 2. 38 :

‘They would not have you to stir forth to day.’

And Othello, iv. 2. 12 :

‘I durst, my lord, to wager she is honest.’

Again, Comedy of Errors, v. 1. 25 : ‘Who heard me to deny it?’ In Cymbeline, v. 4. 187, the reading of the folios, and no doubt the correct one, is ‘You must either be directed by some that take upon them to know, or to take upon yourself that which I am sure you do not know.’

285. *peevish*, foolish, silly, wayward. See note on Julius Cæsar, v. 1. 61.

286. *The county’s man*. Capell’s reading. The first folio has ‘Countes,’ the others ‘Counts,’ which Rowe altered to ‘Duke’s.’ So in Much Ado, ii. 1. 195, the quarto has ‘County,’ while the folio has ‘Count’; and in ii. 1. 370, the quarto has ‘Countie,’ while the first folio has ‘Counte’ and the others ‘Count’ as here.

287. *I’ll none*. See i. 3. 98.

288. *to flatter with his lord*. For the construction compare Two Gentlemen of Verona, iv. 4. 193 :

‘Unless I flatter with myself too much.’

And Richard II, ii. 1. 88 :

‘Should dying men flatter with those that live?’

291. *hie thee*, haste thee.

294. *too great a flatterer for my mind*, so that my mind will be unable to resist the too favourable impression which my eyes have received.

295. *ourselves we do not owe*, we are not masters of ourselves. For 'owe' in the sense of 'possess,' see *A Midsummer Night's Dream*, ii. 2. 79:

'Churl, upon thy eyes I throw  
All the power this charm doth owe.'

## ACT II.

*Scene I.*

1. *nor . . . not*. Compare *Measure for Measure*, ii. 1. 241: 'But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.' And *The Merchant of Venice*, v. 1. 35:

'*Steph.* I pray you, is my master yet return'd?

*Lor.* He is not, nor we have not heard from him.'

3. *By your patience*, by your leave, with your permission. Compare *The Tempest*, iii. 3. 3:

'By your patience,

I needs must rest me'

*Ib.* *my stars*, the planets which influence my destiny. See i. 3. 120.

4. *malignancy*, malignant aspect.

*Ib.* *distemper*, disorder, disturb; used either of physical causes or mental emotions. See i. 5. 85, and *Othello*, i. 1. 99:

'Being full of supper and distemp'ring draughts.'

Again, *Venus and Adonis*, 653, of jealousy:

'Distemp'ring gentle Love in his desire.'

And *The Tempest*, iv. 1. 145:

'Never till this day

Saw I him touch'd with anger so distemp'rd.'

8. *bound*, intending or about to go; generally used of a ship.

9. *No, sooth*, no, in truth; no, truly. See ii. 4. 88, and *Julius Cæsar*, ii. 4. 20: 'Sooth, madam, I hear nothing.' The full phrase is 'in sooth,' or, 'in good sooth,' both which are of common occurrence, and both are used without the preposition. 'Sooth' is from the Anglo-Saxon *sōð*, true; and both *sōð* and *sōðe* are used adverbially in the sense of 'truly.' We find also *on sōðe*, in truth.

*Ib.* *determinate*, fixed, limited.

10. *extravagancy*, roaming at large, wandering without an object. Sebastian says, his most settled plan of travelling is mere vagrancy. The substantive does not occur again in Shakespeare, but we find the adjective in *Othello*, i. 1. 137:

'Tying her duty, beauty, wit and fortunes  
In an extravagant and wheeling stranger  
Of here and every where.'

11. *a touch* or delicate feeling. Compare A Midsummer Night's Dream, iii. 2. 286 :

'Have you no modesty, no maiden shame,  
No touch of bashfulness?'

And The Tempest, v. 1. 21 :

'Hast thou, which art but air, a touch, a feeling  
Of their afflictions?'

Again, Cymbeline, i. 1. 135 :

'I am senseless of your wrath ; a touch more rare  
Subdues all pangs, all fears.'

12. *it charges me*, it is incumbent upon me.

*Ib. in manners*, in accordance with good manners. Compare Sonnet, lxxxv. 1 : 'My tongue-tied Muse in manners holds her still.'

13. *to express myself*, make myself known.

15. *Messaline*, a place unknown to geographers. Hammer therefore read 'Metelin,' that is, Mitylene.

19. *the breach of the sea*, where the sea broke, the breakers or surf. Steevens quotes from Pericles, ii. 1. 161, where the old editions read,

'And, spite of all the rupture of the sea,  
This jewel holds his building on my arm.'

23. *was*, who was. Hammer reads 'who, tho'' for 'though' in the previous line. See i. 5. 92, 93.

24. *with such estimable wonder*, with the admiration which influenced such a judgement. The phrase is one for which it is difficult to find an equivalent, and Warburton omitted it as an interpolation of the players. Johnson says, '*Estimable wonder* is *esteeming wonder*, or *wonder and esteem*. The meaning is, that he could not venture to think so highly as others of his sister.' Of course this is roughly the meaning, but it does not come from Johnson's substituted phrases.

28. *with more*, that is, with salt tears. Steevens compares Hamlet, iv. 7. 186, 187 :

'Too much of water hast thou, poor Ophelia,  
And therefore I forbid my tears.'

30. *your trouble*, the trouble you have had about me.

31. *If you will not murder me for my love*. Knight suggests that Shakespeare in this may have referred to a superstition of which Scott makes use in The Pirate, that any one who was saved from drowning would do his preserver a capital injury. But Antonio seems only to appeal to Sebastian not to kill him as a reward for his love by abandoning him.

36. *the manners of my mother*. Compare Henry V, iv. 6. 30-32 :

'But I had not so much of man in me,  
And all my mother came into mine eyes  
And gave me up to tears.'

See also Hamlet, iv. 7. 190.

*Scene II.*

The stage direction of the Folios is, 'Enter Viola and Maluolio, at severall doores.'

1. *even now*, just now. So in The Tempest, ii. 1. 311:

'Even now, we heard a hollow burst of blowing.'

2. *on a moderate pace*, by walking at a moderate pace. 'On' is frequently used with that which is the occasion of anything.

5. *to have taken it away*, by taking it away. Compare the Merchant of Venice, iv. 1. 431: 'I will not shame myself to give you this'; that is, by giving you this. See Abbott, § 356.

6, 7. *a desperate assurance*, an assurance which will drive him to despair, or will leave him without hope of a change.

8. *so hardy to come*, that is, as to come. So in Lear, i. 4. 40, 41: 'Not so young, sir, to love a woman for singing, nor so old to dote on her for anything.'

11. *She took the ring of me: I'll none of it*. In an admirable study of the character of Viola the late Mr. Spedding completely justified the correctness of this reading, which is substantially that of the folios, and gives, as he says, 'one of the finest touches in the play.' 'When Malvolio overtakes her with the ring which the countess pretended that she had left, her immediate answer is:

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

Now, as she had *not* left any ring, it has been thought that there must be some mistake here, and that we should either read "*no ring*" instead of "*the ring*"; or make an interrogative exclamation of it, "*She took the ring of me!*" But it is plain from Malvolio's reply, "Come, sir, you peevishly threw it to her," &c., that *he* understood her to mean that she *had* left it. And so no doubt she did. For though taken quite by surprise, and not knowing at first what it exactly meant, she saw at once thus much,—that the message contained a secret of some kind which had not been confided to the messenger; and with her quick wit and sympathetic delicacy suppressed the surprise which might have betrayed it.' Fraser's Magazine, August 1865.

14. *in your eye*, in your sight, before your eyes. So Hamlet, iv. 4. 6:

-- 'If that his majesty would aught with us,  
We shall express our duty in his eye.'

16. *Fortune forbid my outside have not charm'd her.* 'Not' is frequently found after verbs which contain in themselves a negative idea. Compare *The Passionate Pilgrim*, 124: 'Forbade the boy he should not pass those grounds.' Again, *Much Ado*, iv. 1. 13: 'If either of you know any inward impediment why you should not be conjoined, I charge you, on your souls, to utter it.' Similarly, *Comedy of Errors*, iv. 2. 7: 'First he denied you had in him no right.'

17. *made good view of me*, surveyed me closely. Compare v. 1. 50.

18. *sure* is omitted in the first folio but is supplied in the second. It is not a very happy emendation. Sidney Walker suggested 'as me thought,' and this is adopted by Dyce.

*Ib.* *had lost her tongue*, caused her to lose her tongue. Compare *Lucar*, i. 2. 125: 'It shall lose thee nothing'

21. *in*, in the person of, by means of. See i. 5. 150.

24. *she were better love a dream.* So *As You Like It*, iv. 1. 73: 'Nay, you were better speak first.' See above, i. 5. 28, and note on *The Tempest*, i. 2. 367 (*Clarendon Press* ed.). Abbott, § 230.

26. *pregnant*, quick-witted, alert, ready. See iii. 1. 87, and *Measure for Measure*, i. 1. 12:

'The nature of our people,  
Our city's institutions, and the terms  
For common justice, you're as pregnant in  
As art and practice hath enriched any  
That we remember.'

27. *proper-false*, false-hearted but with a goodly exterior. Compare 'beauteous-evil,' iii. 4. 352. So in *The Merchant of Venice*, i. 3. 103:

'O what a goodly outside falsehood hath!'

The words were hyphenated by Malone. For 'proper' in this sense, see *Hebrews*, xi. 23: 'By faith Moses, when he was born, was hid three months of his parents, because they saw he was a proper child.'

28. *waxen*, impressible as wax. So *Lucrece*, 1240:

'For men have marble, women waxen minds.'

30. *such as we are made of, such, &c.* Tyrwhitt's emendation. The folios have 'such as we are made, if such,' &c., which Johnson would retain, transposing lines 29 and 30.

31. *How will this fadge?* How will this suit? How will this succeed? Compare *Love's Labour's Lost*, v. 1. 154: 'We will have, if this fadge not, an antique.' Professor Skeat derives it from the Anglo-Saxon *fegan* to compact, fit.

32. *monster*. Hanmer reads 'minister,' but Viola refers to her being really woman and apparently man.

*Ib.* *fond*. No other example is given of the use of 'fond' as a verb.

For instances of verbs formed from substantives and adjectives, see Theobald's Shakespeare Restored, pp. 7-12, and Abbott's Shakespeare Grammar, § 290.

*Scene III.*

2. *diluculo surgere*, a reminiscence of Lilly's Grammar.

9. *Does not our life, &c.* The folios have 'Does not our lives, &c.' Rowe made the correction.

*Ib. the four elements*, earth, air, fire, and water; which were believed to enter into the composition of every man, and upon a proper blending of which the temperament and character depended. Compare the description of Brutus in Julius Caesar, v. 5. 73, and the note on that passage in the Clarendon Press edition. See also Antony and Cleopatra, v. 2. 292:

'I am fire and air; my other elements  
I give to baser life.'

And the note to Henry V, iii. 7. 20 (Clarendon Press ed.).

13. *a stoupe* is a drinking-cup, and the word is still used in our college halls and butteries. See Hamlet, v. 1. 68: 'Fetch me a stoup of liquor.' It was a vessel of varying capacity. Etymologically, 'stoup' is from the Middle English *stope*, which had for its ancestor the Anglo-Saxon *steof*, a cup, and for its kindred the Icelandic *staufa*, Swedish *stofs*, Dutch *stoope* and German *staupe*.

15, 16. *the picture of 'we three.'* According to Malone, 'Shakespeare had in his thought a common sign, in which two wooden heads are exhibited, with this inscription under it: "We three loggerheads be." The spectator or reader is supposed to make the third.' Douce thinks that the sign represented two fools; Henley, two asses, as appears probable from Sir Toby's speech; but the explanation is the same. Halliwell quotes from Taylor, the Water Poet's Farewell to the Tower Bottles [Spenser Soc. ed. p. 608]:

'Plaine home-spun stuffe shall now proceed from me,  
Much like vnto the picture of we Three.'

On which the marginal note is, 'The picture of two Fooles, and the third looking on, I doe fitly compare with the two blacke Bottles and my selfe.'

17. *a catch* or part-song. See below, l. 63, and note on The Tempest, iii. 2. 114 (Clarendon Press ed.).

18. *breast*, voice. Compare Ascham's Toxophilus (ed. Arber), p. 42; 'Besyde al these commodities, truly .ii. degrees of menne, which haue the highest offices vnder the king in all this realme, shal greatly lacke the vse of Singinge, preachers and lawiers, because they shal not without this,

be able to rule their brestes, for euery purpose.' And Holland's Plutarch, p. 1249: 'And as for Thamyris a Thracian borne, he reporteth, that of all men living in those daies, he had the sweetest brest, and sung most melodiously.'

19. *I had rather than forty shillings.* So in Merry Wives, i. 1. 205: 'I had rather than forty shillings I had my Book of Songs and Sonnets here.'

24. *thy leman*, thy mistress or sweetheart. In Middle English the word appears in the forms *leofmon*, *lefmon*, and *lefman* of which *lemman* or *leman* is the abbreviation. In the folios the spelling is *Lemon*, which was corrected by Theobald. It is used of either sex. See Merry Wives, iv. 2. 172: 'As jealous as Ford, that searched a hollow walnut for his wife's leman.'

*Ib. hadst it.* In familiar questions 'thou' is frequently omitted. Compare As You Like It, iii. 2. 22: 'Hast any philosophy in thee?'

25. *I did impeticos thy gratillity, &c.* Steevens has endeavoured to make sense out of what even Sir Andrew saw was nonsense, and gives the following as a probable explanation: 'He says he did *impeticcoat* the gratuity, i. e. he gave it to his *petticoat companion*; for (says he) "Malvolio's nose is no whipstock," i. e. Malvolio may smell out our connection, but his suspicion will not prove the instrument of our punishment. "My mistress has a white hand, and the myrmidons are no bottle-ale houses," i. e. my mistress is handsome, but the houses kept by officers of justice are no places to make merry and entertain her at.'

28, 29. *when all is done*, after all. See A Midsummer Night's Dream, iii. 1. 16: 'I believe we must leave the killing out, when all is done.' And Macbeth, iii. 4. 67:

'When all's done,

You look but on a stool.'

32. *testril*, sixpence; like 'tester,' which occurs in 2 Henry IV. iii. 2. 206, a corruption of 'teston,' which was borrowed from the French. It may be that 'testril' is a diminutive of 'tester.' Cotgrave defines 'Teston: m. . . . a Testoone; a piece of siluer coyne worth xviiij. sterling.' It was struck by Louis XII and so called because it had a head (*teste*) stamped upon it. See Ruding's Annals of the Coinage, ii. 86. In England testoons were first struck by Henry VIII. in 1543, going for twelve pence a piece, the pound of silver being ten ozs. fine and two ozs. alloy. In the reign of Edward VI, the coinage was so far debased that a testoon was only current for sixpence, and in 1560 the better sort were marked with a portcullis and passed for  $4\frac{1}{2}d.$ , while the inferior were marked with a greyhound, and passod for  $2\frac{1}{4}d.$  See Stow's Annals (ed. 1580), p. 1115.



*Ib. of me.* Compare Love's Labour's Lost, iv. 3. 197 :

'*King.* Where had'st thou it ?

*Jaq.* Of Costard.'

33. *give a.* So the second and later folios. The first folio has 'give a' at the end of a line without any dash, and probably some words which should follow are omitted.

34, 35. *a song of good life* was a song with a moral in it. Steevens thinks it may mean a song of good living in the other sense, but Sir Andrew did not take it so. We find 'good life,' in the sense of virtuous conduct, in Merry Wives, iii. 3. 127 : 'Defend your reputation, or bid farewell to your good life for ever.'

20. *sweet and twenty*, that is, sweet kisses and twenty of them, twenty being used as a round number; or we may point with Theobald 'sweet, and twenty,' making 'sweet' a vocative. But to read 'sweet and twenty' as a vocative with Boswell is certainly wrong. There are many instances of this use of 'twenty.' Compare Merry Wives, ii. 1. 203 : 'Good even and twenty, good Master Page !' Again, Rowley, When you see me you know me (ed. Elze), p. 26 : 'God ye good night and twenty, sir.' And in The Two Noble Kinsmen, v. 4 :

'*Woer.* I told her presently, and kiss'd her twice.

*Doctor.* 'Twas well done: twenty times had been far better.'

And again in the same scene,

'*Daugh.* And shall we kiss too ?

*Woer.* A hundred times.

*Daugh.* . . . . . And twenty ?

*Woer.* . . . . . Ay, and twenty.'

56. *the welkin*, the sky. See iii. 1. 56. From the Middle English *welkne* or *wolcne*, Anglo-Saxon *wolcnu*, clouds.

57, 58. *that will draw three souls out of one weaver.* In Much Ado, ii. 3. 61, 62, Benedick says, 'Is it not strange that sheeps' guts should hale souls out of men's bodies?' and to this power of music Shakespeare again refers; but that he had in his mind the three souls given to man by the peripatetic philosophers, the vegetative or plastic, the animal, and the rational, as Bishop Warburton suggests, is open to serious doubt. To draw three souls out of one starved weaver can be nothing more than a humorously exaggerated consequence of the power exerted by music, and to bring about this by a drinking song was a greater triumph still, for weavers were given to psalms. Compare 1 Henry IV, ii. 4. 147 : 'I would I were a weaver; I could sing psalms or anything.' See also Ben Jonson, The Silent Woman, iii. 2 : 'He got this cold with sitting up late, and singing catches with cloth-workers.'

59, 60. *I am dog at a catch.* Compare Two Gentlemen of Verona, iv. 4. 14 : 'To be, as it were, a dog at all things,' that is, good at every-

thing. Again, Nash, Have with you to Saffron Waldon (ed. Grosart), Ep. Ded. p. 8: 'O, he hath been olde dogge at that drunken, staggering kinde of verse.'

61. *By'r lady*, by our lady. See Richard III, ii. 3. 4.

63. *Hold thy peace, thou knave*, &c. 'A catch,' says Sir John Hawkins, 'is a species of vocal harmony to be sung by three or more persons; and is so contrived, that though each sings precisely the same notes as his fellows, yet by beginning at stated periods of time from each other, there results from the performance a harmony of as many parts as there are singers.' 'The catch,' he adds, 'to be sung by Sir Toby, Sir Andrew, and the Clown, from the hints given of it, appears to be so contrived as that each of the singers calls the other *knave* in turn.' He gives the notes of the catch from a musical miscellany called Deuteromelia, published in 1609.

69. *a caterwauling*, a noise like the crying of cats. So in Titus Andronicus, iv. 2. 57:

'Why, what a caterwauling dost thou keep?'

72. *a Cataian*, properly a Chinese or native of Cathay, appears like his modern compatriot the heathen Chinese, to have been synonymous with a sharper. Sir Toby is too drunk to use his epithets appropriately, and his applying the term 'Cataian' to Olivia is the consequence. It occurs again in Merry Wives, ii. 1. 148: 'I will not believe such a Cataian, though the priest o' the town commended him for a true man'; where the contrast with 'true man' shews that Cataian is equivalent to 'thief.'

73. *a Peg-a-Ramsey*, another term of reproach, borrowed from an old song, perhaps not more appropriate as applied to Malvolio. Mr. Chappell (Popular Music of the Olden Time, p. 218) informs us that 'There are two tunes under the name of Peg-a-Ramsey, and both as old as Shakespeare's time. The first is called Peg-a-Ramsey in William Ballet's Lute Book, and is given by Sir John Hawkins as the tune quoted in Twelfth Night. . . . "Little Pegge of Ramsie" is one of the tunes in a manuscript by Dr. Bull, which formed part of Dr. Pepusch's, and afterwards of Dr. Kitchener's, library.'

*Ib.* 'Three merry men be we.' Steevens quotes the earliest instance in which the song of which this is the refrain occurs, from Peele's Old Wives Tale (1595):

Three merrie men, and three merrie men,  
And three merrie men be wee:  
I in the wood, and thou on the ground,  
And Jacke sleeps in the tree.'

He also points out that it is repeated in Dekker and Webster's Westward Ho, v. 4 (ed. Dyce, p. 243), in Beaumont and Fletcher, The Knight of

the Burning Pestle, ii. 5, The Bloody Brother, iii. 2; and again in the old play of Ram Alley or Merry Tricks (1611). The tune is given by Mr. Chappell, Popular Music, &c., p. 216.

74. *Tilly-fally*, an interjection expressive of good-natured contempt, probably of an origin similar to that of 'fiddle-de-dee,' although Steevens, with apparent seriousness, suggests that it may be a corruption of the Latin *titivilitium* (see Ben Jonson's Silent Woman). It is used in a slightly different form by Mistress Quickly in 2 Henry IV, ii. 4. 90: 'Tilly-fally, Sir John, ne'er tell me: your ancient swaggerer comes not in my doors.' Johnson tells us it was frequently in the mouth of Sir Thomas More's lady. Dibdin, in his introduction to More's Utopia, quotes two instances. After Sir Thomas had resigned the seals, she said, 'Tillie vallye, tillie vallye, what will you do, Mr. More, will you sit and make goslings in the ashes?' And again when in the Tower he asked, 'Is not this house as near heaven as mine own?' she answered, after her custom, 'Tillie vallye, tillie vallye.'

75. *There dwelt a man in Babylon*, &c. From the ballad of Susanna, according to Warton, which was licensed to T. Colwell in 1562, under the title of The godly and constante wyfe Susanna. See Arber's Transcript of the Stationers' Registers, i. 210. A copy is preserved in the Pepysian Collection. The same burden, 'Lady, lady,' occurs in a ballad printed in Ancient Ballads and Broad-sides (Lilly, 1867), p. 30, and in the interlude of the Trial of Treasure (1567), quoted in the notes to the same volume. Another example is found in Twenty-five Old Ballads and Songs, from MSS. in the possession of J. Payne Collier, 1869, p. 19.

77. *Beshrew me*, literally, may mischief befall me, was used merely as a strong asseveration, as similar expressions are still by persons whose vocabulary is limited. See note on A Midsummer Night's Dream, ii. 2. 54.

78. *disposed*, used absolutely, signifies, in the humour for mirth. So in Love's Labour's Lost, v. 2. 465:

'The trick

To make my lady laugh when she's disposed.'

81. *twelfth*, spelt 'twelwe' in the folios. So the title of the play is 'Twelwe Night.' *O the twelfth day of December* is probably the first line of a popular ballad commemorating some public event, perhaps a victory, as the ballad of Brave Lord Willoughby begins, 'The fifteenth day of July.' Sidney Walker proposed to read 'O the twelfth day,' &c.

85. *tinkers*, who were proverbially given to tippling, Christopher Sly being an eminent example. Compare 1 Henry IV, ii. 4. 20: 'To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life.'

86. *coziers' catches*. Minshew, in The Guide into Tongues (1617), has,

'A Cosier or sowter, from the Spanish word *coser*, i. to sew. Vide Botcher, Souter, or Cobler.'

89. *Snick up!* A contemptuous expression of dismissal, equivalent to 'go and be hanged!' Compare Heywood, Fair Maid of the West (Works, ii. 268):

'*I Draw.* Besse, you must fill some wine into the Portcullis, the Gentlemen there will drinke none but of your drawing.

*Spenc.* She shall not rise sir, goe, let your Master snick-up.

*1 Draw.* And that should be cousin-german to the hick-up.'

And Porter, Two Angrie Women of Abington (p. 8, ed. Dyce, Percy Society): 'And his men be good fellowes, so it is: if they be not, let them goe sneik vp.' Steevens quotes Beaumont and Fletcher, The Knight of the Burning Pestle, ii. 2: 'No, Michael, let thy father go snick-up'; and iii. 2: 'Give him his money, George, and let him go snick-up.' In his note on the former of these passages Weber quoted the following lines of Taylor the Water Poet, from his poem In Praise of Hempseed (Spenser Society's Reprint, p. 552):

'To end this matter, thus much I assure you,  
A Tiburne Hempten-caudell well will cure you.  
It can cure Traytors, but I hold it fit  
T'apply 't ere they the treason doe commit:  
Whersfore in Sparta it ycleped was,  
Snickup, which is in English Gallow-grasse.'

This quotation justifies the identification of 'Snick up' with 'Go hang.'

90. *round*, plainspoken, straightforward. So in Henry V, iv. 1. 216: 'Your reproof is something too round.' And Hamlet, iii. 1. 191:

'Let her be round with him.'

Again in Bacon, Essay i. p. 3: 'It will be acknowledged, even by those, that practise it not, that cleare and Round dealing is the Honour of Mans Nature.'

96. *Farewell, dear heart*, &c. From Corydon's Farewell to Phillis, printed by Percy in his Reliques (vol. i. p. 222, ed. 1857) from The Golden Garland of Princely Delights. It was first published in 1601 in a Booke of Ayres composed by Robert Jones (Halliwell-Phillipps, Outlines of the Life of Shakespear, 4th ed. p. 268). The fragments sung by Sir Toby and the Clown are from the same, or a slightly different version.

107. *tunc.* Theobald changed this to 'time,' to make it agree with l. 89.

109. *Cakes and ale*, such as it was the custom to have on the festivals of the Church, of which Malvolio as a Puritan would disapprove. In Ben Jonson's Bartholomew Fair, i. 1 (quoted by Knight), Rabbi Zeal-of-the-Land Busy is described as a baker of Banbury who had given over his trade 'out of a scruple he took, that, in spiced conscience, those cakes

he made, were served to bridals, maypoles, morrices, and such profane feasts and meetings.'

110. *Saint Anne*. Christopher Sly swears also by Saint Anne, *Taming of the Shrew*, i. 1. 255.

112. *your chain*, the steward's badge of office. Steevens illustrates this and the rubbing with crumbs by one very apt quotation from Webster's *Duchess of Malfi* [iii. 2]:

'*Fourth off*. Well, let him go.

'*First off*. Yes, and the chippings of the buttery fly after him, to scour his gold chain.'

Compare also the old play of *Sir Thomas More* (Shakespeare Society ed.), p. 42: 'If I doe not deserve a share for playing of your lordship well, lett me be yeoman vsher to your sumpter, and be banished from wearing of a gold chaine for ever.' Again, in Decker's *Gull's Horn-book*, c. 7 (ed. Nott, p. 152): 'Some austere and sullen-faced steward, who, in despite of a great beard, a satin suit, and a chain of gold wrapt in cyprus, proclaims himself to any, but to those to whom his lord owes money, for a rank coxcomb.' Other instances occur in Ben Jonson's *Every Man out of his Humour*, i. 1; Beaumont and Fletcher's *Lover's Progress*, i. 1, and *Love's Cure*, i. 2; and Middleton's *A Mad World my Masters*, ii. 1 (vol. ii, p. 347, ed. Dyce.

113. *a stoupe*. See l. 13. In the folios it is here spelt 'stope.'

116. *uncivil*, disorderly, unmannerly. So in *Two Gentlemen of Verona*, v. 4. 17:

'Yet I have much to do  
To keep them from uncivil outrages.'

*Ib.* *rule*, conduct, behaviour, course of proceeding. Steevens quotes from Ben Jonson's *Tale of a Tub* [iv. 5]:

'Let them go  
Into the barn with warrant, seize the fiend,  
And set him in the stocks for his ill rule.'

And from Drayton, *Polyolbion* xxvii. [251]:

'Cast in a gallant round about the hearth they go,  
And at each pause they kiss, was never seen such rule  
In any place but here, at bonfire, or at yule.'

The compound 'misrule' is familiar.

*Ib.* *by this hand*. See i. 3. 32.

117. *shake your ears*, like a helpless ass. Compare *Julius Caesar*, iv. 1. 26:

'And having brought our treasure where we will,  
Then take we down his load, and turn him off,  
Like to the empty ass, to shake his ears,  
And graze in commons.'

118. *as good a deed as to drink.* Compare 1 Henry IV, ii. 1. 32, 33: 'An 'twere not as good a deed as drink, to break the pate on thee, I am a very villain.'

119. *a-hungry.* This rustic form is used by Master Slender in the Merry Wives, i. 1. 280: 'I am not a-hungry, I thank you, forsooth.' And Coriolanus, i. 1. 209, imitating the populace, says, 'They said they were an-hungry.' Compare 'a-cold.'

*Ib. to challenge him the field,* that is, to single combat. Rowe in his second edition printed 'to the field,' and he has been followed by most modern editors. Dr. Schmidt proposes 'to field.'

120. *gull,* deceive, dupe. A 'gull' is originally a callow or unfledged bird; and hence, one who is easily imposed upon, a dupe or fool. See note on Richard III, i. 3. 328. The word occurs as a verb in Henry V, ii. 2. 121:

'If that same demon that hath gull'd thee thus.'

*Ib. a nayword.* In the Merry Wives, ii. 2. 131, a 'nay word' is used for a password: 'In any case have a nay-word, that you may know one another's mind, and the boy never need to understand anything.' And again v. 2. 5: 'We have a nay-word how to know one another.' Possibly a 'nay-word' may have been a word which had no meaning to anyone but the persons using it. In the present passage Rowe substituted 'a nayword' for 'an ayword' of the folios, understanding by it apparently 'a byword.' Forby records 'nayword' among the provincialisms of East Anglia, and it is included by Canon Forman in his Upton on Severn Words and Phrases (English Dialect Soc.).

129. *Possess us,* inform us, tell us all about it. Compare Troilus and Cressida, iv. 4. 114:

'At the port, lord, I'll give her to thy hand;

And by the way possess thee what she is.'

131. Sir Andrew anticipates The Shortest Way with the Dissenters.

136. *constantly,* consistently.

137. *a time-pleaser,* a time-server. Compare Coriolanus, iii. 1. 45:

'Scandal'd the suppliants of the people, call'd them

'Time-pleasers, flatterers, foes to nobleness.'

*Ib. affectioned,* affected, full of affectation. In Hamlet ii. 2. 464, 'nor no matter in the phrase that might indite the owner of affectation,' is the reading of the folios, while the quartos have 'affection.' Compare Love's Labour's Lost, v. 1. 4: 'Witty without affection'; which is the reading of the first folio, changed in the later editions to 'affectation.'

*Ib. cons,* learns by heart, as an actor his part. A word of the theatre, as 'without book' that follows. See Romeo and Juliet, i. 4. 6:

'Nor no without-book prologue, faintly spoke

After the prompter.'

In Ben Jonson's *Every Man out of his Humour* it is said in the description of Shift, 'He waylays the reports of services, and cons them without book.' For 'cons state without book' it has been proposed to read 'cons stale wit out of books.' But Malvolio's affectation was not wit, but department.

138. *utters it*, gives it out to the public, delivers it, both in words and actions.

*Ib. swarths*. A swarth, or more properly 'swath,' is as much grass as a mower can cut with one sweep of his scythe. See *Troilus and Cressida*, v. 5. 25 :

'And there the strawy Greeks, ripe for his edge,  
Fall down before him, like the mower's swath.'

The spelling 'swarth' indicates the pronunciation.

138, 139. *best persuaded*, having the best opinion.

140. *grounds* in the first folio, changed in the second to 'ground,' unnecessarily.

141. *expressure*, expression. Compare *Troilus and Cressida*, iii. 3. 204 :

'Which hath an operation more divine  
Than breath or pen can give expressure to.'

So 'impressure' for 'impression,' ii. 5. 86.

156. *a horse of that colour*. 'Colour' is here used for kind, sort, as in *As You Like It*, i. 2. 107: 'Sport I of what colour?' and iii. 2. 435: 'As boys and women are for the most part cattle of this colour.'

157. *And your horse*, &c. Tyrwhitt thought this speech argued too great quickness of wit in Sir Andrew, and should be given to Sir Toby. The mistake in assigning it might easily have arisen from the first word 'and' being supposed to indicate the speaker.

158. *Ass*. A similar play on 'As' and 'Ass' is found in *Hamlet*, v. 2. 43 :

'And many such-like 'As'es of great charge.'

165. *Penthesilea*, the Amazon queen; another jest at Maria's small stature. See i. 5. 193.

166. *Before me*, a petty oath, is substituted for the more profane 'Before God' which is found in *Henry V*, v. 2. 148. Compare *Othello*, iv. 1. 149: 'Before me I look, where she comes.' So we find in *Romeo and Juliet*, ii. 4. 170: 'Afore God!' and in iii. 4. 34: 'Afore me!' See note on *Coriolanus*, i. 1. 113 (Clarendon Press ed.).

168. *what o' that?* no matter. See iii. 4. 21, and *A Midsummer Night's Dream*, i. 1. 228 :

'Through Athens I am thought as fair as she.  
But what of that?'

172. *recover*, get, attain to; not necessarily to get again a thing which has been lost. Compare *The Tempest*, iii. 2. 16: 'I swam, ere

I could recover the shore, five and thirty leagues off and on.' And The Two Gentlemen of Verona, v. 1. 12 :

'Fear not: the forest is not three leagues off;

If we recover that, we are sure enough.'

173. *out* of my reckoning.

175. *call me cut*. A curtal horse was a horse whose tail had been docked, as a curtal or curtail dog was one who had been treated in a similar manner: and as from the latter the abbreviation 'cur' came to be used as a term of contempt, so 'cut' from 'curtal' was employed in the same way. Thus in the play of Sir Thomas More (p. 52, ed. Dyce, Shakespeare Soc.): 'Haue the Fates playd the fooles? am I theire cutt?' Compare The London Prodigal (p. 477, ed. 1780), one of the plays falsely attributed to Shakespeare: 'An I do not meet him, chill give you leave to call me cut.' And Heywood, If you know not me, you know no body (Works, i. 256): 'And I do not show you the right trick of a cosin afore I leaue England, Ile giue you leaue to call me Cut.' Further, see Ben Jonson, A Tale of a Tub, iv. 1 :

'If I prove not

As just a carrier as my friend Tom Long was,

Then call me his curtal.'

Again, Falstaff says, 1 Henry IV, ii. 4. 215: 'I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse.' The phrase 'cut and long-tail,' which is used to denote all of every sort (Merry Wives, iii. 4. 47), shews that Steevens's explanation of 'cut' by 'gelding' is not correct. 'Cut' is the name of the carrier's horse in 1 Henry IV, ii. 1. 7.

178. *burn some sack*. Mulled or burnt sack was a favourite drink in Shakespeare's time. See The Merry Wives of Windsor, ii. 1. 223: 'I'll give you a pottle of burnt sack to give me recourse to him and tell him my name is Brook.' For 'sack,' see note on The Tempest, ii. 2. 110 (Clarendon Press ed.). The derivation of the word is no doubt from *sec*, dry; not because sac was a *dry* wine in the modern sense of the word, but because it was made of grapes which in a very hot summer were dried almost to raisins by the sun, and so contained a large quantity of sugar.

#### Scene IV.

2. *but*, only.

3. *antique*, in the first folio 'Anticke,' has the accent on the first syllable as always in Shakespeare. Compare Sonnet xvii. 12 :

'And your true rights be term'd a poet's rage

And stretched metre of an antique song.'

Here it has the sense of old-fashioned, quaint, but not necessarily fantastic or grotesque.



4. *passion*, suffering, grief; used of strong emotion of any kind. Compare *The Tempest*, i. 2. 392:

'Allaying both their fury and my passion  
With its sweet air.'

5. *recollected terms*, phrases gathered with pains, not spontaneous. Knight proposed to read 'tunes' for 'terms,' but we have already had the 'tunes' in the 'airs,' and the 'terms' must therefore be the words set to music. So 'festival terms,' in *Much Ado*, v. 2. 41, are 'holiday phrases.' Compare *Love's Labour's Lost*, v. 2. 406:

'Taffeta phrases, silken terms precise.'

Johnson explains 'recollected' by 'recalled,' 'repeated,' in reference to 'the practice of composers, who often prolong the song by repetitions.' But the sense given above is confirmed by a passage in *Pericles*, ii. 1. 54:

'How from the finny subject of the sea  
These fishers tell the infirmities of men;  
And from their watery empire recollect  
All that may men approve or men detect!'

18. *motions*, emotions, feelings. Compare *Measure for Measure*, i. 4. 59:

'The wanton stings and motions of the sense.'

And *Hamlet*, iii. 4. 72:

'Sense, sure, you have,  
Else could you not have motion.'

21, 22. *the seat Where Love is throned*, the heart. See i. 1. 38.

22. *masterly*, skilfully, like a master in the art of love.

24. *favour*, countenance. See iii. 4. 312, 364, and *As You Like It*, v. 4. 27:

'I do remember in this shepherd boy  
Some lively touches of my daughter's favour.'

25. *by your favour*. Viola uses 'favour' in a sense of her own, without betraying her secret to the Duke.

29. *let still the woman take, &c.* Shakespeare is supposed by Malone to be speaking from his own experience; but he was seldom autobiographic, and did not wear his heart upon his sleeve.

30. *so wears she to him*, grows fitted to him by use like a garment. Compare *Macbeth*, i. 3. 145:

'New honours come upon him,  
Like our strange garments, cleave not to their mould,  
But with the aid of use.'

31. *so sways she level*, exercises an evenly balanced influence.

34. *worn*, worn out, effaced. See *2 Henry VI*, ii. 4. 69:

'These few days' wonder will be quickly worn.'

Hanmer unnecessarily substituted 'won,' which would have no meaning

here, although the misprint of 'worn' for 'won' occurs in *The Merchant of Venice*, i. 3. 45, where the folios read 'well-worn thrift' for 'well-won thrift.'

37. *hold the bent*, keep true to its aim, preserve its original inclination. Compare *Much Ado*, ii. 3. 232: 'It seems her affections have their full bent'; that is, are allowed freely to obey their impulse.

45. *the free maids*. 'Free' must mean here 'free from care,' careless, happy. 'Fair and free,' as Warton points out in his notes to Milton's *L'Allegro*, are frequently coupled together in the metrical romances as epithets for a lady. So in *Syr Eglamour*,

'The erles daughter fair and free.'

In these and similar instances 'free' denotes one of gentle or noble birth. See i. 5. 245. Thus in the *Romance of Sir Perceval of Galles* (*Thornton Romances*, Camden Soc.), 521, we find 'Percyvelle the free'; and in *Robert of Gloucester's Chronicle* (ed. Hearne), p. 420, Henry I is described as

'Of fayrost fourme and maners and mest gentyl and fre.'

*Ib. that weave their thread with bones*, describes the lacemakers who formerly used bones for pins in setting out the pattern of their work. In *Beaumont and Fletcher's Scornful Lady*, v. 2, among the accomplishments of a good housewife it is said, 'She cuts cambric at a thread, weaves bone lace, and quilts balls.'

46. *silly sooth*, simple truth. For 'silly' in this sense compare *Cymbeline*, v. 3. 86:

'There was a fourth man, in a silly habit,  
That gave the affront with them.'

'Sooth' (A.-S. *sōð*, truth) occurs in *Macbeth*, i. 2. 36: 'If I say sooth'; and v. 5. 40: 'If thy speech be sooth.' See ii. 3. 20.

47. *dallies*, sports, plays, trifles. See iii. 1. 14.

48. *the old age*, the former time, which was always better than the present. Compare *Sonnet*, cxxvii. 1:

'In the old age black was not counted fair.'

50. *Ay; prithee*. The folios have, 'I prethee.'

51-66. As the song can hardly be said to dally with the innocence of love, Staunton conjectured that it was 'an interpolation and not the original song intended by the poet.' It may be that in such cases the song varied with the capacity of the actor.

52. *in sad cypress*, that is, either in a coffin of cypress wood or on a bier strewn with branches or garlands of cypress. Warton suggested that by 'cypress' was meant a shroud of cypress or crape (see iii. 1. 119); but Malone maintained that by 'cypress' the tree and not the fine linen was intended, because a line or two further on we find that the shroud is described as 'white,' and although there is both black and white

crape, the epithet 'sad' is inappropriate to the latter. 'Sad eypress' is of course the conventional phrase for the tree which played an important part in all funerals. For instance, Drummond (Part i. Sonnet, 20):

'Of weeping myrrh the crown is which I crave,  
With a sad cypress to adorn my grave.'

And Cowley, On the death of Mr. William Harvey, ix. 5:

'Instead of bays, crown with sad cypress me;  
Cypress! which tombs doth beautify.'

As an instance of a coffin of cypress wood, Malone refers to the funeral of Robert de Vere, the favourite of Richard II, who died at Louvain, and was brought to England by order of the king, who caused 'the Coffin of Cipres, wherein his body being embalmed lay to be opened, y<sup>e</sup> he might behold his face, and touch him with his fingers.' Stow's Annals, p. 518, ed. 1580.)

53. *Fly away, fly away.* Rowe's correction of the reading of the folios, 'Fye (or Fie) away, fie away.'

57, 58. *My part . . . share it* Johnson explains, 'Though *death* is a *part* in which every one acts his *share*, yet of all these actors no one is so true as I.'

72. *Give me now leave to leave thee.* A courteous form of dismissal. When Henry says to Worcester (1 Henry IV, i. 3. 20), 'You have good leave to leave us,' it amounts to a command to withdraw.

73. *the melancholy god.* Milton invents a pedigree for Melancholy (L'Allegro, 2) as the child of Cerberus and Midnight.

74. *changeable taffeta*, a kind of shot silk. Huloet (Abcedarium) gives, 'Changeable colour, discolor, versicolor.' Compare Lyly. Euphues (ed. Arber), p. 80: 'You have given unto me a true lovers knot wrought of changeable Silke.' Taffeta, or Taffata, which is the spelling of the folios, was originally any kind of plain silk, but it now denotes many other varieties. The word is said to be Persian in origin, from *tāftah*, woven, which is the participle of *tāftan*, to intertwine. It appears in French as *taffetas*, in Italian as *taffetto*, and in Spanish as *tafetan*. In Chaucer (C. T. 442) the Doctor of Physic's robe was

'Lyned with taffata and with sendal.'

The earliest example given by Littré (Dictionnaire de la Langue Française) is of the 15th century: 'Une piece de taffetas changeant de Levant.'

75. *a very opal*, which in various lights shews various colours.

*Ib. of such constancy.* One of the symptoms of those affected by melancholy, according to Burton (Anatomy of Melancholy, Part i, Sec. 3, Mem. 1, Subs. 2), is inconstancy: 'Inconstant they are in all their actions, vertiginous, restless, unapt to resolve of any business; they will and will not, persuaded to and fro upon every small occasion, or

word spoken; . . . soon weary, and still seeking change; restless, I say, fickle, fugitive, they may not abide to tarry in one place long.'

77. *intent*, aim, bent. So in Lucrece, 46:

'With swift intent he goes

To quench the coal which in his liver glows.'

79. *give place*, withdraw. Compare Richard II, v. 5. 95:

'Fellow, give place; here is no longer stay.'

80. *yond*, yonder. See i. 5. 131.

*Ib. cruelty*. See i. 5. 273.

82. *dirty lands*. Like Osric, in Hamlet, Olivia was 'spacious in the possession of dirt.'

84. *giddily*, carelessly, negligently.

85. *that miracle and queen of gems*, her beauty.

86. *That nature pranks her in*, in which nature decks her. For 'pranks,' which is now used in a disparaging sense, compare Winter's Tale, iv. 4. 10:

'Your high self.

The gracious mark o' the land, you have obscured

With a swain's wearing, and me, poor lowly maid,

Most goddess-like prank'd up.'

See note on Coriolanus, iii. 1. 23.

88. *I*, Hanmer's reading. The folios have 'It,' which may be taken loosely to signify 'My suit.' But as Viola replies 'Sooth, but *you* must,' and afterwards says 'must *she* not then be answer'd?' Hanmer's correction is probably right.

93. *There is* occurs sometimes when followed by a plural. See iii. 1. 49 and The Tempest, i. 2. 478:

'Thou think'st there is no more such shapes as he.'

96. *retention*, the power of retaining. See Sonnet, cxxii. 9:

'That poor retention could not so much hold.'

98. *motion*. See l. 18.

*Ib. the liver*, which was thought to be the seat of the emotions. Compare The Tempest, iv. 1. 56:

'The white cold virgin snow upon my heart

Abates the ardour of my liver.'

99. *cloymment*, cloying. Apparently a word of Shakespeare's own coinage.

100. *as hungry as the sea*. Steevens compares Coriolanus, v. 3. 58:

'Then let the pebbles on the hungry beach

Fillip the stars.'

101. *compare*, comparison; a substantive formed from a verb. See A Midsummer Night's Dream, iii. 2. 290:

'Now I perceive that she hath made compare

Between our statures.'

107. *a daughter* [who] *loved*, &c. For the omission of the relative, compare *The Merchant of Venice*, i. 1. 175:

'I have a mind presages me such thrift.'

And Abbott, *Shakespeare Grammar*, § 244.

110. *she never told her love*. Coleridge says, 'After the first line, (of which the last five words should be spoken with, and drop down in a deep sigh) the actress ought to make a pause; and then start afresh, from the activity of thought, born of suppressed feelings.' And this is the way in which, Lamb tells us, Mrs. Jordan, who had probably never heard of Coleridge, used to deliver the speech.

112. *thought*, *sorrow*. See *Hamlet*, iv. 5. 188:

'Thought and affliction, passion, hell itself,  
She turns to favour and to prettiness.'

113. *a green and yellow melancholy*. Compare *Hamlet*, iii. 1. 85:

'Sicklied o'er with the pale cast of thought.'

114. *like patience on a monument*. Theobald compares *Peticles*, v. 1. 139:

'Yet thou dost look  
Like Patience gazing on kings' graves, and smiling  
Extremity out of act.'

He suggests that Shakespeare may have taken the idea from Chaucer's *Assembly of Fowls*, 242:

'Dame Pacience, sitting there I fonde  
With face pale, upon an hill of sonde.'

But he may very well have seen some such emblematical figure on a funeral monument, or he may even have imagined it, as he was not wanting in imagination. Malone held, rather doubtfully, that *Patience* and *Grief* were two figures on the same monument, but if there be any virtue in capitals and commas, the first folio does not favour this view, for the passage is there printed,

'She sate like Patience on a Monument,  
Smiling at greefe';

so that 'smiling' refers to 'She' and not to 'Patience,' and the whole is a figure of silent resignation.

115. *grief* is here rather suffering than sorrow.

122. *Shall I to this lady?* The verb of motion is omitted, as commonly. See i. 5. 179.

124. *denay*, denial. The same word appears as a verb in 2 *Henry VI*, i. 3. 107:

'Then let him be denay'd the regentship.'

The form of the word in Old French is *denoi* or *desnoi*.

## Scene V.

1. *Come thy ways*, come along. See note on *The Tempest*, ii. 2. 76 (Clarendon Press ed.), and *As You Like It*, ii. 3. 66: 'But come thy ways.' 'Ways' is here the old genitive used adverbially.

2. *a scruple*, the least bit, a scruple being the smallest subdivision in apothecaries' weight. Compare *Much Ado*, v. 1. 93:

'What, man! I know them, yea,

And what they weigh, even to the utmost scruple.'

5. *sheep-biter*, a term of reproach, taken from a vicious dog. It usually denotes a niggard. So in Dekker, *The Honest Whore* (Works, ii. 121): 'A poore man has but one Ewe, and this Grandy Sheepe-biter leaues whole Flockes of fat Weathers (whom he may knocke downe), to deuoure this.'

10. *it is pity of our liues*. Compare *A Midsummer Night's Dream*, iii. 1. 44 (39, Clarendon Press ed.), 'If you think I come hither like a lion, it were pity of my life.' See note on this passage.

12. *my metal of India*, as good as gold. The first folio has 'my Mettle of India.' In the second folio this is changed to 'my Nettle of India,' which Steevens adopts and explains as a zoophyte, called the *Urtica Marina*, abounding in the Indian seas. Malone very properly restored the reading of the first folio.

17. *Close*, keep close or secret, stand concealed.

19. *the trout*, &c. Steevens quotes from Cogan's *Haven of Health* (1595): 'This fish of nature loveth flatterie: for, being in the water, it will suffer itselfe to be rubbed and clawed, and so to be taken.' Compare Beaumont and Fletcher, *Scornful Lady*, iii. 2:

'Leave off your tickling of young heirs like trouts.'

21. *affect*, incline to, love. Compare *Lea*, i. 1. 1: 'I thought the king had more affected the Duke of Albany than Cornwall.'

21, 22. *come thus near*, go so far towards admitting her passion.

22. *fancy*, love. It is used again absolutely in *Troilus and Cressida*, v. 2. 165:

'Never did young man fancy

With so eternal and so fix'd a soul.'

28. *jets*, struts with head erect. Compare *Cymbeline*, iii. 3. 5:

'The gates of monarchs

Are arch'd so high that giants may jet through

And keep their impious turbans on.'

*Ib. advanced*, uplifted. See *King John*, ii. 1. 207:

'These flags of France, that are advanced here.'

29. *'Slight*, a contraction for 'God's light' (see 2 *Henry IV*, ii. 4.

142), occurs again iii. 2. 12. So 'Sblood' for 'God's blood,' 'Zounds' for 'God's wounds,' 'Snails' for 'God's nails,' &c.

30, 34. These speeches are more appropriate to Fabian than to Sir Toby.

35. *Strachy*. The solution of the mystery contained in this name probably lies hid in some forgotten novel or play. The incident of a lady of high rank marrying a servant is the subject of Webster's *Duchess of Malfi*, who married the steward of her household, and would thus have supplied Malvolio with the exact parallel to his own case of which he was in search. In default of any satisfactory explanation of 'Strachy,' which is printed in the folios as a proper name in italics with a capital S, it has been proposed to substitute for it Stratarch (Hammer), Trachy (Warburton), Trachyne (Capell), Straccio (Smith), Starchy (Steevens), Stratieo (Payne Knight), Astrakhan (C. Knight), Strozzi (Collier), Stracee (Lloyd), Duchy (Bailey), Tragedy (Bulloch), County (Kinnear), besides Sophy, Saucery, or Satrape which are of unknown origin. Of these it may be said that whichever is right that of Steevens must be wrong.

36. *the yeoman of the wardrobe*. Malone quotes from Florio, *A Worlde of Wordes*, 'Vestiaro, . . . a wardrobe keeper, or a yeoman of a wardrobe.'

37. *Jezebel*. Sir Andrew, if he intends this for Malvolio, makes rather a random shot.

39. *blows him*, puffs him up, swells him. Compare Antony and Cleopatra. iv. 6. 34: 'This blows my heart.'

41. *my state*, my chair of state, which was a chair with a canopy over it. Compare Macbeth, iii. 4. 5: 'Our hostess keeps her state.' And Coriolanus, v. 4. 22: 'He sits in his state, as a thing made for Alexander.' The 'state' was properly the canopy itself. See notes on Macbeth (Clarendon Press ed.), and Milton, *Paradise Lost*, x. 415:

'Invisible

Ascended his high throne, which, under state

Of richest texture spread, at the upper end

Was placed in regal lustre.'

42. *a stone-bow*, a cross bow, for shooting stones. Compare Wisdom, v. 22: 'And hailstones full of wrath shall be cast as out of a stone bow (ἐκ πετροβόλου).' Cotgrave (Fr. Dict.) has, 'Arbaleste à boulet. A Stone-bow.' See also Beaumont and Fletcher, *Philaster*, iv. 2: 'He shall shoot in a stone bow for me.'

43. *branched*, ornamented with patterns of leaves and flowers. Cotgrave (Fr. Dict.) gives: 'Fueillage: m. Branched worke, in Painting, or in Tapistrie.' And, 'Velours figuré. Branched Veluet.' Compare Ford, *The Witch of Edmonton*, iii. 3:

'Th' other's cloak branch'd velvet, black, velvet-lin'd his suit.'

44. *a day bed*, a couch or sofa. See Richard III, iii. 7. 72, and compare Heywood, *The Second Part of the Iron Age*, v. 1 (Works, iii. 415), of Achilles:

'When from the slaughter of his foes retyr'd  
Hee doſt his Cuſhes and vnarm'd his head,  
To tumble with her on a ſoft day bed:  
It did reioyce Briseis to imbrace  
His bruised armes, and kiſſe his blood-ſtain'd face.'

48. *the humour of state*, the affectation or caprice of rank.

49. *after a demure travel of regard*, after allowing his look to pass gravely from one to another. For 'regard' in the sense of 'look,' see below, l. 62, and *Measure for Measure*, v. 1. 20:

'Vail your regard

Upon a wrong'd, I would fain have ſaid, a maid!'

Again, *Troilus and Cressida*, iii. 3. 255: 'Bites his lip with a politic regard.'

54. *people*. See i. 5. 97.

56. *watch*. Watches were known in England as early as the time of Henry VIII, and were common in Elizabeth's reign.

*Ib. with my . . . some rich jewel*. Malvolio is on the point of saying 'with my chain,' his badge of office (see ii. 3. 112), but he remembers himself in time and substitutes something more appropriate to his altered fortunes. This is Dr. Brinsley Nicholson's very probable explanation (*New Shakspeare Soc. Trans.* 1875-6, p. 154). The first folio has 'with my some rich Iewell,' which Steevens interprets 'with some rich jewel of my own,' adding 'He is entertaining himself with ideas of future magnificence.'

*Ib. Toby approaches*. Malvolio's 'humour of state' begins to shew itself in this familiarity with Sir Toby's Christian name.

57. *courtesies*. To 'courtesy,' or perform an act of salutation or reverence, was used both of men and women, although it is now restricted to women only. Reed quotes from the *Life of Lord Herbert of Cherbury* [p. 45], in which dancing is recommended to a youth, 'that he may learn to know how to come in and go out of a Room where Company is, how to make Courtesies handsomely, according to the several degrees of Persons he shall encounter.'

59. *with cars*. Compare, for the idea, iii. 2. 55, and *Two Gentlemen of Verona*, iii. 1. 265: 'Yet I am in love; but a team of horse shall not pluck that from me.' Many commentators have regarded 'cars' as a misprint, and have suggested 'with carts' (Johnson), 'by the ears' (Hanmer), 'with cables' (Tyrwhitt), 'with tears' (Singer), 'with racks' (S. Walker), 'with cords' (Grant White), 'with cart-ropes' (Hunter). Shakespeare may have read of the fate of Mettus Fuffetius who was



torn asunder by chariots for treachery by the orders of Tullus Hostilius. See Virgil, *Æn.* viii. 642-5.

62. *an austere regard of control*, a severe look of authority, to check any familiar advances.

63. *take you a blow*. Compare Henry V, iv. 1. 231: 'By this hand, I will take thee a box on the ear.'

69. *scab!* a term of contempt. Compare Merry Wives, iv. 2. 195: 'You baggage, you polecat, you renyon!' And King John, ii. 1. 373: 'By heaven, these scroyles of Angiers flout you, kings.'

76. *What employment have we here?* What's to do here? translated into Malvolio's higher style. Sidney Walker suggests that 'employment' is a misprint for 'implement.'

77. *the woodcock*, being a foolish bird, is used by Shakespeare as an emblem of stupidity. See The Taming of the Shrew, i. 2. 161: 'O this woodcock, what an ass it is!'

*Ib. gin*, trap or snare; an abbreviated form of 'engine,' which originally denoted anything made with skill (Lat. *ingenium*). So in Chaucer's Squire's Tale (10442):

'He that it wrought, he cowthe many a gyn';

that is, a skilful contrivance. Compare Macbeth, iv. 2. 35:

'Poor bird! thou'ldst never fear the net nor line.

The pitfall nor the gin.'

78. *intimate*, suggest.

81. Ritson supposes the superscription may have run thus: 'To the Unknown Belov'd, this, and my good wishes, with Care Present.' If so, no more needs be said on the point; but I have grave doubts about it.

82. *in contempt of question*, beyond the possibility of dispute; so obvious, that to question it is absurd.

85. *By your leave, wax*. Malvolio apologizes to the seal for breaking it. Compare Lear, iv. 6. 264: 'Leave, gentle wax.'

86. *Soft!* gently. As in The Merchant of Venice, iv. 1. 320:

'Soft!

The Jew shall have all justice: soft! no haste.'

Malone thought it referred to the soft wax which was sometimes used for sealing.

87. *impresure*, impression. Compare As You Like It, iii. 5. 23:

'Lean but upon a rush,

The cicatrice and capable impresure

Thy palm some moment keeps.'

See ii. 3. 147, 'expressure' for 'expression.'

*Ib. her Lucrece*, whose head was a favourite subject for cinque-cento rings. An intaglio with the head of Lucrece is figured in Gori's

Museum Florentinum, vol. i. In Lord Londesborough's collection there is said to be a gimmel ring with the head of Lucrece upon it in niello, but if the engraving given of it (*Miscellanea Graphica*, p. 75) is correct, it is very doubtful indeed whether it represents Lucrece at all, and being in niello it could not have been used as a signet ring.

89-92. Printed as prose in the folios.

93. *the numbers*, the metre or versification. Compare Hamlet, ii. 2. 120: 'O dear Ophelia, I am ill at these numbers.'

95. *brock*, properly a badger, is used contemptuously: Ritson says, because the animal is a stinking beast. Malone thinks 'brock' is equivalent to 'vain, conceited coxcomb,' and quotes from *The Merrie Conceited Jestes of George Peele* (Works of Greene and Peele, ed. Dyce, p. 616): 'This self-conceited brock had George invited,' &c. But the epithet here supplies the sense which he would attribute to 'brock.'

99. *doth sway my life*. The same phrase is used seriously in *As You Like It*, iii. 2. 4:

'Thy huntress' name that my full life doth sway.'

104. *What dish*. The modern reading is 'What a dish,' but compare Richard III. i. 4. 22:

'What dreadful noise of waters in mine ears!'

And Julius Caesar, i. 3. 42: 'Cassius, what night is this!'

105. *the staniel*. Hanmer substituted 'staniel,' the name of an inferior kind of hawk, for the reading of the folios 'stallion,' which has no meaning. It is also called a kestrel, ring-tail, and windhover.

*Ib. checks*, turns aside, like an ill-trained falcon, from its proper quarry in pursuit of some inferior game which crosses it in its flight. See iii. 1. 62.

108. *any formal capacity*, any one of a well-regulated mind. Compare Antony and Cleopatra, ii. 5. 41:

'Thou should'st come like a Fury crown'd with snakes,  
Not like a formal man.'

And Comedy of Errors, v. 1. 105:

'Till I have used the approved means I have,  
With wholesome syrups, drugs and holy prayers,  
To make of him a formal man again.'

*Ib. no obstruction*, nothing to cause a difficulty.

112. *make up that*, make that out.

*Ib. a cold scent*. Compare *The Taming of the Shrew*, Ind. i. 20:

'Saw'st thou not, boy, how Silver made it good  
At the hedge-corner, in the coldest fault?'

113. *Sowter*, properly a cobbler or botcher, is a name given in contempt to Malvolio, as a hound not of the quickest scent.

*Ib. cry upon it*, that is, on recovering the scent. So in *The Taming of the Shrew*, Ind. i. 23:

‘He cried upon it at the merest loss,  
And twice to-day picked out the dullest scent.’

113, 114. *though it be as rank as a fox*. Hanmer reads ‘be n’t’ for ‘be,’ and Malone explains it ‘This fellow will, notwithstanding, catch at and be duped by our device, though the cheat is so gross that any one else would find it out.’ But Fabian speaks ironically; ‘Malvolio will make it out in time, though it is plain enough.’

117. *faults*, where the scent is defective.

119. *suffers under probation*, will not endure examination.

120. *And O shall end*, when Malvolio cries out with vexation. Johnson says, ‘By O is meant what we now call a hempen collar.’ But the jesters never intended to carry their joke so far.

126, 127. *every one . . . are*. So in *Lucrece*, 125:

‘And every one to rest themselves betake.’

129. *In my stars*, in my fortunes. See i. 3. 120, and *Hamlet*. ii. 2. 141:

‘Lord Hamlet is a prince, out of thy star,’

that is, above thee in fortune.

131. *born*. So Rowe, from iii. 4. 39. The folios have ‘become.’

*Ib. achieve*. The first folio here has ‘atcheeues,’ but at iii. 4. 41, it reads ‘atcheeue.’

132. *blood*, used metaphorically for passion, or courage and high temper. Compare 1 *Henry IV*. iii. 1. 181:

‘Though sometimes it show greatness, courage, blood.’

And *Hamlet*, iii. 2. 74:

‘And blest are those

Whose blood and judgement are so well commingled,

That they are not a pipe for fortune’s finger

To sound what stop she please.’

134. *cast thy humble slough*, as a snake casts its skin and comes out in bright colours. Compare *Henry V*. iv. 1. 23:

‘With casted slough and fresh legerity.’

And 2 *Henry VI*, iii. 1. 220:

‘Or as the snake roll’d in a flowering bank,

With shining checker’d slough, doth sting a child,

That for the beauty thinks it excellent.’

135. *opposite with*, hostile or contradictory to. So in *Richard III*. ii. 2. 94:

‘Much more to be thus opposite with heaven,

For it requires the royal debt it lent you.’

*Ib. a kinsman*, so as to baffle Sir Toby, as Malvolio interprets it.

*Ib. surly with servants*, as some think it fine manners to be.

136. *tang*, twang, sound loudly. In iii. 4. 66, the reading is 'tang with,' which Hamner substituted here. The word 'tang' appears to be used of a loud dominant sound. See Fletcher's *Night Walker*, iii. 4 :

'Tis a strange noise! and has a tang o' the justice.'

*Ib. the trick of singularity*, the affectation of being eccentric, which has before this done duty for originality. Compare *Winter's Tale*, iv. 4. 778: 'He seems to be the more noble in being fantastical: a great man, I'll warrant.'

138. *yellow stockings* were apparently a common article of dress in the 16th century, and the tradition of wearing them survives in the costume of the boys at Christ's Hospital. They had apparently gone out of fashion in Sir Thomas Overbury's time, for in his *Characters* he says of 'A Country Gentleman,' 'If he goes to Court, it is in yellow stockings'; as if this were a sign of rusticity. From Goldwell's account of the entertainment given to the French Ambassadors in 1581, Steevens found that 'the yeomen attending the Earl of Arundel, Lord Windsor, and Mr. Fulke Greville . . . were dressed in yellow worsted stockings.' They appear to have been especially worn by the young, if any importance is to be attached to the burden of a song set to the tune of *Peg a Ramsey* (Chappell, *Popular Music of the Olden Time*, p. 218), in which a married man laments the freedom of his bachelor days :

'Give me my yellow hose again,  
Give me my yellow hose.'

Malvolio may have affected youthful fashions in dress

139. *cross-gartered*, not like a stage bandit, but wearing the garters both above and below the knee, so as to be crossed at the back of the leg. There are frequent references to this fashion. Nares quotes Beaumont & Fletcher's *Woman Hater* (1607), i. 2 :

• All short-cloak'd knights, and all cross-garter'd gentlemen;  
All pump and pantofle, foot-cloth riders;  
With all the swarming generation

Of long stocks, short-pain'd hose, and huge-stuff'd doublets.'

And Steevens refers to Field's play, *A Woman is a Weathercock*, [iv. 2] :

• 'Tis not thy leg, no. were it twice as good,  
Throws me into this melancholy mood;  
Yet let me say and swear. in a cross-garter  
Paul's never show'd to eyes a lovelier quarter.'

When Ford wrote his *Lover's Melancholy* (1628), 'cross-garters' were apparently becoming obsolete. The third act opens with the following dialogue :

'*Cuc.* Do I not look freshly, and like a youth of the trim?

*Gril.* As rare an old youth as ever walked cross-gartered.'

Steevens quotes some lines of Barton Holydays to prove that the Puritans affected cross-gartering, and as Malvolio was suspected of Puritanism, it is thought that his cross-gartering may have been one of the symptoms. But Holyday is speaking of the ill-success of his play called *Technogonia*, which was printed in 1618, or sixteen years after *Twelfth Night* was acted. The lines are as follows:

'Had there appear'd some sharp cross-garter'd man,  
Whom their loud laugh might nickname Puritan;  
Cas'd up in factious breeches, and small ruffe;  
That hates the surplice, and defies the cuffe,  
Then.' &c.

The Puritans would naturally be in the rearward of the fashion, and would go cross-gartered long after every one else had ceased to do so. And it by no means follows, because 'cross-gartered' was an appropriate epithet for a Puritan some fifteen or twenty years later, that Shakespeare intended Malvolio's Puritanism (which after all had its existence only on Maria's sharp tongue), to show itself in this manner. Douce (*Illustrations of Shakespeare*) quotes from Porter's *Two Angrie Women of Abington*, 1599 [p. 25, ed. Dyce, Percy Society]:

'He tell thee, sirra, hees a fine neat fellow,  
A spruce slaue; I warrant yee, heele haue  
His cruell garters crosse about the knee.'

In Higgins's *English Translation of Junius' Nomenclator*, ed. Fleming, 1585 [p. 168], also quoted by Douce, *Fasciæ crurales vel cruales* are defined as 'Hose garters going across or overthwart, both above and beneath the knee.' On the other hand *Genualia* are 'garters to tye vnder the knee.' Sir Thomas Overbury, when he wrote his *Character of a Footman* (1614), had probably Malvolio in his mind: 'Gards hee weares none; which makes him live more upright than any crosse-gartered gentleman-usher.' (*Works*, ed. Rimbault, p. 114.)

140. *thou art made*, thy fortune is made. Compare *A Midsummer Night's Dream*, iv. 2. 18: 'If our sport had gone forward, we had all been made men.' And *Othello*, i. 2. 51:

'If it prove lawful prize, he's made for ever.'

145. *Daylight and champain*, broad daylight and an open country, the most favourable circumstances for a clear view. The folios read 'champion,' which is the spelling of the word in the margin of the *Authorised Version of Ezekiel*, xxxvii. 2. But in *Lear*, i. 1. 65, the first folio has,

'With shadowie Forrests, and with Champains rich'd.'

146. *politic authors*, who write of state policy.

147. *point devise*, precisely, exactly. The full phrase was 'at point devise,' which we find in Chaucer, *Cant. Tales* (ed. Tyrwhitt), 3689:

'Up rist this jolly lover Absolon,  
And him arayeth gay, at point devise.'

And 10874:

'So painted he and kempt, at point devise,  
As wel his wordes, as his contenance.'

Again, in *The Romaunt of the Rose*, 830:

'With limmes wrought at point devise.'

And 1215:

'Her nose was wrought at point devise.'

Professor Skeat (*Etym. Dict.*) regards it as a translation of the French *à point devis*, but in the last-quoted passages there is nothing corresponding in the French *Roman de la Rose*. Steevens, by printing the word in the form 'point-de-vice,' suggested another etymology which appears to have no authority. Shakespeare uses 'point-device,' or 'point-devise,' as an adjective, in the sense of 'precise,' in *As You Like It*, iii. 2. 401: 'You are rather point-device in your accoutrements.' And *Love's Labour's Lost*, v. 1. 21: 'I abhor such fanatical phantasimes, such insociable and point-devise companions.'

*Ib.* *the very man* described in the letter.

149. *jade me*, treat me like a jade, run away with me.

154. *strange*, 'opposite with a kinsman.'

*Ib.* *stout*, 'surly with servants,' stiff and haughty in manner. See 2 *Henry VI*, i. 1. 187.

'As stout and proud as he were lord of all.'

158. *cannot choose but know*, cannot help knowing. So in *Merry Wives*, v. 3. 18: 'That cannot choose but amaze him.' And 2 *Henry IV*, iii. 2. 221: 'Nay, she must be old; she cannot choose but be old; certain she's old.'

161. *dear my sweet*. Compare 'dear my lord,' *Julius Cæsar*, ii. 1. 255, and Abbott, *Shakespeare Grammar*, § 13. See i. 5. 57.

164, 165. *a pension of thousands to be paid from the Sophy*. See *Merchant of Venice*, ii. 1. 25. The title *Sophy*, by which the Shah of Persia was most commonly known in the 16th and 17th centuries, was derived from the Safavi dynasty, founded in 1500 by Sháh Ismaíl, whose descendants occupied the throne till 1736, when the power was seized by Nádír Sháh. The attention of Englishmen had been attracted to Persia, at the beginning of the 17th century, by the adventures of three brothers, Sir Robert, Sir Anthony, and Sir Thomas Shirley, whose account of their travels and reception by the Sophy was printed in 1600. A play on the same subject by John Day appeared in 1607. In 1611 Sir Robert Shirley,

who married a Persian lady, came to England with his wife, as ambassador from the Sophy.

171. *noble*, used ironically, somewhat as in *A Midsummer Night's Dream*, v. 1. 220: 'Here come two noble beasts in, a man and a lion.' And *As You Like It*, ii. 7. 33: 'O noble fool!'

174. *tray-trip*, a common game, of which little more is known than that it was played with dice, and that it depended on throwing a trey, as appears from the following passage quoted by Keed from a Satire published in 1619, called Machiavell's Dogge:

'But leaving cardes, lett's goe to dice awhile,  
To passage, treitrippe, hazarde, or mumchance.

And trippe without a treye makes had I wist  
To sitt and mourne among the sleepers' ranke.'

Taylor the Water Poet, in his *Motto* (Works, p. 214, Spenser Soc. ed.), mentions it with other games of the same kind:

'The Prodigalls estate, like to a flux,  
The Mercer, Draper, and the Silkman sucks:  
The Taylor, Millainer, Dogs, Drabs and Dice,  
Trey-trip, or Passage, or The most at thrice.'

Tyrwhitt conjectured that it was the name of some game at tables, or draughts; and quoted from Cecil's Correspondence, Lett. x. p. 127 (ed. Dalrymple, Edin. 1766), the following passage in support of his conjecture: 'There is great danger of being taken sleepers at tray-trip, if the king sweep suddenly.' But it could not have been the game of tables, that is, backgammon, or draughts as now played. Torriano (*Italian Dictionary*, 1656), gives 'Giocare al nove, to play at noven, or tray-trip, also to play at nine-holes.' There appears to be no ground for the assertion of Hawkins that it was a game like hopscotch, which could hardly be played by watchmen at night, as in Glaphorne's *Wit in a Constable*, v. 1 (Works, i. p. 227):

'Meane time you may play at  
Tray trip, or cockall for blacke puddings.'

175. *bond-slave*, slave; an intermediate form of the word. See *1 Maccabees*, ii. 11: 'Of a free woman she is become a bond-slave.' And *Richard II*, ii. 1. 114:

'Thy state of law is bondslave to the law.'

180. *aqua-vitæ*, now more familiar in its French form, *eau de vie*. Cotgrave (*Fr. Dict.*) gives, 'Eau de vie. Aquauite.'

186. *addicted to*, devoted to, given up to. It is now generally used in connexion with some bad habit, but this is a modern sense, for it is said with praise of the house of Stephanas (*1 Cor. xvi. 15*), that they had 'addicted themselves to the ministry of the saints.'

188. *Tartar*, Tartarus, the infernal regions. See Henry V, ii. 2. 123:

‘He might return to vasty Tartar back.’

And Comedy of Errors, iv. 2. 32:

‘No, he’s in Tartar limbo, worse than hell.’

## ACT III.

### *Scene I.*

In the stage direction, ‘with a tabor’ was added by Malone.

1. *Save thee*, that is, God save thee.

2. *by thy tabor*. There is no reason to suppose with Steevens that there is any reference to a music-shop with a sign of the tabor, or with Malone that an imaginary eating-house kept by Tarleton the jester is hinted at. The tabor was commonly used by the professional clown, and Tarleton himself appears with one in a rude woodcut prefixed to his *Jests*, printed in 1611. The play upon the two senses of ‘by’ is obvious enough.

4. *a churchman*, an ecclesiastic. Bacon says (*Essay viii.* p. 27, ed. Wright), ‘A Single Life doth well with Church men: For Charity will hardly water the Ground, where it must first fill a Poole.’

8. *lies*, lodges or dwells. The joke here is of the same kind as the previous one.

12. *a cheveril glove*, a kid glove; Fr. *chevreau*, a kid. In Sherwood’s *English French Dictionary* (1632), we find, ‘Cheuerell lether. Cuir de chevreul.’ It was very soft and easily stretched. Hence in *Romeo and Juliet*, ii. 4. 87: ‘O, here’s a wit of cheveril, that stretches from an inch narrow to an ell broad!’ Again, in Florio’s *Montaigne*, p. 614 (ed. 1603); ‘The poore seelie three Divels are now in prison, and may happily e’re long pay deere for their common sottishnesse; and I wot not whether some cheverell judge or other, will be avenged of them for his.’

33. *pilchards*. Spelt ‘pilchers’ in the folios. But the spelling varied even in Shakespeare’s time. In Minsheu’s *Spanish Dictionary* (1599) we find, ‘Sardina, a little pilchard, a sardine’; and also, ‘a Pilcher, vide Sardina.’ So again in Florio’s *Worlde of Wordes* (1598), ‘Sardella, a little pickled or salt fish like an anchoua, a sprat or a pilcher, called a sardell or sardine’; while in his *Italian Dictionary* (1611), and in Cotgrave’s *French Dictionary* of the same date, the spelling is ‘pilchard.’

37, 38. *does walk . . . everywhere*. Dyce punctuates, unnecessarily, ‘does walk about the orb; like the sun, it shines everywhere.’



39. *but* = if . . . not.

41. *an thou pass upon me*. The clown being by profession a corrupter of words tried some of his word fencing upon Viola; and to this she seems to refer when she uses the expression 'pass upon'; to pass signifying to make a pass in fencing, and such word-play being elsewhere called 'a quick venue of wit' (*Love's Labour's Lost*, v. 1. 62). But to 'pass upon' had also the meaning, 'to impose on, play the fool with,' as in v. 1. 340, and it may be so here.

42. *expenses*, money to spend.

43. *commodity*. The modern mercantile phrase would probably be 'cargo' or 'consignment.' See 1 *Henry IV*, i. 2. 93: 'I would to God thou and I knew where a commodity of good names were to be bought.' And the old play of *Sir Thomas More* (ed. Dyce, p. 63: 'What will he be by that time he comes to the commoditie of a bearde?')

46. *though . . . skin*. These words are evidently spoken aside.

48. *have bred*. Compare the *Merchant of Venice*, i. 3. 135: 'A breed for barren metal'; and *Venus and Adonis*, 768:

'Foul-cankering rust the hidden treasure frets,  
But gold that's put to use more gold begets.'

49. *use*, interest. See *Much Ado*, ii. 1. 288: 'Indeed, my lord, he lent it me awhile; and I gave him use for it.'

54. *Cressida was a beggar*. Both Theobald and Capell pointed out that Shakespeare had in mind *The Testament of Cresseid*, once attributed to Chaucer, but really the work of Robert Henryson. Another reminiscence of it occurs in *Henry V*, ii. 1. 80: 'The lazar kite of Cressid's kind.' In the *Testament* (*Henryson's Works*, ed. Laing, p. 86), after *Cressida* was abandoned by *Diomed*, Saturn pronounces sentence upon her:

'And greit penuritie  
Thow suffer sall, and as ane beggar die.'

And again (p. 87):

'This sall thow go begging fra hous to hous,  
With cop and clapper lyke ane lazarous.'

55. *construe*, explain, interpret. Spelt 'conster' in the folios.

56. *welkin*, the sky or region of clouds. See ii. 2. 56, and *A Midsummer Night's Dream*, iii. 2. 356.

*lb. element*, being sometimes used for 'sky,' the clown makes 'welkin' synonymous with it, to avoid the more familiar word. See iii. 4. 117.

57. *overworn*, worn out by time or use. Compare *Venus and Adonis*, 866:

'Musing the morning is so much o'erworn.'

Gerard in his *Herball* (1527), under the head 'Of Scorpion grasse,' p. 267, says, 'There is likewise another sort . . . called *Myosotis scor-*

*pioides*, with rough and hairie leaues, of an ouerworne russet colour.' And Nashe, in his description of Yarmouth (Lenten Stuffe, p. 8), speaks of 'the decrepite ouerworne village now called Gorlstone.' Again in Holland's Plutarch, p. 57: 'With some thin mantell and ouerworne gaberdine cast ouer him.'

62. *And like the haggard*, &c. Johnson explains, 'The meaning may be, that he must catch every opportunity, as the wild hawk strikes every bird.' But he suggests that it may be read more properly, 'Not, like the haggard.' The text however appears to be right. It is part of the fool's wisdom to make a jest of everything, because in that case his jests will not appear to be directed at any particular person, but will be thought to be only 'the squandering glances of the fool.'

*Ib. haggard*, an untamed, untrained hawk. See *Much Ado*, iii. 1. 36:

'I know her spirits are as coy and wild  
As haggards of the rock.'

And *The Taming of the Shrew*, iv. 1. 196:

'Another way I haue to man my haggard,  
To make her come and know her keeper's call.'

*Ib. checks*. See ii. 5. 105.

66. *But wise men, folly-fall'n, quite taint their wit*. See i. 5. 29-33. A fool may, without inconsistency, shew wisdom in displaying his folly, his reputation for folly not being affected by it; but when wise men talk folly it discredits their character for wisdom. Compare *Love's Labour's Lost*, v. 2. 75-78:

'Folly in fools bears not so strong a note  
As foolery in the wise, when wit doth dote;  
Since all the power thereof it doth apply  
To prove, by wit, worth in simplicity.'

The reading here adopted is that of Theobald and Tyrwhitt, who suggested it in place of what stands in the first folio:

'But wisemens folly falne, quite taint their wit.'

Compare *Lear*, i. 1. 151:

'To plainness honour's bound,  
When majesty falls to folly.'

67-71. In this dialogue Theobald makes the two knights change places, because in the first Act Sir Andrew has so little French as not to know the meaning of *pourquoi*.

72. *encounter*. Sir Toby is as great a corrupter of words as the Clown.

73. *trade*, business; as in *Hamlet*, iii. 2. 346: 'Have you any further trade with us?'

74. *bound*. See ii. 1. 8.

75. *list*, end, limit, bound. Viola falls in with Sir Toby's humour in playing upon the meanings of 'list' and 'bound.' The latter has

nothing to do with 'bind,' and should properly be spelt 'boun,' which is the old form of the word. For the meaning of 'list,' see 1 Henry IV, iv. 1. 51 :

'The very list, the very utmost bound  
Of all our fortunes.'

And compare Othello, v. 2. 267, 8

'Here is my butt,

And very sea-mark of my utmost sail.'

76. *Taste*, try; in Sir Toby's dialect. See i. i. 4. 233, and 1 Henry IV, iv. 1. 119: 'Let me taste my horse.'

81. *prevented*, anticipated. Compare The Merchant of Venice, i. 1. 61 :

'I would have stay'd till I had made you merry,  
If worthier friends had not prevented me.'

87. *pregnant*. See ii. 2. 26.

89. *all ready*. So Malone. The first and second folios have 'already,' the third and fourth 'ready.'

97. *lowly feigning*, an affectation of humility.

104. *by your leave*, pardon me. See ii. 5. 85.

107. *to solicit*. See i. 5. 283. So in Comedy of Errors, v. 1. 25 :

'Who heard me to deny it or forswear it?'

108. *music from the spheres*. For other references to the Pythagorean doctrine of the harmony of the spheres, see As You Like It, ii. 7. 6, and The Merchant of Venice, v. 1. 60-65. The passage in Milton's Arcades, 63-73, is directly taken from Plato's Republic, x. 14. Milton himself wrote an academical Essay, *De Sphærarum Conventu*, which is printed among his prose works. See also Paradise Lost, v. 625.

109. *beseech you*. The second and third folios unnecessarily insert 'I,' but it is commonly omitted, as in The Tempest, ii. 1. 1: 'Beseech you, sir, be merry.'

111. *abuse*, misuse by deceiving; not restricted as now to language only. See v. 1. 18.

115. *might* is here equivalent to 'could,' as 'may' is sometimes used for 'can.' Compare A Midsummer Night's Dream, v. 1. 2 :

'I never may believe

These antique fables.'

And Hamlet, i. 1. 56 :

'I might not this believe

Without the sensible and true avouch

Of mine own eyes.'

118. *receiving*, capacity for understanding.

119. *a cypress*, which is a fine transparent stuff now called crape. See Winter's Tale iv. 4. 221, where the first folio has,

'Cypresse blacke as ere was Crow.'

Compare also Milton's *Penseroso*, 35: 'Sable stole of cypress lawn.' Palsgrave (*Lesclarcissement de la Langue Françoise*) gives: 'Cypres for a womans necke—*erespe*': and Cotgrave (*Fr. Dict.*), 'Crespe: m. Cipres; also, Cobweb Lawne.' In Ben Jonson's *Every Man in his Humour*, i, 3, the edition of 1616 reads: 'And he . . . this man! to conceale such reall ornaments as these, and shaddow their glorie, as a Millaners wife do's her wrought stomacher, with a smokie lawne, or a black cypresse?' The etymology of the word has been considered doubtful. Skinner (*Etymol. Angl.*) regards it as a corruption of the French *erespe*, but suggests that it may be derived from the island of Cyprus, where it was first manufactured. The latter derivation is the more probable. There are many instances in which articles of manufacture are named from the places where they were made, or at which they were commonly sold. For example, arras was so called from Arras, baudekyn from Baldacco or Bagdad, calico from Calicut, cambric from Cambray, cashmere from Cashmere, damask from Damascus, dimity from Damietta, dornick from Tournay, dowlas from Dourlans, lockeram from Locrenan, muslin from Mosul. The probability that cypress (or sipers, as it is also spelt) has a similar origin, is increased by finding that the island of Cyprus is associated with certain manufactures. In the *Antient Kalendars and Inventories of the Treasury of the Exchequer*, edited by Sir Francis Palgrave (iii. 358), among the goods and chattels belonging to Richard II, and found in the Castle at Haverford, are enumerated: 'Prim'ement xxv. draps d'or de div'ses suytes dount iiiii. de *Cipre* les autres de *Lukes*.' *Lukes* is here *Lucca* (*Fr. Lucques*), and *Cipre* is Cyprus. Again, in a list of draperies sold at Norwich in 44 and 45 Elizabeth (quoted by Mr. Gomme in *Notes and Queries*, 5th Series, x. 226, from the Appendix to the Thirty-eighth Report of the Deputy Keeper of the Public Records, p. 441), we find 'fustyans of Naples . . . Paris clothes . . . sattins of Cipres, Spanish sattins.' Further, in the *Nomenclator of Hadrianus Junius*, translated by Higgins (ed. Fleming, 1585, p. 157), we find, 'Vestis subserica, tramoserica . . . De satin de Cypres. A garment of cypers satten, or of silke grograine.' If therefore there were special fabrics known as 'cloth of gold of Cyprus' and 'satin of Cyprus,' it is evident that these were so called, either because Cyprus was the place of their manufacture, or, which is equally probable, because they were brought into Europe from the East through Cyprus. In Hall's account (*Chronicle*, Hen. viii. fol. 83a) of a masque at the entertainment given to Henry the Eighth by Francis, it is said that three of the performers had 'on their hedes bonettes of Turkey fashyon, of cloth of gold of Tyssue, and clothe of syluer rolled in Cypres kercheffes after the Panyns fashyon,' which points to an Eastern origin for the use of cypress. From denoting the material only, the

word 'cypress' came to signify a particular kind of kerchief or veil worn by ladies, as in the present passage. So in Florio's Italian Dictionary: 'Velaregli, shadowes, vailes, Launes, Scarfes, Sipres or Bonegraces that women vse to weare one their faces or foreheads to keepe them from the Sunne.' And the pedlar in John Heywood's play of The Four P's has in his pack (Dodsley's Old English Plays, ed. Hazlitt, i. 350):

'Sipers, swathbands, ribbons, and sleeve laces.'

Mr. Wheatley, in his edition of Ben Jonson's Every Man in his Humour (p. 140), conjectures that the name Cypress is derived from 'the plant *Cyperus textilis*, which is still used for the making of ropes and matting.' One of the English names of this plant was 'cypress.' Gerarde in his Herbal (1597) says, '*Cyperus longus* is called . . . in English, Cypresse and Galingale.' There are, however, great difficulties in the way of such an etymology, which Mr. Wheatley was driven to suggest by the want of evidence in favour of the derivation from Cyprus.

120. *Hide'th*, adopted in the Globe edition for the sake of the metre, from the conjecture of Delius. The folios have 'Hides.' Similarly in Richard III. iii. 6. 11, the quartos have 'sees not,' for 'seeth not,' while the folios mend the metre by reading 'cannot see.'

122. *a grise*, a step; from Old Fr. *grès*, Lat. *gressus*. Compare Othello, i. 3. 200:

'Let me speak like yourself, and lay a sentence,  
Which, as a grise or step, may help these lovers  
Into your favour.'

And Timon of Athens, iv. 3. 16:

'Every grise of fortune  
Is smooth'd by that below.'

The plural of this word, 'grisen' or 'grizen,' is the proper name of the steps at Lincoln, which are known as the Grecian stairs.

*Ib. a vulgar proof*, a matter of common experience. Compare Julius Caesar, ii. 1. 21:

'Tis a common proof  
That lowliness is young ambition's ladder.'

132. *due west*, as the sun of his favour was setting.

133. *westward-ho!* a cry of the watermen on the Thames, which gave its name to one of Webster's plays. See Peele's Edward I (ed. Dyce, 1861), p. 409:

'*Q. Elinor.* [*A cry of "Westward-ho!"*]  
Woman, what noise is this I hear?

*Potter's Wife.* An like your grace, it is the watermen that call for passengers to go westward now.'

135. *You'll nothing*, you will send nothing, or send no message.

149. *maidhood*, maidenhood. Used again in *Othello*, i. 1. 173:

‘Is there not charms

By which the property of youth and maidhood  
May be abused?’

150. *maugre*, in spite of; Fr. *mal gré*. So *Lear*, v. 3. 133:

‘Maugre thy strength, youth, place, and eminence.’

153. *For that*, because.

158. *nor never none*. Another instance of such a triple negative will be found in *As You Like It*, i. 2. 29: ‘Nor no further in sport neither.’

159. *save I alone*, I only being excepted. So in *Julius Cæsar*, iii. 2. 66:

‘I do entreat you, not a man depart,  
Save I alone, till Antony have spoke.’

And again, v. 5. 69:

‘All the conspirators, save only he,  
Did that they did in envy of great Cæsar.’

Hanmer gives the words ‘Save I alone’ to Olivia, and Johnson thought ‘probably enough.’

#### *Scene II.*

1. *a jot*, the least bit. See *Othello*, iii. 3. 215:

‘Iago. I see this hath a little dash’d your spirits.

Oth. Not a jot, not a jot.’

12. ‘*Slight*. See ii. 5. 29.

15. *grand-jurymen*, persons of importance, and accustomed to hear evidence. Compare Nashe’s *Lenten Stuffe*, p. 3: ‘Wealthy saide I, nay I’le be sworne hee was a grande iuric man in respect of me.’

18. *dormouse*, slumbering, like the dormouse which sleeps all the winter.

24 *you are now sailed into the north of my lady’s opinion*, and are out of the sunshine of her favour.

25. 26. *a Dutchman’s beard*. The Dutch were the great explorers at the end of the 16th century, and Mr. Coote (*Transactions of the New Shakspeare Society*, 1877-9, p. 94) sees in this passage a reference to the voyage of Barentz who discovered *Novya Zembla* in 1596, and whose discovery is incorporated in the map which is found in some copies of the complete edition of Hakluyt’s *Voyages*, published in 1599-1600. A translation of Gerrit de Veer’s account of this voyage was entered on the books of the Stationers’ Company to John Wolfe on the 13th of June, 1598, but the reprint of Phillip’s translation for the Hakluyt Society is taken from a copy of 1609, and apparently an earlier edition is known. Shakespeare, however, may very well have heard of the voyage before 1602, the date of *Twelfth Night*.

22. *a Brownist*, a follower of Robert Brown, who about the year 1581 founded the sect of Independents or Congregationalists, with whom Sir Andrew, who of course was a staunch supporter of Church and Queen, would have no sympathy. Earle in his *Micro-cosmographia* (ed. Arber, p. 64), says of 'A Shee precise Hypocrite,' 'No thing angers her so much as that Woemen cannot Preach, and in this point onely thinks the Brownist erroneus.' And in the old play of Sir Thomas More (Shakes. Soc.), p. 51: 'Heers a lowsie jest! but, if I notch not that rogue Tom barbar, that makes me looke thus like a Brownist, hange me!'

29. *a politician*. Shakespeare generally uses this word in an unfavourable sense, as denoting a political intriguer or conspirator. See, for instance, 1 Henry IV, i. 3. 241: 'this vile politician, Bolingbroke.' And Hamlet, v. 1. 86: 'It might be the pate of a politician, which this ass now o'erreaches; one that would circumvent God, might it not?' Again, Lear, iv. 6. 175:

'Get thee glass eyes;  
And, like a scurvy politician, seem  
To see the things thou dost not.'

So in Browne's *Britannia's Pastorals*. B. ii. 1. 867:

'And they then would see  
The diuellish Politician all conuinces,  
In murdring Statesmen and in poisoning Princes.'

30. *build me*. 'Me' is a relic of the old dative, and in such phrases is almost superfluous. Compare Julius Caesar, i. 2. 267: 'He plucked me ope his doublet.' And *The Merchant of Venice*, i. 3. 85:

'The skilful shepherd peel'd me certain wands.'

33. *love-broker*, negotiator or agent in love affairs. For 'broker' see Hamlet, i. 3. 127.

35. *report of valour*, reputation for valour. For 'report' see iii. 4. 182; iv. 1. 21; and the Authorised Version of Acts vi. 3: 'Wherefore, brethren, look ye out among you seven men of honest report.' And for this sense of 'of' compare *The Merchant of Venice*, i. 1. 92:

'With purpose to be dress'd in an opinion  
Of wisdom, gravity, profound conceit.'

Again, Bacon, *Advancement of Learning*, i. 2. § 8: 'The reverence of laws and government.'

39. *a martial hand*, bold, like a soldier's.

40. *curst*, crabbed, ill-tempered. See note on *A Midsummer Night's Dream*, iii. 2. 300.

41, 42. *if thou thou'st him some thrice*. Theobald conjectured that Shakespeare aimed this at Sir Edward Coke, who in his speech as Attorney General on the occasion of Raleigh's trial at Winchester.

thought it becoming to say to the prisoner, 'All that he did was by thy instigation, thou viper; for I *thou* thee, thou traitor, I will prove thee the rankest traitor in all England.' But the trial took place in November 1603, and we now know that Twelfth Night was acted in February 1602. The illustration, however, is a good one, as a specimen of intentionally insulting language. Cotgrave (Fr. Dict.) gives, 'Tutoyer, to thou one.'

44. *the bed of Ware*, an enormous bed, capable of holding twelve persons, now to be seen at the Rye-House. It was ten feet nine inches square and seven feet and a half high, and till about ten years since was in the Saracen's Head Inn at Ware. In 1700 it was at the George and Dragon, and in 1734 at the Old Crown: Mr. Halliwell [Phillipps] thinks that in Shakespeare's time it was at the Stag. It is figured in Chambers's Book of Days, i. 229; and in Knight's Edition of Shakespeare as an illustration of this passage. Ben Jonson (The Silent Woman, v. 1) refers to it.

46. *about it*, set about it.

48. *the cubiculo*. Sir Andrew's lodgings in Sir Toby's Latin.

49. *manakin*, a little man; from the old Dutch *manneken*.

55. *oxen and wainropes*, or waggon ropes. Boswell quotes from Beaumont and Fletcher's Loyal Subject [iii. 2]: 'A coach and four horses cannot draw me from it.' See also Two Gentlemen of Verona, iii. 1. 265, where Launce says 'a team of horse shall not pluck that from me.'

57. *so much blood in his liver*, which was the seat of courage. See l. 19. A white or bloodless liver was a sign of cowardice. See The Merchant of Venice, iii. 2. 86; 2 Henry IV, iv. 3. 113.

59. *opposite*, opponent, adversary. See iii. 4. 221, 254; Hamlet, v. 2. 62:

'Tis dangerous when the baser nature comes  
Between the pass and fell incensed points  
Of mighty opposites.'

61. *the youngest wren of nine*, referring to her diminutive size. The folios have 'mine,' which Theobald corrected. A wren usually lays from seven to ten eggs, and the youngest of a brood is generally the smallest.

62. *the spleen*, a fit of laughter. Compare Love's Labour's Lost, iii. 1. 77: 'By virtue, thou enforcest laughter; thy silly thought my spleen; the heaving of my lungs provokes me to ridiculous smiling.' And again, in the same play, v. 2. 117. The explanation of this meaning of the word is given in Holland's Pliny, xi. 37 (vol. i. p. 343 d); 'For sure it is, that intemperate laughers have alwaies great Splenes.'

63. *gull*, a simpleton. See v. 1. 199, and note on Richard III, i. 3. 328.



64. *renegado*. The folios have 'Renegatho,' which represents somewhat the pronunciation of the Spanish word. Minshew (Span. Dict.) has, 'Renegado, an apostata, one that hath forsaken the faith.' The word appears not to have been thoroughly naturalized till the 18th century, for, although 'renegade' is found at the end of the previous century, 'renegado' is used by Aldison. In earlier English the form was 'renegate,' from the French 'renégat,' and this was corrupted into 'runagate.'

66 *passages of grossness*, gross impositions. Compare 'pass upon,' v. 1. 14.

69. *pedant*. Cotgrave (Fr. Dict.) gives, 'Pedant; m. A Pedant, or ordinarie Schoolemaster.'

69, 70. *that keeps 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. See Fosbroke, *Encyclopædia of Antiquities* (ed. 1825), p. 452. The same authority mentions that in 1447 several clergymen in London petitioned Parliament for leave to set up schools in their respective parish churches (p. 395).

73. *the new map with the augmentation of the Indies*. In a paper published in the *Transactions of the New Shakspeare Society*, 1877-9 (pp. 88-99), Mr. Coote gives reasons for believing that Shakespeare here referred to the map which is found in some copies of the complete edition of Hakluyt's *Voyages* (1599-1600), and in which the East Indies are given in greater detail than in any previous map, so as to characterise this as 'the new map with the augmentation of the Indies.' But this description of the map has so much the appearance of the title under which it was issued, that the absence of it from the map in question creates in me some misgiving as to whether it is really the map which Shakespeare had in mind. In all other respects it suits exactly, and the difficulty I have suggested may not be an insuperable one.

### Scene III.

6. *not all*, not only, or altogether.

8. *jealousy*, suspicion, apprehension. Compare Henry V, ii. 2. 126 :  
'O, how hast thou with jealousy infested  
The sweetness of affianced!'

9. *skillless*, unskilled, inexperienced. So in *Troilus and Cressida*, i. 1. 12 :

'Less valiant than the virgin in the night,  
And skillless as unpractised infancy.'

15, 16. These lines are omitted in all the folio editions after the first,

apparently in consequence of the defect in l. 15, which has never been satisfactorily remedied. Theobald read it,

‘And thanks, and ever thanks; and oft good turns’ &c.

Steevens followed Theobald, but substituted ‘often’ for ‘and oft.’ Collier’s MS. Corrector has,

‘And thanks, still thanks; and very oft good turns.’

Mr. Grant White reads,

‘And thanks: and very oft good turns,’

but proposes

‘And thanks, and thanks; and very oft good turns.’

Theobald’s reading would be improved by substituting ‘for oft’ instead of ‘and oft.’

17. *my worth*, what I am worth, my possessions.

*Ib.* *as is my conscience firm*, as solid and substantial as my consciousness of what I owe you.

18. *What’s to do?* What is there for us to do? What’s to be done? Compare Othello, i. 2. 19: ‘’Tis yet to know.’ And As You Like It, i. 2. 121: ‘For the best is yet to do.’ Again, The Tempest, iii. 2. 106:

‘And that most deeply to consider is  
The beauty of his daughter.’

See Abbott, Shakespeare Grammar, § 359.

19. *go see*. So ‘go visit,’ Richard II. i. 4. 63; ‘go buy,’ As You Like It, i. 1. 79, &c.

*Ib.* *the reliques*, the remains or monuments of antiquity, the ‘memorials’ mentioned in l. 23.

24. *renown*, make famous. Compare Henry V, i. 2. 118:

‘The blood and courage that renowned them.’

26. *his*, for the sign of the possessive case; as in 1 Henry VI, i. 2. 1, ‘Mars his true moving.’ In the Authorised Version of 1611, in the contents of Ruth iii. we find, ‘By Naomi her instruction, Ruth lieth at Boaz his feete.’ See Abbott, § 217.

28. *it would scarce be answer’d*, the charge of hostility could scarcely be met, or, it would go hard with me to meet the charge. Compare Julius Cæsar, iv. 1. 47:

‘How covert matters may be best disclosed,  
And open perils surest answered.’

‘Answer,’ both as a verb and as a noun, was used in a forensic sense. See Julius Cæsar, i. 3. 114:

‘I perhaps speak this  
Before a willing bondman; then I know  
My answer must be made’;

that is, I must abide the penalty.

33. *answer'd*, atoned for, compensated.

36. *lapsed*, caught, surprised.

37. *open*, openly.

39. *the Elephant*. If it were not an anachronism, I should like to suggest that Shakespeare might be thinking of the Elephant and Castle at Newington, which is in 'the south suburbs'; but I have been unable to trace that inn further back than the middle of the seventeenth century.

40. *diet*, food or fare generally; not, as now, prescribed or limited food. In Shakespeare's time it had the sense of 'daily food,' as is clear from Cotgrave (Fr. Dict.), who gives, 'Diète: f. Diet, or dailie fare'; supposing it to be from the Latin *dies* instead of the Greek *διαίτα*.

41. *Whiles*, while.

42. *have me*, find me, meet me.

#### Scene IV.

1. *he says he'll come*. Warburton takes this hypothetically; 'suppose he says he'll come.' Theobald reads, 'say, he will come'; the messenger not having yet returned.

2. *bestow of him*, bestow on him. So in *All's Well*, iii. 5. 103:

'I will bestow some precepts of this virgin.'

4. 5. *I speak . . . civil*. The arrangement is Pope's. The folios have but one line, reading 'Where's.'

5. *sad*, serious, grave. See l. 19, and *Lucrece*, 277:

'Sad pause and deep regard besem the sage.'

And *Much Ado*, i. 3. 62: 'The prince and Claudio, hand in hand, in sad conference.'

*Ib. civil*, sober in demeanour, well-mannered. See i. 4. 20.

12. *your ladyship were best*, it were best for your ladyship. See i. 5. 28, ii. 2. 24.

13. *tainted*, unsound. See iii. 1. 66.

18, 19. *Smilest . . . occasion*. As one line in the folios.

23. *Please one, and please all*. The burden and tune of an old ballad of which only one copy is known to exist, in the collection formerly belonging to the library at Helmingham, which was sold at Mr. George Daniel's sale, and is now in the possession of Mr. Huth. It is printed in Staunton's edition of Shakespeare, and in the volume of *Ancient Ballads and Broad-sides* (p. 255), published by Lilly in 1867, from Mr. Huth's collection. The title is, 'A prettie newe Ballad, intytuled: The Crowe sits vpon the wall, Please one and please all. To the tune of, Please one and please all.' At the end are the letters 'R. T.,' which are believed to be the initials of Richard Tarlton, the actor. The ballad

was entered on the Registers of the Stationers' Company 18th Jan., 1591-2.

47. *Thy yellow stockings!* Dyce in his second edition adopted Lettson's conjecture, 'My yellow stockings!' because Olivia does not know that Malvolio is quoting the letter.

53. *midsummer madness.* Intense heat is enumerated by Burton (*Anatomy of Melancholy*, Part 1. Sect. 2. Mem. 2. Subs. 5) among the causes of melancholy: 'Bodine . . . proves that hot countreys are most troubled with melancholy.' Compare *Much Ado*, i. 1. 94:

'*Leon.* You will never run mad, niece.

*Beat.* No, not till a hot January.'

55. *entreat him back.* With adverbs of direction the omission of the verb of motion is common.

59. *people.* See i. 5. 97.

60. *miscarry*, go wrong, come to harm; a euphemistic expression. See *Richard III*, i. 3. 16:

'But so it must be, if the king miscarry.'

61. *do you come near me now?* do you understand me now? do you know who I am?

68. *consequently*, accordingly, in accordance therewith. Compare *King John*, iv. 2. 240:

'Yea, without stop, didst let thy heart consent,  
And consequently thy rude hand to act  
The deed, which both our tongues held vile to name.'

70. *some sir of note*, some gentleman of distinction. See *Winter's Tale*, iv. 4. 372:

'O, hear me breathe my life

Before this ancient sir.'

*Ib. lined*, caught as with birdlime. Compare *Much Ado*, iii. 1. 104: 'She's lined, I warrant you: we have caught her, madam.'

71. *Jove's . . . Jove.* Shakespeare no doubt in 1602 wrote 'God's' and 'God,' and the change was made to avoid the penalty of the Act of 3 James I, Chap. 21, 'to restrain the abuses of players.' See note on *The Merchant of Venice*, i. 2. 99 (*Clar. Press ed.*). In the present play the censor's work has not been uniform. See i. 5. 13, 72, &c.

74. *adheres*, coheres, is coherent. Compare *Merry Wives*, ii. 1. 62: 'But they do no more adhere and keep place together than the Hundredth Psalm to the tune of Green Sleeves.'

*Ib. no dram of a scruple*, punning upon the two meanings of 'scruple.' Compare 2 *Henry 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.'

75. *incredulous* appears to be used here in an active sense. Malvolio

would say that nothing has occurred which would make him incredulous. For instances of adjectives used both in the active and passive sense see Abbott, Shakespeare Grammar, § 3.

80. *in little*, in miniature. See Hamlet, ii. 2. 384: 'Those that would make mows at him while my father lived, give twenty, forty, fifty, an hundred ducats a-piece for his picture in little.' In the present passage the phrase 'drawn in little,' which has this technical meaning, is used in the sense of 'contracted into a small compass'; the devils being supposed, as in Milton (Par. Lost, i. 789), to have the power of altering their dimensions.

*Ib. Legion.* See Mark v. 9.

84. *private*, privacy. Bacon (Essay xxxiii, p. 141, ed. Wright) uses 'private' as a substantive, though not exactly in the same sense: 'Besides some Spots of Ground, that any Particular Person, will Manure, for his owne Private.'

95. *La you*, look you. See Winter's Tale, ii. 3. 50: 'La you now, you hear.'

*Ib. an, if.* Printed 'and' in the folios, as usual.

96. *at heart*, to heart. So in The Merchant of Venice, v. 1. 145:

'Since you do take it, love, so much at heart.'

97. *Carry his water to the wise woman.* Burton, in his Anatomy of Melancholy (Part I. Sec. 3. Mem. 1. Subs. 1), gives the signs which according to this method of diagnosis indicate melancholy. It is again referred to in 2 Henry IV, i. 2. 2, and Macbeth v. 3. 51. Douce quotes from Heywood's play of The Wise Woman of Hogsdon [ii. 1; Works, v. 292]: 'You have heard of Mother Notingham, who for her time, was prettily well skill'd in casting of Waters: and after her, Mother Bombye.'

106. *my bawcock*, my fine fellow: Fr. *beau coq*. See Henry V, iii. 2. 22:

'Good bawcock, bate thy rage; use lenity, sweet chuck!'

107. *chuck*, a term of familiar endearment. Compare Macbeth, iii. 2. 45:

'Be innocent of the knowledge, dearest chuck,  
Till thou applaud the deed.'

109. *Ay, Biddy, come with me.* Probably a fragment of a song.

110. *cherry-pit*, a childish game, which, according to Steevens, is played by pitching cherry stones into a small hole. He quotes from Nash, who says of ladies' painting, 'You may play at cherry-pit in their cheeks.' And from The Witch of Edmonton, by Kowley, Dekker, and Ford [iii. 1]: 'I have lov'd a witch ever since I played at cherry-pit.'

*Ib. Satan*, spelt 'Sathan' in the folios, as everywhere else in Shakespeare. The form appears to have been derived from the miracle plays,

for I do not find it in the printed translations of the Bible which were in existence in Shakespeare's time.

111. *collier*. Johnson quotes the proverb, 'Like will to like, quoth the devil to the collier.' Ulpian Fulwell (1568) wrote a play with this title. See Dodsley's *Old Plays*, ed. Hazlitt, vol. iii.

114. *minx*, of very certain meaning, but uncertain etymology. Cotgrave (Fr. Dict.) gives, 'Gadrouillette: f. A minx, gige, flirt, callet, Gixie; (a fained word, applyable to any such cattell.)' Again, 'Obereau: A hobbie (Hawke;) also, a young minx, or little proud squall.' It is used also for a lapdog in Udall's translation of the *Apophthegmes of Erasmus* (ed. Roberts, 1877), p. 143: 'There ben litle minxes, or pupes that ladies keepe in their chaumbers for especial jewels to playe withall.' In the same passage 'mynxe' is the translation of *Meliteus*. The word may possibly be derived from the *mink* or *minx*, the name of which is believed to be of Swedish origin (*mänk*); and from the fur-bearing animal it may have been transferred, on account of some fancied resemblance, to a long-haired lap-dog, and afterwards applied, like puppy, puss, and vixen, to animals of a superior order. Some, however, connect 'minx' with 'minnekin.'

117. *element*. See iii. 1. 56.

122. *genius*, the familiar spirit which was believed to govern a man's actions; here used for the spiritual nature. See note on Julius Cæsar, ii. 1. 66. Sir Toby would say 'The plot has taken possession of his very soul.'

124. *take air*, get abroad, and so become public and stale.

128. *in a dark room and bound*. It is not long since this was the usual method of treating lunatics. See iv. 2. 30, v. 1. 292, and compare *As You Like It*, iii. 2. 421: 'Love is merely a madness, and, I tell you, deserves as well a dark house and a whip as madmen do.' And *The Comedy of Errors*, iv. 4. 97:

'Mistress, both man and master is possess'd;  
I know it by their pale and deadly looks:  
They must be bound and laid in some dark room.'

130. *carry it*, manage it. Compare *Midsummer Night's Dream*, iii. 2. 240:

'This sport, well carried, shall be chronicled.'

And *Henry VIII.* i. 2. 134:

'He'll carry it so

To make the sceptre his.'

133. *a finder of madmen*. That anything more is intended than a pun which turns upon the 'finding' or verdict of a jury is not evident, though Ritson thought that 'finders of madmen must be those who acted under the writ "De lunatico inquirendo"; in virtue whereof they

found the man mad.' Later in the century witch-finders were notorious.

135. *a May morning*, the season for sport and merriment of all kinds. Stow (*Survey of London*, 1603, p. 99) says: 'I find also that in the moneth of May, the Citizens of London of all estates, lightly in every Parish, or sometimes two or three parishes ioyning together, had their seuerall mayings, and did fetch in Maypoles, with diuerse warlike shewes, with good Archers, Morice dauncers and other deuices for pastime all the day long, and towards the Euening they had stage playes, and Bonifiers in the streetes.'

140. *Give me*. Lettson proposed 'Give 't me'; but there is no necessity for a change. Compare *Romeo and Juliet*, iv. 1. 121:

'Give me, give me: O, tell me not of fear.'

143. *nor . . . not*. For the double negative see *Venus and Adonis*, 409:

'I know not love, quoth he, nor will not know it.'

*Ib. admire*, be surprised. Sir Andrew's use of the word may be justified. See *The Tempest*, v. 1. 154:

'I perceive, these lords

At this encounter do so much admire

That they devour their reason.'

And Milton, *Paradise Lost*, ii. 677, 678:

'The undaunted fiend what this might be admired;

Admired, not fear'd.'

146. *note*, remark, observation.

157. *the windy side of the law*, so that the law cannot scent you out and track you, as a hound does the game. So Beatrice (*Much Ado*, ii. 1. 327) says of her heart, 'I thank it, poor fool, it keeps on the windy side of care,' and so out of its fangs. Staunton points out that in an old Italian treatise (1524), which contains among other things the Rules of the Duello, a distinction is made between different methods of giving the lie, such as, simply, 'Thou liest'; or, 'Thou liest in thy throat'; or, 'Thou liest in thy throat like a rogue'; or, finally, 'Thou liest in thy throat like a rogue as thou art': which inevitably led to a challenge. Sir Andrew stopped short of the last insult.

165. *commerce*, intercourse, conversation, discourse. Compare *Hamlet*, iii. 1. 110:

'*Ham.* That if you be honest and fair, your honesty should admit no discourse to your beauty.

*Oph.* Could beauty, my lord, have better commerce than with honesty?'

*Ib. by and by*, immediately. See *Matthew* xiii. 21: 'When tribulation or persecution ariseth because of the word, by and by he is offended.'

167. *scout me*. See iii. 2. 30, 31, 'Build me,' 'Challenge me'; and Abbott, Shakespeare Grammar, § 220.

168. *a hum-bailey*, or bumbailiff, was an inferior sheriff's officer, a shoulder-clapper, who followed close in the rear of his victims and perhaps so gained his name. Others say he was a 'bound-bailiff.' Whatever the origin of the term it was used in contempt.

169. *horrible*, horribly; adjective for adverb. See 1 Henry IV, ii. 4. 402: 'But tell me, Hal, art not thou horrible afeard?'

171. *twanged off*, pronounced with a strong accent.

*Ib.* *approbation*, attestation. See Henry V, i. 2. 19:

'For God doth know how many now in health  
Shall drop their blood in approbation  
Of what your reverence shall incite us to.'

172. *proof*, trial, test. Compare Troilus and Cressida, i. 3. 34:

'In the reproof of chance

Lies the true proof of men.'

180. *clodpole*, a blockhead. Spelt 'Clodde-pole' here in the first folio, but 'Clotpole' in Troilus and Cressida, ii. 1. 128; Lear, i. 4. 51, and Cymbeline, iv. 2. 184.

182. *report*. See iii. 2. 35.

186. *like cockatrices*. Compare Richard III, iv. 1. 55, and Romeo and Juliet, iii. 2. 47:

'Say thou but "I,"

And that bare vowel "I" shall poison more  
Than the death-darting eye of cockatrice.'

The cockatrice was a fabulous creature, half cock and half serpent, which was believed to be hatched by a snake or toad from a cock's egg. The name is a corruption of 'crocodile'; from Fr. *cocatrice*, *cocatrix*, or *cocatrix*, Spanish *cocatriz*, *cocadriz*, *cocodrillo*. It was supposed that the glance of the cockatrice was fatal to any one who did not see it first. See Bacon's History of Henry VII, p. 194 (ed. 1622), of Perkin Warbeck: 'This was the end of this little Cockatrice of a King, that was able to destroy those that did not espie him first.'

187. *give them way*, make way for them, retire before them. So King John, i. 1. 156:

'Our country manners give our betters way.'

188. *presently*, instantly. See v. i. 167.

192. *unchary*, unsparingly, lavishly. The word etymologically signifies heedlessly, carelessly; but that Shakespeare understood it in the other sense is evident from Hamlet, i. 3. 36:

'The chariest maid is prodigal enough,

If she unmask her beauty to the moon':

where 'chariest' and 'prodigal' are contrasted.



192. *out*. Theobald's reading for 'on't' of the folios, which gives at best but a very forced sense. The change is at once justified and rendered necessary by the meaning of 'unchary.' In *Winter's Tale*, iv. 4. 160:

'He tells her something  
That makes her blood look out';

the folios read 'on't' as here. Capell says 'laid out' signifies 'exposed.' It rather means 'expended.'

196. *'haviour*, behaviour, deportment. Compare *Hamlet*, i. 2. 81:  
'Nor the dejected 'haviour of the visage.'

197. *grief*. Rowe's reading. The folios have 'greeses' or 'griefs.' The change is necessary, not so much on account of the grammar, to which a parallel might be found, as because 'passion' and 'grief' are related, but not 'passion' and 'griefs.'

198. *jewel* was formerly used to denote any personal ornament of value; from the Old French *joiel*, *joel*, or *jouel*, a diminutive of *joie* which is the Latin *gaudium*. Imogen (*Cymbeline*, ii. 3. 146) uses it of her bracelet:

'Go bid my woman  
Search for a jewel that too casually  
Hath left mine arm.'

212. *despite*, spite, malice. See *Coriolanus*, iii. 3. 139:  
'Follow him,

As he hath follow'd you, with all despite.'

213. *attends*, awaits. So in *Much Ado* v. 4. 36: 'We here attend you.' And *Richard II*, i. 3. 116:

'Attending but the signal to begin.'

*Ib. dismount thy tuck*, in plain English, draw thy sword. The hangers or straps by which the rapier was attached to the sword belt are called in the affected language of Osric the 'carriages' (*Hamlet*, v. 1. 158, &c.), and Sir Toby's 'dismount' is in keeping with this phraseology. A tuck was a small rapier. Cotgrave (*Fr. Dict.*) gives, 'Verdun, m. The little Rapier, called a Tucke.' The word comes to us from the French *estoc*, which Cotgrave defines as 'The stocke, trunk, or bodie of a tree . . . also, a Rapier, or tucke.' In Florio's *Worlde of Wordes* (1598) we find, 'Stocco, a truncheon, a tuck, a short sword, an arming sword.'

214. *yare*, nimble, active; from the A.S. *gearu*, ready, prompt. See *The Tempest*, i. 1. 7, and *Antony and Cleopatra*, iii. 13. 131:

'And to proclaim it civilly, were like  
A halter'd neck which does the hangman thank  
For being yare about him.'

217. *any quarrel to me*. Compare *Much Ado*, ii. 1. 243: 'The

Lady Beatrice hath a quarrel to you.' And Coriolanus, iv. 5. 133. 'To' marks the object of the quarrel, just as in Capgrave's Chronicle, p. 173, where it is said, 'Wiliam Waleys . . . mad al the cuntre rebel to Edward the Kyng'; a sentence which caused the editor to add the remarkable sidenote (corrected in the Errata), 'Rebellion of Wallace in favour of the English King.'

221. *opposite*. See iii. 2. 59.

224. *dubbed with unhatched rapier*, not knighted on the field of battle with the sword which bore marks of his prowess. 'Unhatched' is apparently for 'unhacked,' which is substituted by Pope. Malone proposed to read 'an hatcht rapier,' that is, a rapier whose hilt was richly ornamented and gilt, like a court sword not meant for use.

225. *and on carpet consideration*. Francis Markham in his Booke of Honour (1625), p. 71, quoted by Reed, describing various inferior kinds of knighthood, says: 'Near vnto these in degree (but not in qualitie, for these are truly (for the most part) vertuous and worthy) is that ranke of Knights which are called *Carpet-Knights*, being men who are by the Princes Grace and fauour made Knights at home, and in the time of peace, by the imposition or laying on of the Kings Sword . . . And these of the vulgar or common sort, are called *Carpet-knights*, because (for the most part) they receiue their honour from the Kings hand, in the Court, and vpon Carpets, and such like Ornaments belonging to the Kings State and Greatnesse.' The term 'carpet knight' came to be used in contempt for an idle and effeminate person. Baret in his Alvearie (1580), quoted by Steevens, thus explains the Latin proverb, 'Bos ad præsepe;' 'A Prouerbe to be applied agaynst those which doe not exercise themselues with some honest affaires: but serue abhominable and filthy idlennesse, and as we vse to call them carpet knightes.' In employing the term 'consideration' Sir Toby implies that Sir Andrew's honours had been purchased.

226. *brazel*. Spelt 'brall' in the first folio.

227. *incensement*, exasperation, rage. Richardson quotes from Heywood's Rape of Lucrece [Works, v. 190]:

'We engage our owne deere love twixt his incensement  
And your presumption.'

229. *Hob nob*, like 'hab nab,' which is of frequent occurrence, denotes 'come what may,' 'hit or miss,' and the like, a phrase expressing utter recklessness. 'Hab nab' is perhaps the original form, and is probably, as Skinner gives it, from the A.-S. *habban*, to have, and *nabban* (—*ne habban*) not to have. Johnson derives it from *hap*, an alternative etymology mentioned by Skinner. But, however derived, it means at random, or haphazard. Florio (A World of Wordes, 1598) gives, 'Ananuara, at a venture, at hazard, hab or nab, at sixe or

seven.' In his Italian Dictionary (1611), he defines the same word, 'hand ouer head, at randan, at hab or nab, at all aduventure.' Cotgrave (Fr. Dict.) has, 'Conjecturalement. Coniecturally, by ghesse, or coniecture, habnab, hittie-missie.' Again Lyly, Euphues and his England [ed. Arber, p. 354], quoted by Todd: 'Thus Philautus determined, hab, nab, to sende his letters.' And Malone refers to Holinshed's History of Ireland [ed. 1577, p. 77]: 'The Citizens in their rage, imagining that euery poste in the Churche had bin one of y<sup>e</sup> Souldiers, shot habbe or nabbe at randon, vppe to the Roode lofte, and to the Chauncell.' Compare Howell's English Proverbs, p. 10: 'Hab or nab, He have her.'

231. *conduct*, escort. Compare The Merchant of Venice, iv. 1. 148:

'Some three or four of you

Go give him courteous conduct to this place.'

And King John, i. 1. 29:

'An honourable conduct let him have.'

233. *taste*, test, try. Compare Troilus and Cressida, i. 3. 337, where the metaphor is kept up:

'For here the Trojans taste our dear'st repute

With their finest palate.'

*Ib.* *quirk*, odd humour, whim, caprice. See All's Well, iii. 2. 51:

'I have felt so many quirks of joy and grief.'

239. *meddle*, mix or take part in a fight of some kind. See I. 266.

242. *to know*, to learn or ascertain. Compare A Midsummer Night's Dream, i. 1. 68:

'Know of your youth, examine well your blood.'

And Othello, v. 1. 117:

'Go know of Cassio where he supp'd to-night.'

243. *to him*. See above, I. 217.

249 *arbitrement*, decision, trial. Compare Henry V, iv. 1. 168: 'If it come to the arbitrement of swords.'

252. *like*. See i. 3. 115.

*Ib.* *proof*. See above, I. 172.

254. *opposite*. See iii. 2. 59.

258. *with sir priest, than sir knight*, that is, with the more peaceable wearer of the title 'sir.' In iv. 2. 2, the curate is called 'Sir Topas,' and the title was given to those priests who had taken a bachelor's degree at a University. See notes on As You Like It, iii. 3. 54, and Richard III, iii. 2. 111. Of Sir Hugh Ashton, Controller of the Household to the Lady Margaret, Fuller History of the University of Cambridge, ed. 1655, p. 91) says: 'This Sir Hugh (whom I conceive rather Sir Priest than Sir Knight) was a good Benefactor to the Colledge, and lieth buried on the North-side in the outward Chappell' [of St. John's].

259. Capell omits the 'Exeunt' and keeps Fabian and Viola on the stage, because in l. 268 Sir Toby seems to point to them. They might, however, be within view of Sir Toby, but out of sight of the audience. Dyce in his second edition made this begin a new scene, 'Scene V. The Street adjoining Olivia's garden,' because in v. 1. 58, Antonio, who is arrested at the end of this scene, is said to have been taken 'Here in the streets.'

261. *a frago* Sir Toby's corruption of 'virago,' or else a word of his own coinage. If 'fire-cater' had been in existence at the time, 'frago' might be a hybrid between this and 'virago.'

262. *the stuck*. A corruption of 'stoccata,' a thrust in fencing. See *Romeo and Juliet*, iii. 1. 77, *Merry Wives*, ii. 1. 234. Florio (*Ital. Dict.*) gives, 'Stoccata, a thrust, a stoccado, a foyne.' So *Hamlet*, iv. 7. 162 :

'If he by chance escape your venom'd stuck.'

Steevens quotes from Marston's *Antonio's Revenge* [ed. Halliwell, vol. i. p. 79] :

'And if a horned divell should burst forth,

I would passe on him with a mortall stocke.'

263. *answer*. Another technical term like the French *riposte*.

*Ib. pays you*, hits you. So Falstaff says (*1 Henry IV*, ii. 4. 213), 'Two I am sure I have paid.'

265. *the Sophy*. See ii. 5. 165.

272. *grey Capilet*. 'Capul' was a north-country word for a horse, as we know from the ballad of Robin Hood and Sir Guy of Gisborne, and possibly 'capilet' may be a diminutive of this.

276. *to take up*, to make up, settle. See *As You Like It*, v. 4. 104 : 'I knew, when seven justices could not take up a quarrel.' And North's *Plutarch*, *Alexander the Great*, p. 729 (ed. 1595) : 'Passing away all the rest of the day, in hunting, writing some thing, taking vp some quarrell betweene souldiers, or else in studying.' Again, Gosson's *Schoole of Abuse* (ed. Arber, p. 21) : 'Where Iuno which is counted the ayre, settes in her foote to take vp the strife. and steps boldly betwixt them to part the fray.'

278. *He is as horribly conceited*, or has the same horrible idea. The verb 'to conceit' occurs in *Julius Cæsar*, i. 3. 162 :

'Ilim and his worth and our great need of him

You have right well conceited.'

283. *the supportance*, the maintaining or upholding. The word occurs in its literal sense in *Richard II*, iii. 4. 32 :

'Give some supportance to the bending twigs.'

289. *one bout*. Another fencing term, derived from the French *botte*, or Italian *botta*, which Torriano (*Ital. Dict.*) defines as 'a blow, a stripe, a stroak, a hit, or a venie at fence.'

290. *the duello*, or the laws of duelling, which were laid down with great nicety, as may be seen in Saviolo's Practice of the Duello (1595), with which Shakespeare seems to have been acquainted. See note on As You Like It, v. 4. 83 (Clarendon Press ed.), where an extract from the book is given. In the beginning of the 17th century 'duello' was still a foreign word, and 'duel' had not fully established itself. See Love's Labour's Lost, i. 2. 185: 'The passado he respects not, the duello he regards not.'

301. *an undertaker*, one who takes upon him the business of others, one who is engaged on behalf of another, as surety or agent. In the Authorised Version of Isaiah xxxviii. 14, 'Undertake for us' signifies 'Be surety for us.' Tyrwhitt has pointed out that in 1614 the word 'undertaker' had acquired an opprobrious sense, but there is no reason to suppose that Sir Toby uses it with any more contempt than is naturally felt for a meddling person. At the beginning of the 17th century it signified what we should now call a contractor, and Bacon, in his speech in the House of Commons concerning the Undertaker, says, 'I had heard of Undertakings in several kinds. There were Undertakers for the plantations of Derry and Colerane in Ireland, the better to command and bridle those parts. There were, not long ago, some Undertakers for the north-west passage: and now there are some Undertakers for the project of dyed and dressed cloths.' (Life and Letters, ed. Spedding, v. 43.)

307. *reins*, answers the rein.

312. *favour*, countenance. See ii. 4. 24, and Troilus and Cressida, iv. 5. 213:

'I know your favour, Lord Ulysses, well.'

313. *sea-cap*. The sailor's cap of the period, according to Fairholt in Halliwell's Folio edition, was of fur, or lined with fur.

326. *part*, partly. So in Othello, v. 2. 296:

'This wretch hath part confess'd his villany.'

328. *my having*, my possessions, property. Compare Merry Wives, iii. 2. 73: 'The gentleman is of no having.'

329. *my present*, my present store. For this use of the adjective compare 'private,' l. 84.

338. *lying vainness, babbling drunkenness*. This is Rowe's reading in his second edition, and it appears to be the best. The folios have 'lying, vainnesse, babbling drunkennesse,' and Steevens (1793) printed 'lying, vainness, babbling, drunkenness'; regarding all four words as substantives. But in this arrangement there is no sequence or climax in the four things which are stigmatized as vices, and it is better to take the words in pairs, with an adjective and substantive in each pair.

*Ib. vainness*, boastfulness.

344. *with such sanctity of love.* For 'such' in this sense compare Cymbeline, v. 5. 44:

'Your daughter, whom she bore in hand to love  
With such integrity, she did confess  
Was as a scorpion in her sight.'

Capell printed the line as an unfinished sentence ending 'love,—,' and Sidney Walker supposed that a line following was lost.

346. *venerable*, deserving of veneration. In modern usage it is always associated with age.

348. *vile*. The folios have 'vilde' or 'vild.'

349. *good feature*, a beautiful exterior.

351. *unkind*, unnatural. Compare Lear, iii. 4. 73:

'Nothing could have subdued nature  
To such a lowness but his unkind daughters.'

352. *beauteous evil*. See ii. 2. 27.

353. *o'erflourish'd*, like the old oak chests which are frequently ornamented with elaborate carvings.

357. *so do not I*. Viola was not so confident in her belief that Sebastian lived, as Antonio was that she was Sebastian.

361. *saws*, maxims, proverbs, which frequently ran in couplets.

363. Viola remembers her brother by the reflexion of her own face in the glass.

364. *favours*. See above, l. 312.

366. *if it prove true*. See l. 358.

373. *'slid*. See ii. 5. 29.

## ACT IV.

### Scene I.

3. *Go to, go to*. See i. 5. 37.

5. *Well held out*, well kept up; the Clown supposes Sebastian to be merely playing a part. Compare Measure for Measure, v. 1. 371:

'If thou hast,  
Rely upon it till my tale be heard,  
And hold no longer out.'

And A Midsummer Night's Dream, iii. 2. 239:

'Wink each at other; hold the sweet jest up.'

9. *vent*, utter. Compare As You Like It, ii. 7. 41:

'He hath strange places cramm'd  
With observation, the which he vents  
In mangled forms.'

And Ben Jonson, *The Fox*, ii. 1, quoted by Delius :

‘Pray you, what news, sir, vents our climate?’

This may have been in ridicule of an affected usage.

9, 10, 17-19, are printed as prose in the folios. Capell first arranged them as verse.

13. *I am afraid this great lubber, the world, will prove, &c.* The folios have no commas, but Johnson, though he does not insert them, gives the interpretation which they involve: ‘That is, affectation and foppery will overspread the world.’ Knight suggests that the Clown speaks aside, ‘I am afraid the world will prove this great lubber (Sebastian) a cockney’—a foolish fellow. Donce proposed to read ‘this great lubberly word,’ but the expression is not applicable to ‘vent,’ although it is adopted by Mr. Grant White.

14. *ungird thy strangeness, relax thy distant manner.*

17. *foolish Greek.* ‘Greek’ was a term for a merry companion. In Udall’s play of *Roister Doister* one of the characters is Mathew Merygreeke. Compare *Troilus and Cressida*, i. 2. 118: ‘Then she’s a merry Greek indeed.’

21. *report.* See iii. 2. 35. The folios put a comma at ‘report,’ meaning probably the same as Staunton, who marked it with a dash, to indicate that what follows is said aside, or in a different tone.

22. *after fourteen years’ purchase,* that is, at fourteen times the annual rent, which appears in Shakespeare’s time to have been a high price for land. In 1620 the current price was twelve years’ purchase.

34. *struck.* Spelt ‘stroke’ in the first and second folios, ‘strook’ in the third.

38. *iron.* See iii. 4. 240.

*Ib. fleshed,* eager for slaughter, like an animal that has first tasted blood. See note on *Richard III*, iv. 3. 6, and *Henry V*, iii. 3. 11:

‘The flesh’d soldier, rough and hard of heart.’

43. *malapert, saucy, impudent.* See *Richard III*, i. 3. 255:

‘Peace, master marquess, you are malapert.’

In Roquefort’s *Glossaire de la Langue Romane* ‘apert’ is defined as ‘indiscret, effronté, impudent.’

50. *Rudesby, rude, ruffianly fellow.* See *The Taming of the Shrew*, iii. 2. 10:

‘To give my hand, opposed against my heart,  
Unto a mad-brain rudesby, full of spleen.’

52. *uncivil.* See ii. 3. 116.

*Ib. extent* here signifies a violent attack, and it derives this meaning from the language of law, in which the word denotes a seizure of houses and lands under a writ of *extendi facias*, and so a violent seizure generally. See note on *As You Like It*, iii. 1. 17.

55. *botch'd up*, patched up clumsily. This does not refer to the patching up of quarrels which Sir Toby's conduct had bred, but to the awkwardly contrived tricks he was constantly playing.

56. *thou shalt not choose but go*. See ii. 5. 158, and the Taming of the Shrew, v. 1. 12 :

'You shall not choose but drink before you go.'

57. *Beshrew*, evil befall; a very mild form of imprecation. See note on A Midsummer Night's Dream, ii. 2. 54.

58. *heart*. There is of course a play upon the words 'heart' and 'hart.' See i. 1. 17.

59. *What relish is in this?* What does this savour of? Is it real or unreal?

### Scene II.

2. *Sir Topas*. See iii. 4. 258. The name occurs in Chaucer. If Shakespeare borrowed it, he borrowed nothing else.

3. *the whilst*, in the meantime. See Richard II, v. 2. 22 :

'Alack, poor Richard! where rode he the whilst?'

4. *dissemble*, disguise. In Latin *se dissimulare* means to disguise oneself, but there is no need to suppose that in putting this language into the mouth of the Clown Shakespeare was imitating a Latin idiom.

6. *tall*. Dissatisfied with this epithet, Reed at Farmer's suggestion substituted 'fat.' Tyrwhitt proposed 'pale.'

7. *student*. Spelt 'studient' in the first folio, as in Merry Wives, iii. i. 38, where Justice Shallow says, 'Keep a Gamester from the dice, and a good Studient from his booke, and it is wonderfull.' It may be that in both these passages the mis-spelling is intentional, for in Love's Labour's Lost, ii. 1. 64, iii. 1. 36, the word is in its usual form.

9. *competitors*, confederates. See Richard III, iv. 4. 506, and Antony and Cleopatra, i. 4. 3, where Cæsar speaking to Lepidus of Antony, says,

'It is not Cæsar's natural vice to hate

Our great competitor.'

12. *the old hermit of Prague*. Not Jerome of Prague the heresiarch, says Douce, 'but another of that name born likewise at Prague, and called the hermit of Camaldoli in Tuscany.' But this is treating the Clown's nonsense too seriously. No one has attempted to identify the niece of King Gorboduc.

30. *in hideous darkness*. See iii. 4. 128.

36. *bay windows*. A bay window is a projecting window which forms a bay or recess in a room. The modern equivalent is 'bow window,' which some consider a corruption, but more properly de-



scribes the window from the outside, as bay window does from the inside.

36. *barricadoes*. As in the case of 'duello' and 'duel,' the French form of the word 'barricade' had not in Shakespeare's time become fully naturalised. See Florio, *A Worlde of Wordes* (1598): 'Bari-cata, Barricada, a baricado, or fortification with barels, timber, earth.' And Cotgrave, *Fr. Dict.* (1611): 'Barriquade: f. A barricado; a defence of barrels, timber, pales, &c.'

37. *clearstories*. The reading of the first folio is 'cleere stores,' which became in the second folio 'cleare stones,' and in all subsequent editions down to Boswell's (1821), 'clear stones,' which is not even sensible nonsense. The reading adopted by Boswell was suggested by Blakeway, who explains 'clearstory' as denoting 'the row of windows running along the upper part of a lofty hall, or of a chutch, over the arches of the nave.' The term is most familiar in church architecture, but that it was not confined to ecclesiastical buildings is shewn by the examples of its use in the 15th and 16th centuries, given by Professor Willis in his *Architectural Nomenclature of the Middle Ages*, pp. 58, 59. He says, 'Apparently "clerestory" was used for any mode of admitting light over head.' It seems to have been so called in opposition to 'le blyndstorsys,' which is another name for the triforium. See Parker's *Glossary of Architecture*, quoted by Professor Skeat (*App. to Etymological Dict.*).

43. See Exodus x. 21-23.

46. *abused*, misused, ill-treated. See l. 84, and Richard II, ii. 3. 137: 'The noble duke hath been too much abused.'

47. *any constant question*, a question which requires a consistent answer; or, if we take 'question,' as Malone does, in the sense of 'conversation,' 'any constant question' will mean any regularly conducted formal conversation or discussion.

48. *the opinion of Pythagoras* concerning the transmigration of souls is again referred to in *The Merchant of Venice*, iv. 1. 131, and *As You Like It*, iii. 2. 187 (163, *Clar. Press* edition).

50. *haply*. Spelt 'happily' in the folios. See *Henry V*, v. 2. 93. As the old copies vary between 'haply,' 'happily' and 'happely,' the more familiar spelling is adopted here to avoid confusion.

57. *a woodcock*, which was a proverbially foolish bird. See ii. 5. 77.

58. *soul*. Corrupted into 'house' in the second and later folios.

61. *I am for all waters*. An anonymous correspondent of the *Gentleman's Magazine*, xx. 252, says, 'From the Italian proverb, Ho mantello d'ogni acqua, I have a cloke for all waters.' The meaning of this is illustrated by another, 'Non si fa mantello per un' acqua sola. A cloak is not made for one shower only.' Malone is apparently right in

interpreting, 'I can turn my hand to anything; I can assume any character I please.' Monck Mason thought that 'water' was used in the jewellers' sense of the colour and hue of precious stones, and that there was a play intended upon the name 'Sir Topas' which the Clown had assumed. But compare Heywood's English Traveller, i. 2 (Works, iv. 20): 'Like a good traueelling Hackney, learne to drinke of all Waters.'

64. *To him.* See above, line 17.

68. *the up-shot*, or decisive shot, a term of archery, as the 'up-cast,' or final throw, was used in the game of bowls, is here employed metaphorically to denote the conclusion of any business. Compare Hamlet, v. 2. 395 (368, Clar. Press ed.):

'And, in this upshot, purposes mistook  
Fall'n on the inventors' heads.'

70. *Hey, Robin, jolly Robin.* The song from which the Clown sings these snatches is printed in Percy's Reliques of Ancient English Poetry (i. p. 198, ed. 1857), from a MS. in the possession of Dr. Harrington, of Bath. The first two stanzas run thus:

'A Robyn,  
Jolly Robyn,  
Tell me how thy leman doeth,  
And thou shalt know of myn.  
"My lady is unkynde perde."  
Alack! why is she so?  
"She loveth an other better than me;  
And yet she will say no."

83. *besides*, beside, out of. Compare Sonnet, xxiii. 2:

'As an unperfect actor on the stage  
Who with his fear is put besides his part.'

*1b. five wits*, or powers of the mind, corresponding in number to the five senses. Stephen Hawes, a poet of the time of Henry VII, in his Pastime of Pleasure (cap. xxiv, p. 108, Percy Soc. ed.), quoted by Malone, enumerates the five internal wits as follows, common wit, imagination, fantasy, estimation, and memory. Compare Sonnet, cxli. 9:

'But my five wits nor my five senses can  
Dissuade one foolish heart from serving thee.'

86. *But as well?* Only as well?

88. *propertied me*, treated me as a property or thing to be used for a particular purpose, as if I had no will of my own. Compare King John, v. 2. 79:

'I am too high-born to be propertied,  
To be a secondary at control,  
Or useful serving-man and instrument,  
To any sovereign state throughout the world.'

89, 90. *to face me out of my wits*, to cheat me out of my wits by sheer impudence. See v. 1. 82.

92. *Malvolio, Malvolio, &c.* The Clown here speaks in the assumed voice of Sir Topas.

92, 93. *endeavour thyself*. 'Endeavour' was formerly used as a reflexive verb, as in the Collect for the Second Sunday after Easter: 'and also daily endeavour ourselves to follow the blessed steps of his most holy life'

93. *bibble babble*, is a reduplicated word, formed from 'babble' by a prefix to give intensity to the meaning. So 'tittle tattle' from 'tattle.' Richardson quotes from Holland's translation of Plutarch's *Morals*, p. 57: 'The errors committed in this kinde, have beene the cause why there is found so little wit and understanding, and contrariwise so much tongue and bibble-babble, such vaine chattering about words in yoong men throughout the Schooles.' See also Latimer (*Sermons*, p. 507, Parker Soc. ed.): 'I speak of faithful prayer: for in time past we took bibbling babbling for prayer, when it was nothing less.'

95-97. The Clown speaks alternately in his assumed and in his natural voice.

96. *God be wi' you*. In the folios 'God buy you.'

100. *shent*, scolded, reprimanded; literally, put to shame, from the Anglo-Saxon *scendan*. See note on *Coriolanus* v. 2. 104 (91 *Clar. Press* ed.). Compare *Merry Wives*, i. 4. 38:

*Rug.* Out, alas! here comes my master.

*Quick.* We shall all be shent.'

103. *Well-a-day*, like 'alas,' an expression of sorrow. See note on *Henry V*, ii. 1. 32 (*Clar. Press* ed.)

104. *By this hand*. See i. 3. 32.

106. *advantage* occurs as a transitive verb in *Julius Cæsar*, iii. 1. 242:

'It shall advantage more than do us wrong.'

And *Venus and Adonis*, 950:

'What may a heavy groan advantage thee?'

See also 1 *Corinthians* xv. 32.

108. *are you not mad indeed?* Johnson suggested that the negative should be omitted, but the question in its present form is equivalent to 'you are mad, are you not?'

118. *In a trice*, instantly, from the Spanish *en un tris*. See *Cymbeline*, v. 4. 171: 'O, the charity of a penny cord! it sums up thousands in a trice.'

119. *the old Vice*, a familiar figure in the ancient moral plays, in which he is always introduced in company with the devil. On the modern stage, the harlequin is his nearest representative. See note on *Richard III*, iii. 1. 82 (*Clar. Press* ed.).

121. *dagger of lath*. Compare Henry V, iv. 4. 74-77: '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.' The Clown hints that he plays with Malvolio the same tricks that the Vice of the old Moralities did with the devil, whom he beat with his wooden sword till he made him roar, and rode about the stage, to the delight of the spectators.

126. *Adieu, goodman devil*. The Clown, comparing himself to the Vice, takes leave thus contemptuously of Malvolio, whom he befools as the Vice did the Devil of the early stage. There does not appear to be any sufficient reason therefore for changing the reading, which is substantially that of the first folio, 'Adieu good man diuell;' although it has been changed to 'goodman Drivel,' to avoid the repetition. Johnson suggested 'goodman Mean-evil,' as a translation of Malvolio's name. Following this suggestion Monck Mason proposed 'good Mean-evil.'

### Scene III.

6. *this credit*, this opinion in which people believed, this current belief. Hamner altered 'credit' to 'current'; Theobald proposed 'credent' and Mason 'credited,' the latter conjecture being perhaps suggested by the unusual form of the word in the first and second folios 'credite.' But 'credit' is used in just the same sense as 'trust,' in line 15.

12. *instance*, example.

1b. *discourse*, reasoning, argument. Johnson defines it as the 'act of the understanding, by which it passes from premises to consequences.' It is this 'discourse of reason' (Hamlet, i. 2. 150) which animals are supposed to lack, the faculty of drawing a conclusion from premises.

15. *trust*, belief, firm conviction.

18. *Take and give back affairs and their dispatch*. The verbs and substantives must be distributed here as in Winter's Tale, iii. 2. 164, 165:

'Though I with death and with  
Reward did threaten and encourage him.'

And in Macbeth, i. 3. 60:

'Speak then to me, who neither beg nor fear  
Your favours nor your hate.'

In the present passage 'take' goes with 'affairs' and 'give back' with 'their dispatch.' The phrase is thus equivalent to 'take a business in hand and discharge it.' Collier followed the Perkins folio in reading 'and thus dispatch affairs,' and Dyce, suspecting corruption, proposed 'affairs and them dispatch.'

21. *deceivable*, deceptive. So in Richard II, ii. 3. 84 :

'Show me thy humble heart and not thy kneec,  
Whose duty is deceivable and false.'

24. *chantry*, a private chapel. Cowell, in his Interpreter (1607), referred to by Steevens, says '*Chantry* (*cantaria*) is a Church or chapell endewed with lands or other yearely revenewe, for the maintenance of one or moe priests, daily to sing masse for the soules of the donours, and such others, as they doe appointe.'

*Ib. by, near.* So in Sonnet, cliv. 9 :

'This brand she quenched in a cool well by.'

26. *Plight*, pledge ; as in Lucrece, 1690 :

'Shall plight your honourable faiths to me.'

The Anglo-Saxon *plihtan*, which seems to have the meaning of undertaking at the risk of some penalty, is etymologically connected with the German *pflicht*, duty or obligation.

27. *jealous*. In the first folio, 'iealous.' See note on Richard III, i. 1. 92.

29. *Whiles*, until. 'While' is very commonly used in this sense in some provincial dialects, and in some instances by Shakespeare himself. See Macbeth, iii. 1. 44.

*Ib. come to note*, become known, be acknowledged.

30. *What time*, when. Compare 3 Henry VI, ii. 5. 3 :

'What time the shepherd, blowing of his nails,  
Can neither call it perfect day nor night.'

*Ib. the celebration*, that is, the actual marriage.

34. *heavens so shine*, &c. Perhaps alluding, says Steevens, to the old proverb, 'Happy is the bride upon whom the sun shines.'

## ACT V.

### Scene I.

17. *profit*, become proficient, improve. Compare Merry Wives, iv. 1. 15 : 'My son profits nothing in the world at his book.'

18. *abused*, deceived. See iii. 1. 111.

*Ib. conclusions to be as kisses.* As it takes two persons to make one kiss, so two premisses are necessary for one conclusion. Capell understands it to mean, 'to make conclusions follow as thick as kisses do often.' Warburton regarded the words as a monstrous absurdity, and after his manner rewrote them thus : 'so that, Conclusion to be asked is, if, &c.' In the Clown's argument, the affirmative conclusion follows the negative premisses, as kisses follow upon refusal.

19. *your four negatives*, &c. For this colloquial use of 'your,' see

Antony and Cleopatra, ii. 7. 29: 'Your serpent of Egypt is bred now of your mud by the operation of your sun: so is your crocodile.' The Clown has still the 'four' lips of the kisses in his mind.

22. *By my troth*. See i. 3. 4.

28. *your grace*, your virtuous scruples. Delius interprets it, 'your gracious hand.' But the Clown means, 'put aside your scruples, and let your flesh and blood; your natural disposition, obey my evil counsel.'

33. *the triplex*, or triple time in music

34. *the bells of Saint Bennet*. The allusion is, perhaps, to some old rhyme which has been lost: or it may be to the real bells of St. Bennet Hithe, Paul's Wharf, just opposite the Globe Theatre.

37. *at this throw*, at this cast or venture. The figure is from dice or bowls. 'Throw' is not likely to be the Old English word as used by Chaucer (*Man of Law's Tale*, 5373), in the sense of 'time':

'Now let us stint of Custance but a throw'

48. *A babbling vessel*, a vessel of trifling and insignificant size, which was called also a bauble or bable. See *Cymbeline* iii. 1. 27:

'His shipping—

Poor ignorant baubles!—on our terrible seas  
Like egg-shells moved upon their surges, crack'd  
As easily 'gainst our rocks.'

And Troilus and Cressida, i. 3. 35:

'The sea being smooth,  
How many shallow bauble boats dare sail  
Upon her patient breast, making their way  
With those of nobler bulk!'

In Strachy's account of the wreck of Sir Thomas Gates in 1610 (*Purchas his Pilgrimes*, vol. iv. p. 1739), we read, 'It is impossible without great and perfect knowledge, and search first made of them to bring in a bable Boat, so much as of ten Tun without apparant ruine.'

49. *unprizable*, invaluable, inestimable. Johnson and others take it in the sense of valueless, as being beneath price; but shallow draught is not necessarily a defect in a ship, and it was probably by means of this quality combined with its small size which enabled it to move quickly, that the captain could attack a much larger vessel with advantage. just as the small English ships made much 'scathful grapple' with the unwieldy floating batteries of the Spanish Armada. Cotgrave (*Fr. Dict*) gives 'Impreciable . . . vnprisable, vnualueable.' Dr. Abbott (*Shakespeare Grammar*, § 3) interprets the word, 'not able to be made a prize of, captured'; but such a meaning is extremely doubtful.

52. *scathful*, harmful, destructive; from A.S. *scaðan*, to harm, injure. Compare Chaucer, *Man of Law's Tale* (C. T. 4519), ed. Tyrwhitt:

'O scathful harm, condition of povert.'

'Scathless,' in the opposite and passive sense, is of common occurrence. With the phrase 'make grapple' compare 'make good view of me,' ii. 2. 18.

51. *bottom*, vessel; still a technical shipping term. See Henry V, iii. Chorus. 12.

52. *the tongue of loss*, the report of the losers.

55. *fraught*, freight. Compare Titus Andronicus, i. 1. 71:

'I.o, as the bark, that hath discharged her fraught.'

*Ib.* *from* coming from. See The Tempest, ii. 1. 243 (Clar. Press ed.):  
'She that from whom

We all were sea-swallow'd.'

*Ib.* *Candy*. Candia, or Crete.

56. *the Tiger* was a common name for a vessel in Shakespeare's time, and, if we may trust Virgil (*Æn.* x. 166), even in the days of Æneas. See note on Macbeth, i. 3. 7.

58. *desperate of shame and state*, recklessly disregarding disgrace and the danger of his position.

59. *brabble*, brawl, quarrel. See Gosson, *Schoole of Abuse* (ed. Arber), p. 26: 'Terpandrus, when he ended the brabbles at Lacedæmon, neyther pyped Rogero nor Turkelony.' Cotgrave (*Fr. Dict.*) has 'Noise: f. A brabble, brawle, debate, wrangle, squabble, &c.'

60. *drew* his sword, as below, l. 79. So in the Tempest, ii. 1. 308 (301, Clar. Press ed.): 'Why are you drawn?'

61. *put strange speech upon me*, addressed strange language to me. Compare Measure for Measure, ii. 2. 133:

'Why do you put these sayings upon me?'

63. *thou salt-water thief!* Shylock (*Merchant of Venice*, i. 3. 20) says, 'There be land-rats and water-rats, water-thieves and land-thieves, I mean pirates.'

65. *so dear*, so perilous, such as will cost you dear. See note on Richard II, i. 3. 151:

'The dateless limit of thy dear exile.'

70. *A witchcraft*, or irresistible spell, as if he had drunk a philtre. Falstaff attributed his attachment to Poin to the same cause. See 1 Henry IV, ii. 2. 18-21.

71. *ingrateful*, ungrateful. So in Lear, ii. 4. 165:

'All the stored vengeance of heaven fall  
On her ingrateful top!'

Shakespeare uses both forms.

73. *wreck*. Spelt 'wracke,' or 'wreck,' in the folios, and so pronounced.

75. *retention*, reserve.

77. *pure*, purely, merely.

78. *Into, unto.* So in Henry V. i. 2. 102 :

‘Look back into your mighty ancestors.’

And Troilus and Cressida, iii. 3. 12 :

‘And here, to do you service, am become  
As new into the world.’

*Ib. adverse, hostile.* Compare Comedy of Errors, i. 1. 15 :

‘To admit no traffic to our adverse towns.’

82. *to face me out of his acquaintance,* impudently to pretend that he did not know me. See iv. 2. 89, 90.

85. *recommended,* committed, entrusted.

89. *vacancy,* vacant interval.

92. *for thee,* as for thee.

93. *tended,* attended, waited. So in A Midsummer Night’s Dream, iii. 1. 158 :

‘The summer still doth tend upon my state.’

103. *fat and fulsome,* which properly belong to the sense of taste, are here applied to that of hearing. Warburton unnecessarily proposed ‘flat,’ but ‘fat’ and ‘fulsome’ both mean nauseous, disgusting, cloying.

107. *ingrate,* ungrateful, thankless. See King John, v. 2. 151 :

‘And you degenerate, you ingrate revolts.’

108. *hath.* The folios here read ‘have,’ the substantive immediately preceding being in the plural, just as in Julius Cæsar, v. 1. 33 :

‘The posture of your blows are yet unknown.’

Capell reads ‘hath’ and Pope ‘has,’ but Shakespeare most probably wrote ‘have.’

112. *Like to the Egyptian thief.* Theobald pointed out that Shakespeare here refers to the story of Theagenes and Chariclea in the Ethiopica of Heliodorus. The hero and heroine were carried off by Thyamis, an Egyptian pirate, who fell in love with Chariclea, and being pursued by his enemies, shut her up in a cave with his treasure. When escape seemed impossible, he was determined that she should not survive him, and going to the cave thrust her through, as he thought, with his sword. ‘If y<sup>e</sup> barbarous people,’ says the Greek novelist, ‘be once in despaire of their owne safetie, they haue a custome to kill all those by whome they set much, and whose companie they desire after death’ (fol. 20, ed. 1587). There was an English translation of Heliodorus by Thomas Underdowne, which was licensed to Francis Coldocke in 1568–9, and of which a copy, without date, is in the Bodleian Library. Another edition appeared in 1587, and Shakespeare may very well have read it, as it was a popular book.

114. *sometime,* sometimes. So in Macbeth, i. 6. 11 :

‘The love that follows us sometime is our trouble.’

Shakespeare uses both forms indifferently.



*Ib. savours nobly*, has a noble quality in it. See line 302.

115. *non-regardance*, disregard, neglect.

117. *screws*, wrenches or wrests; as by some engine. Compare Lear, i. 4. 290. The figure is the same as in Macbeth, i. 7. 60:

‘But screw your courage to the sticking-place.’

120. *tender*, regard. Compare Romeo and Juliet, iii. 1. 74:

‘And so, good Capulet,—which name I tender  
As dearly as my own,—be satisfied.’

125. The dove and raven are frequently contrasted. See A Midsummer Night’s Dream, ii. 2. 114:

‘Who would not change a raven for a dove?’

And Romeo and Juliet, iii. 2. 76:

‘Dove-feather’d raven! wolvisish-ravening lamb!’

126. *joyund. apt and willingly*, are all adverbs, although the adverbial termination is attached to the last only. Compare Antony and Cleopatra, v. 1. 58:

‘How honourable and kindly we  
Determine for her.’

*Ib. apt*, readily.

127. *To do you rest*, to give you ease.

132. *life for tainting of my love*. Compare Othello, iv. 2. 161:

‘And his unkindness may defeat my life,  
But never taint my love.’

*Ib. tainting*, that is, corrupting, disgracing, is here a verbal noun. The full form of the phrase would be ‘for the tainting of my love,’ as in Julius Cæsar, iii. 1. 51:

‘For the repealing of my banished brother.’

The modern form would be in each case, ‘for tainting my love,’ ‘for repealing my banished brother.’ See Abbott, § 93.

133. *detested*. Sidney Walker (Crit. Ex. ii. 311) suggested that ‘detested’ here has something of the original sense of repudiated, renounced.

*Ib. beguiled*, deceived. So in Genesis iii. 13: ‘The serpent beguiled me, and I did eat.’

135. *forgot*, the more usual form of the participle in Shakespeare.

141. *strangle thy propriety*, suppress thy identity, fearing to tell who thou art. For this sense of ‘strangle,’ compare Winter’s Tale, iv. 4. 47:

‘Strangle such thoughts as these with any thing  
That you behold the while.’

And for ‘propriety,’ see Othello, ii. 3. 176:

‘It frights the isle

From her propriety.’

so that no one would recognise it.

150. The 'contract' described in the following lines was, as Douce has shewn, the betrothal and not the marriage.

151. *joinder*, joining. The word does not occur again, but Shakespeare has 'rejoindure' in *Troilus and Cressida*, iv. 4. 38.

153. *interchangement of your rings*. This was part of the ceremony of betrothal, according to Douce, who quotes in illustration a passage from Chaucer's *Troilus and Creseide*, book 3 [line 1319]; but it would be difficult to say whether the ceremony there described, which the interchange of rings accompanied, was betrothal or marriage.

154. *compact* has the accent on the last syllable everywhere in Shakespeare, except 1 *Henry VI*, v. 4. 163:

'And therefore take this compact of a truce.'

This would help to shew, if evidence were wanting, that the play is not Shakespeare's.

155. *in my function*, in the discharge of my office, which appears to have been that of Olivia's private chaplain. See iv. 3. 24. In this capacity he performed the ceremony and witnessed the betrothal, one witness being sufficient for this purpose.

156. *my watch*. See ii. 5. 56.

159. *case* was technically used for the skin of an animal. See Florio's *Second Frutes*, p. 105:

'And if the Lyons skinne doe faile,  
Then with the Foxes case assaile.'

And Chapman, *Bussy d'Ambois* (Works, ii. 19): 'And why not? as well as the Asse, stalking in the Lions case, beare himselfe like a Lion, braying all the huger beasts out of the Forrest?' Again, in Holinshed's *Description of Scotland* (ed. 1587), p. 18: 'There are brought also into Scotland out of these llands great store of sheepes felles, oxe hides, gotes skinnes, and cases of martirnes dried in the sunne.'

165. *little*, a little. See Abbott, § 86, and for the omission of 'a,' ii. 5. 104.

168. *He has*. Printed 'H'as' in the folios.

171. *I had rather than forty pound*. Sir Andrew was willing to spend twenty times as much upon his safety as upon his accomplishments. See ii. 3. 19.

174. *incardinate*, incarnate.

176. '*Od's lifelings*'. 'Od's' of course is for 'God's,' and it is still further abbreviated to 'S' as in 'Sdeath,' 'Snails,' &c. See iii. 2. 12. Sir Andrew's mild oath is paralleled by Slender's 'Od's heartlings' (*Merry Wives*, iii. 4. 59), and Rosalind's 'Od's my little life' (*As You Like It*, iii. 5. 43).

181. *bespake you*, spoke to you, addressed you. See *Hamlet*, ii. 2. 140:

'And my young mistress thus I did bespeak.'

183. *set nothing by*, do not regard, think nothing of. See Ecclesiasticus, xxvi. 28: 'Men of understanding that are not set by.'

184. *halting*, limping. See Much Ado, i. 1. 66: 'In our last conflict four of his five wits went halting off.'

185. *would have tickled you*, would have touched you up, served you out.

*Ib. othergates*, otherwise, in another fashion. The word survives as a north-country provincialism. See Atkinson's Glossary of the Cleveland Dialect, Carr's Craven Dialect, Brockett's Glossary of North Country Words, &c. Another form is 'other guess, used in Somersetshire. Mr. Atkinson quotes from the Townley Mysteries (Surtees Society), p. 10:

'For he has ever yit beyn my fo,  
For had he my freynd beyn  
Other gates it had beyn seyn.'

188. *all one*. See i. 5. 121.

*Ib. has*. See i. 5. 139.

190. *agone*, ago. See 1 Samuel xxx. 13: 'My master left me, because three days agone I fell sick.'

191. *set*. Compare The Tempest, iii. 2. 10: 'Thy eyes are almost set in thy head.'

192. *and a passy measures pavin*. The first folio has 'and a passy measures panyn'; the later folios, 'after a passy measures Pavin.' It is most likely that 'pavin' is the right reading, and that 'panyn' in the first folio is a misprint for 'pauyn.' A pavin, pavine, or pavane, was a stately dance, apparently of Spanish or Italian origin; the opposite of a galliard. Compare Ben Jonson, Alchemist iv. 2: 'Your Spanish pavin the best dance.' Florio in his Worlde of Wordes (1598) gives 'Pavana, a dance called a pauine.' And in his Second Frutes (1591), p. 119: 'Hee danceth verie well, both galiards, and pavins.' Gosson in his Schoole of Abuse (1579), ed. Arber, p. 26, speaking of the wonderful effects of music, asks: 'Thinke you that those miracles coulde bee wrought with playing of Daunces, Dumpes, Pauins, Galiardes, Measures, Fancies, or new streyues?' Richardson quotes from Sir Thomas Eliot's Governour, b. i. c. 20 [fol. 68b, ed. 1580]: 'In steede of these we haue now base dances, bargettes, pavyons, turgions, and roundes.' And from Sidney's Arcadia, b. 3 [p. 329, ed. 1598]: 'And with that turning vp his mustachoes, and marching as if he would begin a pauen, he went toward Zelmane.' It appears from this last passage that the pavin was danced with a slow and stately step, as is indicated by the epithet 'passy measures,' a corruption of the Italian *passamezzo*, which Florio defines, 'a passameasure in dancing, a cinque pace.' In a MS. list of old dances, Collier found 'The passinge measure Pavyon.' The ety-

mology of 'pavin' is not certain. Skinner derives it from Pavia, Douce from Padua. There certainly was an Italian dance called *Padoana*, and Torriano in his Italian Dictionary identifies it with the pavin or pavan. 'Padoana, a padovan, a pavan-dance.' But in one of the authorities appealed to by Douce, Alford's Instructions for the Lute (1568), a Paduane and a Pavane are both mentioned. Another guess is that of Sir John Hawkins, in his History of Music: 'The *pavan* from *pavo* a peacock, is a grave and majestic dance.' But the question now arises, if a pavin was a grave and stately dance, and the epithet 'passy measures' describes the step used in dancing it, what does Sir Toby mean by calling the surgeon 'a passy measures pavin'? It is not necessary always to find meaning in what a drunken man says, but Malone is probably not far wrong in interpreting Sir Toby as calling the surgeon 'a grave, solemn coxcomb,' by applying to him the name of a formal dance for which he had a special dislike. He might also possibly refer to the slow pace of the surgeon in coming to attend him.

198. *Will you help? an ass-head, &c. . . . gull!* Malone's punctuation. The folios read: 'Will you helpe an Asse-head, &c. . . . gull?' Malone, however, thinks that all these epithets were intended for the surgeon, or Sebastian. But they surely must be addressed to Sir Andrew, Sir Toby being very candid in his drink.

199. *a thin-faced knave*, like Master Slender in the Merry Wives (i. 4. 22), who had 'a little wee face,' and between whom and Sir Andrew there are many points of resemblance. The Bastard Faulconbridge, in King John (i. 1), makes merry over his brother's thin face.

*Ib. a gull.* See iii. 2. 63.

204. *regard*, look. See ii. 5. 49, 62.

206. *for*, the sake of.

209. *a natural perspective*. It was the property of 'artificial perspectives' to appear to represent one thing and, when properly used, to shew another. In Shakespeare's time there were several kinds of these optical toys. Douce (*Illustrations &c.*) refers to Reginald Scot's Discovery of Witchcraft (B. xiii. ch. 19), for an account of these. See note in the Clarendon Press edition of Richard II, ii. 2. 18. The accent in 'perspective' is on the first syllable.

220. *Of here and everywhere*, whose attribute is omnipresence.

222. *Of charity*, for charity's sake.

226. *suitèd*, dressed. So in The Merchant of Venice, i. 2. 79: 'How oddly he is suited!' And Cymbeline, v. 1. 23:

'I'll disrobe me

Of these Italian weeds, and suit myself

As does a Briton peasant.'

229. *dimension*. See i. 5. 246.

230. *participate*, partake of in common with others.

231. *goes even*, accords, agrees. See Cymbeline, i. 4. 47: 'I was then a young traveller; rather shunned to go even with what I heard, than in my every action to be guided by others' experiences.'

238. *record* has the accent on the last syllable, as in Hamlet, i. 5. 99: 'I'll wipe away all trivial fond records.'

Shakespeare also uses it, but less commonly, with the accent on the first syllable, as in Sonnet, lv. 5:

'The living records of your memory.'

241. *lets*, hinders. Compare Hamlet, i. 4. 85:

'By heaven, I'll make a ghost of him that lets me!'

242. *usurp'd*. See i. 5. 176.

244. *jump*, exactly agree (to prove). Compare The Taming of the Shrew, i. 1. 195:

'Both our inventions meet and jump in one.'

The adverb 'jump' occurs in the sense of 'just, exactly,' in Hamlet, i. 1. 65: 'And jump at this dead hour'; where the Folios read 'just.'

246, 247. *to a captain . . . where*, &c. Mr. Grant White reads 'captain's,' following Collier's MS. Corrector; but 'where' is used loosely for 'At whose house,' or refers immediately to 'town.'

247. *weeds*, garments; Anglo-Saxon *wæd*. Now only used of a widow's dress. See line 267, and compare A Midsummer Night's Dream, ii. 1. 256:

'Weed wide enough to wrap a fairy in.'

248. *preserved*. Theobald reads 'prefer'd,' referring to i. 2. 55, 56:

'I'll serve this duke:

Thou shalt present me,' &c.

249. *All the occurrence of my fortune*, all that has happened in the course of my fortune. Hamner reads 'occurents,' as in Hamlet, v. 2. 368. In Macbeth, i. 7. 11, the first folio has 'Ingredience' for 'ingredients.'

251. *mistook*, mistaken. See Merry Wives, iii. 3. 111: 'Out upon you! how am I mistook in you!'

256. *right noble is his blood*. It appears from i. 2. 28 that Sebastian's family was known to the Duke.

257. *yet*, notwithstanding that it may appear impossible.

261. *over-swear*, swear over again.

263. *As doth that orb'd continent the fire*, &c. It is doubtful whether by 'orb'd continent' is to be understood the sun itself, which is called 'orb'd' from its globular shape (compare 'the orb'd earth,' Lover's Complaint, 25), or the vaulted firmament which contains the orbs or spheres of the celestial bodies, 'the fire,' in this case, being the sun. It appears to be commonly assumed that the former view is the correct

one; but as Shakespeare (*Coriolanus*, i. 4. 39) makes *Coriolanus* swear 'by the fires of heaven,' that is, the stars and other heavenly bodies, it seems more natural to take 'fire,' in the present passage, as metaphorically used for the sun and not the element, fire; in which case 'orb'd continent' must mean the firmament. But there is almost as much to be said in favour of one view as of the other.

267. *upon some action*, in consequence of some action. Compare *Julius Cæsar*, iv. 3. 152: 'Upon what sickness?' And *Coriolanus*, ii. i. 244: 'Upon their ancient malice.'

270. *enlarge him*, set him at liberty. See *Henry V*, ii. 2. 40:  
'Enlarge the man committed yesterday.'

271. *I remember me*. 'Remember,' like 'endeavour,' 'repent,' 'submit,' and other verbs which are now intransitive, was once used as a reflexive. Compare 1 *Henry IV*, ii. 4. 468: 'And now I remember me, his name is Falstaff.' And the Prayer Book Version of *Psalm xxii*. 27: 'All the ends of the world shall remember themselves.'

272. *distract*, distracted. So in *Hamlet*, iv. 5. 2:

'She is importunate, indeed distract.'

273. *extracting* is the reading of the first, and 'exacting' of the later folios. Malone at one time proposed, with Hanmer, to read 'distracting,' but he afterwards found an example of 'extract' which, to his mind, supported the old reading. It is in *The Historie of Hamblet* (1608), sig. C 3, verso 'To try if men of great account bee extract out of their wits.' Warburton rightly interpreted 'a most extracting frenzy' to mean 'a frenzy that drives me away from everything but its own object.'

277. *has*. See above, l. 188.

*Ib. writ*, written. See iii. 4. 37.

279. *it skills not*, it matters not, makes no difference. Compare 2 *Henry VI*. iii. 1. 281:

'It skills not greatly who impugns our doom.'

In Icelandic *skilja* signifies 'to divide, separate'; and *skili*, 'it differs.'

282. *delivers the madman*, utters what the madman writes.

286. *you must allow Vox*. Malone explains, 'If you would have it read in character, as such a mad epistle ought to be read, you must permit me to assume a frantick tone.' If the Clown means anything it is perhaps something of this sort.

288. *to read his right wits*. Johnson needlessly suggested 'to read his wits right.'

289. *perpend*, consider; a Pistorian word. See *Merry Wives*, ii. 1. 119: 'He loves the gallimaufry: Ford, perpend.'

302. *savours*. See l. 114.

306. *the alliance on't*, the double marriage by which this relationship

is brought about. Heath thought 'on't' nonsense, and proposed 'an't so please you.'

307. *my proper cost*, my own expense. See 2 Henry VI, i. 1. 61: 'Of the King of England's own proper cost and charges,' where the tautology is due to the language of a legal document.

308. *apt, ready*. See above, l. 126.

309. *quits you*, sets you free, dismisses you.

320. *from it*, differently from it. See i. 5. 179.

327. *lighter*, inferior, less important.

328. *acting this in an obedient hope*. The construction is the same as above, l. 80.

331. *geck*, a simpleton, dupe. Compare Cymbeline, v. 4. 67:

'And to become the geck and scorn

O' th' other's villany.'

In Anglo-Saxon *geac*, Middle English *geke*, is a cuckoo, and this is always said to be the origin of our word; but the cuckoo of real life is anything but a dupe.

*Ib. gull*. See iii. 2. 63.

337. *camest*. The omission of the second personal pronoun is not uncommon, especially in questions. See ii. 3. 24, 107, and Timon of Athens, i. 1. 276: 'Shouldst have kept one to thyself, for I mean to give thee none.' Also The Tempest, ii. 1. 220.

338. *presupposed*, imposed, or suggested beforehand as being what you were likely to adopt.

340. *practice*, plot, artifice.

*Ib. most shrewdly*, most mischievously, wickedly.

*Ib. pass'd upon thee*, imposed upon thee, played the fool with thee. See iii. 1. 41, and compare 'passages of grossness,' iii. 2. 66.

349. *Upon*, in consequence of. See l. 267.

*Ib. some stubborn and uncourteous parts, &c.* That is, some harsh and uncivil conduct which we had interpreted unfavourably to him. Schmidt (Shakesp. Lexicon) takes this as a relative clause, as if it were 'this device . . . which upon, &c. . . we had conceived against him.' Tyrwhitt conjectured, 'which we conceived in him,' and this gives no doubt an easier sense.

350. *writ*, wrote, the more frequent form both of the preterite and participle in Shakespeare. See l. 277.

351. *Sir Toby's*. Fabian appears to have invented this to screen Maria.

*Ib. importance*, importunity, urging. So in King John, ii. 1. 7:

'At our importance hither is he come!'

352. *he hath married her*, though a short time before he was hopelessly drunk, and sent off to bed to get his wounds healed.

354. *pluck on*, draw on as its consequence. excite. Compare King John, iii. 1. 57:

‘And with her golden hand hath pluck’d on France  
To tread down fair respect of sovereignty.’

357. *poor fool* was not an expression of mere contempt, as is evident from Lear, v. 3. 305: ‘And my poor fool is hang’d!’ where Lear is speaking of Cordelia.

*Ib. baffled*, treated ignominiously; as Malvolio had thought to treat Sir Toby (ii. 5. 146). See Richard II, i. 1. 170.

359. *thrown* is thought by some to be an error either of author or printer for ‘thrust.’ But Staunton supposes that these variations in the Clown’s speech were purposely introduced by Shakespeare, ‘possibly from his knowing, by professional experience, the difficulty of quoting with perfect accuracy.’ It is more likely that he was quite indifferent in the matter, for in All’s Well, v. 3. 313, where Helena reads from a written letter, she varies from the same document as given in iii. 2.

360. *all onc*. See i. 5. 121.

366. *abused*. See l. 18.

369. *convents*, convenes, summons. There is no evidence for the meaning ‘agrees, is suitable,’ though the analogy of ‘convenient’ may have been in Shakespeare’s mind. From ‘convent,’ to summon, the transition is easy to the following passage in Beaumont and Fletcher (The Knight of Malta, i. 3), where ‘conventing’ signifies ‘meeting by summons’:

‘Tis well. Our next occasion of conventing  
Are these two gentlemen.’

375. *fancy’s*. See i. 1. 14.

376. The Song, as Farmer says, is an old one scarcely worth correction. It was probably introduced by the actor of the Clown’s part. See what is said of the song in Act ii. Sc. 4. Nevertheless, Farmer went so far as to correct ‘knaves and thieves’ to ‘knave and thief,’ and to approve Hanmer’s reading ‘bed . . . head’ for ‘beds . . . heads.’

*Ib. and*, used redundantly in old ballads, as in Lear, iii. 2, where the Fool’s song has the same burden as this. Mr. Chappell, in his Popular Music of the Olden Time, p. 225, gives both words and music.





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