

HAKESPEARE'S
WELFTH NIGHT.

J LEES. B.A.



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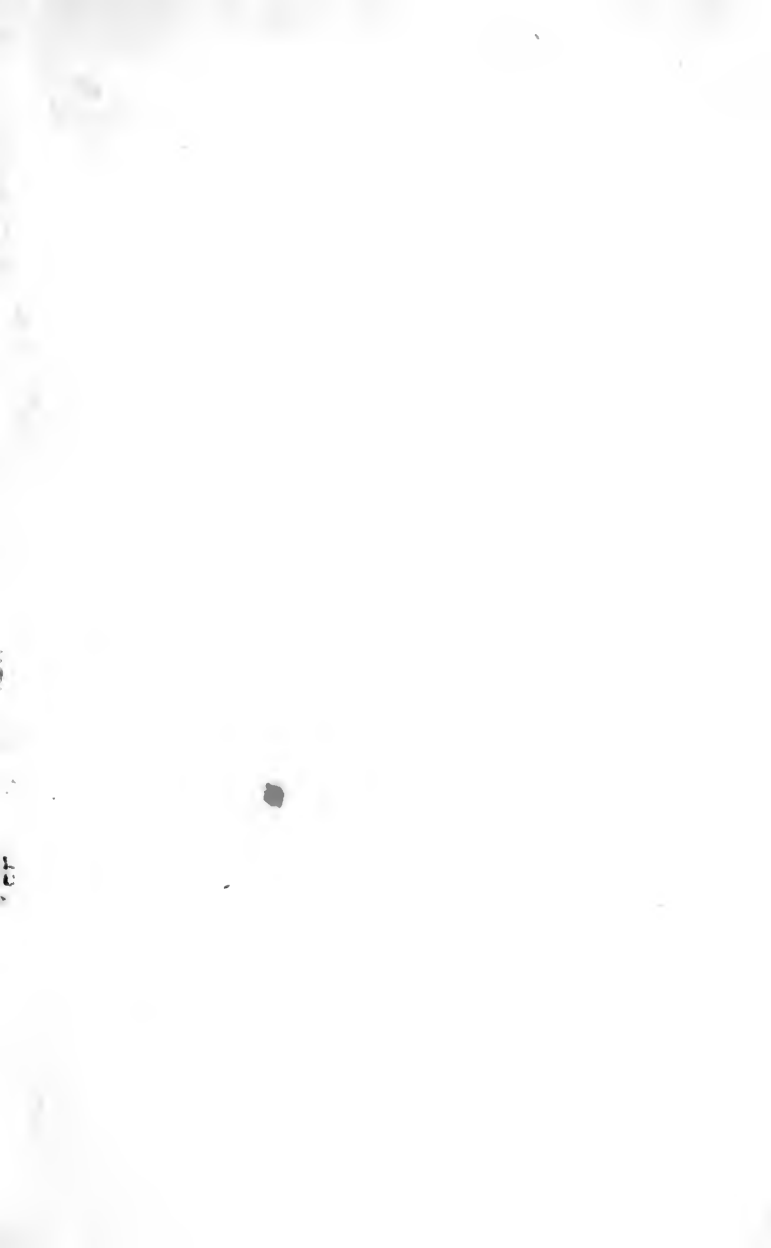


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SHAKESPEARE

TWELFTH NIGHT

EDITED

WITH INTRODUCTION AND NOTES

BY

J. LEES, B.A.

ASSISTANT MASTER ASKE'S HATCHAM SCHOOL,

EDITOR OF "HENRY V.," "A MIDSUMMER NIGHT'S DREAM," "JULIUS CÆSAR,"

AUTHOR OF QUESTIONS ON "HENRY V.," "AS YOU LIKE IT," "TWELFTH NIGHT,"

"JULIUS CÆSAR," "THE TEMPEST," "A MIDSUMMER NIGHT'S DREAM"

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INTRODUCTION.

DATE OF THE PUBLICATION OF THE PLAY.

"TWELFTH NIGHT" appears to have been published for the first time in the folio of 1623.

DATE OF THE COMPOSITION OF THE PLAY.

The weight of evidence goes to prove that *Twelfth Night* was written in 1601.

EXTERNAL EVIDENCE.—i. In 1598 Meres published his "Palladis Tamia," in which he gave a list of Shakespeare's plays; and as *Twelfth Night* does not occur amongst them, we may regard 1598 as the earliest date at which this play could have been written.

ii. Under the date of February, 1602, a barrister of the Middle Temple, Manningham by name, notes in his Diary: "At our feast we had a play called *Twelfth Night*; or, *What You Will*; much like the *Comedy of Errors*, or *Menechmi*, in Plautus, but most like and near to that in the Italian called *Inganni*." He then speaks of the trick played on one of the characters in such definite language as to leave no doubt that the play he saw was the one now under consideration. This entry, then, shows that *Twelfth Night* must have been written before February, 1602.

INTERNAL EVIDENCE.—The consideration of the evidence furnished by the play itself not only abundantly bears out the conclusions arrived at from external testimony, but helps to fix the date still more precisely.

i. The song, "Farewell, Dear Heart," quoted in II. iii., seems to have been first published in 1601.

ii. The clown's words in III. i., "Words are very rascals, since bonds disgraced them," are generally taken as a reference to an order issued by the Privy Council in June, 1600, to the effect that there should be allowed in the city only two playhouses and two companies of players; that plays should not be acted oftener than twice a week, and never in Lent, or in times of extraordinary sickness.

iii. In III. ii., "The new map, with the augmentation of the Indies," was probably a map which appeared in the second edition of Hakluyt's "Voyages," 1599. Steevens supposed "the map" was one in Linschoten's "Voyages," 1598.

iv. (a) There is in this play a great preponderance of prose over verse, as in all the comedies written between 1598 and 1602;

(b) doggerel is entirely absent ; (c) rhyming lines occur much less frequently than in the earliest play, whilst in the last there are none ; (d) lines with double or feminine endings, and line of six measures, become commoner as the poet gains in experience. In these respects *Twelfth Night* occupies a middle position, between the earliest and the latest plays.

v. Moreover, the delightfully romantic nature of the comedy and its exuberant humour place it amongst the "Sunny or Sweet-time Comedies," with *Much Ado about Nothing* and *As You Like It*, which were written in 1599 and 1600 respectively.

FALSE THEORIES AS TO THE DATE OF COMPOSITION, DUE TO SUPPOSED ALLUSIONS.

It must be remembered that chronological conclusions based on internal evidence are at best but probabilities. Their inutility without the support of external testimony was very well demonstrated in the varied dates to which the composition of *Twelfth Night* was assigned before the discovery of Manningham's Diary in 1828.

i. The word "undertaker" (in III. iv.) caused Tyrwhitt to conjecture 1614, when some men had *undertaken* to bend the House of Commons to the King's will.

ii. The mention of "the Sophy" (II. v. and III. iv.) reminded Chalmers of Sir Robert Shirley's embassy from the Sophy in 1611, and his "Travels" in 1613.

iii. The expression "Westward-Hoe" (III. i.) was connected with Dekker's comedy of that name in 1607.

iv. Theobald suggested that Sir Toby's advice to Sir Andrew to "thou" Viola was imitated from Coke's language at Raleigh's trial in 1603.

THE PLOT AND ITS SOURCES.

In this play we have to consider two distinct stories, that of Viola and that of Malvolio.

The former, *the plot*, is written in verse ; the characters are refined, and the whole theme is love, passionate, like the Duke's for Olivia, and Olivia's for Viola ; self-sacrificing, like Viola's for the Duke ; or immediate, like Sebastian's for Olivia.

The other element, the *underplot*, is a prose parody of the plot, and a contrast to it. The characters belong to a lower rank, and their humour is the rollicking jollity of the "alehouse." It is the story of the scheme of Maria, aided by Sir Toby, Sir Andrew, and the clown, to punish Malvolio's domineering conduct by bringing his ambitious love to a ridiculous conclusion.

For the chief incidents in the serious plot, Shakespeare was probably indebted to a story found originally in Bandello's novels. From the Italian it was translated, with some alterations, into French by Belleforest ; and an English version, by Barnabe Rich, appeared in 1581, under the name of the "Historie of Apolonius and Silla." Silla, the daughter of Pontus, Governor of Cyprus, much resembled her brother, Silvio. Duke Apolonius, driven to Cyprus by stress of weather, became

the object of Silla's love, and after he had sailed for Constantinople was followed thither by her. She took her brother's name, assumed man's attire, and became page to the duke. She was employed by him in love-errands to a rich widow named Julina, who fell in love with her. Silvio, sent to seek his sister, met Julina as she was walking in Constantinople, was addressed by her, and married her, whilst Silla's devotion was rewarded by the hand of Apolonius. The resemblance between this story and that of Viola is so obvious that there is little doubt of Shakespeare's indebtedness to Rich, and apparently no necessity to seek for any other source of the plot. But Manningham's mention of an Italian play, *Inganni*, in connection with *Twelfth Night*, led to the discovery of two Italian comedies bearing that name, printed in 1562 and 1592 respectively, and of another called *Gl' Ingannati*, printed at Venice in 1537. These three comedies contain substantially the same story as was told by Bandello and Rich; but the *Ingannati* most resembles *Twelfth Night*. The *Inganni* of 1592 is important, because the sister assumes the name of Cesario, which may have suggested Shakespeare's Cesario; whilst in the *Ingannati* the sister takes the name of Fabio, and a Malevolti occurs in the poetical induction to it. Fabian and Malvolio are perhaps Shakespeare's adaptations of Fabio and Malevolti.

The whole of the comic underplot, with the doubtful exception of the name Malvolio, is certainly of Shakespeare's own creation.

It thus appears that *Twelfth Night* probably derives—

1. The bare externals of the main plot from the "Apolonius and Silla" of Rich;
2. The name Cesario from the *Inganni* of 1592;
3. The names Fabian and Malvolio from the *Ingannati*.

All else is Shakespeare's own. The refinement, poetry, grace, humour, pathos, and romance of the serious parts of the play; the whole of the comic part; the masterly drawing of the characters, and the felicitous grouping of the same; the skilful blending of the comic and serious elements into one intricate, lively, and yet harmonious whole—in fact, everything that makes this one of the purest, merriest, and most delightful of plays is original.

THE TITLE OF THE PLAY.

1. From very early times the Feast of the Epiphany, twelve days after Christmas, was noted for its dramatic representations. At first the subject of the play was the "Visit of the Magi"; but this in later times gave place to a secular drama. Ben Jonson's masque of *Hymen* was performed before the Court on Twelfth Day, 1606; and in all probability Shakespeare's play derived its name from having been first performed on Twelfth Night, just as *A Midsummer Night's Dream* is supposed to have been written for performance on Midsummer Night.

2. The alternative title, *What You Will*, may have been Shakespeare's expression of indifference as to the title; but is more probably due to the mad jests and the air of unconcern which is so apparent in the comic characters, and so much in keeping with one of the maddest and merriest feasts of the year.

TIME ANALYSIS OF THE PLAY.

The time covered by the play is altogether six days. First day : I. i.-iii. Then follows an interval of three days. Fifth day : I. iv., v. ; II. i.-iii. Sixth day : II. iv., v. ; III., IV., V.

SIGNS OF HASTE IN THE WRITING OF THE PLAY.

1. In the first line of II. iv., the duke evidently expects Cesario to sing the song, but it is Feste who eventually does sing it.

2. In I. iv., Valentine tells Viola that the duke has known her but three days ; while in V. the duke says he has known her three months. And Antonio makes a similar assertion with regard to Sebastian, though Sebastian and Viola must have been shipwrecked at the same time.

3. In V., Fabian says Maria wrote the letter by Sir Toby's wish ; while from II. iii. it seems evident that she formed the plot, and Sir Toby and his associates became accomplices in it.

SOME CHARACTERS OF THE PLAY.

VIOLA.

In Viola we have womanhood in its most attractive form. It does not require her brother's testimony to prove that her beauty and grace of person are more than equalled by her fairness and refinement of mind. We see that in her every act. Though successful in her disguise, she cannot conceal her sweet feminine nature. All save her dress "is semblative a woman's part."

At the outset we cannot fail to be struck by her great capacity for love of the highest, purest type, as shown by her devotion to her brother ; and when her heart overflows with a more passionate feeling for the duke, her love only makes her more charming, by developing her powers of sympathy, and rendering her fine tact still more delicate. The difficulties which from the beginning render her love hopeless, do not cause her to descend to petty subterfuges to further it. She is too high-minded and unselfish for that. Her love brings out all that is best in her. It never "mars the innate modesty of her character" ; and she conscientiously devotes herself to the task of winning another fair woman's heart for him to whom she has already lost her own. "To do him rest," she is "jocund, apt, and willing" to sacrifice herself.

She is of a highly-strung and sensitive disposition, and feels both pleasure and pain keenly ; and though her apparently desperate love gives a deep pathos to many of her words, she is always ready to be cheerful ; and while she lets "concealment, like a worm i' the bud, feed on her damask cheek," she sits "like Patience on a monument, smiling at Grief."

Such grace, such refinement, such modesty, such pathos, could not fail to impress the duke with their loveliness ; and when matters are suddenly explained, he learns from her the tenderness, modesty, and unchangeableness of love, and makes her happy as his "faney's queen."

OLIVIA.

The Countess Olivia is of a more commonplace type than the heroine, although she possesses sterling qualities of the unobtrusive kind. With "smooth, discreet, and stable bearing" she "sways her house," and knows how to command the respect and devotion of her servants. Hers is a model establishment, whose orderliness and sobriety are only disturbed by the "uncivil rule" of her reprobate kinsman, Sir Toby, whom she is too kind-hearted to dismiss. All else about her is of a quiet, serious, almost austere nature, from the "sad and civil" steward down to the image of the "chaste Lucrece" on her signet-ring. The old-fashioned pride, which makes her vow never to "match above her degree, in estate, years, or wit," is, at the same time, an incentive to her rejection of the duke's suit, and an excuse for her to take the initiative in wooing his page. A man who does not regard her dignity can hope for no favour in her eyes; so the duke is rejected with a haughty, nay, even a contemptuous refusal, and the astonished page is overwhelmed with the superabundance of Olivia's love—for such it is. The duke has sufficient penetration to prophesy this, when he hears of her excessive grief at the loss of her brother:

"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?"

Her passion is as strong, as irresistible, as the duke's; neither her pride, honour, "wit nor reason" can withstand it. But she is more manly than the duke, in that she struggles against love-melancholy, and her pride can even make her "smile again" when she finds her suit is vain.

Humour of the quiet order finds sympathy in her. She can with a "generous, guiltless, and free disposition" listen to Feste's jests, and even to his moralisings with pleasure, and can herself bubble over with innocent witticisms when she is in no danger of compromising her dignity. Her

"beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on,"

can hardly fail to make her somewhat vain. She would be more than woman if she could resist the acknowledgment of such charms; and her wilfulness and petulance may be excused by the wealth and ease of her position.

Rejected, and then apparently accepted, her triumph intoxicates her. She forgets her pride, cares nothing for what people will say, and her "most zealous and doubtful soul" hastens to make her conquest secure by an immediate betrothal and early marriage.

MALVOLIO.

Malvolio is an austere Puritan. Grave and sober in demeanour, conscientious and diligent in the discharge of his duties, he is a steward well suited to Olivia's melancholy and reserved disposition. She trusts

him implicitly, and exhibits great concern for his welfare. But his self-conceit renders him very unpopular with the other members of the household. He is so conscious of his own superiority in morals and learning, that he regards them as "shallow beings," and quite unfit to be his associates. His Puritanism is so demonstrative, that he cannot tolerate their mirth, and would have "cakes and ale" entirely banished; whilst the confidence which his mistress reposes in him fills him with such a high sense of his own dignity and importance, that he domineers over his fellow-servants, and ventures "to be round" with Sir Toby.

He is utterly devoid of humour himself, and can see nothing but harm in encouraging a fool. His mild attempts to jest with his mistress are ridiculous in their feebleness, while disgusting from the fawning spirit which prompts them. They only add to Maria's testimony that Malvolio is nothing "constantly but a time-pleaser; an affectioned ass . . . the best persuaded of himself, so crammed, as he thinks, with excellences, that it is his grounds of faith that all that look on him love him." No wonder, then, that Olivia's regard becomes with him "exalted respect"; and so sick is he of self-love, so unbounded is his vanity, that he quite loses his common-sense, is easily gulled into the idea that Olivia "affects" him, falls a victim to the very persons whom he despises, and becomes a "nayword" and "a common recreation." Now it is their time to exult, and they do it unmercifully. In his punishment Malvolio makes a pitiable exhibition of himself. His lack of humour makes him like a caged lion, tearing madly at the bars of his prison, and fully determined "to be revenged on the whole pack" of his tormentors when he regains his freedom. If the spectacle were less ridiculous, it would be more pathetic.

ORSINO.

Orsino is a noble duke who has conceived a wrong idea of love. He imagines he is a true lover, because he "prizes not quantity of dirty lands," and entirely forgets that his "hungry passion," quickly "lost and worn," is a desire of the eye, and not of the heart. So susceptible is he to physical charms that he falls in love with Olivia at first sight, and without more ado leaves all his manly employments, his hunting and his mirth, to lie "canopied with bowers" in the delicious contemplation of his love-thoughts. Instead of playing the man and wooing in person, he makes love by proxy, and is so ignorant of the female mind, and so confident of the power of his love, that he never doubts his final triumph. His persistency is at first praiseworthy, but it degenerates into blind obstinacy. His love can "give no place, bide no deny"; and yet he sits drunken with love, pursued by his "desires, like fell and cruel hounds." bewailing his woes—

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

He must have songs of unrequited love sung to him; and his tongue runs on love with the most exquisite poetry and tenderness. But it is this very eloquence that betrays the hollowness of his sentiments. "Love and tongue-tied simplicity in least speak most." In his love-

sickness all other matters are thrown to the winds. "Unstaid and skittish," he can concentrate his attention only on the one beloved, and by his continual ponderings on the image of his love he loses all chance of gaining the object of it. Amongst his people he is popular, and has a reputation for learning, generosity, and valour. The fool often experiences his generosity, and is happy to count him among his friends.

But Orsino cannot retain our sympathy; we feel that his love is but a shadow, and are constrained to doubt the "noble" nature which would sacrifice his "lamb" to his malice. Yet he is capable of love; and when Viola teaches him what true love is, we may at least hope that she retains the power to sway "level in her husband's heart."

FESTE, THE JESTER.

Feste does not wear motley in his brain; he is the wise man of the comedy. In him Olivia possesses "no folly," but a "corrupter of words"—a jester whose fantasies please everybody but the "stork Malvolio." Feste prides himself on his versatility. "I am for all waters," he says, and so well does he

"Observe their mood on whom he jests,
The quality of persons and the time,"

that he can join in the mad revelry and drunken catches of Sir Toby, bring a smile to the lips of his indulgent mistress, and dispel for a time the duke's melancholy by a ballad of "unrequited love." He is a keen observer, who can discern Maria's ambition, Sir Andrew's folly, Sir Toby's knavery, and the duke's inconstancy; and is, moreover, somewhat of a philosopher in his own quaint way. There is a touch of irony in his parting shot at Malvolio, the wise man, "folly fallen," but this is the only occasion on which his humour has any venom in it.

Dramatis Personae.

- ORSINO, *Duke of Illyria*.—Appears: Act I., scene 1, scene 4; Act II., scene 4; Act V., scene 1.
- SEBASTIAN, *a young gentleman, brother to Viola*.—Appears: Act II., scene 1; Act III., scene 3; Act IV., scene 1, scene 3; Act V., scene 1.
- ANTONIO, *a sea captain, friend to Sebastian*.—Appears: Act II., scene 1; Act III., scene 3, scene 4; Act V., scene 1.
- A Sea Captain, *friend to Viola*.—Appears: Act I., scene 2.
- VALENTINE, *a gentleman attending on the Duke*.—Appears: Act I., scene 1, scene 4.
- CURIO, *a gentleman attending on the Duke*.—Appears: Act I., scene 1, scene 4; Act II., scene 4.
- SIR TOBY BELCH, *uncle to Olivia*.—Appears: Act I., scene 3, scene 5; Act II., scene 3, scene 5; Act III., scene 1, scene 2, scene 4; Act IV., scene 1, scene 2; Act V., scene 1.
- SIR ANDREW AGUE-CHEEK. —Appears: Act I., scene 3; Act II., scene 3, scene 5; Act III., scene 1, scene 2, scene 4; Act IV., scene 1; Act V., scene 1.
- MALVOLIO, *steward to Olivia*.—Appears: Act I., scene 5; Act II., scene 2, scene 3, scene 5; Act III., scene 4; Act IV., scene 2; Act V., scene 1.
- FABIAN, *servant to Olivia*.—Appears: Act II., scene 5; Act III., scene 2, scene 4; Act IV., scene 1; Act V., scene 1.
- FESTE, *a clown, servant to Olivia*.—Appears: Act I., scene 5; Act II., scene 3, scene 4; Act III., scene 1; Act IV., scene 1, scene 2; Act V., scene 1.
- OLIVIA, *a rich Countess*.—Appears: Act I., scene 5; Act III., scene 1, scene 4; Act IV., scene 1, scene 3; Act V., scene 1. •
- VIOLA, *in love with the Duke*.—Appears: Act I., scene 2, scene 4, scene 5; Act II., scene 2, scene 4; Act III., scene 1, scene 4; Act V., scene 1.
- MARIA, *Olivia's woman*.—Appears: Act I., scene 3, scene 5; Act II., scene 3, scene 5; Act III., scene 1, scene 2, scene 4; Act IV., scene 2.

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

SCENE—A CITY IN ILLYRIA, AND THE SEA-COAST NEAR IT.

TWELFTH NIGHT;

OR,

WHAT YOU WILL.

N.B.—The numbers refer to the notes at the bottom of each page.



ACT I.

SCENE I.—*An Apartment in the Duke's Palace.*

Enter DUKE, CURIO, 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.¹
That strain² again;—it had a dying³ fall:⁴
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,⁵
Stealing, and giving odour.—Enough; no more;⁶
'Tis not so sweet now as it was before.
O spirit of love, how quick⁷ and fresh art thou!⁸

¹ *That, surfeiting, etc.*—That my appetite may be cloyed by excess of it.

Surfeit.—L. *superfactum*; O.F. *surfait*, excess. L. *super*, above; *facere*, to make.

² *Strain.*—A passage of music.

³ *Dying.*—Getting gradually softer, diminuendo.

⁴ *Fall.*—Cadence; close.

⁵ *Sound, etc.*—It is not the sound that breathes; the sound is *caused* by the wind breathing over the violets.

⁶ "Stealing, | and giv | ing odour. |
—Enough; | no more."

There is probably an extra middle syllable in this line, or "odour" is monosyllabic. The first foot is trochaic.

⁷ *Quick.*—Vigorous, lively, having vital energy. A.S. *cwic*, alive. Cf. "the quick and the dead."

⁸ "O sp(i)rit | of love, | how quick |
and fresh | art thou!"

"Spirit" must be pronounced as a monosyllable.

That,¹ notwithstanding² thy capacity 10
 Receiveth as the sea, nought enters there,
 Of what validity³ and pitch⁴ soe'er,
 But falls into abatement⁵ and low price,
 Even in a minute! so full of shapes is fancy,⁶
 That it alone⁷ is high-fantastical.⁸

Cur. Will you go hunt,⁹ my lord?

Duke.

What, Curio?

Cur. The hart.

Duke. Why, so I do, the noblest that I have:¹⁰
 O, when mine eyes did see Olivia first,
 (Methought¹¹ she purg'd the air of pestilence,) 20
 That instant was I turn'd into a hart;¹²
 And my desires, like fell and cruel hounds,
 E'er since pursue me.¹³—How now? what news from
 her?

Enter VALENTINE.

Val. So please my lord,¹⁴ I might not be admitted,
 But from her handmaid do return¹⁵ this answer:
 The element¹⁶ itself, till seven years' heat,¹⁷
 Shall not behold her face at ample view;¹⁸

¹ That — In that.

² Notwithstanding, etc.—However great an individual's love may be, it is only as a drop in the ocean of the spirit of love.

³ Validity.—Worth. From L. *valere*, to be worth.

⁴ Pitch.—Height, high price, as contrasted with low price, l. 13. The highest point of a falcon's flight was called its "pitch." Cf. "How high a pitch his resolution soars!"—*Richard II.*, I. i., 109.

⁵ Abatement.—Less value. O.F. *abbatre*; Low L. *abbattere*, to beat down.

⁶ "E(y)en in | a minute! | so full | of shápes | is fancy."

This line has an extra middle syllable and an extra end syllable, and its first foot is trochaic.

Fancy.—Love.

⁷ Alone.—Above everything else.

⁸ High-fantastical.—Very imaginative.

⁹ Go hunt.—Go to hunt. We now say, "Go and hunt." In Elizabethan

times there was much confusion as to which verbs should, and which should not, omit the "to."

¹⁰ The noblest, etc.—A play on "heart" and "hart."

¹¹ Methought.—It seemed to me. The past tense of the impersonal A.S. *me* (dative)+*þincan*, to seem.

¹² Turned into a hart, etc.—An allusion to the story of Actæon, who, coming upon Diana when she was bathing, was turned into a stag and torn to pieces by his hounds. The duke's heart was being torn with incessant longing for Olivia's love.

¹³ E'er since pursue me.—Note the present tense used for the present perfect after "since."

¹⁴ So please my lord.—So may it please. Begging your pardon, my lord, I could not gain admittance.

¹⁵ Return here has the sense of "bring back."

¹⁶ The element.—The sky.

¹⁷ Till seven years' heat—Till seven years (summers?) have passed.

¹⁸ At ample view.—At full view.

But, like a cloistress,¹ she will veiled walk,
 And water once a day her chamber round
 With eye-offending brine:² all this, to season³ 30
 A brother's dead love, which she would keep fresh
 And lasting, in her sad remembrance.⁴

Duke. O, she that hath a heart of that fine frame,⁵
 To pay this debt of love but to a brother,
 How will she love, when the rich golden shaft⁶
 Hath kill'd the flock of all affections else
 That live in her! when liver, brain, and heart,⁷
 Those sovereign thrones, are all supplied, and fill'd
 Her sweet perfections,⁸ with one self king!⁹
 Away before me to sweet beds of flowers; 40
 Love-thoughts lie rich,¹⁰ when canopied¹¹ with bowers.¹²
 [*Exeunt.*]

SCENE II.—*The Sea-coast.*

Enter VIOLA, 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?¹³

¹ *Cloistress.*—Nun. L. *claustrum*, an enclosure, gives O.F. *cloître* (F. *cloître*), which passes into M.E. *cloister*, a monastery, or sometimes a monk. Hence the feminine form.

² *Offending brine.*—Salt tears.

³ *To season.*—A reference to the *preserving* powers of salt.

⁴ *Remembrance must be pronounced* as a quadrisyllable.

⁵ *Of that fine frame, etc.*—So delicately constituted as to pay this debt of love to one who is but a brother.

⁶ *The rich golden shaft.*—Cupid, the boy-god of love, is represented as having two arrows, one tipped with gold, to compel love, the other with lead, to repel love. Cf. *A Midsummer Night's Dream*, I. i., 172:

"I swear to thee by Cupid's strongest bow;

By his best arrow with the golden head."

⁷ *Liver, brain, and heart, etc.*—The liver, brain, and heart were said to be the especial seats of passion, judgment, and affection respectively.

⁸ *Perfections.*—The predicate of "perfections" is "are filled." "Perfections" is quadrisyllabic.

⁹ *One self king.*—One and the same king. Cf. "self-colour" and *Richard II.*, I. ii., 23, "that self mould."

¹⁰ *Love-thoughts, etc.*—Love-thoughts are most delicious amidst romantic surroundings.

¹¹ *Canopied.*—Covered as with curtains. Gk. *καταπέτασμα*, an Egyptian bed with mosquito curtains; from *καταπέτασμα*, a quilt.

¹² *Bowers.*—Nooks covered with foliage. A.S. *būr*, a chamber.

¹³ "Perchance | he is | not drown'd:
 | what think | you, sailors?"

Note other female lines in this scene.

Cap. It is perchance¹ that you yourself were sav'd.

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 that poor number sav'd with you, 10
Hung on our driving boat,² I saw your brother,
Most provident³ in peril, bind himself
(Courage and hope both teaching him the practice)
To a strong mast, that liv'd⁴ 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.⁵ Know'st thou this country?⁶

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.⁷

Vio. Orsino! I have heard my father name him:
He was a bachelor then.

Cap. And so is now, or was so very late:⁸ 30
For but a month ago I went from⁹ hence;
And then 'twas fresh in murmur,¹⁰ (as, you know,
What great ones do, the less will prattle of,)
That he did seek the love of fair Olivia.

¹ **Perchance.** — Per chance, by chance.

² **Driving boat.** — A boat driven before the wind, drifting.

³ **Provident.** — "Prudent" is the same word. *L. providere; pro, before; videre, to see.*

⁴ **That liv'd.** — Withstood the elements.

⁵ **Mine own escape, etc.** — My own escape encourages me to expect a similar fate for him and your words

strengthen my hopes. **Of** = concerning.

⁶ **Country.** — "Country" is here a trisyllable.

⁷ **Orsino** is probably derived from Orsini, the name of a noble Italian family.

⁸ **Late.** — Lately. See note 4, p. 24.

⁹ **From** is not necessary with "hence."

¹⁰ **'Twas fresh in murmur.** — It was on everyone's tongue.

Vio. What's she?

Cap. A virtuous maid, the daughter of a count
That died some¹ twelvemonth since; then leaving
her

In the protection of his son, her brother,
Who shortly also died: for whose dear² love,
They say, she hath abjur'd³ the company 40
And sight of men.

Vio. O, that I serv'd that lady:
And might⁴ not be deliver'd to the world,
Till I had made mine own occasion mellow
What⁵ my estate is.

Cap. That were hard to compass;⁶
Because she will admit no kind of suit,
No, not⁷ the duke's.

Vio. There is a fair behaviour⁸ in thee, captain;
And though that⁹ nature¹⁰ with a beauteous wall
Doth oft close in pollution, yet of thee 50
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 me¹¹ what I am; and be my aid¹²
For such disguise as, haply, shall become
The form of my intent. I'll serve this duke;
Thou shalt present me as a page to him,
It may be worth thy pains; for I can sing,
And speak to him in many sorts of music,

¹ Some. — About. Cf. "Some ten words long," *Midsummer Night's Dream*, V. i., 63.

² Dear. — Used in an intensive sense. Cf. "Would I had met my dearest foe in heaven!" — *Hamlet*, I. ii., 182.

³ Abjur'd. — Forsworn. *L. ab*, from; *juro*, I swear.

⁴ And might, etc. — *Vio* wishes to keep her rank (estate) hidden from the world till she has matured her plans for revealing it.

⁵ What, etc. — As to what my rank is. Cf. I. 35 and I. v., 97.

⁶ To compass. — To bring about.

⁷ No, not. — An emphatic negative.

⁸ Behaviour is derived from "have."

⁹ Though that. — Although.

¹⁰ Nature, etc. — Nature often gives a beautiful exterior to those who have corrupt minds.

¹¹ Conceal me. — Shakespeare often introduces a personal object before a dependent clause, and then makes the dependent clause a mere explanation of the personal object. — *Abbott*, 414. Cf. I. v., 231: "I see you what you are." The same construction occurs in the Bible. Cf. "I know thee who thou art." — *St. Luke* iv. 34.

¹² Be my aid, etc. — Help me to disguise myself in such a way as is appropriate to my intentions.

That will allow¹ me very worth his service.
 What else may hap,² to time I will commit; 60
 Only shape thou³ thy silence to my wit.

Cap. Be you his page, and I your mute⁴ will be;
 When my tongue blabs, then let mine eyes⁵ not see!

Vio. I thank thee: Lead me on. [Exeunt.]

SCENE III.—*A Room in OLIVIA'S House.*

Enter SIR TOBY BELCH and MARIA.

Sir To. What a plague⁶ means my niece, to take⁷
 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,⁸ my lady, takes great
 exceptions⁹ to your ill hours.

Sir To. Why, let her except before excepted.¹⁰

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,¹¹ 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.

¹ That will allow, etc.—That will prove that I am worthy to serve him. *L. allaudare*, through O.F. *allower*, to approve of.

² Hap.—Happen.

³ Shape thou, etc.—Let no words of yours make my plan worthless.

⁴ Mute.—In the East negro boys were employed as confidential servants, and their tongues were removed to ensure secrecy.

⁵ Let mine eyes, etc.—May I be struck blind if I betray you through any idle words!

⁶ A plague.—In the name of the plague.

⁷ To take.—This is an indefinite use of the infinitive, and is equivalent to

the gerundial construction "by taking." Cf. II. ii., §, and

"And I serve the fairy queen,
 To dew her orbs upon the green."
Midsommer Night's Dream, II. i., 9.

⁸ Cousin.—Cousin was used in a wider sense than at the present time, and included kindred in general.

⁹ Takes great exceptions.—Takes great exception. We do not use abstract nouns in the plural.

¹⁰ Why, let her except before excepted.—A play on the old leg id phrase, "Those things being excepted, which were before excepted."

¹¹ An they be not.—If they be not. *An*, a shortened form of *and*.

Sir To. Who? Sir Andrew Ague-check?

Mar. Ay, he.

Sir To. He's as tall¹ a man as any's in Illyria. 20

Mar. What's that to the purpose?

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

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

Sir To. Fie, that you'll say so! he plays o' the viol-de-gamboys,² 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:³ 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 gust⁴ he hath in quarrelling, 'tis thought among the prudent he would quickly have the gift of a grave. 33

Sir To. By this hand, they are scoundrels and subtractors⁵ 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 coystril,⁶ that will not drink to my niece till his brains turn o' the toe⁷ like a parish-top. Here comes Sir Andrew Ague-face. 43

¹ Tall.—Bold, valiant, as in *Richard III.*, I. iv., 156: "Spoken like a tall fellow that respects his reputation."

² Viol-de-gamboys.—Italian *viola di gamba*, a six-stringed instrument somewhat like a bass-viol or violoncello; so called because it was held between the legs.

³ Almost natural.—"Natural" can mean "a fool," as in *As You Like It*, I. ii., 45; Maria means to imply that Sir Andrew has all the attributes with which nature endows a fool.

⁴ Gust.—Relish; It. *gusto*, taste.

⁵ Subtractors.—Detractors. From

L. *sub*, under; and the p.p. of *trahere*, to draw.

⁶ Coystril.—A knave, a low fellow. Helinsch uses "coystril" as meaning camp-followers, grooms and lackeys. Origin doubtful; perhaps from O.F. *coustillier*, a man armed with a knife.

⁷ Turn o' the toe, etc.—Whirl 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."

Enter SIR ANDREW AGUE-CHEEK.

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

Sir To. Sweet Sir Andrew!

Sir And. Bless you, fair shrew.¹

Mar. And you too, sir.

Sir To. Accost,² Sir Andrew, accost.

Sir And. What's that? 50

Sir To. My niece's chambermaid.

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

Mar. My name is Mary, sir.

Sir And. Good mistress Mary Accost,—

Sir To. You mistake, knight; accost is, front her, board her,³ woo her, assail her.

Sir And. Is that the meaning of accost?

Mar. Fare you well, gentlemen.

Sir To. An thou let⁴ part so, Sir Andrew, would thou mightst never draw sword again. 61

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 free⁵: I pray you bring your hand to the buttery-bar,⁶ and let it drink.

Sir And. Wherefore, sweetheart? what's your metaphor? 71

Mar. It's dry, sir.

Sir And. Why, I think so; I am not such an ass

¹ *Shrew.* — From M.E. *schrewe*, wicked.

² *Accost.* — Sir Toby uses the word in its original sense of come side by side, approach. From O.F. *accoster*, to come side by side.

³ *Board her.* — Address her, attack her.

⁴ *An thou let,* etc. — If you let her

depart thus, Sir Andrew, I hope you may never draw sword again to prove your courage.

⁵ *Thought is free.* — An old proverb.

⁶ *Buttery-bar,* etc. — A place where all sorts of refreshments are served over a half-door or bar. "Buttery" is from M.E. *botelerie*, a place for a butler, connected with M.E. *botel*, a bottle.

but I can keep my hand dry.¹ But what's your jest?

Mar. A dry jest,² 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.³

[*Exit* MARIA.]

Sir To. O knight, thou lack'st a cup of canary:⁴
When did I see thee so put down?⁵ 81

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 eater⁶ of beef, and I believe that does harm to my wit.

Sir To. No question.⁷

Sir And. An I thought that, I'd forswear⁸ it. I'll ride home to-morrow, Sir Toby.

Sir To. *Pourquoy*, my dear knight? 90

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

Sir To. Then hadst thou⁹ had an excellent head of hair.

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

Sir To. Past question; for thou see'st it will not curl by nature.

Sir And. But it becomes me well enough, doesn't not? 101

¹ Hand dry. — Johnson says: "A moist hand was considered a sign of an amorous constitution." Maria says: "I am at liberty to think what I please, and I do not think yours is a lover's hand."

² A dry jest. — A stupid joke.

³ I am barren. — I cannot make a jest.

⁴ Canary. — A wine made in the Canary Islands.

⁵ Put down. — Worsted in a struggle.

⁶ But I am a great eater, etc. — "Galen (the great Roman physician) affirmeth that beef maketh gross blood

and engendereth melancholy, especially if it is much eaten, and if such as do eat it be of a melancholy complexion." — *The Haven of Health*, 1584.

⁷ No question. — There is no doubt of it.

⁸ Forswear. — Lit. "to perjure," here "to vow never to have anything to do with it."

⁹ Then hadst thou, etc. — A quibble between "tongues" and curling "tongs." Mr. Joseph Crosby pointed out that "tongs" and "tongues" were pronounced alike.

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

Sir And. Faith,¹ I'll home² to-morrow, Sir Toby; your niece will not be seen; or, if she be, it's four to one she'll none of me:³ the count⁴ himself, here hard by, woos her.

Sir To. She'll none of the count; she'll not match⁵ above her degree, neither in estate, years, nor wit; I have heard her swear it. Tut, there's life in't,⁶ man. 110

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 good⁷ at those kickshaws,⁸ knight?

Sir And. As any man⁹ in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with a nobleman.

Sir To. What is thy excellence in a galliard,¹⁰ knight?

Sir And. 'Faith I can cut a caper. 120

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

Sir And. Shall we set about some revels?

Sir To. What shall we do else? Let me see thee caper: ha! higher: ha, ha!—excellent! [*Exeunt.*]

SCENE IV.—*A Room in the DUKE's Palace.*

Enter VALENTINE, and VIOLA in man's attire.

Val. If the duke continue these favours towards you, Cesario, you are like¹¹ to be much advanced; he

¹ Faith.—By my faith.

² I'll home.—The verb of motion is omitted for the sake of brevity, as it often is with prepositions and adverbs. Cf. *Richard II.*, I. ii., 73: "Desolate, desolate, will I hence and die."

³ She'll none of me.—She will have nothing to do with me. Cf. *Midsummer Night's Dream*, III. ii., 69:

"Lysander, keep thy Hermia; I will none;

If e'er I loved her, all that love is gone."

⁴ The count.—Orsino is sometimes called the duke, sometimes the count.

⁵ She'll not match, etc.—She will

not marry a man who is her superior in rank, age, or learning.

⁶ There's life in't.—Do not despair; there is still a ray of hope.

⁷ Art thou good, etc.—Are you skilful in these trifling performances?

⁸ Kickshaws.—A corruption of *F. quelque chose*.

⁹ As any man, etc.—Nobody of equal or inferior rank in Illyria can surpass me in the performance of them, but I will not compare my talents with those of my superiors.

¹⁰ A galliard.—A lively dance.

¹¹ You are like—You are likely.

hath known you but three days,¹ and already you are no stranger.

Vio. You either² 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.

Enter DUKE, CURIO, and Attendants.

Vio. I thank you. Here comes the count.

Duke. Who saw Cesario, ho? 10

Vio. On your attendance,³ my lord; here.

Duke. Stand you awhile aloof.⁴ Cesario, Thou know'st no less but all;⁵ I have unclasp'd⁶ To thee the book even⁷ of my secret soul: Therefore, good youth, address thy gait⁸ unto her;⁹ Be not denied access,¹⁰ 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,¹¹ she never will admit me. 20

Duke. Be clamorous, and leap all civil bounds,¹²
Rather than make unprofited return.¹³

¹ But three days. — Hence there must be an interval of three days between scene iii. and scene iv.

² You either, etc. — Valentine's "if" was emphatic, and Viola wishes to know whether his doubt is caused by a mistrust of the duke's changeable disposition, or by the thought that she would become less attentive to him. Humour: disposition; see note 9, p. 16.

³ On your attendance, etc. — I am in attendance on you, my lord. I am here.

⁴ Aloof. — Apart, at a distance, away. Lit., on loof, on luff, to windward; M.E. *lof*, a contrivance for altering a ship's course (Skeat), but "aloof" is probably of Dutch origin.

⁵ No less but all. — "But" is often used for "than" after a negative comparative. Cf. *All's Well that Ends Well*, III. vii., 30. "It is no more but that your daughter, etc." — *Abbott*, 127.

⁶ I have unclasp'd, etc. — I have disclosed to you what is written in my heart.

⁷ Even. — "Even" is here a monosyllable.

⁸ Address thy gait. — Direct thy course. "Address" is from F. *adresser*, address, send, which is from Low L. *directiare*, from *directus*, p.p. of *dirigere*, to direct. Gait is from M.E. *gate*, a way.

⁹ This line has an extra end-syllable.

¹⁰ Access. — "Access" is accented on the second syllable.

¹¹ Spoke. — Said. The past tense is used for the past participle. In Elizabethan English there was a tendency to drop the "en" of the past participle; cf. *Midsommer Night's Dream*, I. i., 178: "By all the vows that ever men have broke."

¹² Leap all civil bounds. — Transgress the limits imposed by good manners.

¹³ "Rather | than make | unprof | ited | return."

The first foot is trochaic. "Unprofited" does not qualify "return." The line means: "Rather than return without having profited."

Vio. Say,¹ I do speak with her, my lord: What then?

Duke. O, then unfold² the passion of my love,
Surprise her with discourse of my dear faith:³
It shall⁴ become thee well to act my woes;
She will attend it⁵ better in thy youth,⁶
Than in a nuncio of more grave aspect.⁷

Vio. I think not so, my lord.

Duke. Dear lad, believe it;
For they shall yet belie⁸ thy happy years 30
That say, thou art a man: Diana's lip
Is not more smooth and rubious;⁹ thy small
pipe¹⁰

Is as the maiden's organ, shrill in sound,
And all is semblative¹¹ a woman's part.
I know thy constellation¹² is right apt¹³
For this affair:—Some four, or five, attend him;
All, if you will; for I myself am best
When least in company¹⁴:—Prosper¹⁵ well in this,
And thou shalt live as freely as thy lord,
To call his fortunes thine.

Vio.

I'll do my best 40

¹ Say.—Suppose.

² O, then unfold, etc.—O, then disclose to her the depth of my love.

³ Discourse of my dear faith.—An account of my great loyalty to her.

⁴ It shall, etc.—The representation of the sorrows of my unrequited love will become thee well.

⁵ She will attend it.—Attend is used transitively, probably because it is derived from *F. attendre*, which is transitive.

⁶ Youth.—Youthful person. Abstract used for concrete.

⁷ "Thán in | a nún | cio óf | more gráve | aspéct."

"Nuncio" is dissyllabic, as if spelt nunsho; "aspect" is accented on the second syllable, as it always is in Shakespeare; cf. *As You Like It*, IV. iii., 53: "Would they work in mild aspect." "Nuncio" is an Italian word derived from *L. nuntius*, a bringer of news, a messenger.

⁸ Belie.—The prefix "be" sometimes, as here, gives a transitive meaning to intransitive verbs. Cf. *Midsummer Night's Dream*, V. ii., 2: "And the wolf behows the moon."

⁹ Rubious.—Red as a ruby. Cf. rubicund.

¹⁰ Thy small pipe, etc.—Thy treble voice is as shrill as a woman's.

¹¹ And all is semblative.—Boys took the place of females on the stage, and the duke implies that Viola is especially adapted for a woman's part, because of her feminine voice, appearance and character.

¹² Thy constellation, etc.—The star that was in the ascendant at a man's birth was, according to astrology, the influence which determined his character and destiny.

¹³ Right apt.—Very favourable.

¹⁴ Company.—A dissyllable.

¹⁵ Prosper, etc.—If you are successful in your mission, you shall be as free to use my fortune as I am.

To woo your lady: yet, [*aside*] a barful strife!¹
 Whoe'er I woo,² myself would be his wife. [*Exeunt.*]

SCENE V.—*A Room in 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 may³ enter, in way of⁴ 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 fear⁵ no colours.⁶

Mar. Make that good.⁷

Clo. He shall see none to fear.

Mar. A good lenten⁸ answer: I can tell thee where that saying was born, of,⁹ I fear no colours. 10

Clo. Where, good Mistress Mary?

Mar. In the wars; and that may you¹⁰ be bold to say in your foolery.

Clo. Well, God give¹¹ them wisdom that have it; and those that are fools let them use their talents.

¹ A barful strife.—A strife full of bars, obstacles, or impediments.

² Whoe'er I woo, etc.—I should like to be the duke's wife, whomsoever I may woo. The inflection is disregarded in "whoe'er," as it frequently is in "who." Cf. "Consider who the king your father sends." *Love's Labour's Lost*, 11. i., 2.

³ May=can, in accordance with its etymology, E.E. *mag*, from A.S. *maġan*, "to be able." Cf. *Midsummer Night's Dream*, 1. i., 122: "Which by no means we may extenuate."

⁴ In way of.—By way of.

⁵ Needs to fear.—Need fear. The A.S. simple infinitive had no "to," but was indicated by the inflection *-an* (or for some weak verbs *-ian*). From this a gerundial infinitive was formed in *-enne* or *-anne*, i.e., with the form of the dative, and governed by "to." When inflections were finally dropped, "to" became the sign of both the infinitives except after some auxiliary verbs. In Shakespeare's time great uncertainty prevailed as to which verbs should be followed by an infinitive with "to," and which should not.

Hence we find this same verb "need" used without "to" in II. iii., 184: "Thou hadst need send for more money."

⁶ To fear no colours.—Maria's explanation does not throw much light on the phrase. It probably means, fear nothing and nobody. Cotgrave (Fr. Dict.) gives "*Aduentureux*. Hazardous, adventurous; that feares no colours." We still use "colours" for "flag," and it may here be used figuratively for "enemy."

⁷ Make that good.—Prove your statement true.

⁸ Lenten.—Short or scanty, like food in Lent. A.S. *lencen*, M.E. *lenten*, lent, the spring, said to be derived from *lang*, long, because the days get longer in spring.

⁹ Of.—Joins the appositional phrases "that saying" and "I fear no colours."

¹⁰ And that may you.—And yet you are audacious enough to say it.

¹¹ Well, God give, etc.—May everyone use the talent that has been given him—the wise man his wisdom, the fool his folly—and he shall have this talent in greater abundance. Cf. the

Mar. Yet you will be hanged, for being so long absent, or, to be turned away¹; is not that as good as a hanging to you?

Clo. Many a good hanging prevents a bad marriage; and, for turning² away, let summer bear it out. 20

Mar. You are resolute, then?

Clo. Not so, neither;³ but I am resolved on two points.

Mar. That if one break the other will hold.

Clo. Apt, in good faith; very apt! Well, go thy way; if Sir Toby⁴ 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.⁵ [Exit.

Enter OLIVIA and MALVOLIO.

Clo. Wit, an 't be thy will,⁶ put me into good fooling! Those wits⁷ 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?⁸ Better a witty fool, than a foolish wit.—God bless thee, lady!

parable of the talents, St. Matt. xxv. 14-30. Talent is the L. *talentum*, but our use of the word in the sense of "intellectual gifts" is derived from this parable.

¹ To be turn'd away.—If we adopt the punctuation of the text, we have here an example of "to" omitted in the former, and inserted in the latter, clause of the same sentence. Cf. *Timon of Athens*, IV. ii., 34: "Who'd be so mock'd with glory or to live," etc.—*Abbott*, 359. If the semicolon and comma are interchanged, as in many editions, the infinitive is used as a noun.

² And, for turning, etc.—And as for being turned away, the summer will help me to endure it.

³ Not so, neither.—Emphatic double negative.

⁴ If Sir Toby, etc.—If you can get Sir Toby to give up drinking, etc.

⁵ You were best.—It would be best

for you. Cf. II. ii., 26: "Poor lady, she were better love a dream"; and *Milsummer Night's Dream*, I. ii., 86: "What be'rd were I best to play it in?" From these examples, it is clear that Shakespeare uses the pronoun in the nominative case in this construction. The old idiom was impersonal, and required the dative, e.g., "To you it were liefer (clearer)." This seems to have been confused with the personal construction, "You had better."
⁶ Wit, an 't be thy will, etc.—The clown prays wisdom to come to his aid, so that he may be successful in his fool's occupation.

⁷ Wits.—Wise people. A.S. *witan*, to know, gives "wit," knowledge, and then "wit," a person who possesses this knowledge. This meaning survives in "to wit," "witness," but "wit" as a noun has become narrowed in meaning.

⁸ Quinapalus.—An imaginary author.

Oli. Take the fool away.

Clo. Do you not hear, fellows?¹ Take away the lady.² 39

Oli. Go to,³ you're a dry⁴ fool; I'll no more of you; besides, you grow dishonest.⁵

Clo. Two faults, madonna,⁶ 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 botcher⁷ mend him. 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!⁸ — Lady, *Cucullus non facit monachum*; that's as much to say as, I wear not motley in my brain.

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

Mal. Yes; and shall do, till the pangs of death shake him: Infirmary, that decays¹⁰ the wise, doth ever make the better fool.

Clo. God send you, sir, a speedy infirmity, for the better increasing¹¹ your folly! Sir Toby will be sworn

¹ **Fellows.** — Men; used to equals. Lit. a partner in "a laying together of property." Icel. *fé-lag-i*, a partner in a *fé-lag*; *fé*, property (cf. a knight's fee), *lag*, a laying together, an association (Skeat's "Principles of Etymology," p. 477).

² **Lady.**—A.S. *lady-dige*, lit. a loaf-keeper.

³ **Go to.** — An expression of impatience; "Come, come."

⁴ **Dry.**—Stupid, as in l. iii., 76.

⁵ **Dishonest.** — Dishonourable, immoral. L. *dis*, and *honestus*, honourable.

⁶ **Madonna.**—Italian for "my lady."

⁷ **Botcher.**—One who patches. Here, one who makes the fool's patched garments, or motley. M.E. *bocker*, cognate with Dutch *botzen*, to strike, repair. The clown is playing on the two meanings of "mend."

⁸ **Misprision in the highest degree.**—The fool is aping legal phraseology.

Misprision, O.F. *mesprison*, mistake, error, offense; originally from Lat. *minus +prehendere*; cf. "misprision of treason."

⁹ **Cucullus non**, etc.—"The cowl does not make the monk." And in the same way motley does not make the fool.

¹⁰ **Decays** is used transitively, and means "injures" or "causes to decay." L. *de*, down; *cadere*, to fall; through the O.F. *de+caer*.

¹¹ **The better increasing**, etc.—Increasing as used here=increase; i.e., it is an abstract noun, like the A.S. verbal nouns which ended in *-ung*. The full construction requires "of" to follow the verbal noun, but this was frequently dropped in Elizabethan English, and we have gone still further, and dropped the definite article also. Thus, we should now say, "For better increasing your folly."

that I am no fox; but he will not pass his word for twopence that you are no fool. 61

Oli. How say you¹ to that, Malvolio?

Mal. I marvel your ladyship takes delight in such a barren rascal: I saw him put down² the other day with³ 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 occasion⁴ to him he is gagged. I protest I take these wise men, that crow⁵ so at these set kind⁶ of fools, to be no better than the fools' zanies.⁷ 70

Oli. O, you are sick of self-love,⁸ Malvolio, and taste with a distempered⁹ appetite. To be generous, guiltless, and of free disposition, is to take¹⁰ those things for bird-bolts that you deem cannon-bullets: There is no slander¹¹ in an allowed¹² fool, though he do nothing but rail; nor no railing in a known discreet man, though he do nothing but reprove.

Clo. Now, Mercury¹³ endue¹⁴ thee with leasing,¹⁵ for thou speakest well of fools! 79

¹ How say you, etc.—What do you say, etc.

² Put down.—Discomfited.

³ With.—Used in the sense of "by," as in *Winter's Tale*, V. ii., 59: "He was torn to pieces with a bear."

⁴ Minister occasion, etc.—Unless you laugh and furnish him with an opportunity, he can say nothing.

⁵ Crow.—Laugh loudly.

⁶ These set kind, etc.—These fools by profession. "These" seems to be attracted into the plural by the plural noun "fools" which follows.

⁷ The fools' zanies.—A zany was a clown's servant or attendant, who burlesqued the performances of his master, just as he does now in the circus. O. Ital. *zane*, Ital. *zanni*, a familiar form of *Giovanni*, John (Skeat). Cowden Clarke gives, "fools' zanies=fools' baubles, which had a fool's head on them."

⁸ Sick of self-love.—Your conceit makes you ill in mind, and so too critical.

⁹ Distempered.—Out of order. Ac-

ording to an old theory of medicine, a man's disposition depended on the proper admixture in him of the four "humours," or moistures. If they were unsuitably mixed he had an evil disposition, or was "distempered"; if they were mixed in due proportion he had a happy temperament.

¹⁰ Is to take, etc.—Olivia accuses Malvolio of making "mountains of molehills," as the proverb says.

¹¹ There is no slander, etc.—The railing of a recognised fool has no malice in it.

Slander.—O.F. *esclandre*, which was formed from O.F. *scandele*, L. *scandalum*, a trap, scandal.

¹² Allowed.—Sanctioned. L. *allocare*, to admit a thing as proved; through F. *allower*, to let out for hire.

¹³ Now, Mercury, etc.—May the god of cheats and liars endow thee with the gift of lying, since thou hast lied in taking the part of fools!

¹⁴ Endue is an older form of "endow." O.F. *endoer*, from L. *in+dotare*

¹⁵ Leasing.—A.S. *leasung*, falsehood.

Re-enter MARIA.

Mar. Madam, there is at the gate a young gentleman much desires¹ to speak with you. 81

Oli. From the Count Orsino, is it?

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

Oli. Who of my people² hold him in delay?

Mar. Sir Toby, madam, your kinsman.

Oli. Fetch him off, I pray you; he speaks nothing but madman:³ 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. 92

Clo. Thou hast spoke⁴ for us, madonna, as if thy eldest son should⁵ be a fool; whose skull Jove cram with brains! for—here he comes—one of thy kin⁶ has a most weak *pia mater*.⁷

Enter SIR TOBY BELCH.

Oli. By mine honour, half drunk.—What⁸ is he at the gate, cousin?

Sir To. A gentleman.

Oli. A gentleman? What gentleman? 100

Sir To. 'Tis a gentleman here—A plague o' these pickle-herrings!⁹—How now, sot?

Clo. Good Sir Toby,—

Sir To. There's one¹⁰ at the gate.

¹ A young gentleman much desires.
—The relative is omitted; cf.: "The hate of those (who) love not the king," *Richard II.*, II. ii., 128, and *Twelfth Night*, II. i., 23.

² Who of my people?—Which of my servants? Cf. III. iv., 59.

³ Madman.—Used, by a figure called metonymy, for "the words of a madman."

⁴ Thou hast spoke.—See note on I. iv., 20.

⁵ Should.—Was to be.

⁶ One of thy kin.—"One" is em-

phatic, to imply that folly ran in the family.

⁷ *Pia mater*.—The delicate membrane that immediately covers the brain. Here used for the brain itself.

⁸ What.—An elliptical expression for "Of what rank," etc., as in I. ii., 35.

⁹ Pickle-herrings.—*I. e.*, pickled-herrings, to which Sir Toby wishes to attribute his drunkenness.

¹⁰ One.—A person. *L. homo*, through *F. on*. "One" in l. 107 means the same, from *A.S. an, one*.

Oli. Ay, marry;¹ what is he?

Sir To. Let him be the devil, an he will, I care not: give me faith, say I. Well, it's all one.²

[*Exit.*

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

Clo. Like a drowned man, a fool, and a madman: one draught above heat³ makes him a fool; the second mads⁴ him; and the third drowns him. 111

Oli. Go thou and seek the crowner,⁵ 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* Clown.]

Re-enter MALVOLIO.

Mal. Madam, yond⁶ young fellow swears he will speak with you. I told him you were sick; he takes on him⁷ 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. 123

Oli. Tell him he shall not speak with me.

Mal. He has been told so; and he says, he'll stand at your door like a sheriff's post,⁸ and be the supporter to a bench, but he'll speak with you.

Oli. What kind of man is he?

Mal. Why, of mankind.

¹ Marry.—Lit. by Mary, i.e., the Virgin Mary.

² One.—See note 10, p. 17.

³ Above heat.—After it has warmed him.

⁴ Mads.—Makes mad.

⁵ The crowner, etc.—The coroner, and let him hold an inquest on my cousin. "Crowner" and "coroner" are both from Low L. *coronator*, coroner, lit. one who crowns, also a crown officer (Skeat).

⁶ Yond.—Used for "you." The A.S. adjective *geon*, *yon*, gives the preposition *geond*, *yond*, across. Allan Ramsay, a Scotch poet, in 1720 says: "But

yesterday I met her yont a know;" i.e., on the other side of a knoll. "Yonder" has the comparative suffix *-er*.

⁷ He takes on him, etc.—He pretends that he already knows that, and for that very reason has come to speak to you, etc.

⁸ A sheriff's post.—It was customary in the sixteenth and seventeenth centuries to erect at the sheriff's door two posts on which to display proclamations (*Vide* Chambers' "Book of Days," vol. i., p. 162). Sheriff is a disguised compound. A.S. *scir-gerifa*, shire-reeve, officer of the shire.

Oli. What manner of man? 130

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

Oli. Of what personage,¹ and years, is he?

Mal. Not yet old enough for a man, nor young enough for a boy; as a squash² is before 'tis a peascod, or a codling³ 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;⁴ one would think his mother's milk were⁵ scarce out of him.

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. 143

Enter VIOLA.

Vio. The honourable lady of the house, which⁶ 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 loth⁷ to cast away my speech; for, besides that it is excellently well penned,⁸ I have taken great pains to con⁹ it.

¹ *Personage.*—Appearance, figure. Cf. *Midsummer Night's Dream*, III. ii., 300:

"And with her *personage*, her tall *personage*,

Her height, forsooth, she hath prevailed with him."

² *Squash.*—An unripe peascod. Cf. *Midsummer Night's Dream*, III. i., 185, where Bottom says to Peas-blossom, "Commend me to Mistress *Squash*, your mother."

³ *Codling.*—Here used for a little apple. "Cod" in Chaucer means a "bag"; "-ling" is a diminutive.

⁴ *Shrewishly.*—Peevishly, sharply, like a shrew. M.E. *schrewe*, wicked.

⁵ *Were.*—Perhaps attracted into the subjunctive by the preceding subjunctive.

⁶ *Which.*—For an inserted pronoun as subject after a personal name, cf. I. ii., 4: "My brother *he* is in Elysium."

⁷ *I would be loth*, etc.—I should be unwilling to waste my words. A.S. *lāȝ*, loathsome, hateful.

⁸ *Penned.*—Composed.

⁹ *Con.*—Learn. A.S. *cunnian*, to get to know

Good beauties, let me sustain no scorn;¹ I am very comptible,² even to the least sinister³ 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 assurance⁴ if you be the lady of the house, that I may proceed in my speech.

Oli. Are you a comedian? 160

Vio. No, my profound⁵ heart; and yet, by the very fangs⁶ of malice I swear I am not that⁷ I play. Are you the lady of the house?

Oli. If I do not usurp⁸ myself, I am.

Vio. Most certain,⁹ if you are she you do usurp¹⁰ yourself; for what is yours to bestow is not yours to reserve. But this is from my commission:¹¹ I will on¹² with my speech in your praise, and then show you the heart¹³ of my message.

Oli. Come to what is important in 't: I forgive you the praise. 171

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

Oli. It is the more like to be feigned;¹⁴ I pray you, keep it in. I heard you were saucy at my gates; and allowed your approach, rather to wonder at you than

¹ Let me sustain no scorn.—Let me not be compelled to endure scorn.

² Comptible. — Susceptible. Lit. accountable. F. *comptable*, from L. *computare*.

³ Sinister. — Unfavourable. L. *sinister*, on the left hand; but as left-hand omens were regarded as unfavourable, it acquired this meaning also.

⁴ Give me modest assurance, etc.—Only tell me enough to satisfy me, etc. "Modest" is moderate. L. *modestus*, keeping within measure.

⁵ Profound. — Wise. L. *profundus*, deep, so having deep knowledge.

⁶ By the very fangs, etc.—Think as ill as you like of me.

⁷ That.—For omission of relative see note 1, p. 17.

⁸ If I do not usurp, etc.—If I am not asserting a right which does not belong

to me (as you are), I am the lady of the house.

Usurp. — Derivation uncertain; perhaps L. *usu*+*rapere*, to seize to one's own use.

⁹ Certain. — Adjectival form, adverbial use. In Chaucer both "certeyn" and "certeynly" occur as adverbs. O.F. *certein*, from L. *certus*, sure + suffix *-anus*.

¹⁰ You do usurp, etc.—You do assert a right which is not yours if you are the lady of the house, for you have no right to remain single.

¹¹ From my commission.—Is no part of my commission.

¹² Will on.—For omission of verb of motion see note 2, p. 10.

¹³ Heart.—The pit, the most important part.

¹⁴ Feigned.—Pretended. M.E. *feinen*, from L. *ingere*, to make, fashion, feign, through O.F. *feindre*.

to hear you. If you be not mad,¹ be gone; if you have reason, be brief: 'tis not that time of moon with me to make one in so skipping a dialogue. 179

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

Vio. No, good swabber;² I am to hull³ here a little longer.—Some mollification⁴ for your giant, sweet lady.

Oli. Tell me your mind.

Vio. I am a messenger.⁵

Oli. Sure, you have some hideous matter to deliver, when the courtesy⁶ of it is so fearful. Speak your office.

Vio. It alone⁷ concerns your ear. I bring no overture⁸ of war, no taxation of homage;⁹ I hold the olive in my hand: my words are as full of peace as matter.

Oli. Yet you began rudely. What are you? what would you? 193

Vio. The rudeness¹⁰ that hath appeared in me, have I learned from my entertainment. What I am, and what I would, are to your ears,¹¹ divinity;¹² to any other's, profanation.¹³

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

Vio. Most sweet lady,— 200

¹ If you be not mad, etc.—If you are not mad, depart; if you have any right (?) to be here, proclaim it in as few words as possible. I cannot engage in such a disjointed dialogue so near full moon (which was and is supposed to have an effect on lunatics).

² Swabber.—One who attended to the cleaning of the decks. Dutch *zuabber*.

³ To hull is a nautical term meaning to float under bare poles. Derived from the noun "hull."

⁴ Some mollification, etc.—Soften the anger of your giant. "Giant" is used ironically, as Maria was short. Cf. II. v., 14.

Mollification is an abstract noun formed from L. *mollificare*, to soften; *mollis*, soft, *facere*, to make.

⁵ I am a messenger that she is not responsible for the words she is to utter. "Messenger" has an inorganic

"n." It is M.E. *message*, derived from F. *message* + suffix *-er*, and its root is to be found in L. *mittere*, to send.

⁶ When the courtesy, etc.—Since your introduction is so ominous.

⁷ Alone is transposed. We should put it after "ear."

⁸ Overture.—Proposal. O.F. *overture*, from O.F. *overt*, open.

⁹ Taxation of homage.—Claim of homage. "Taxation" is from L. *taxare*, to handle, value.

¹⁰ The rudeness, etc.—My rudeness is due to the rude reception I have had.

¹¹ To your ears, etc.—My message is too sacred to be proclaimed aloud. Those not interested would only scoff at it.

¹² Divinity.—Olivia purposely takes "divinity" in its sense of "theology."

¹³ Profanation is formed from L. *profanus*, unholy; *pro*, before, *fanum*, a temple.

Oli. A comfortable¹ doctrine, and much may be said of it. Where lies your text?

Vio. In Orsino's bosom.

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

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

Oli. O, I have read it; it is heresy.² Have you no more to say? 210

Vio. Good madam, let me see your face.

Oli. Have you any commission from your lord to negotiate³ with my face? you are now out of your text: but we will draw the curtain, and show you the picture. [*Unveiling.*] Look you, sir, such a one⁴ I was this present: Is't not well done?

Vio. Excellently done, if Nature did all.⁵

Oli. 'Tis in grain,⁶ sir; 'twill endure wind and weather.

Vio. 'Tis beauty truly blent,⁷ whose red and white Nature's own sweet and cunning⁸ hand laid on: 220
Lady, you are the cruell'st she⁹ alive,
If you will lead these graces to the grave,
And leave the world no copy.¹⁰

Oli. O, sir, I will not be so hard-hearted; I will

¹ Comfortable. — Comforting, as in *King Lear*, I. iv., 328:

"Yet have I left a daughter,
Who, I am sure, is kind and comfortable."

² Heresy. — False doctrine. Gk. *αἵρεσις* (from *αἰρεῖν*, to take), a taking, sect, heresy.

³ To negotiate. — To do business. From *L. negotiatus*, p.p. of *negotari*, to do business.

⁴ Such a one, etc.—Olivia imitates the language of a showman, and considers herself as speaking at some point of time in the future. In relation to that time, "this present" would be past, hence "was."

⁵ If Nature did all.—If you are not "made up," as we now say.

⁶ 'Tis in grain.—The colour will not wash out. Cf. ingrain cotton, *i.e.*, cotton dyed of a fast colour. O.F. *en*,

in+graine, grain, the seed of herbs from which dye was made. *L. in+gramm.*

⁷ Blent. — Blended, mixed. The A.S. strong verb *blandan*, to mix, took the form of the causative verb formed from it, *blendan*, to blend. Its p.p. was *blenden*. The dropping of the final *-en* (see note 11, p. 11) left the present "blend," and to avoid confusion with this, the past tense was used.

⁸ Cunning. — Lit. knowing; clever, skilful. Pres. part. of M.E. *cunnen*, to know; from A.S. *cunnan*, to know. Can, con, ken, uncouth, kith, are other derivatives of *cunnan*. "Cunning" has deteriorated in meaning.

⁹ She. — Used as a noun, as in "the shes of Italy," *Cymbeline*, I. iv., 29.

¹⁰ If you will . . . copy.—If you do not perpetuate these graces in your children.

give out divers schedules¹ of my beauty: It shall be inventoried; and every particle, and utensil, labelled to my will: as, item,² two lips indifferent red; ³ item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise⁴ me? 230

Vio. I see you what⁵ you are: you are too proud; But,⁶ if you were the devil, you are fair. My lord and master loves you; O, such love Could be but recompens'd, though you were crown'd The nonpareil⁷ of beauty!

Oli. How does he love me?

Vio. With adorations,⁸ fertile tears, With groans that thunder love, with sighs of fire. ✓

Oli. Your lord does know my mind, I cannot love him:

Yet I suppose him⁹ virtuous, know him noble, Of great estate, of fresh and stainless youth; 240 In voices well divulg'd,¹⁰ free, learn'd, and valiant,¹¹ And in dimension, and the shape¹² of nature, A gracious¹³ person; but yet I cannot love him; ¹⁴ He might have took¹⁵ his answer long ago.

Vio. If I did love you in my master's flame,¹⁶ With such a suffering, such a deadly life,

¹ Schedule. — List. Gk. *σχέδη*, a slice, gave L. *scheda*, a strip of papyrus bark, a leaf of paper. *Schedula* is a diminutive of *scheda*. It passed into E. through the O.F. *schedule*.

² Item.—L. *item*, likewise.

³ Indifferent red.—Fairly red. For adv. with adj. form see note 4, p. 24.

⁴ Praise.—Appraise; make a valuation of me, reckon up my worth. Lat. *pretium*, a price, through O.F. *preis*, price, value.

⁵ I see you what, etc.—See note 11, p. 5.

⁶ But.—Only, and no more than.

⁷ Nonpareil. — F. adj., matchless. Here used as a noun = paragon.

⁸ With adorations, etc.—This line is defective if S. Walker is correct in saying that Shakespeare's blank verse does not admit a line of four measures. Pope reads, "with fertile tears."

⁹ Suppose him, etc.—"To be" is omitted after "suppose" and after "know," for the sake of brevity or for metrical reasons.

¹⁰ In voices well divulg'd. — Well spoken of by the public. L. *divulgare*, to make public, publish, etc.

¹¹ "In voi | ces well | divulg'd, | free, | learn'd | and val(i)ant."

This line is apparently an Alexandrine, but the "i" in "valiant" was probably dropped, leaving "ant" as an extra-metrical syllable.

¹² Dimension and shape.—Form and figure.

¹³ Gracious.—Graceful.

¹⁴ This line has an extra middle syllable and an extra end syllable.

"A gra | eious p(erson); | but y(et) | I | can | not love him."

¹⁵ Took.—See note 11, p. 11.

¹⁶ In my master's flame.—With my master's ardour.

In your denial I would find no sense,
I would not understand it.

Oli. Why, what would you?

Vio. Make me¹ a willow cabin at your gate,
And call upon my soul² within the house; 250
Write loyal cantons of contemnèd love,³
And sing them loud⁴ even in the dead of night;
Holla your name to the reverberate⁵ hills,
And make the babbling gossip of the air⁶
Cry out, Olivia! O, you should not rest
Between the elements of air and earth,
But you should pity me.

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

Vio. Above my fortunes,⁷ yet my state is well:
I am a gentleman.

Oli. Get you to your lord;⁸ 260
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,⁹ lady; keep your purse;
My master, not myself, lacks recompense.
Love make his heart of flint, that¹⁰ you shall love;
And let your fervour, like my master's, be
Plac'd in contempt! Farewell, fair cruelty.¹¹ [Exit.

Oli. "What is your parentage?" 270
Above my fortunes, yet my state is well:

¹ Me.—For myself. A relic of the old dative.

² Call upon my soul.—Call upon my heart's love.

³ Cantons of contemnèd love.—Cantons, verses about despised love.

⁴ Loud.—Adv. with adj. form. In A.S. *hlud* was the adj., *hlude* the adv. In M.E. these became *loud* and *loude* respectively. When the inflection was dropped the two forms were necessarily confused.

⁵ Reverberate.—Reverberating, re-echoing. L. *reverberare*, to beat back.

⁶ Babbling gossip of the air.—The echo. Gossip, A.S. *god-sibb*, lit. related in God; godparent. M.E. *godsib*

became *gossib* by assimilation, and then "gossip."

⁷ Above my fortunes, etc.—Although I have a high standing, it is not as high as my birth would warrant.—State is from the L. *status*, a condition.

⁸ Scan thus:

"I am | a gént | 'man,
Gét | you tó | your lórd."

⁹ Fee'd post.—A paid messenger.

¹⁰ That.—Whom. May love harden the heart of the one whom you are to love! The antecedent of "that" is contained in "his."

¹¹ Cruelty.—Used for cruel one—the abstract for the concrete.

I am a gentleman."¹—I'll be sworn thou art ;
Thy tongue, thy face, thy limbs, actions, and spirit,
Do give thee five-fold blazon:²—Not too fast:—soft,
 soft !

Unless the master³ were the man.—How now ?
Even so quickly may one catch the plague ?

Methinks, I feel this youth's perfections.⁴

With an invisible and subtle stealth,
 To creep⁵ in at mine eyes. Well, let it be.—
 What, ho, Malvolio !—

Re-enter MALVOLIO.

Mal. Here, madam, at your service.⁶

Oli. Run after that same peevish⁷ messenger, 281
 The county's⁸ man : he left this ring behind him,
 Would I⁹ or not ; tell him I'll none of it.

Desire him not to flatter with¹⁰ his lord,
 Nor hold him up with hopes ; I am not for him :
 If that the youth will come this way to-morrow,
 I'll give him reasons for't. Hie thee, Malvolio.

Mal. Madam, I will. [Exit.

Oli. I do I know not what : and fear¹¹ to find
 Mine eye too great a flatterer for my mind. 290

Fate, show thy force:¹² Ourselves we do not owe ;¹³
 What is decreed must be ; and be this so ! [Exit.

¹ Gentleman.—Dissyllable, as in line 260.

² Do give thee five-fold blazon.—Bespeak your high rank as plainly as a coat-of-arms would.

Blazon.—M.E. *blason*, from F. *blason*, a shield, coat-of-arms.

³ Unless the master, etc.—Unless the master had the good parts which the servant has.

⁴ Perfections.—A quadrisyllable.

⁵ To creep.—See note 5, p. 13.

⁶ "What, hó, | Malvól | io !

Hère, | ma(d)un át | your service."

"Io" is pronounced as one syllable, and "madam" is a monosyllable. There is an extra end syllable.

⁷ Peevish.—Childish, silly M.E. *pevisch*, making a plaintive cry.

⁸ The county's.—The count's.

⁹ Would I, etc.—Whether I was willing or not ; willy-nilly.

¹⁰ Flatter with.—Cf. *Richard II.*, II. i. 88 : "Should dying men flatter with those that live?"

¹¹ And fear, etc.—I am afraid the impression which has been made on my eyes will prove too strong for my better reason to resist.

¹² Show thy force, etc.—Fate, do thy worst ; we are not our own masters, we cannot resist thee.

¹³ Owe.—Own. From A.S. *agan*, to possess. Cf. *Richard II.*, IV. i. 185 : "Like a deep well that owes two buckets."

ACT II.

SCENE I.—*The Sea-coast.*

Enter ANTONIO and SEBASTIAN.

Ant. Will you stay no longer? nor will you not¹ that I go with you?

Seb. By your patience, no: my stars² shine darkly over me; the malignancy³ of my fate might, perhaps, distemper⁴ 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. 9

Seb. No, sooth,⁵ sir; my determinate⁶ voyage is mere extravagancy.⁷ But I perceive in you so excellent a touch⁸ of modesty, that you will not extort from me what I am willing⁹ to keep in; therefore it charges me¹⁰ in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I called Rodorigo; 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 an¹¹ hour. If the Heavens had been

¹ *Nor will you not.*—Double negative. In A.S. negative sentences every word which could take the negative usually had it, and in M.E. a similar construction was common. Shakespeare uses it frequently for emphasis.

² *My stars.*—See note 12, p. 12.

³ *Malignancy.*—Unfavourable aspect. Another astrological term used to denote the bad influence induced by the unfavourable position of the stars. *L. malignus*, ill-disposed.

⁴ *Distemper.*—Disorder. See note 9, p. 16.

⁵ *No, sooth.*—No, in truth.

Sooth is from A.S. *soð*, truth.

⁶ *Determinate.*—Determined, fixed, from the p.p. of *L. determinare*, to bound.

⁷ *Mere extravagancy.*—Simply wandering about without any particular aim.

Mere is from *L. merus*, pure, unmixed.

Extravagancy is from *L. extra*, beyond; *vagans*, pres. part. of *vagari*, to wander.

⁸ *Touch.*—Dash.

⁹ *I am willing.*—I wish.

¹⁰ *It charges me, etc.*—Since you are so courteous as not to force me to tell you what I wish to keep secret, I am all the more compelled by good manners to reveal myself to you.

Charges is from the F. *charger*, to load, burden.

In manners.—In accordance with good manners.

Rather is the comparative of *rathe*, early.

¹¹ *An.*—Onc. A.S. *án*. Cf. "These foils have all a length," *Hamlet*, V. ii., 277.

pleased, would we had so ended! but you, sir, altered that; for, some hour before you took me from the breach¹ of the sea was my sister drowned. 22

Ant. Alas, the day!

Seb. A lady, sir, though it was said she much resembled me, was yet² of many accounted beautiful: but, though³ 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.⁴ 31

Ant. Pardon me, sir, your⁵ bad entertainment.

Seb. O, good Antonio, forgive me your trouble.

Ant. If you will not murder⁶ me for love, let me be your servant.

Seb. If you will not undo what you have done, that is, kill him⁷ 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 manners⁸ 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!⁹ I have many enemies in Orsino's court,¹⁰ 44
Else would I very shortly see thee there:

¹ *Breach.*—Breakers. From A.S. *brecan*, to break.

² *Was yet.*—For relative omitted cf. note 1, p. 17.

³ *But, though,* etc.—But although I could not with appreciative admiration like theirs be too confident that she is beautiful, yet I will make bold to say this of her—her beauty of mind could not be denied even by her greatest rival.

Estimable is from L. *astimare*, to value, + the adjective suffix *-bilis*. It is here used in an active sense.

Such is the A.S. *swiðe* (*swiðe*), i.e., *swiðe*, so like.

⁴ *With more.*—With more salt water, tears.

⁵ *Your.*—An objective genitive. The entertainment, the trouble I have given you.

⁶ *If you will not murder,* etc.—Unless you wish to break my heart, let me accompany you as your servant.

⁷ *Kill him,* etc.—Is explained in ll. 33, 39. Sebastian is afraid that Antonio's presence will constantly remind him of the past, and so wear away his life.

⁸ *Near the manners,* etc.—So much like a woman.

⁹ *With thee.*—Probably to be pronounced as a monosyllable, *we'er*.

¹⁰ Scan thus:

"I've mán | y én' | mies in | Ors' | nó'e court."

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 now¹ 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 taken² it away yourself. She adds, moreover, that you should put your lord into a desperate assurance³ she will none of him : And one thing more ; that you be never so hardy⁴ to come again in his affairs, unless it be to report your lord's taking of this. Receive it so. 11

Vio. She took the ring⁵ of me. I'll none of it.

Mal. Come, sir, you peevishly threw it to her ; and her will is it should be so⁶ returned : if it be worth stooping for, there it lies in your eye ;⁷ 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 not⁸ charm'd her !
She made good view⁹ of me ; indeed, so much
That, as methought, her eyes had lost her tongue,¹⁰

¹ Even now, etc.—Just now ; I have only got so far, though I have walked at a fairly good pace.

² To have taken —By having taken. The infinitive form is used as a gerund, and "to" has the sense of "by" ; cf. note 7, p. 6.

³ Desperate assurance.—Convince him in such a way as to make him desperate. The adjective is used proleptically.

⁴ That you be never so hardy.—That you may never be so bold as to come. For the omission of "as," cf. II. iv., 98.

⁵ She took the ring, etc.—This does not agree with l. 17, so it has been proposed to read "no ring." Mr. Spedding says: "The change is unnecessary,

for Viola divined the meaning of the ring, and was quick-witted enough to suppress her surprise."

⁶ So.—Not peevishly, but thrown.

⁷ In your eye.—In front of you, where you can see it.

⁸ Fortune forbid . . . not.—Forbidden is a virtual negative, so that this construction is equivalent to a double negative ; cf. "First he denied you had in him no right," *Comedy of Errors*, IV. ii., 7.

⁹ Made good view.—Had a good look at me ; examined me closely.

¹⁰ Her eyes had lost her tongue.—The occupation of her eyes caused her to lose control over her tongue. "Lost" is used as if it were the p.p. of "loose."

For she did speak in starts distractedly. 21
 She loves me, sure; the cunning¹ of her passion
 Invites me in this churlish² messenger.
 None of my lord's ring! why, he sent her none.³
 I am the man:—If it be so, (as 'tis.)
 Poor lady, she were better⁴ love a dream.
 Disguise, I see thou art a wickedness,
 Wherein the pregnant enemy⁵ does much.
 How easy⁶ is it for the 'proper-false' ^{word some}
 In women's waxen⁸ hearts to set their forms! 30
 Alas, our frailty⁹ is the cause, not we;
 For, such as we¹⁰ are made of, such we be.
 How will this fadge?¹¹ My master loves her dearly;¹²
 And I, poor monster,¹³ fond¹⁴ as much on him;
 And she, mistaken, seems to dote on me:
 What will become of this?¹⁵ As I am man,
 My state is desperate¹⁶ for my master's love!
 As I am woman, now, alas the day!
 What thriftless sighs¹⁷ shall poor Olivia breathe!
 O time, thou must untangle this, not I; 40
 It is too hard a knot for me t' untie. [Exit.

¹ **The cunning**, etc.—In this rude messenger I see a clever scheme, born of her love, to encourage me to pay my addresses to her.

Cunning has here a little of its present meaning of "sly." Cf. note 8, p. 22.

² **Churlish**.—Adjective, formed from A.S. *ceort*, a man of the people, as opposed to A.S. *eorl*, a man of noble rank. It has deteriorated in meaning.

³ In this line the first foot is trochaic.

⁴ **She were better**.—It would be better for her. A mixture of two constructions. See note 5, p. 14.

⁵ **The pregnant enemy**.—The devil; the enemy who is full of wicked ideas, fertile in ideas.

⁶ **How easy**, etc.—How easy it is for a handsome deceiver to imprint himself on the impressionable heart of a woman.

⁷ **Proper**.—Handsome, comely, as in *Mulswanmer Night's Dream*, l. ii., 80: "A proper man . . . a most lovely gentlemanlike man." M.E. *proppe*, L. *proprius*, one's own.

⁸ **Waxen**.—Taking an impression easily, like wax. Here used proleptically.

⁹ **Frailty** is from L. *fragilis*, easily broken, through O.F. *fraille*.

¹⁰ **For, such as we**.—If our nature is frail we must be trail. Abbott suggests that "be" is used merely to rhyme with "we."

¹¹ **Fadge**.—Answer, suit, fit. Origin doubtful; Skeat says from A.S. *fagian*, to fit.

¹² This line has an extra end syllable.

¹³ **Monster**.—She was in a way both man and woman. F. *monstre*, from L. *monstrum*, a prodigy, a divine omen, connected with *monere*, to warn.

¹⁴ **Fond**.—Love foolishly; not wisely but too well. From M.E. *fonnen*, to play the fool.

¹⁵ **What will become of this?**—What will be the consequence of this?

¹⁶ **My state is desperate**, etc.—I am in a hopeless condition.

¹⁷ **What thriftless sighs**.—How useless Olivia's sighs of love will be!

SCENE III.—A Room in OLIVIA'S House.

Enter SIR TOBY BELCH and SIR ANDREW AGUE-CHEEK.

Sir To. Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and *diluculo surgere*,¹ thou know'st——

Sir And. Nay, by my troth,² 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?³ 10

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

Sir To. Thou'rt a scholar;⁴ let us therefore eat and drink.—Marian, I say!—a stoop⁵ 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?⁶

Sir To. Welcome, ass. Now let's have a catch.⁷

Sir And. By my troth, the fool has an excellent breast.⁸ I had rather than forty shillings⁹ I had such a leg; and so sweet a breath to sing,¹⁰ as the fool has. In sooth, thou wast in very gracious fooling¹¹ last

¹ *Diluculo surgere saluberrimum est.*—"To rise betimes (at dawn) is very healthy" (from Lilly's Grammar).

² *Troth.*—Truth, faith. A.S. *trōweð*, faith, fidelity.

³ *The four elements.*—Earth, air, fire, water. These were supposed to have an effect on man like the four humours. See note 9, p. 16. Both the "humours" and the "elements" were supposed to be under planetary influence.

⁴ *Thou'rt a scholar.*—So your idea must be the correct one.

⁵ *Stoop.*—A cup, bowl, or flagon. M.E. *stope*, A.S. *stōp*, a cup.

⁶ *The picture of we three.*—A picture or sign representing two fools or two asses, with the inscription "We

be three." He who read this made the third.

⁷ *A catch.*—What is often called a round. A song in which two or more persons sing the same words, but begin at different times.

⁸ *Breast.*—A musical voice. The word "chest" is sometimes used in the same sense.

⁹ *Than forty shillings* is transposed, but it does not make very elegant English when placed after "fool has."

¹⁰ *To sing* is the gerund and = for singing. Cf. note 2, p. 28, and note 7, p. 6.

¹¹ *In very gracious fooling.*—You fooled very prettily, very gracefully.

night, when thou spokest of Pigrogromitus,¹ of the Vapians passing the equinoctial of Queubus, 'twas very good, i' faith. 25

Clo. 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.² 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 me³ too; if one knight give a——

Clo. Would you have a love-song, or a song of good life?⁴

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

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

SONG.⁵

Clo. 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;⁶
Journeys end in lovers' meeting,
Every wise man's son doth know.

Sir And. Excellent good, i' faith.

Sir To. Good, good.

Clo. What is love? 'tis not hereafter;⁷
Present mirth hath present laughter;
What's to come is still⁸ unsure:

¹ *Pigrogromitus*, etc.—It is useless to endeavour to explain what was evidently intentional nonsense.

² *When all is done*.—After all. Cf. "We must leave the killing out *when all is done*," *Midsummer Night's Dream*, III. i., 14.

³ *A testril of me*.—A sixpence from me. The testril or tester was a coin worth about sixpence. It was first struck by Louis XII., and received its name because it had a head (O.F. *teste*) on it.

⁴ *A song of good life*.—Either a song about eating and drinking, in which

case Sir Andrew was jesting when he said, "I care not for good life," or a song with a good moral.

⁵ *Song*.—This song is found in Morley's "Consort Lessons," 1599. It was probably an old song introduced into the play. The metre is trochaic tetrameter.

⁶ *Sweeting*.—Diminutive of "sweet."

⁷ *'Tis not hereafter*, etc.—Love brooks no delay; it must be satisfied at once, just as mirth excites laughter at the time it is felt.

⁸ *Still*.—Always.

In delay there lies no plenty;¹
 Then come kiss me, sweet and twenty,² 50
 Youth's a stuff will not endure.

Sir And. A mellifluous³ voice, as I am true knight.

Sir To. A contagious⁴ breath.

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

Sir To. To hear by the nose,⁵ it is dulcet in contagion. But shall we make the welkin dance indeed?⁶ Shall we rouse the night-owl in a catch, that will draw three souls⁷ out of one weaver? shall we do that?

Sir And. An you love me, let's do 't: I am dog at a catch.⁸ 61

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. 70

Sir And. Good, i' faith! Come, begin.

[*They sing a catch.*]

¹ Lies no plenty.—There is no satisfaction.

² Sweet and twenty.—One naturally applies this expression to the lady, and it is analogous with such expressions as "fair and forty." But it may refer to the kisses, in which case it would mean "sweet, and twenty of them."

³ Mellifluous.—Sweet, lit. flowing like honey. *L. melli*, a form of *mel*, honey; and *fluere*, to flow.

⁴ Contagious.—Touching, and perhaps infectious; catching. *L. contingere*, to touch on all sides.

⁵ To hear by the nose.—Sir Toby is playing on the two meanings of

"sweet." Here he is referring to "smelling sweet."

⁶ Shall we make the welkin dance indeed?—Shall we make the air resound with our singing? Johnson says: "Drink till the sky seems to turn round."

The welkin.—The sky; *A.S. wolcnu*, clouds; *M.E. wolene*.

⁷ Draw three souls, etc.—Weavers were much given to singing psalms. Sir Toby implies that the catch would have as much power as the lute of Orpheus, and would drag the soul out of a weaver thrice over (probably referring to the three parts of the catch).

⁸ I am dog at a catch.—I am clever at catch-singing.

Enter MARIA.

Mar. What a caterwauling¹ do you keep here! If my lady have not called up her steward, Malvolio, and bid him turn you out of doors, never trust me.

Sir To. My lady's a Cataian,² we are politicians; Malvolio's a Peg-a-Ramsay,³ and "Three merry men be we."⁴ Am not I consanguineous?⁵ am I not of her blood? Tilly-valley!⁶ lady! "There dwelt⁷ a man in Babylon, lady, lady!"

[Singing.

Clo. Beshrew me,⁸ 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.⁹

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Sir To. "O, the twelfth day¹⁰ of December"—

[Singing.

Mar. For the love o' God, peace.

Enter MALVOLIO.

Mal. My masters, are you mad? or what are you? Have you no wit, manners, nor honesty,¹¹ but to gabble¹² like tinkers¹³ at this time of night? Do you make an alehouse of my lady's house, that ye squeak out your coziers,¹⁴ catches without any mitigation or

¹ Caterwauling.—Making a noise like a cat. *Waul* is the M.E. frequentative of *wean*, to cry like a cat.

Cater is coined from "eat" by analogy with Icel. *kattar*, of a cat (see Skeat's "Principles," i., pp. 278, 421).

² Cataian.—Rogue. "Cathayan"—i.e., a native of Cathay, or China—was commonly used for a thief or sharper, as the Chinese were said to be thieves.

³ A Peg-a-Ramsay.—A term of contempt, from an old song. Chappell, in his "Collection of National English Airs," ii. 115, says the air is to be found in William Ballet's "Lute Book."

⁴ "Three merry men be we."—These words occur in the song of "Robin Hood and the Tanner," and are found in many authors of Shakespeare's time.

⁵ Consanguineous.—Related by blood. *L. con*, with; *sanguis*, blood.

⁶ Tilly-valley.—A contemptuous exclamation.

⁷ "There dwelt," etc.—These lines occur in the ballad of "Constant Susanna," 1562. Percy describes the ballad as "a poor, dull performance, and very long."

⁸ Beshrew me.—A mild oath, lit. "curse me." M.E. *bi-schreiven*, from the adj. *schreive*, wicked.

⁹ More natural.—See note 4, p. 24.

¹⁰ "O, the twelfth day," etc.—It is doubtful whether "O" is an interjection or the preposition "on." The ballad is lost.

¹¹ Honesty.—Honour (for the lady of the house). See note 5, p. 15, on "dishonest."

¹² But to gabble.—To prevent you from gabbling.

¹³ Tinkers were proverbial drinkers.

¹⁴ Coziers.—From Sp. *coser*, to sew. Hence one who sews—i.e., a cobbler or tailor, a botcher.

remorse of voice?¹ Is there no respect of place, persons, nor time, in you? 92

Sir To. We did keep time, sir, in our catches. Sneek up!²

Mal. Sir Toby, I must be round³ with you. My lady bade me tell you, that, though she harbours⁴ you as her kinsman, she's nothing allied to your disorders.⁵ 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 willing⁶ to bid you farewell. 101

Sir To. "Farewell, dear heart,⁷ since I must needs be gone."

Mar. Nay, good Sir Toby.

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

Mal. Is't even so?

Sir To. "But I will never die."

Clo. Sir Toby, there you lie.

Mal. This is much credit to you.

Sir To. "Shall I bid him go?" 110

Clo. "What an if you do?"

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

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

Sir To. Out o' time? sir, ye lie.—Art any more

¹ Without any mitigation or remorse of voice.—Without softening your voices, or having any pity for others.

Mitigation is from *L. mitigare*, to make mild, soften.

Remorse.—Lit. "to bite again." *L. re*, again; *mordere*, to bite.

² Sneek up.—A contemptuous exclamation of defiance. From a passage in "In Praise of Hemsced," by Taylor the Water Poet, it seems that it is equivalent to "Go and be hanged." Probably derived from A.S. *snican*, to creep, from which "snake" and "sneak" are derived.

³ I must be round.—I must be plain-spoken, candid. Cf. *Hamlet*, III. i. 191: "Let her [Ophelia] be round with him [Hamlet]."

⁴ Harbours.—Shelters, gives a home to. A.S. *here-beorga*, an army shelter;

here, an army, *beorgan*, to protect. (*F. auberge*, inn, is the same word.)

⁵ She's nothing allied to your disorders.—Though she is connected with you as a kinsman, she is not connected with your disorderly conduct.

⁶ She is very willing.—We should expect to find "she would be very willing." The change of tense and mood is probably due to the fact that Malvolio regards the condition as unlikely to be fulfilled, whilst the hypothesis is an undoubted fact.

⁷ "Farewell, dear heart," etc.—This song occurs in the miscellany called "The Golden Garland of Princely Delights," and was first published in 1601. Percy prints it in his "Reliques." The lines sung by Sir Toby and the clown are adapted from the first three lines of the first stanza, and the last three lines of the second stanza, taken in order.

than a steward?¹ Dost thou think² because thou art virtuous, there shall be no more cakes and ale?

Clo. Yes, by Saint Anne; and ginger³ shall be hot i' the mouth too.

Sir To. Thou'rt i' the right.—Go, sir, rub your chain⁴ with crumbs:—A stoop⁵ of wine, Maria! 120

Mal. Mistress Mary, if you prized⁶ my lady's favour at anything 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.⁷

Sir And. 'Twere as good a deed as to drink when a man's a-hungry,⁸ to challenge him to the field, and then to break promise with him, and make a fool of him.

Sir To. Do 't, knight; I'll write thee a challenge; or I'll deliver thy indignation to him⁹ by word of mouth. 132

Mar. Sweet Sir Toby, be patient for to-night; since the youth of the count's¹⁰ was to-day with my lady, she is much out of quiet.¹¹ For¹² Monsieur Malvolio, let

¹ Art any more than a steward?—Nominative omitted, but the form of the verb is sufficient to show what the subject is. "Steward" is derived from A.S. *steward*, "sty ward."

² Dost thou think, etc.—Do you think that because you, as a Puritan, disapprove of keeping up the ancient festivals in the ancient manner, everybody else must do the same?

³ Cakes were the main feature of Twelfth Day festivities, ale of the Whitsun ale.

⁴ Ginger.—Used in making spiced ale.

⁵ Rub your chain.—The steward's badge of office was a chain, and crumbs were regarded as a good cleanser. Steevens quotes from Webster's "Duchess of Malf": "Yes, and the chippings of the buttery fly after him, to scour his gold chain."

⁶ Stoop.—See note 5, p. 30.

⁷ If you prized, etc.—You evidently despise the favour of my lady rather than value it, or you would not give an opportunity for such disorderly revels. "Rule" seems to mean "revel" here, and is often regarded as another

form of "revel." The phrase "lord of misrule" is well known, and "night rule" occurs in *Midsummer Night's Dream*, III. ii., 5.

⁸ Go shake your ears.—Implies that Malvolio is an ass. For the omission of "to," see note 9, p. 2.

⁹ To drink when a man's a-hungry.—A man makes a fool of himself if he drinks when he is hungry, and Sir Andrew intends to make a fool of Malvolio by challenging him to a duel, and then not keeping his promise. "A-hungry" occurs in *St. Matt.* xx. 44 as "an-hungered," and in *Coriolanus*, I. i., 209, "an-hungry": "They were an-hungry." Cf. *King Lear*, III. iv., 59: "Tom's a-cold." The same form is still used colloquially.

¹⁰ Deliver thy indignation to him, etc.—Acquaint him with your displeasure by word of mouth; challenge him by word of mouth.

¹¹ The youth of the count's is a double possessive.

¹² Out of quiet.—Disquieted, restless.

¹³ For.—As for.

me alone with him : if I do not gull¹ him into a nay-word, 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 ;² tell us something of him. 141

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

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. 148

Mar. The devil a Puritan that he is, or anything constantly³ but a time-pleaser ;⁴ an affectioned⁵ ass, that cons⁶ state without book, and utters it by great swaths :⁷ the best persuaded of himself,⁸ so crammed, as he thinks, with excellences, that it is his ground of faith that all that look on him love him ; and on that vice⁹ in him will my revenge find notable cause to work.

Sir To. What wilt thou do?

Mar. I will drop in his way some obscure¹⁰ epistles of love ; wherein, by the colour of his beard, the

¹ If I do not, etc.—If I do not trick him into becoming a byword and the sport of everybody.

Gull.—Deceive, trick. This verb is from the noun "gull." A gull was considered a stupid bird—one which could easily be tricked.

Nay-word.—A byword.

² Possess us.—Inform us ; cause us to possess this information. "Possess" is used causatively.

³ Constantly is used in its original sense of consistently. From the pres. part. of *L. constare*, to stand together, remain unchanged.

⁴ Time-pleaser.—Time-server.

⁵ Affection'd.—Affected ; just as "affection" = "affectation" in *Love's Labour's Lost*, V. i., 4, where Sir Nathaniel says, with regard to the conversation of Holofernes, that it is "witty without affection."

⁶ Cons.—See note 8, p. 22.

⁷ By great swaths.—In high-sounding phrases. A swath is the grass or straw cut down by one stroke of the mower's scythe. Cf. *Troilus and Cressida*, V. v., 25 :

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

"Swath" is from A.S. *swaðu*, a track, footprint ; Low Ger. *swade*, a scythe.

⁸ The best persuaded of himself.—With a very high opinion of himself.

⁹ And on that vice, etc.—And I will take advantage of his conceit to revenge myself on him.

Vice is from *L. vitium*, a fault ; through *F. vice*.

¹⁰ Obscure.—Enigmatical ; the letter is to be a riddle in which the writer and the person to whom it is written are to be inferred. *L. obscurus*, dark ; lit. covered over.

shape of his leg, the manner of his gait, the expressure¹ of his eye, forehead, and complexion, he shall find himself most feelingly personated:² I can write very like my lady, your niece; on a forgotten matter³ we can hardly make distinction of our hands.

Sir To. Excellent! I smell a device.

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

Sir To. He shall think, by the letters that thou wilt drop, that they come from my niece, and that she's in love with him. 169

Mar. My purpose is, indeed, a horse of that colour.⁴

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

Mar. Ass,⁵ I doubt not.

Sir And. O, 'twill be admirable.

Mar. Sport royal,⁶ I warrant you. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it.⁷ For this night, to bed, and dream on the event.⁸ Farewell.

[*Exit.*

Sir To. Good-night, Pentheseilea.

Sir And. Before me,⁹ she's a good wench.¹⁰ 180

Sir To. She's a beagle,¹¹ 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 need¹² send for more money.

¹ **Expressure.** — Expression. Cf. "impressure" for "impression," II. v., 96.

² **Most feelingly personated.**—Portrayed exactly.

³ **On a forgotten matter,** etc.—In case we have forgotten, it is very difficult to tell from the writing whether it was the work of my mistress's pen or of mine.

⁴ **A horse of that colour.**—Somewhat like that. A proverbial expression. "A horse of another colour" is still common.

⁵ **Ass.**—A play on "ass" and "as," which here = just so. "As" is a contracted form of also, which is from A.S. *eall-swa*, just so.

⁶ **Sport royal.**—This transposition

of the adjective is due to French influence.

⁷ **His construction of it.**—The construction he puts upon it; how he explains it.

⁸ **Event.**—Issue, result. *L. eventus*, event, issue, result; *L. e* = *ex*, out, venire, to come.

⁹ **Before me.**—A mild oath used instead of "Before God."

¹⁰ **Wench.**—Girl; still used in the same sense colloquially.

¹¹ **She's a beagle.**—She's small and sharp, like a beagle. James I. used to call Cecil "my little beagle" because of his skill in discovering plots.

¹² **Thou hadst need,** etc.—See note 5, p. 13.

Sir And. If I cannot recover¹ your niece, I am a foul way out.²

Sir To. Send for money, knight; if thou hast her not i' the end, call me Cut.³

Sir And. If I do not, never trust me, take it how you will. 191

Sir To. Come, come; I'll go burn some sack;⁴ 'tis too late to go to bed now. Come, knight; come, knight. [*Exeunt.*⁵

SCENE IV.—*A Room in the Duke's Palace.*

Enter DUKE, VIOLA, CURIO, and others.

Duke. Give me some music:—Now, good morrow, friends:—

Now, good Cesario, but⁶ that piece of song,
That old and antique⁷ song we heard last night;
Methought, it did relieve⁸ my passion much;
More than light airs and recollected terms,⁹
Of these most brisk and giddy-paced times:¹⁰
Come, but one verse.

Cur. He is not here, so please your lordship,¹¹ that should sing it.¹²

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.

¹ Recover.—Gain, win; cf. its legal meaning of gaining a judgment.

² I am a foul way out.—I am a long way out of my reckoning.

³ Call me Cut.—Call me a dog, or "Call me horse," as Falstaff says. "Cut" was originally applied to dogs, and afterwards to labouring horses whose tails were cut, or docked. Cf. *Two Noble Kinsmen*, III. iv., 22: "He's buy me a white cut, forth for to ride," and *Henry IV.*, II. i., 6: "I prithee, Tom, beat Cut's saddle."

⁴ Sack.—An old, dry, rough Spanish wine. F. *sec*, dry.

Burnt = mulled; warmed, spiced and sweetened.

⁵ The remaining events of the play happen on the morrow.

⁶ But = only, as in l. 7.

⁷ Antique is used in its old sense of old-fashioned — L. *antiquus*, ancient, old—with perhaps a touch of its acquired meanings— quaint, fanciful.

⁸ It did relieve, etc. — Made me forget the anguish of my unrequited love.

⁹ Recollected terms. — Has been variously explained as collected phrases, repeated phrases. "Hackneyed," as we now say, seems to give the sense of the piece.

¹⁰ Brisk and giddy-paced times. — Go-ahead days.

¹¹ So please your lordship, etc. — So may it please. "Please" is used impersonally, and in the subjunctive.

¹² That should sing it. — This clause is transposed. We should now put it next to "he."

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

[*Exit* CURIO.—*Music.*]

Come hither, boy: If ever thou shalt love,
In the sweet pangs¹ of it remember me:
For, such as I am all true lovers are;
Unstaid and skittish² in all motions else,
Save,³ in the constant image of the creature
That is belov'd.—How dost thou like this tune? 20

Vio. It gives a very echo⁴ to the seat
Where Love is thron'd.

Duke. Thou dost speak masterly:⁵
My life upon 't, young though thou art, thine eye
Hath stay'd upon some favour⁶ that it loves;
Hath it not, boy?

Vio. A little, by⁷ 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,⁷ my lord.

Duke. Too old, by Heaven: Let still⁸ the woman
take

An elder than herself; so wears⁹ she to him, 30
So sways¹⁰ she level in her husband's heart.
For, boy, however we do praise ourselves,
Our fancies¹¹ are more giddy and unfirm,
More longing, wavering, sooner lost and worn,¹²
Than women's are.

¹ Sweet pangs.—This is an example of oxymoron. See Appendix. Pangs is from M.E. *pronge*, a throe, connected with "prong."

² Unstaid and skittish, etc.—Unsteady and changeable in every other feeling.

³ Save.—Except. F. *sauf*.

⁴ It gives a very echo, etc.—It strikes a sympathetic chord in my heart.

⁵ Masterly.—Adj. used as adv.= in a masterly fashion, *i.e.*, as if you had a thorough knowledge of the subject.

⁶ Favour.—Feature, countenance. Cf. *Richard II.* IV. i., 168: "Yet I well

remember the favours of these men." In the next line "favour" is used in the double sense of "permission" and "countenance."

⁷ By is also used with a double meaning.

⁸ Still=always. Cf. note 8, p. 31.

⁹ So wears, etc.—A metaphor taken from dress. She fits herself to him, just as a garment adapts itself to the figure.

¹⁰ So sways, etc.—She rules evenly. So she keeps the balance level, *i.e.*, keeps his love steady.

¹¹ Fancies.—Loves. Cf. note 6, p. 2.

¹² Worn.—Worn out. Note the double alliteration in this line.

Vio. I think it well,¹ my lord.

Duke. Then let thy love² be younger than thyself,
Or thy affection cannot hold the bent:³
For women⁴ are as roses; whose fair flower,
Being⁵ once display'd, doth fall that very hour.

Vio. And so they are: alas, that they are so; 40
To die, even when⁶ 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:⁷
The spinsters⁸ and the knitters in the sun,
And the free⁹ maids that weave¹⁰ their thread with
bones

Do use¹¹ to chant it; it is silly sooth,¹²
And dallies¹³ with the innocence of love,
Like the old age.¹⁴

Clo. Are you ready, sir?

49

Duke. Ay; prithee sing.

[*Music.*

SONG.¹⁵

Clo. Come away,¹⁶ come away, death,
And in sad cypress¹⁷ let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.

¹ I think it well.—I am of the same opinion.

² Love.—Lover. Abstract for concrete.

³ Hold the bent.—Preserve the inclination, *i.e.*, keep him true to thee. For this use of "bent," cf. *Much Ado about Nothing*, II. iii. 232: "It seems her affections have their full bent."

⁴ For women, etc.—Notice the happy effect of the alliteration, and cf. note 12, p. 39.

⁵ Being is here monosyllabic.

⁶ Even when.—Just when, at the very instant when. Even is monosyllabic.

⁷ Plain.—Has a simple air or melody.

⁸ Spinsters.—Used in its original sense as the feminine of spinner.

⁹ Free.—Free from care, or, perhaps, "uncontrolled" or "acting at pleasure."

¹⁰ That weave, etc.—Lacemakers.

¹¹ Do use.—Are accustomed.

¹² Silly sooth.—Simple, innocent truth. In A.S. *salig* is happy, blessed. In Chaucer *sely* is blessed, kind, innocent. For origin of "sooth" see note 5, p. 26.

¹³ Dallies, etc.—Plays with, trifles with. M.E. *daticen*, to play.

¹⁴ Like the old age.—As they did in the olden times.

¹⁵ The metre of the two stanzas is almost identical. Ll. 1 and 3 are dactylic, 2 and 4 anapestic, 5 and 7 iambic. L. 6 is irregular, and l. 8 an amphibrach.

¹⁶ Away.—Along, on. "Away" is an adverb formed from the accusative case; "ways" in II. v., 1 is from the genitive case of the same word.

¹⁷ Cypress.—A coffin made of cypress. Warton suggested "crape."

My shroud of white, stuck all with yew,
 O, prepare it;
 My part of death¹ 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 find² my grave,
 To weep there:

Duke. There's for thy pains.³

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 me⁴ now leave to leave thee.

Clo. Now, the melancholy god⁵ protect thee; and
 the tailor make thy doublet of changeable taffeta,⁶ for
 thy mind is a very opal!⁷ I would have men of such
 constancy⁸ put to sea, that their business might be
 everything, and their intent⁹ everywhere; for that's it
 that always makes a good voyage of nothing. Fare-
 well. [*Exit Clown.*]

¹ My part of death, etc.—I am truer than any other lover who has played the part of *Slain-by-Love*.

² Find.—May find.

³ There's for thy pains.—The money offered (a thing, not a word) forms the subject of the sentence.

⁴ Give me, etc.—A polite mode of dismissal.

⁵ The melancholy god.—Probably another astrological allusion. The planet Saturn was of a dark, leaden hue, and was supposed to have great influence on the black bile, which caused melancholy. Gk. μέλας, stem of μέλας, black, χολή, bile. Hence the use of "saturnine" for melancholy.

⁶ Taffeta was the lightest form of silk, and had much gloss on it, so that it appeared to change its colour as it

was viewed in different lights. The clown would make the Duke's clothes as changeable as his mind.

⁷ Opal.—An opal is a precious stone which varies its hues as it is seen in different lights.

⁸ I would have men of such constancy, etc.—The duke was constant only in his desire to gain Olivia's love, and was careless of everything else. Feste suggests that such men should go to sea, and be compelled, through the multitude of courses and aims which lie open to them, to think of other things besides their one idol. They would then have a better chance of success, even in their love affairs. From thinking continually of the end and neglecting the natural means to that end, nothing but failure can result.

⁹ Intent = aim. It is emphatic.

Duke. Let all the rest give place.

[*Exeunt* CURIO and Attendants.

Once more, Cesario, 80

Get thee to yon same sovereign cruelty:¹
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 giddily² as fortune;
But 'tis that miracle and queen of gems,
That nature pranks³ her in, attracts⁴ my soul.

Vio. But if she cannot love you, sir?

Duke. I cannot be so answer'd.

Vio. Sooth, but you must.⁵

Say, that some lady, as, perhaps, there is, 90
Hath for your love as great a pang of heart
As you have for Olivia: you cannot love her;⁶
You tell her so: Must she not then be answer'd?⁷

Duke. There is no woman's sides⁸
Can bide⁹ the beating of so strong a passion
As love doth give my heart: no woman's heart
So big to¹⁰ hold so much; they lack retention.¹¹
But mine is all as hungry as the sea,
And can digest as much: make no compare¹²
Between that love a woman can bear me, 100
And that I owe Olivia.

Vio. Ay, but I know,——¹³

Duke. What dost thou know?

Vio. Too well what love women to men may owe:

¹ Sovereign cruelty. — Haughty cruel one. See note 11, p. 24. Sovereign is M.E. *soverain*, from O.F. *soverrain*, from Low L. *superanus*, chief.

² I hold as giddily.—I am just as careless of.

³ Pranks.—Decks prettily, adorns. M.E. *pranken*.

⁴ Attracts.—Which attracts. Relative omitted.

⁵ Scan thus:

"I cán | not bé | so áns | wer'd.

Sooth, bú | you múst."

⁶ This line has two extra middle syllables, and one extra end syllable:

"As yóu | have fó | Olivía : | you cán | not lóve her."

⁷ Must she not then be answered? —Must she not then accept this as a final decision?

⁸ There is no woman's sides.—A line of three measures. "There is" is very common with a plural subject following. Cf. the use of F. *il y a*.

⁹ Bide.—Endure. A.S. *bítan*, await (with genitive), endure (with accusative).

¹⁰ So big to.—So big as to.

¹¹ Retention.—Holding power, capacity.

¹² Compare.—Comparison. For noun with form of verb, cf. "make *pre-ware* for war," 3 *Henry VI.*, IV. i., 131.

¹³ See note 6.

In faith, they are as true of heart as we.
My father¹ had a daughter lov'd a man,
As it might be, perhaps, were I a woman,
I should your lordship.

Duke. And what's her history?²

Vio. A blank, my lord: She never told her love,
But let concealment, like a worm i' the bud,³
Feed on her damask cheek:⁴ she pin'd in thought:⁵
And, with a green and yellow melancholy, 111
She sat⁶ like Patience on a monument,
Smiling at Grief. Was not this love, indeed?⁷
We men may say more, swear more; but, indeed,
Our shows⁸ are more than will; for still we prove
Much in our vows, but little in our love.

Duke. But died thy sister of her love, my boy?

Vio. I am all the daughters of my father's house,
And all the brothers too;—and yet I know not.—
Sir, shall I to this lady?⁹

Duke. Ay, that's the theme.¹⁰ 120
To her in haste; give her this jewel; say,
My love can give no place, bide no deny.¹¹ [*Exeunt.*

¹ My father, etc.—Relative omitted.
Cf. note 1, p. 17.

² Scan thus:

"I should | your lórd | ship.

And wát 's | her his | torý?"

³ Scan thus: "But let | conceal |
ment like | a wórm | i'the bud."

⁴ Feed on her damask cheek.—Prey
on her heart and take the colour from
her cheek, just as the canker eats the
heart of the rose, and causes its petals
to fade. Damask is red, like the rose
of Damascus.

⁵ Thought.—Grief, sorrow. Cf.
"And thus the native hue of resolu-
tion."

Is sicklied o'er with the pale cast of
thought,"

in Hamlet's famous soliloquy.

⁶ She sat, etc.—"Smiling at Grief"
qualifies "she," and not "Patience."

⁷ The first foot is trochaic.

⁸ Our shows.—Our professions.

⁹ Shall I to this lady?—Verb of
motion omitted. Cf. note 2, p. 10.

¹⁰ Scan thus:

"Sir, shall | I tó | this lády?"

Ay, thát's | the thémc."

¹¹ Bide no deny.—Brook no denial.
F. *deni*, a noun formed from verb *denier*,
which is from L. *denegare*, to deny, say
no, refuse a request.

SCENE V.—OLIVIA'S Garden.

Enter SIR TOBY BELCH, SIR ANDREW AGUE-CHEEK,
and FABIAN.

Sir To. Come thy ways, Signior² Fabian.

Fab. Nay, I'll come; if I lose a scruple³ of this sport, let me be boiled to death with melancholy.

Sir To. Wouldst thou not be glad to have the nig-gardly rascally sheep-biter⁴ come by⁵ some notable shame?

Fab. I would exult, man: you know, he brought me out o' favour with my lady, about a bear-baiting⁶ here. 9

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.⁷

Enter MARIA.

Sir To. Here comes the little villain: How now my metal of India?⁸

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

¹ Come thy ways is used like "Come away," "Come along." See II. iv., 51.

² Signior.—An Italian word from *L. seniore*, accus. of *senior*. It is a doublet of "sire."

³ A scruple.—The smallest fraction. From *L. scrupulus*, a small sharp stone through O.F. *scrupule*.

⁴ Sheep-biter.—A term of contempt. Dyce says: "Sheep-biter was a cant name for a thief." It probably means "one who would bite even an innocent sheep," critical and fault-finding, and, therefore, a critical and fault-finding person.

⁵ Come by.—Attain to.

⁶ Bear-baiting.—This sport was very popular in Elizabeth's reign, and she was so fond of it that she always ordered a performance for the edifica-

tion of ambassadors, and prohibited (1591) the acting of plays on Thursdays because bear-baiting was practised on that day. Laneham's account of a bear-baiting which took place at Kenilworth Castle, when Elizabeth visited it in 1575, is quoted in Chambers' "Book of Days," vol. ii., p. 57.

⁷ It is pity of our lives.—It is a pity as regards our lives; i.e., it would be a bad thing for our lives. Cf. *Midsummer Night's Dream*, III. i., 40: "If you think I come hither as a lion, it were pity of my life."

⁸ My metal of India.—My precious girl. "Metal" appears as "mettle" in the First Folio, and is here probably used with a mixture of both meanings.

know, this letter will make a contemplative idiot of him.¹ Close,² in the name of jesting! [*The men hide themselves.*] Lie thou there; [*throws down a letter*] for here comes the trout that must be caught with tickling.³ [*Exit MARIA.*]

Enter MALVOLIO.

Mal. 'Tis but fortune; all is fortune. Maria once told me she did affect⁴ me: and I have heard herself come thus near, that, should she fancy,⁵ it should be one of my complexion. Besides, she uses me with a more exalted respect than any one else that follows her.⁶ What should I think on't? 30

Sir To. Here's an overweening⁷ rogue!

Fab. O, peace! Contemplation makes a rare turkey-cock of him! how he jets⁸ under his advanced plumes!

Sir And. 'Slight,⁹ I could so beat the rogue!

Sir To. Peace, I say.

Mal. To be Count Malvolio:—

Sir To. Ah, rogue!

Sir And. Pistol him, pistol him.

Sir To. Peace, peace! 40

¹ **Make a contemplative idiot of him.**—Make him lose all his faculties in thinking of nothing but his love. "Idiot," like "silly" (note 12, p. 40), has deteriorated in meaning. Greek *idiōtēs* originally meant a *private* individual as distinguished from one who was in office in the state or the army. It was then extended to all unprofessional men, and afterwards to ignorant fellows. We have gone a step further and made it equivalent to "one deficient in intellect."

² **Close.**—Stand where you cannot be seen; hide; cf. "Stand close," in *Midsummer Night's Dream*. "Close" is from *L. clausus*, p.p. of *claudere*, to shut, through *O F. clos*.

³ **Caught with tickling.**—Caught with flattery. "Tickling" is the delicate process of playing with a trout

till it is exhausted, before landing it. Steevens understands the passage literally, as he quotes from the "Haven of Health": "It will suffer itself to be rubbed and clawed, and so taken."

⁴ **Affect.**—"Like," as distinguished from "love." "She" is Olivia.

⁵ **Fancy.**—Love. Cf. note 6, p. 2, where it is used as a noun. It is a shortened form of "fantasy," whose original is Greek *φαντασία*, a making visible, imagination.

⁶ **Follows her.**—Pays his addresses to her.

⁷ **Overweening.**—Conceited, thinking too highly of himself. From A.S. *ofer+winan*, to think. Cf. "I ween."

⁸ **Jets, etc.**—Struts as a turkey-cock does when he erects his feathers. Jets is from *F. jeter*, to throw.

⁹ **'Slight.**—*I. e.*, God's light.

Mal. There is example for't;¹ the lady of the Strachy² married the yeoman of the wardrobe.³

Sir And. Fie on him, Jezebel!⁴

Fab. O, peace! now he's deeply in;⁵ look, how imagination blows him.⁶

Mal. Having been three months married to her, sitting in my state,⁷—

Sir To. O, for a stone-bow,⁸ to hit him in the eye! 49

Mal. Calling my officers about me, in my branched velvet⁹ gown, having come from a day-bed¹⁰—

Sir To. Fire and brimstone!

Fab. O, peace, peace!

Mal. And then to have the humour of state:¹¹ and after a demure travel of regard,¹²—telling them I know my place, as I would they should do theirs,—to ask for my kinsman Toby:—

Sir To. Bolts and shackles!

Fab. O, peace, peace, peace! now, now. 59

Mal. Seven of my people,¹³ with an obedient start, make out for him: I frown the while: and, perchance, wind up my watch, or play with my some

¹ **There is example for't.**—There is a precedent for such a marriage.

² **The Strachy.**—This has puzzled all the commentators. Cowden Clarke offers one of the best suggestions: Stracci, rags and tatters. He thinks that Malvolio regards it as an Italian family name. Other suggestions include Astrakhan, Duchy, Sophy, Satrapy, Stratisco. Strategia, a province, a Greek word in use in Latin, would answer to the sense of the passage, but "Strachy" is most probably the corrupt form of some place-name.

³ **The yeoman of the wardrobe.**—An officer who had the custody of the wardrobe in the households of noble ladies.

⁴ **Jezebel.**—Sir Andrew's knowledge of the Old Testament did not do him much credit.

⁵ **He's deeply in.**—He's engrossed in his subject.

⁶ **Blows him.**—Puffs him up.

⁷ **My state.**—My chair of state,

canopied chair, throne. Falstaff in 1 *Henry IV.*, II. iv., 416, says: "This chair shall be my *state*" (throne). Jonson in *Cynthia's Revels*, V. vi., says:

"Seated in thy silver chaire,
State in wonted manner keep."

⁸ **Stone-bow.**—A cross-bow for hurling stones. "Stone-bows" were used by children as playthings.

⁹ **Branched velvet.**—Velvet with a branching pattern worked on it.

¹⁰ **A day-bed.**—A couch or sofa. For other compounds cf. II. ii., 29: "The proper-false"; III. iv.: "The beauteous evil"; and V. i.: "A twenty-years-removed thing."

¹¹ **The humour of state.**—The whims and caprices which a person of high rank can indulge.

¹² **A demure travel of regard.**—Dignified, grave, and austere look from the one to the other. "Regard" from *F. regard*, look, stare.

¹³ **People.**—Servants, attendants Cf. note 2, p. 17.

rich jewel.¹ Toby approaches; courtesies² there to me:—

Sir To. Shall this fellow live?

Fab. Though our silence be drawn from us with cars,³ yet peace.

Mal. I extend my hand to him thus, quenching my familiar smile with an austere regard of control:⁴—

Sir To. And does not Toby take you a blow⁵ o' the lips, then? 71

Mal. Saying, "Cousin Toby, my fortunes having cast⁶ me on your niece, give me this prerogative of speech:"—

Sir To. What, what?

Mal. "You must amend your drunkenness."

Sir To. Out, scab!

Fab. Nay, patience, or we break⁷ the sinews of our plot.

Mal. "Besides, you waste the treasure of your time⁸ with a foolish knight;—" 81

Sir And. That's me,⁹ I warrant you.

Mal. "One¹⁰ Sir Andrew:—"

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

Mal. What employment¹¹ have we here?

[*Taking up the letter.*]

Fab. Now is the woodcock¹² near the gin.

¹ My some rich jewel.—Some rich jewel of mine.

² Courtesies.—Makes his bow. This custom was then a mark of civility due to both sexes.

³ With cars.—By means of cars. "Ears," "cords," "tears," and many other words, have been suggested for "cars." But compare the common expression, "Wild horses shall not drag it out of me."

⁴ An austere regard of control.—A stern look forbidding any familiarity.

⁵ Take you a blow.—Give you a blow. Still a slang term.

⁶ Fortunes having cast.—An allusion to the story that Fortune determined a person's fate by casting the dice.

⁷ We break, etc.—Our plot will be spoilt.

⁸ The treasure of your time.—Your precious time.

⁹ That's me.—Sir Andrew says "twas I" below. Such expressions as "That's me," "It is me," have been defended as analogous with *F. C'est moi*.

¹⁰ One.—A certain. A.S. *án*, a, one, was sometimes used with the same meaning; thus, *An mann hejfe trigen suna*, "A certain man had two sons."

¹¹ What employment, etc.—Sir Toby would probably have said, "What's up now?"

¹² Now is the woodcock, etc.—The woodcock was regarded as a particularly stupid bird. Gin=snare, trap; M.E. *gin* is a shortened form of *engin*, from L. *ingenium*, an invention, contrivance.

Sir To. O peace! and the spirit of humours intimate¹ reading aloud to him! 88

Mal. By my life, this is my lady's hand: these be her very *C*'s,² her *U*'s, and her *T*'s; and thus makes she her great *P*'s. It is, in contempt of question,³ 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,⁴ with which she uses to seal: 'tis my lady: To whom should this be?

Fab. This wins him, liver and all.⁵

Mal. [*reads.*] "Jove knows, I love: 100

But who?

Lips do not move;

No man must know."

"No man must know."—What follows?—the number's⁶ altered!—"No man must know:"—If this should be thee, Malvolio?

Sir To. Marry, hang thee, brock!⁷

Mal. "I may command, where I adore:

But silence, like a Lucrece knife,⁸

With bloodless stroke my heart doth gore;⁹

M, O, A, I, doth sway my life."¹⁰ 111

Fab. A fustian riddle!¹¹

Sir To. Excellent wench, say I.

¹ Intimate.—Suggest.

² Her *C*'s, etc.—As neither *C* nor *P* occur in the address, Ritson suggested the addition of "With care present" to the title in the text.

³ In contempt of question.—Beyond all doubt.

⁴ Impressure her Lucrece.—Impression of her signet-ring, with the head of Lucrece on it.

⁵ Liver and all.—Cf. note 7, p. 3.

⁶ Number—i.e., the number of measures in the line. Cf. "Tell me not in mournful numbers" and "In that *numbrous* kind of writing which is called verse" (Sidney's "Apologie for Poetrie")

⁷ Brock.—Badger, a term of contempt.

⁸ A Lucrece knife.—Lucrece may be regarded as a possessive, as in "for conscience' sake," or as an adjective, like "Philippi" in "Here in Philippi fields" (*Julius Caesar*, V. v., 19).

⁹ Gore.—Pierce. A.S. *gár*, a spear.

¹⁰ Doth sway my life.—Doth rule my destinies. Cf. "So sways she level," note 10, p. 39.

¹¹ A fustian riddle.—A poor, wretched riddle. Fustian is a coarse cotton cloth, which gets its name from Fostat, a suburb of Cairo.

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

Fab. What a dish of poison has she dressed¹ him!

Sir To. And with² what wing the stanniel³ checks⁴ at it! 119

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.⁵ There is no obstruction⁶ in this;—And the end,—What should that alphabetical position⁷ portend? If I could make that resemble something in me,—Softly!⁸ *M, O, A, I.*—

Sir To. O, ay! make up that:⁹—he is now at a cold scent.¹⁰

Fab. Sowter¹¹ will cry upon 't,¹² for all this, though it be as rank as a fox. 130

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

Fab. Did not I say that he would work it out? the cur is excellent at faults.¹³

Mal. *M,*—But then there is no consonancy in the

¹ *Dressed.*—Prepared, laid. From *F. dresser*, to erect, set up, spread, lay (as a snare).

² *And with,* etc.—And how quickly the low-bred fellow turns to it!

³ *Stanniel.*—A kestrel, a low kind of hawk, such as could be owned by serving men. Every rank had its own particular kind of hawk, and everyone who carried a hawk which was assigned to a higher rank was liable to be fined.

⁴ *Checks.*—Leaves its proper quarry to pursue smaller birds which cross its flight.

⁵ *Any formal capacity.*—Any well-regulated mind.

⁶ *No obstruction.*—There is nothing to prevent its meaning being found out.

⁷ *Alphabetical position.*—Arrangement of letters.

⁸ *Softly.*—Gently.

⁹ *O, ay! make up that.*—Make something out of that. Sir Toby's "O, ay," is an echo of Malvolio's

"O, I." "Ay" was pronounced like "I" and "eye."

¹⁰ *He is now at a cold scent.*—He is uncertain; he has lost the trail—a metaphor taken from hunting. In cold, frosty weather the scent of the hunted animal is soon dissipated.

¹¹ *Sowter,* etc.—Yet Malvolio will enthusiastically follow up his idea, although it is an absurdly false one. This is a difficult passage, and the above is only a suggestion. I take it that the dogs are stag-hounds, who lose the scent of the stag and go off on the trail of a fox.

Sowter.—Probably the name of a hound. The names of several hounds belonging to James I. have been preserved, e.g., "Jewell."

¹² *Will cry upon 't.*—As used in hunting, means to set up a yelping, and to follow up the scent when it is recovered.

¹³ *Faults.*—Places where the scent is lost. "Faults" is from *F. faute*. The "I" is intrusive.

sequel;¹ that suffers under probation:² *A* should follow, but *O* does.

Fab. And *O* shall end, I hope.³

Sir To. Ay, or I'll cudgel him, and make him cry, *O*. 140

Mal. And then *I* comes behind.

Fab. Ay, an you had any eye behind you, you might see more detraction⁴ at your heels, than fortunes before you.

Mal. *M, O, A, I*;—This simulation⁵ is not as the former: and yet, to crush this⁶ a little, it would bow to me, for every one of these letters are⁷ in my name. Soft; here follows prose.— 148

“If this fall into thy hand, revolve.⁸ In my stars⁹ I am above thee; but be not afraid of greatness: Some are born great, some achieve greatness, and some have greatness thrust upon them. Thy fates¹⁰ 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,¹¹ and appear fresh. Be opposite with a kinsman,¹² surly with servants; let thy tongue tang¹³ arguments of state; put thyself into the trick of singularity:¹⁴ she thus¹⁵ advises thee that

¹ No consonancy in the sequel.—What follows does not fit in with my idea. L. *consonare*, to sound with.

² That suffers under probation.—That reasoning fails when put to the proof. Probation is from L. *probatio*, proof.

³ And *O* shall end, I hope.—That is, when Malvolio finds out his mistake.

⁴ You might see more detraction, etc.—You would notice that you are being abused while you are so intent on the fancied good fortune before you.

⁵ This simulation.—This resemblance, likeness. L. *simulatio*, an assumed appearance, from *simulare*, to make like, feign.

⁶ To crush this, etc.—An indefinite use of the infinitive as a gerund = by crushing. But I can make it fit in with my theory without much difficulty.

⁷ Every one of these letters are.—The verb is made to agree with the

nearest noun, or owes its form to the idea of plurality which the words convey.

⁸ Revolve.—Consider, reflect upon. L. *revolvere* can bear this meaning.

⁹ In my stars—In my birth, rank.

¹⁰ Thy fates, etc.—Fortune is open to thee; embrace it with heart and soul.

¹¹ Cast thy humble slough.—Put off the clothes and habits of a servant as a snake casts its skin.

¹² Be opposite with a kinsman—Don't agree with a kinsman; stand on your dignity with him. Be stubborn, as Malvolio explains it in III. iv.

¹³ Tang.—Speak loudly. An onomatopoeic word.

¹⁴ The trick of singularity.—The habit of appearing singular or eccentric.

¹⁵ She thus, etc.—Transpose thus: She, that sighs for thee, thus advises thee.

sighs for thee. Remember who commended thy yellow stockings;¹ and wished to see thee ever cross-gartered:² I say, remember. Go to; thou art made,³ if thou desirest to be so; if not, let me see thee a steward still, the fellow⁴ of servants, and not worthy to touch fortune's fingers. Farewell. She that would alter services with thee

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"THE FORTUNATE UNHAPPY."

Daylight and champain⁵ discovers not more: this is open. I will be proud, I will read politic authors,⁶ I will baffle⁷ Sir Toby, I will wash off gross acquaintance, I will be point-device,⁸ the very man. I do not now fool myself to let⁹ imagination jade me; for every reason excites to this,¹⁰ 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.¹¹ I thank my stars I am happy. I will be strange, stout,¹² in yellow stockings, and cross-gartered, even with the swiftness of putting on.¹³ Jove, and my stars, be

¹ **Yellow stockings.** — Fashionable when the Bluecoat School was founded, 1553, but evidently going out at the period of the play. Olivia's hatred of them may have arisen from this fact.

² **Cross-gartered.** — This is said to have been a Puritan custom. Holyday, writing about fifty years later, says: "Had there appear'd some sharp cross-garter'd man,

Whom their loud laugh might nickname Puritan."

³ **Thou art made.** — Thy fortune is made. Cf. "We had all been made men," *Midsummer Night's Dream*, IV. ii., 17.

⁴ **Fellow.** — Equal, associate. See note 1, p. 15.

⁵ **Daylight and champain, etc.** — Nothing could be clearer in the most favourable circumstance. "Discovers" agrees with the nearest noun.

Champain. — Open country. F. *champaigne*.

⁶ **Politic authors.** — Books on matters of state.

Politic is from Gk. *πόλις*, a state, city.

⁷ **Baffle.** — Exult over. Cowden Clarke says "to baffle" was to hang a recreant knight by the heels and beat him with sticks. From F. *baffouer* or *baffoler*. Cf. I *Henry IV.*, I. ii., where Falstaff says: "An I do not, call me villain and baffle me."

⁸ **Point-device.** — Precisely, with great exactitude; as in Chaucer's "House of Fame":

"That saw in dreame, at *point devys*,
Helle and erthe, and paradys."

It is probably derived from F. *point-devise*, lace with a pattern worked out with the needle. Cf. "point lace."

⁹ **To let, etc.** — Cf. note 6, p. 50.

¹⁰ **Excites to this.** — Points to this conclusion.

¹¹ **Habits of her liking.** — Clothes which she likes.

¹² **Strange, stout.** — Correspond to "opposite with a kinsman," "surlily with servants," respectively.

Strange = distant; **stout** = haughty.

¹³ **With the swiftness of putting on.** — As quickly as I can put them on.

praised!—Here is yet a postscript. “Thou canst not choose but¹ know who I am. If thou entertainest² my love, let it appear in thy smiling; thy smiles become thee well: therefore in my presence still³ smile, dear my sweet,⁴ I prithee.” Jove, I thank thee.—I will smile: I will do everything that thou wilt have me.⁵ [Exit.

Fab. I will not give my part of this sport for a pension of thousands to be paid from the Sophy.⁶ 188

Sir To. I could marry this wench for this device.⁷

Sir And. So could I too.

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

Enter MARIA.

Sir And. Nor I neither.

Fab. Here comes my noble gull-catcher.

Sir To. Wilt thou set thy foot o' my neck?⁸

Sir And. Or o' mine either?

Sir To. Shall I play my freedom at tray-trip,⁹ and become thy bond-slave?

Sir And. I' faith, or I either? 199

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?¹⁰

Sir To. Like aqua-vitæ.¹¹

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

¹ Thou canst not choose but. — You have no option but; you cannot help.

² If thou entertainest, etc.—If you are willing to accept.

³ Still.—Constantly, always.

⁴ Dear my sweet.—My sweet is regarded as one word, like milord, milady.

⁵ That thou wilt have me (do).

⁶ The Sophy.—The Shah of Persia. Sir Anthony Shirley had lately returned from Persia, and was enthusiastic

about the treatment and rewards he had there received.

⁷ For this device.—On account of this plot.

⁸ Set thy foot o' my neck.—As the conqueror of my heart.

⁹ Play my freedom at tray-trip.—Play for my freedom at tray-trip. It is doubtful whether this is a game like draughts, or dice.

¹⁰ Does it work upon him?—Has it the desired effect on him?

¹¹ Aqua-vitæ.—Eau-de-vie, brandy.

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 notable¹ contempt. If you will see it, follow me. 212

Sir To. To the gates of Tartar,² thou most excellent devil of wit!

Sir And. I'll make one³ too. [*Exeunt.*

ACT III.

SCENE I.—OLIVIA'S Garden.

Enter VIOLA, and Clown with a tabor.

Vio. Save thee,⁴ friend, and thy music: Dost thou live by thy tabor?⁵

Clo. No, sir; I live by⁶ the church.

Vio. Art thou a churchman?⁷

Clo. No such matter,⁸ 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 lies⁹ 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,¹⁰ sir.—To see this age!—A

¹ Notable.—To be noted, pointed at.

² Tartar.—Tartarus, Hades.

³ I'll make one.—I'll form one of the party.

⁴ Save thee.—May God save thee! as below, where Sir Andrew turns it into French, "Dieu vous garde."

⁵ Dost live by thy tabor?—Do you make a living by means of your tabor? i.e., Are you a fool by profession? The tabor was a part of the fool's paraphernalia. (See the contemporary portrait of Dick Tarleton, the famous jester, reproduced in Chambers' "Book of Days," vol. ii., p. 308). It was a small drum, played with one stick, usually as an accompaniment to the pipe. Cf. Spenser's "Epithalamion":

"The pipe, the tabor, and the trembling croud [fiddle],
That well agree withouten breach or jar."

⁶ By.—The play on this word is evident.

⁷ A churchman.—A clergyman, not any man who goes to church.

⁸ No such matter.—Nothing of the sort.

⁹ Lies.—Dwells. Cf. Spenser's "Faery Queene," I., x.:

"And eke a little hermitage thereby,
Wherein an aged holy man did lie."

¹⁰ You have said.—A mode of assent found many times in the Bible.

sentence is but a cheveril glove¹ to a good wit. How quickly the wrong side may be turned outward! But words are very rascals since bonds disgraced 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? 20

Clo. No, indeed, sir; the lady Olivia has no folly: she will keep no fool, sir, till she is married; and fools are as like husbands as pilchards are to herrings,² the husband's the bigger; I am, indeed, not her fool, but her corrupter of words.

Vio. I saw thee late³ at the Count Orsino's.

Clo. Foolery, sir, does walk about the orb,⁴ like the sun; it shines everywhere. I would be sorry, sir, but⁵ the fool should be as oft with your master, as with my mistress: I think I saw your wisdom⁶ there.

Vio. Nay, an thou pass upon me,⁷ I'll no more⁸ with thee. Hold, there's expenses⁹ for thee. Is thy lady within? 33

Clo. 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:¹⁰ I might say element; but the word is over-worn. [*Exit.*]

Vio. This fellow is wise enough to play the fool;

¹ A sentence is but a cheveril glove, etc.—A man of intellect can twist a sentence about as easily as he can a kid glove.

Cheveril is from F. *cheveau* a kid.

² As pilchards are to herrings.—Just as the herring is bigger than the pilchard, but of the same species, so the husband is a bigger fool than the professional fool.

³ Late.—Lately, recently.

⁴ The orb.—Here used for the world. L. *orbis terrarum*.

⁵ Would be sorry, sir, but.—I should be sorry, sir, if . . . not.

⁶ Your wisdom.—A title, in the same way as "Your grace."

⁷ An thou pass upon me.—If you make a thrust at me with your keen words. "Pass" is a fencing term.

⁸ I'll no more.—I'll have no more to do with. Cf. "She'll none o' the count," I. iii. 107.

⁹ There's expenses.—There's money to spend. Cf. note 8, p. 42, and "There is salmon in both," *Henry V.*, IV. vii., 33. "Expenses" from L. *expensa*, money spent, fem. p.p. of *expendere*, to weigh out.

¹⁰ Welkin.—See note 6, p. 32. Here "welkin" is used to avoid the word "element," which was as frequently used as "evolution" is now. "Element" is used for sky. See note 16, p. 2.

And to do that well craves a kind of wit :¹
 He must observe their mood on whom² he jests, 40
 The quality³ of persons, and the time ;
 And, like the haggard,⁴ check at every feather
 That comes before his eye. This is a practice⁵
 As full of labour as a wise man's art :
 For folly, that he wisely shows, is fit ;⁶
 But wise men, folly-fallen,⁷ quite taint their wit.⁸

Enter SIR TOBY BELCH and SIR ANDREW AGUE-CHEEK.

Sir To. Save you,⁹ gentleman.

Vio. And you, sir.

Sir And. *Dieu vous garde, monsieur.*

Vio. *Et vous aussi ; votre serviteur.* 50

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 trade¹⁰ be to her.

Vio. I am bound¹¹ to your niece, sir : I mean, she is the list of my voyage.

Sir To. Taste¹² your legs, sir ; put them to motion.

Vio. My legs do better understand¹³ me, sir, than I understand what you mean by bidding me taste my legs.

Sir To. I mean to go, sir, to enter. 60

¹ Craves a kind of wit.—Requires wisdom of some kind.

² On whom. — The antecedent of "whom" is to be sought in "their." Cf. note 10, p. 24.

³ The quality.—The rank. From *L. qualis*, what sort ?

⁴ And, like the haggard, etc.—And must not let any opportunity escape him. Cf. Malvolio's words: "Unless you laugh and minister occasion to him, he is gagg'd." Note 4, p. 16. The haggard is a wild untrained hawk. See *Much Ado about Nothing*, III. i., 36: "Wild as haggards of the rock." "Haggard" is from O. F. *hagard*, wild ; from High Ger. *hag*, a hedge.

Check.—See note 4, p. 49.

⁵ Practice. -- Profession, business. Cf. "A lawyer's practice," meaning the exercise of his profession.

⁶ Is fit.—Is in keeping with his profession.

⁷ But wise men, folly-fallen.—But the folly which is shown by wise men brings their character for wisdom into ill-repute.

Taint=attaint. F. *teindre*, to dye, stain.

⁸ This fellow . . . their wit.—Is an excellent description of the fool's difficult office.

⁹ Save you.—See note 4, p. 53.

¹⁰ Your trade.—Your business.

¹¹ I am bound, etc.—As a ship. Viola is playing on the meanings of "bound" from "bind," and "bound," from M. E. *bonn*, ready to go ; also on "list," F. *liste*, a roll, and list, A. S. *list*, a border, and so limit, bound. Cf. lists, the barriers (in a tournament).

¹² Taste.—Try, test. From O. F. *taster*, to feel, try, taste. Cf. I *Henry IV.*, IV. i., 119, "Let me taste my horse."

¹³ Understand.—Stand under.

Vio. I will answer you with gait¹ and entrance: but we are prevented.²

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 pregnant³ and vouchsafed⁴ ear.

Sir And. "Odours, pregnant, and vouchsafed:"—I'll get 'em⁵ all three ready. 70

Oli. Let the garden door be shut and leave me to my hearing.

[*Exeunt SIR TOBY, SIR ANDREW, and MARIA.*
Give me your hand, sir.

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

Oli. What is your name?

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

Oli. My servant, sir! 'Twas never⁶ merry world, Since lowly feigning was called compliment: You're servant to the Count Orsino, youth. 79

Vio. And he is yours, and his must needs be yours,⁷ Your servant's servant is your servant, madam,⁸

Oli. For him,⁹ I think not on him:¹⁰ for his thoughts, Would they were blanks, rather than fill'd with me!

Vio. Madam, I come to whet¹¹ your gentle thoughts On his behalf:—

¹ Gait.—Going. Cf. note 8, p. 11.

² Prevented.—Forestalled, anticipated. Cf. "To prevent the time of life," *Julius Caesar*, V. i., 113.

³ Pregnant.—Apprehensive, fertile in ideas. Cf. note, 5, p. 29.

⁴ Vouchsafed.—Vouchsafing, condescending.

⁵ 'Em is a contracted form of M.E. *hem*, from A.S. *him*, the dative plural of the third personal pronoun.

⁶ 'Twas never, etc.—It has never been a merry world since feigned humility has been called a compliment. The simple past tense is used instead of the present perfect; cf. *Henry V.*, IV. vii., 58:

"I was not angry *since* I came to France,
Until this instant."

For "never" without a following "a," see Abbott, 84.

⁷ And his must needs be yours.—What is his must necessarily be yours. "Needs" is the genitive of "need." Cf. "ways," II. v., i.

⁸ Madam is a monosyllable—ma'am.

⁹ For him.—As for him.

¹⁰ I think not on him.—I think not of him. On=of, about.

¹¹ Whet.—Sharpen, excite. A.S. *hwettan*, sharpen, incite.

Oli. O, by your leave,¹ I pray you ;
I bade you never speak again of him :
But, would you undertake² another suit
I had rather hear you to solicit³ that,
Than music from the spheres.⁴

Vio. Dear lady,——

Oli. Give me leave, beseech you : I did send 90
After the last⁵ enchantment you did here,
A ring in chase of you ; so did I abuse⁶
Myself, my servant, and, I fear me, you :
Under your hard construction⁷ must I sit,
To force⁸ that on you, in a shameful cunning,
Which you knew none⁹ of yours : What might¹⁰ you
think ?

Have you not set¹¹ mine honour at the stake,
And baited it with all the unmuzzled thoughts
That tyrannous heart can think ? To one of your
receiving¹²

Enough is shown ; a cyprus,¹³ not a bosom, 100
Hides my heart : So let me hear you speak.

¹ By your leave. — Pardon me, excuse me.

² Would you undertake, etc. — If you would ask for something else (i.e. for my love for yourself), I would rather listen to your request than to the music of the spheres.

³ To solicit. — We now omit "to" after "hear."

⁴ Music from the spheres. — Scan thus :

"Than mú | sic fróm | the sphé | res.
Dè | ar lády."

According to ancient astronomy, there were seven planets, each forming a sphere, and beyond them the starry heaven, and the Primum Mobile, forming two other spheres. Each sphere in its motion produced a most enrapturing note, the ninth being the diapason of the whole. Cf. *Merchant of Venice* :

"There's not the smallest orb which thou behold'st,

But in his motion like an angel sings,
Still quiring to the young-eyed cherubims."

Milton speaks of the "nine-fold harmony" in his "Hymn on the Nativity."

⁵ After the last, etc. — After you last fascinated me. "Did" is used as a transitive verb.

⁶ Abuse. — Misuse.

⁷ Under your hard construction, etc. — I must endure the harsh construction which you put on my deeds.

⁸ To force. — For foreing. Indefinite use of infinitive as a gerund. See note 7, p. 6.

⁹ You knew none. — You knew to be none (= not one).

¹⁰ Might = could.

¹¹ Have you not set, etc. — Olivia compares her honour to an animal tied to a stake and worried by unmuzzled dogs. Cf. note 6, p. 44. Have you not allowed yourself to think evil of me, and to scoff at my honour ?

¹² To one of your receiving, etc. — A man of your intelligence must have learnt my secret already.

Receiving. — Capability of receiving ideas.

¹³ A cyprus. — Spelt also "cypress" and "cipres," and now "crape"; a thin transparent fabric of fine linen. Cf. *Winter's Tale*, IV. iii. :

"Lawn as white as driven snow,

Cyprus black as e'er was crow."

It is here used for a transparent veil. "Cyprus" is probably derived from *Cyprus*, as "fustian" from *Fostat*, "damask" from *Damascus*.

Vio. I pity you.

Oli. That's a degree to¹ love.

Vio. No, not a grise;² for 'tis a vulgar proof,³
That very oft we pity enemies.

Oli. Why, then, methinks, 'tis time to smile again;⁴
O world, how apt the poor are to be proud!

If one should be a prey, how much the better⁵
To fall⁶ before the lion than the wolf! [*Clock strikes.*

The clock upbraids me with the waste of time.— 110

Be not afraid, good youth, I will not have you:

And yet, when wit and youth has come to harvest,⁷

Your wife is like to reap a proper man:⁸

There lies your way, due west.⁹

Vio. Then westward-ho!¹⁰

Grace, and good disposition, 'tend your ladyship!¹¹

You'll nothing,¹² madam, to my lord by me?

Oli. Stay:¹³

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. 120

Vio. Then think you right; I am not what I am.

Oli. I would you were as I would have you be!

¹ Degree to.—A step towards. F. *degré.*

² Grise.—Step. Cf. *Othello*, I. iii., 200, "a grise or step." The origin of this word is doubtful, probably from O.F. *gre*, which is derived from L. *gradus*, a step. The Welsh *grisian*, steps, and the East Anglian *grissens*, steps, seem to be cognate forms of the same word.

³ 'Tis a vulgar proof.—It is a common experience. "Vulgar" as in "the vulgar tongue," "vulgar fractions," is from L. *vulgus*, the common people.

⁴ Time to smile again.—Olivia's wounded dignity prompts her to appear unconcerned at her rejection.

⁵ The better.—"The" is the old instrumental case (A.S. *þy*) of the definite article, as in, "The more the merrier." "How" is an instrumental case of "who."

⁶ To fall, etc.—To fall a prey to an open rather than a secret foe.

⁷ Come to harvest.—Has ripened, has attained maturity.

⁸ A proper man.—An excellent husband.

⁹ Way, due west.—In the direction of the setting sun, as she was losing favour.

¹⁰ Westward-ho!—A very common expression at the end of the sixteenth century. It occurs in Peele's "Edward 1." as a cry of the Thames watermen. At one time it was said to be an allusion to "Westward Ho," a play written by Dekker, and published in 1607.

¹¹ Scan thus:

"Grâce and | good dís | posí | tion ténd
| your lādýship."

The "y" must be slurred, and "ship" is an extra end syllable.

¹² You'll nothing.—You will send no message. For verb omitted see note 2, p. 10.

¹³ Stay.—For similar interjectional lines, see Abbott, 512.

Vio. Would it be better,¹ 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 guilt² shows not itself more soon
Than love that would seem hid:³ love's night is
noon.

Cesario, by the roses of the spring,
By maidhood,⁴ honour, truth, and everything, 130
I love thee so, that, maugre⁵ all thy pride,
Nor wit, nor reason, can my passion hide.
Do not extort⁶ thy reasons from this clause,
For, that⁷ I woo, thou therefore hast no cause:—
But, rather, reason thus⁸ 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 that⁹ no woman has; nor never none
Shall mistress be of it,¹⁰ save I alone. 140
And so adieu, good madam; never more
Will I my master's tears to you deplore.

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

[*Exeunt.*

¹ **Would it be better.**—If it would be better.

² **A murderous guilt,** etc.—Cf. the proverbs "Murder will out" and "Love cannot be hid."

³ **Would seem hid.**—Wishes to seem hidden. For past tense used as p.p., see note 11, p. 11.

⁴ **Maidhood.**—Maidenhood.

⁵ **Maugre.**—In spite of. F. *malgré*.

⁶ **Do not extort,** etc.—Do not from what I have said find reason for rejecting my love; you have no cause for that simply because I am taking the initiative.

⁷ **That**=because; therefore=for it. Cf. "What shall I get *therefore*?"—*Midsummer Night's Dream*. III. ii., 78.

⁸ **Reason thus,** etc.—Overcome one reason with another.

⁹ **That.**—My heart, bosom and truth.

¹⁰ **Nor never none shall mistress be of it.**—A triple negative is not very often found in Shakespeare.

¹¹ **Save I alone.**—"Save" is not a preposition in this phrase, or it would be followed by "me." "Save I" must be regarded as an absolute construction.

SCENE II.—*A Room in OLIVIA'S House.*

Enter SIR TOBY BELCH, SIR ANDREW AGUE-CHEEK,
and FABIAN.

Sir And. No, faith, I'll not stay a jot¹ longer.

Sir To. Thy reason, dear venom,² give thy reason.

Fab. You must needs yield your reason, Sir Andrew.

Sir And. Marry, I saw your niece do more favours³ to the count's servingman, than ever she bestowed upon me; I saw't i' the orchard.⁴

Sir To. Did she see thee the while,⁵ old boy? tell me that.

Sir And. As plain⁶ as I see you now.

Fab. This was a great argument of love⁷ in her toward you. 11

Sir And. 'Slight!⁸ will you make an ass o' me?

Fab. I will prove⁹ it legitimate, sir, upon the oaths of judgment and reason.

Sir To. And they have been grand jury-men, since before Noah was a sailor.

Fab. She did show favour to the youth in your sight, only to exasperate you, to awake your dormouse¹⁰ valour, to put fire¹¹ in your heart, and brimstone in your liver: You should then have accosted her; and with some excellent jests, fire-new from the mint,¹²

¹ **A jot.**—From Heb. *yod*, the smallest letter of the alphabet.

² **Venom.**—Malicious one, spiteful one. Cf. "By the very fangs of malice," l. v. 162; for abstract used for concrete cf. "fair cruelty," note 11, p. 24.

³ **Do more favours.**—"Do" used as an independent transitive verb. Cf. note 5, p. 57.

⁴ **Orchard.**—Garden. A.S. *wyrt-geard*, i.e., root-yard; *wyrt*, root, crop; *geard*, enclosure. *Geard* gives also "yard" and "garden."

⁵ **The while.**—While she was doing it. "The while" is from the A.S. *þá hwile*, the time, an accusative of the duration of time.

⁶ **As plain.**—For form of adverb, see note 4, p. 24.

⁷ **Argument of love.**—Argument in favour of the idea that she feels love towards you.

⁸ **'Slight.**—See note 9, p. 45.

⁹ **I will prove, etc.**—I will make out a case for my argument; just as grand-jurymen decide whether there is sufficient evidence to go on with a case.

¹⁰ **Dormouse.**—Sleeping, lying dormant. Dormouse=M.E. *dormous*, Prov. E., *dor*, to sleep.

¹¹ **To put fire, etc.**—Excite your love. Cf. note 7, p. 3.

¹² **Fire-new from the mint.**—Newly coined. Fire-new is bran-new, i.e., brand-new. *Brand* is an A.S. word for fire, from *beornan* (*barnan*), to burn.

you should have banged the youth into dumbness. This was looked for¹ at your hand, and this was baulked:² the double gilt of this opportunity you let time wash off, and you are now sailed into the north³ of my lady's opinion; where you will hang like an icicle on a Dutchman's beard,⁴ unless you do redeem it⁵ by some laudable attempt, either of valour or policy. 29

Sir And. An't be any way, it must be with valour; for policy I hate: I had as lief be⁶ a Brownist⁷ as a politician.

Sir To. Why, then, build me thy fortunes upon the basis of valour. Challenge me⁸ 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-broker⁹ in the world can more prevail in man's commendation¹⁰ with woman, than report of valour.¹¹

Fab. There is no way but¹² this, Sir Andrew. 40

Sir And. Will either of you bear me¹³ a challenge to him?

Sir To. Go, write it in a martial hand; be curst¹⁴ and brief; it is no matter how witty, so¹⁵ it be eloquent and full of invention; taunt him with the

¹ This was looked for, etc. — This was expected of you.

² Was baulked.—Did not come off; lit. was hindered, as by a bulk. A.S. *balca*, a heap or ridge. M.E. *bolke*.

³ You are now sailed into the north.—You are regarded coldly.

⁴ Dutchman's beard.—Probably a reference to Barentz, the Dutch sailor, who discovered Nova Zembla in 1596.

⁵ You do redeem it.—You regain her favour.

⁶ I had as lief be.—I would as soon be; "lief" is from A.S. *lief*, dear, pleasant.

⁷ Brownist.—A follower of Robert Brown, the founder of the Separatists, who objected to a National Church. A statute was passed against them in 1593, and many, including Brown, fled to the Netherlands. In 1620, some of

these exiles became famous as the Pilgrim Fathers. See Green's "Short History," p. 472, etc.

⁸ Build me.—Challenge me. "Me" is the old dative, and is used especially in comic scenes, like the Latin ethical dative. Here it probably bears the sense of "by my advice."

⁹ Love-broker.—A go-between.

¹⁰ Commendation.—Recommendation.

¹¹ Report of valour.—Reputation for valour. Cf. "Men of honest report," Acts vi. 3.

¹² But.—Except.

¹³ Bear me.—Carry for me. "Me" is the dative.

¹⁴ Curst.—Snappish, ill-tempered, cross. Cf. *Lear*, II. i., 70: "With curst speech I threatened to discover him."

¹⁵ So.—So that.

licence of ink :¹ if thou *thou'st* him² 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 Ware³ in England, set 'em down ; go about it. Let there be gall⁴ enough in thy ink ; though thou write with a goose-pen, no matter : About it.⁵ 52

Sir And. Where shall I find you ?

Sir To. We'll call thee at the *cubiculo* :⁶ Go.

[*Exit SIR ANDREW.*

Fab. This is a dear manakin to you,⁷ Sir Toby.

Sir To. I have been dear to him, lad ; some two thousand strong, or so.⁸

Fab. We shall have a rare letter from him : but you'll not deliver it ? 59

Sir To. Never trust me, then ; and by all means stir on the youth to an answer. I think oxen and wain-ropes cannot hale them together.⁹ For Andrew, if he were opened, and you find so much blood in his liver¹⁰ as will clog the foot of a flea, I'll eat the rest of the anatomy.

Fab. And his opposite,¹¹ the youth, bears in his visage no great presage of cruelty.¹²

¹ With the licence of ink.—As much as can be done in writing.

² *Thou'st him.*—Use "thou," not "you." This was to address him in insulting terms, as "thou" was generally used in speaking to inferiors. Theobald suggested that this was a reference to the *thouing* of Sir Walter Raleigh by Coke, at his trial in 1603. "All that he [Lord Cobham] did was by thy instigation, thou viper ; for I *thou* thee, thou traitor."

³ *Bed of Ware.*—This bed till quite recently existed at Ware. "It is a square of 10 feet 9 inches, 7 feet 6 inches in height, very elegantly carved."—Chambers' "Book of Days," vol. i., p. 229.

⁴ *Gall, etc.*—Bitterness. Gall is used in the manufacture of ink, and Sir Toby is playing on the word, as he does on "sheet," "lie," "goose-pen" and "dear."

⁵ *About it.*—Get to work at it.

⁶ *Cubiculo.*—Sir Toby's Latin for *cubiculum*, a sleeping-room.

⁷ *This is a dear manakin to you.*—Transpose thus : This is a manakin dear to you. Manakin=little man. O. Duteh, *manneken*, a diminutive of "man."

⁸ *Some two thousand strong, or so.*—I have cost him about two thousand pounds.

⁹ *Oxen and wain-ropes cannot hale them together.*—Oxen and waggon-ropes cannot drag them together. Cf. note 3, p. 47.

Hale is from M.E. *halien*, which is from O.F. *haler*, to haul.

¹⁰ *Blood in his liver.*—Courage. The liver was regarded as the seat of courage. Cf. "white-livered" as applied to a coward.

¹¹ *His opposite.*—His opponent.

¹² *No presage of cruelty.*—No sign of a cruel disposition.

Presage is from L. *presagium*, a foreboding.

Enter MARIA.

Sir To. Look where the youngest wren of nine¹ comes. 69

Mar. If you desire the spleen,² and will laugh yourselves into stitches, follow me: yond gull³ Malvolio is in yellow stockings.

Sir To. And cross-gartered?

Mar. Most villainously; like a pedant that keeps a school⁴ 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 are in the new map with the augmentation of the Indies:⁵ 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. 82

Sir To. Come, bring us, bring us⁶ where he is.

[*Exeunt.*]

SCENE III.—*A Street.*

Enter ANTONIO and SEBASTIAN.

Seb. I would not by my will⁷ have troubled you, But, since⁸ you make your pleasure of your pains, I will no further chide you.

Ant. I could not stay behind you; my desire,

¹ The youngest wren of nine.—With regard to the wren, an Irish song says, "Although he is little his family's great," and nests have been found to contain as many as fifteen. The last hatched of the family is said to be the smallest. Wrens are cunning birds, and this is a description of Maria, who was small and clever.

² The spleen.—A fit of laughter. The spleen was said to be the seat of unkind laughter.

³ Yond gull.—Yonder deceived one.

⁴ Like a pedant that keeps a school, etc.—Pedant = pedagogue; a schoolmaster. Schools were often held in the room over the church porch.

⁵ The new map with the augmentation of the Indies.—This is probably a reference to a map to be found in the second edition (1599) of Hakluyt's "Voyages," etc., but in 1601 Hakluyt published "The Discoveries of the World," translated with additions from the Portuguese of Antonio Galvano, Governor of Ternate, in the East Indies, and this title may have suggested "the augmentation," etc.

⁶ Bring us, bring us.—The repetition is, perhaps, a hint of the conclusion of the scene, just as rhyming couplets sometimes are.

⁷ By my will.—Willingly.

⁸ But, since, etc.—But since you find pleasure in taking trouble.

More sharp than filed steel, did spur me forth ;
 And not all¹ love to see you, (though so much²
 As might have drawn one to a longer voyage,)
 But jealousy what³ might befall your travel,⁴
 Being skillless⁵ in these parts ; which, to a stranger,
 Unguided, and unfriended,⁶ often prove 10
 Rough and unhospitable :⁷ My willing love,⁸
 The rather by these arguments of fear,⁹
 Set forth in your pursuit.¹⁰

Seb. My kind Antonio,
 I can no other answer make, but, thanks,
 And thanks, and ever thanks : too oft good turns
 Are shuffled off with such uncurrent pay ;¹¹
 But, were my worth,¹² as is my conscience, firm,
 You should find better dealing. What's to do ?¹³
 Shall we go see¹⁴ the reliques¹⁵ of this town ?

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

Seb. I am not weary, and 'tis long to night ; 21
 I pray you let us satisfy our eyes
 With the memorials, and the things of fame.
 That do renown¹⁶ this city.

Ant. Would you'd pardon me ;
 I do not without danger walk these streets :
 Once, in a sea-fight, 'gainst the count his galleys,¹⁷

¹ And not all.—And not entirely.

² Though so much.—Though there was so much of that, etc.

³ Jealousy what.—Suspicion as to what.

⁴ Your travel.—You in your travel.

⁵ Being skillless.—You being ignorant of this region. "You" must be understood from "your."

⁶ Unfriended.—Friendless. Cf. "unthrift" = thriftless, *Merchant of Venice*, V. i.

⁷ Unhospitable.—Inhospitable. Cf. "unproper," *Othello*, IV. i.

⁸ Scan thus :

"Rough and | unhós | pitáble | : my will | inglóve."

⁹ Arguments of fear.—Arguments proceeding from fear.

¹⁰ Transpose thus : My willing love set forth in your pursuit the rather by these arguments of fear.

¹¹ Such uncurrent pay.—Not in current coin.

¹² My worth.—My wealth. "Firm" is transposed.

¹³ What's to do?—What is to be done? For the infin. active with a passive meaning, cf. *Othello*, I. ii., 19 : "'Tis yet to know."

¹⁴ Go see.—Cf. note 9, p. 2.

¹⁵ The reliques.—The "memorials" or monuments of the past. *F. reliques*, from *L. reliquias*, acc. of *reliquia*, remains

¹⁶ Renown.—Make famous.

¹⁷ The count his galleys.—The count's galleys. "His" is sometimes used through a mistaken notion of the meaning of 's. It was forgotten that it represented A.S. *-es*. Cf. "For Jesus Christ *His* sake" (*Book of Common Prayer*).

I did some service ; of such note, indeed,
That, were I ta'en here, it would scarce be answer'd.¹

Seb. Belike,² you slew great number of his people ?

Ant. The offence is not of such a bloody nature ;
Albeit³ the quality⁴ of the time, and quarrel, 31
Might well have given us bloody argument.⁵

It might have since been answer'd⁶ in repaying
What we took from them ; which, for traffic's sake,
Most of our city did : only myself stood out :⁷
For which, if I be lapsed⁸ 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,⁹
Is best to lodge : I will bespeak our diet,¹⁰ 40
Whiles¹¹ you beguile the time, and feed your knowledge
With viewing of the town ; there shall you have me.¹²

Seb. Why I your purse ?

Ant. Haply,¹³ your eye shall light upon some toy
You have desire to purchase ; and your store,
I think, is not for idle markets,¹⁴ sir.

Seb. I'll be your purse-bearer, and leave you for
An hour.

Ant. To the Elephant.

Seb.

I do remember.¹⁵ [*Exeunt.*]

¹ It would scarce be answer'd.—The charge could be met only with difficulty. "Answered" is the legal term for pleading against a charge.

² Belike.—Perhaps, very likely. For "a" omitted before words with a collective sense, see Abbott, 84.

³ Albeit.—All be it ; although.

⁴ Quality.—Nature.

⁵ Bloody argument.—Cause for a bloody strife.

⁶ Answer'd.—Atoned for.

⁷ Most of | our cit | y did : | only myself | stood out.

⁸ Lapsed.—Surprised ; make a slip, and so allow myself to be caught.

⁹ The Elephant.—Londoners would naturally think of the "Elephant and Castle," especially as it is in the "south

suburbs." Shakespeare probably had no particular inn in his mind.

¹⁰ I will bespeak our diet.—I will order food. Diet is from O.F. *diète*, which comes from Low L. *dieta*, a ration of food.

¹¹ Whiles.—An adverb formed from the genitive of A.S. *hwil*, time ; cf. needs. "While" is from the accusative.

¹² Have me.—Find me.

¹³ Haply.—By chance. An adverb formed from M.E. *hap*, lecl. *happ*, chance, luck.

¹⁴ For idle markets.—For buying luxuries.

¹⁵ Sean thus :

An hour |
To th' Él | ephant |
I do | remember.

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?¹ For youth is bought more oft, than begg'd or borrow'd. I speak too loud.² Where is Malvolio?—he is sad,³ and civil,⁴ And suits well for a servant with my fortunes;— Where is Malvolio?

Mar. He's coming, madam; but in very strange manner. He is sure⁵ possess'd, madam.

Oli. Why, what's the matter? does he rave? 10

Mar. No, madam, he does nothing but smile: your ladyship were best⁶ have some guard about you, if he come; for, sure, the man is tainted⁷ in his wits.

Oli. Go call him hither.—I am as mad as he, If sad and merry madness equal be.

Enter MALVOLIO.

How now, Malvolio?

Mal. Sweet lady, ho, ho! [*Smiles fantastically.*]⁸

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."⁹

¹ What bestow of him?—"Of" is frequently used by Elizabethans where we use "on." Thus, Sidney, in his "Apologie for Poetrie," says: "The skinne, as it were, and beautilie, depended most of Poetrie;" and the same verb "bestow" with "of"="on" occurs in *All's Well that Ends Well*, III. v., 103: "I shall bestow some precepts of this virgin."

² Loud.—See note 4, p. 24.

³ Sad.—Serious, sedate.

⁴ Civil.—Sober. Cf. Milton, "Il Penseroso," 122, "civil-suited morn," and

Romeo and Juliet, III. ii., 10: "Civil night, thou sober-suited matron."

⁵ Sure.—Surely. See "loud" note 4, p. 24.

⁶ Your ladyship were best. — See note 5, p. 14.

⁷ Is tainted, etc.—Is crazy.

⁸ Fantastically.—In a fanciful manner. Cf. note 5, p. 2.

⁹ "Please one, and please all."—This is the burden or refrain of a ballad published in 1591, written by R. T., probably Dick Tarleton, who was successively an inn-keeper, Elizabeth's

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

Mal. Not black in my mind,¹ though yellow in my legs: It did come to his hands,² and commands shall be executed. I think, we do know the sweet Roman hand. 30

omit { *Oli.* Wilt thou go to bed, Malvolio? }
 { *Mal.* To bed? ay, sweetheart. }

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

Mar. How do you, Malvolio?

Mal. At your request?³ Yes; nightingales answer daws.

Mar. Why appear you with this ridiculous boldness before my lady? 39

Mal. "Be not afraid of greatness:"—'twas well writ.⁴

Oli. What meanest thou by that, Malvolio?

Mal. "Some are born great,"——

Oli. Ha?

Mal. "Some achieve greatness,"——

Oli. What say'st thou?

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

Oli. Heaven restore thee!

Mal. "Remember, who commended thy yellow stockings;"—— 50

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?

jester, and an actor at the Curtain in Shoreditch. Such ballads, when performed with an accompaniment of comic gestures, with dancing and playing the tabor, were called "jigs."

¹ Not black in my mind. — Not melancholy, though the colour of my stockings betokens that. Cf. II. iv., 111, "Green and yellow melancholy."

² It did come to his hands. — The letter came to Malvolio's hands.

³ At your request? — Am I to answer you?

⁴ Writ. — Written. This form is due to the tendency to drop the inflection -ea. Cf. *Richard II.*, I. i., 15, "Writ in remembrance."

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

Oli. Why, this is very midsummer madness.¹

Enter Servant.

Ser. Madam, the young gentleman of the Count Orsino's is returned; I could hardly entreat him back:² he attends³ your ladyship's pleasure. 61

Oli. I'll come to him. [*Exit* Servant.] Good Maria, let this fellow⁴ be looked to. Where's my cousin Toby? Let some of my people⁵ have a special care of him, I would not have him miscarry⁶ for the half of my dowry. [*Exeunt* OLIVIA and MARIA.]

Mal. Oh, ho! do you come near me now?⁷ 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,⁸ sets down the manner how; as, a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note,⁹ and so forth. I have limed her;¹⁰ but it is Jove's doing,¹¹ and Jove make me thankful! And when she went away now, "Let this fellow be looked to." Fellow! not Malvolio, nor after my

¹ Midsummer madness.—It was an old belief that heat caused madness, and we continue the superstition in the ideas connected with "dog-days." The saying may have arisen from the many foolish customs that were associated with Midsummer Eve, such, for instance, as leaping through a bonfire, watch walking, gathering fern-seed, etc.

² I could hardly entreat him back.—I could hardly get him to come back by entreaty. For verb of motion omitted, cf. note 2, p. 10.

³ Attends.—Awaits.

⁴ Fellow.—Olivia by the word implies inferiority; Malvolio understands it as denoting equality. See note 1, p. 15, and note 4, p. 51.

⁵ People.—Attendants. See note 2, p. 17.

⁶ Miscarry.—Come to any harm.

⁷ Do you come near me now?—Are you beginning to understand my meaning?

⁸ Consequently.—Accordingly. From pres. part. of *L. consequi*, to follow together.

⁹ Some sir of note.—Some distinguished gentleman.

¹⁰ Limed her.—Caught her as with birdlime.

¹¹ Jove's doing.—"God" was probably replaced by "Jove," on account of the statute against profanity, though there are many instances, in the original text of the play, in which the alteration has not been made.

degree,¹ but fellow. Why, everything adheres together;² that no dram of a scruple,³ no scruple of a scruple, no obstacle, no incredulous⁴ or unsafe circumstance,—What can be said?⁵ Nothing, that can be, can come between me and the full prospect⁶ of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

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

Sir To. Which way⁷ is he, in the name of sanctity? I'll speak to him.

Fab. Here he is, here he is;—How is't with you, sir? how is't with you, man? 90

Mal. Go off; I discard you; let me enjoy my private;⁸ go off.

Mar. Lo, how hollow the fiend speaks within him! did not I tell you?—Sir Toby, my lady prays you to have a care of him.

Mal. Ah, ha! does she so?

Sir To. Go to, go to; peace, peace, we must deal gently with him; let me alone. How do you, Malvolio? how is't with you? What, man! defy⁹ the devil: consider, he's an enemy to mankind. 100

Mal. Do you know what you say?

Mar. La¹⁰ you, an you speak ill of the devil, how he takes it at heart!¹¹ Pray God, he be not bewitched!¹² My lady would not lose him for more than I'll say.

Mal. How now, mistress?

Mar. O lord!

¹ After my degree.—According to my rank.

² Adheres together, etc.—Every circumstance unites to prove "that nothing, that can be, can come between me," etc.

³ No dram of a scruple.—Malvolio in his play on "scruple" goes off into apothecaries' weight.

⁴ Incredulous.—Incredible. Active form with passive meaning.

⁵ What can be said?—What else can be said?

⁶ Full prospect.—Attainment.

⁷ Which way.—In what direction?

⁸ Private.—Privacy. Adjective for noun. Cf. "present," note 3, p. 79.

⁹ Defy.—Abjure, renounce, disdain. Cf. *King John*, III. iv., 23: "I defy all counsel, all redress."

¹⁰ La.—Notice now.

¹¹ At heart.—To heart. The full phrase would be "at the heart," but Shakespeare often omits "the" in such a phrase. Cf. "He foam'd at mouth," *Julius Caesar*, I. ii., 261.

¹² Bewitched.—Belief in witchcraft was almost universal in Shakespeare's time. King James wrote a book on *Demonology* (1597) in which he says: "The fearful abounding at this time in this country (Scotland) of these detestable slaves of the devil, the witches or enchanters," etc.

Sir To. Prithee, hold thy peace; this is not the way: Do you not see you move him? let me alone with him. 109

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?¹

Mal. Sir?

Sir To. Ay, Biddy,² come with me. What, man! 'tis not for gravity³ to play at cherry-pit⁴ with Satan: Hang him, foul collier!⁵

Mal. Go, hang yourselves all! you are idle, shallow things: I am not of your element;⁶ you shall know more hereafter. [Exit.]

Sir To. Is't possible? 121

Fab. If this were played upon a stage, now, I could condemn⁷ it as an improbable fiction.

Sir To. His very genius⁸ hath taken the infection of the device, man.

Mar. Nay, pursue him now, lest the device take air, and taint.⁹

Fab. Why, we shall make him mad, indeed.

Mar. The house will be the quieter. 129

Sir To. Come, we'll have him in a dark-room, and bound.¹⁰ My niece is already in the belief that he's mad; we may carry it¹¹ thus, for our pleasure, and his

¹ **Bawcock** and **chuck**.—Terms of endearment. "Bawcock" = *F. beaucog*, fine fellow; cf. *Henry V.*, III. ii., 22: "Good *bawcock*, bate thy rage: use lenity, sweet *chuck*."

² **Biddy**.—Another term of endearment, generally used towards chickens by children.

³ **'Tis not for gravity, etc.**—It is not proper for a grave and serious man. For the use of abstract for concrete, cf. "cruelty," I. v., 269, and "wisdom," III. i., 30.

⁴ **Cherry-pit**.—This was a game played by pitching cherry-stones into a small hole, just as is now done with marbles.

⁵ **Foul collier**.—Colliers were in this age regarded with contempt, and "collier" became a word of reproach. Cf. the proverb, "Like will to like, as the devil with the *collier*."

⁶ **Your element**.—Your condition, rank.

⁷ **I could condemn, etc.**—I should condemn.

⁸ **His very genius, etc.**—Lit. "Even his spirit has caught the plot" (as a disease is caught), i. e., He has been completely fooled.

⁹ **Lest the device take air, and taint**.—Lest the plot be spoiled by becoming public property.

¹⁰ **In a dark-room, and bound**.—This was till quite recently considered the proper way to treat lunatics. Cf. IV. ii. and V. i. See also *As You Like It*, III. ii., 421: "Love is merely a madness, and, I tell you, deserves as well a *dark house* and a whip as madmen do"; and *Comedy of Errors*, IV. iv., 97.

¹¹ **Carry it**.—Carry it on; continue with our plot.

penance, till our very pastime, tired out of breath, prompt us to have mercy on him: at which time we will bring the device¹ to the bar, and crown thee for a finder of madmen. But see, but see.

Enter SIR ANDREW AGUE-CHEEK.

Fab. More matter for a May morning.²

Sir And. Here's the challenge, read it; I warrant there's vinegar and pepper in 't.³

Fab. Is't so saucy? 140

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

Sir To. Give me. [*Reads.*] "Youth, whatsoever thou art, thou art but a scurvy⁴ fellow."

Fab. Good, and valiant.

Sir To. "Wonder not, nor⁵ admire not⁶ in thy mind, why I do call thee so, for I will show thee no reason for't."

Fab. A good note⁷: that keeps you from the blow of the law. 149

Sir To. "Thou comest to the Lady Olivia, and in my sight she uses thee kindly: but thou liest in thy throat, that is not the matter I challenge thee for."

Fab. Very brief, and exceeding good sense-less.

Sir To. "I will waylay thee going home; where if it be thy chance to kill me,"——

Fab. Good.

Sir To. "Thou killest me like a rogue and a villain."⁸

Fab. Still you keep o' the windy side of the law.⁹
Good. 160

¹ We will bring the device, etc.—A punning reference to the finding or verdict of a jury. Then we will submit the case to the public, and your ability shall be recognised.

² More matter for a May morning.—In addition to bringing home the may, it was customary on May Day to hold Robin Hood games, morris-dances, and comic stage performances.

³ There's vinegar and pepper in 't.—It is sharp and provoking. "Saucy" carries on the metaphor.

⁴ Scurvy.—Mean. From "scurf."

⁵ Wonder not, nor admire not.—Double negative.

⁶ Admire not.—Be not astonished. *L. admirari*, to wonder at.

⁷ A good note, etc.—An excellent remark, that saves you from legal consequences.

⁸ Thou killest me like a rogue and a villain—as thou art.

⁹ Still you keep o' the windy side, etc.—Still you have not gone far enough with your insults to necessitate the duel.

The law = the law of duelling.

Sir To. "Fare thee well; And God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend as thou usest him, and thy sworn enemy, ANDREW AGUE-CHEEK."

Sir To. 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 commerce¹ with my lady, and will by and by² depart. 170

Sir To. Go, Sir Andrew; scout me for him³ at the corner of the orchard, like a bum-bailie;⁴ so soon as ever thou seest him, draw; and, as thou drawest, swear horrible;⁵ for it comes to pass oft, that a terrible oath, with a swaggering accent sharply twanged off, gives manhood⁶ more approbation than ever proof itself would have earned him. Away.

Sir And. Nay, let me alone for swearing.⁷ [*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;⁸ 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.⁹ But, sir, I will deliver his challenge by word of mouth; set upon Ague-cheek a notable report of valour;¹⁰ 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.¹¹ 191

¹ **Some commerce.**—Some conversation, intercourse, business, interview.

² **By and by**—Immediately.

³ **Scout me for him.**—Be on the lookout for him for me.

⁴ **Bum-bailie.**—An under-officer appointed by a sheriff.

⁵ **Horrible.**—Horribly. Cf. note 4, p. 24.

⁶ **Gives manhood, etc.**—Gives a man a greater reputation for courage than he could ever earn by proving his valour in action.

⁷ **Let me alone for swearing.**—Let me alone as regards swearing. I can be trusted to swear.

⁸ **Good capacity and breeding.**—Intelligent and well-educated.

⁹ **Clodpole.**—One whose head is like a "clod"; a blockhead.

¹⁰ **Set upon Ague-cheek a notable report of valour.**—Credit Ague-cheek with a marvellous reputation for valour. Cf. note 11, p. 61.

¹¹ **Cockatrices.**—The cockatrice was a fabulous serpent with a crest like a

Enter OLIVIA and VIOLA.

Fab. Here he comes with your niece: give them way,¹ till he take leave, and presently² after him.

Sir To. I will meditate the while upon some horrid³ message for a challenge.

[*Exeunt* SIR TOBY, FABIAN, and MARIA.

Oli. I have said too much unto a heart of stone,
And laid mine honour⁴ too unchary⁵ on't:
There's something in me that reproves my fault;
But such a headstrong potent fault it is,
That it but mocks reproof. 200

Vio. With the same 'haviour⁶ that your passion
bears,
Go on my master's griefs.

Oli. Here, wear this jewel⁷ for me, 'tis my picture;
Refuse it not, it hath no tongue to vex you:
And, I beseech you, come again to-morrow.
What shall you ask of me that I'll deny;
That honour sav'd⁸ 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.⁹ 210

Oli. Well, come again to-morrow: Fare thee well.
[*Exit.*

Re-enter SIR TOBY BELCH and FABIAN.

Sir To. Gentleman, Heaven save thee.

Vio. And you, sir.

cock and "a death-darting eye" (*Roméo and Juliet*, III. ii., 47). To account for its name, it was said to be hatched from a cock's egg, but "cockatrice" is a corruption of *L. crocodilus*.

¹ Give them way.—Make room for them. Leave them undisturbed.

² Presently. — Immediately. Cf. "by and by," note 2, p. 72.

³ Horrid.—Horrifying.

⁴ And laid mine honour, etc.—And lavished love on an unsympathetic heart.

⁵ Unchary. — For adv. with adj.

form, see note 4, p. 24. "Unchary" is from A.S. *ux + cearig*, careful.

⁶ 'Haviour.—A shortened form of "behaviour," meaning the way in which one "haves" (= has) or controls one's self. From "have."

⁷ Jewel.—Used with a wider meaning than now.

⁸ That honour sav'd, etc.—That I may give without losing my honour.

⁹ I will acquit you.—I will consider your debt of love to me as discharged.

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,¹ bloody as the hunter, attends² thee at the orchard end: dismount thy tuck,³ be yare⁴ in thy preparation, for thy assailant is quick, skilful, and deadly. 219

Vio. You mistake, sir, I am sure; no man hath any quarrel to me;⁵ 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 opposite⁶ hath in him what youth, strength, skill, and wrath, can furnish man withal.

Vio. I pray you, sir, what is he? 228

Sir To. He is knight, dubbed with unhatched rapier,⁷ and on carpet consideration;⁸ but he is a devil in private brawl; souls and bodies hath he divorced three; and his incensement⁹ at this moment is so implacable, that satisfaction can be none¹⁰ but by pangs of death and sepulchre: hob nob¹¹ is his word; give 't, or take 't.

Vio. I will return again into the house, and desire some conduct¹² of the lady. I am no fighter. I have heard of some kind of men that put quarrels pur-

¹ **Despite.**—Spite and wrath.

² **Attends.**—Awaits.

³ **Dismount thy tuck.**—Unsheath thy sword. A "tuck" is really a rapier. Ital. *stocco*.

⁴ **Yare.**—Quick, prompt. A.S. *gearo*, ready. Cf. *Measure for Measure*, IV. ii., 57: "If you have occasion to use one, for your own turn, you shall find me yare."

⁵ **Quarrel to me**—with me, against me. Cf. "My offence to him" (below), and "The Lady Beatrice hath a quarrel to you," *Much Ado about Nothing*, II. i., 243.

⁶ **Opposite.**—Adversary. See note 11, p. 62.

⁷ **Dubbed with unhatched rapier.**—Knighted with a sword which has never been drawn against the enemy.

⁸ **On carpet consideration.**—With-

out having merited the honour as a soldier—*i.e.*, he is a carpet knight, so called because the ceremony was performed in the king's palace instead of on the field of battle.

⁹ **Incensement.**—Rage, fury.

¹⁰ **Satisfaction can be none.**—There can be no satisfaction. For omission of "there" cf. "Where is but a humour," *Much Ado about Nothing*, III. ii., 26.

¹¹ **Hob nob.**—Hab nab, have or have not. A.S. *habban*, to have; *nabban* (*ne habban*), not to have. You must do one thing or the other; either receive (have) death at his hands, or give it to him (and so have not).

¹² **Conduct.**—Escort. Cf. *Merchant of Venice*, IV. i., 148: "Go give him courteous conduct to this place." Abstract used for concrete.

posely on others, to taste¹ their valour: belike, this is a man of that quirk.² 240

Sir To. Sir, no; his indignation derives itself out of a very competent injury;³ 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 stark⁴ naked; for meddle⁵ you must, that's certain, or forswear to wear iron⁶ about you. 248

Vio. This is as uncivil as strange. I beseech you, do me this courteous office, as⁷ to know of⁸ the knight what my offence to him⁹ is; it is something of my negligence,¹⁰ nothing of my purpose.

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

Vio. Pray you, sir, do you know of¹¹ this matter?

Fab. I know the knight is incensed against you, even to a mortal arbitrement;¹² but nothing of the circumstance more.¹³

Vio. I beseech you, what manner of man is he? 259

Fab. Nothing of that wonderful promise,¹⁴ to read him by his form, as¹⁵ you are like to find him in the proof¹⁶ of his valour. He is indeed, sir, the most skilful, bloody, and fatal opposite¹⁷ 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.

¹ To taste.—Test, try. Cf. note 12, p. 55.

² Quirk.—Peculiar whim, capricious humour. Origin doubtful.

³ Competent injury.—Sufficient insult.

⁴ Stark.—Entirely. Lit. "tail." M.E. *sturt*, from A.S. *steort*, tail.

⁵ Meddle.—Mix in combat. From O.F. *medler* (F. *mêler*), to mix.

⁶ Iron—Steel; sword.

⁷ This . . . as.—Such . . . as.

⁸ To know of.—Inquire, get to know. Cf. *Midsummer Night's Dream*, I. i., 70, "Know of your youth."

⁹ Offence to him.—See note 5, p. 74.

¹⁰ It is something of my negligence, etc.—My offence must be one of omission, not commission.

¹¹ Know of.—Know anything of.

¹² Even to a mortal arbitrement.—To such a degree that he insists on a trial by combat, which will end in the death of one of you.

¹³ More is transposed.

¹⁴ Nothing of that wonderful promise, etc.—Judging from his appearance, he does not look such a formidable opponent as you will find him in the actual fight.

¹⁵ That . . . as.—Cf. note 7.

¹⁶ Proof.—See note 6, p. 72.

¹⁷ Opposite.—See note 11, p. 62.

Vio. I shall be much bound¹ to you for 't: I am one that would rather go² with sir priest than sir knight: I care not who knows so much of my mettle.³ [*Exeunt.*

Re-enter SIR TOBY, with SIR ANDREW.

Sir To. Why, man, he's a very devil; I have not seen such a virago.⁴ I had a pass with him, rapier,⁵ scabbard, and all, and he gives me the stuck in,⁶ with such a mortal motion, that it is inevitable; and on the answer,⁷ he pays⁸ you as surely as your feet hit the ground they step on: They say he has been fencer to the Sophy.⁹

Sir And. I'll not meddle with him.

Sir To. Ay, but he will not now be pacified: Fabian can scarce hold him yonder. 279

Sir And. Plague on't; an I thought he had been valiant, and so cunning in fence,¹⁰ I'd have seen him hanged ere I'd have challenged him. Let him let the matter slip,¹¹ and I'll give him my horse, gray Capilet.

Sir To. I'll make the motion:¹² Stand here, make a good show on't; this shall end without the perdition of souls: Marry, I'll ride your horse as well as I ride you.¹³ [*Aside.*

¹ Bound.—Obliged.

² I would rather go, etc.—I had rather take part in a marriage than a duel. "Sir" was a title given to all clergymen who had taken the degree of B.A. Cf. "Sir" Topas, 2, IV. ii., and "Sir" Christopher, *Richard III.*, IV. v., 1. For etymology, see note on "signior," II. v., 1. The University title was, and is, "dominus," and this was translated "sir."

³ My mettle.—My temperament; disposition. Cf. note 8, p. 44.

⁴ Virago.—A desperate character. *L. virago*, a man-like woman. Sir Toby unconsciously speaks the truth.

⁵ I had a pass with him, rapier, etc.—I had a bout with him with sheathed swords.

⁶ Stuck in.—Ital. *stoccato*, a fencing term meaning "a thrust." In *Romeo and Juliet* Mercutio calls Tybalt "A la stoccato," and the same word occurs as "stoccadoes" in *The Merry Wives of Windsor*, II. i., 234: "Your passes, stoccadoes, and I know not what."

⁷ The answer.—The return blow; the technical term for "parrying and returning a blow."

⁸ Pays.—Hits.

⁹ The Sophy.—See note 6, p. 52.

¹⁰ Cunning in fence.—Skilful in fencing. Cf. note 8, p. 22.

¹¹ Slip.—Drop.

¹² The motion.—The proposal. Cf. "The motion was proposed," etc.

¹³ As well as I ride you.—As well as I make use of you. Cf. the proverb, "To ride the high horse."

Re-enter FABIAN and VIOLA.

I have his horse [*to FABIAN*] to take up¹ the quarrel ;
I have persuaded him the youth's a devil. 289

Fab. He is as horribly conceited of him ;² and pants
and looks pale, as if a bear were at his heels.

Sir To. There's no remedy, sir ; he will fight with
you for his 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 ;³ he protests he will not hurt you.

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

Fab. Give ground,⁴ if you see him furious. 299

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 duello⁵ avoid it ; but he
has promised me, as he is a gentleman and a soldier,
he will not hurt you. Come on : to't.

Sir And. Pray heaven, he keep his oath. [*Draws.*

Enter ANTONIO.

Vio. I do assure you 'tis against my will. [*Draws.*

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. [*Drawing.*

Sir To. You, sir ? why, what are you ? 310

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

Sir To. Nay, if you be an undertaker,⁶ I am for you.
[*Draws.*

¹ To take up.—To make up, settle.
Cf. *As You Like It*, V. iv., 104 : "I knew
when seven justices could not take up
a quarrel."

² He is as horribly conceited of him.
—He has conceived the same terrible
idea with regard to him. "Conceit" is
from *L. concipio*, to conceive, through
F. concevoir. It has narrowed in
meaning.

³ For the supportance of his vow.

—So that he may keep his oath—"For
his oath sake" (*l.* 293).

⁴ Give ground.—Retire, retreat.

⁵ By the duello.—By the laws of the
duel. The laws were laid down with
great precision in Vincent Saviolo's
"Practice of the Duello" (1595).

⁶ An undertaker.—One who under-
takes the quarrels of another. Tyr-
whitt thought this was a reference to
the "undertakers" who, in 1614,

Enter Two Officers.

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

Sir To. I'll be with you anon.¹ [*To ANTONIO.*

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

[*To SIR ANDREW.*

Sir And. Marry, will I, sir;—and, for that² I promised you, I'll be as good as my word: He will bear you easily, and reins well.³

1 *Off.* This is the man; do thy office. 320

2 *Off.* Antonio, I arrest thee at the suit
Of Count Orsino.

Ant. You do mistake me, sir.

1 *Off.* No, sir, no jot; I know your favour⁴ well,
Though now you have no sea-cap on your head.
Take him away; he knows I know him well.

Ant. I must obey.—This comes with seeking⁵ you;
But there's no remedy; I shall answer it.⁶

What will you do now my necessity
Makes me to ask⁷ you for my purse? It grieves me
Much more, for what I cannot do for you, 330
Than what befalls myself. You stand amaz'd;
But be of comfort.⁸

2 *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,⁹ being prompted by your present trouble,

undertook to carry out the king's wishes in the House of Commons. Others supposed it was an allusion to the "undertakers" for the colonization of Ulster, 1613. Needless to say, these suppositions were made to strengthen the theory of a late date for the play.

¹ *Anon.*—Immediately. Lit. in one moment. A.S. *on án*, in one.

² *For that.*—As for that which.

³ *Reins well.*—Answers the rein well.

⁴ *Favour.*—Appearance, countenance. Cf. note 6, p. 39.

⁵ *With seeking.*—From seeking.

⁶ *Sean thus:*

"But there's | no rém | 'dy; í | shal
án | swer it."

Shall answer.—Must make my defence against the charge.

⁷ *Makes me to ask.*—Cf. note 3, p. 57, etc.

⁸ *Be of comfort.*—Be comforted; take hope.

⁹ *Part.*—Partly, in part.

Out of my lean and low ability¹
 I'll lend you something: my having² is not much;
 I'll make division of my present³ with you: 340
 Hold, there is half my coffer.

Ant. Will you deny me now?⁴

Is't possible that my deserts⁵ to you
 Can lack persuasion? Do not tempt my misery⁶
 Lest that⁷ it make me so unsound⁸ 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 350
 Inhabits our frail blood.

Ant. O heavens themselves!

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

Ant. Let me speak a little. This youth that you
 see here,

I snatched one-half out of the jaws of death;
 Reliev'd him with such sanctity of love,—
 And to his image, which methought did promise
 Most venerable worth,⁹ did I devotion.

1 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 feature¹⁰ shame.—
 In nature there's no blemish but the mind; 361

¹ Out of my lean and low ability. —Out of the scanty funds still at my disposal.

² Having — Possession, worth. Cf. *Macbeth*, I. iii., 58: "Of noble *having*."

³ Present. — Present wealth. For adjective used as noun, cf. "private," note 8, p. 69.

⁴ Abbott makes "hold" an interjectional line, and scans thus:

"Hold, | there's half | my coffer |
 Will you | deny | me now?"

⁵ Is't possible that my deserts, etc.—Is it possible that the kindness I

have shown you has no power to persuade?

Deserts = deeds deserving of reward.

Persuasion = persuasive force.

⁶ Scan thus:

"Can lack | persua | sion? Do | not
 tempt | my misery"

⁷ Lest that.—"That" is redundant.

⁸ So unsound.—So weak, dishonourable.

⁹ Did promise most venerable worth.—Gave promise of qualities worthy of veneration.

¹⁰ Good feature.—A good appearance.

None can be call'd deform'd but the unkind.¹
 Virtue is beauty; but the beauteous-evil²
 Are empty trunks,³ o'erflourish'd by the devil.

1 *Off.* The man grows mad; away with him. Come, come, sir.

Ant. Lead me on. [*Exeunt Officers with ANTONIO.*]

Vio. Methinks, his words do from such passion fly,
 That he believes himself; so do not I.⁴
 Prove true, imagination, O prove true,
 That I, dear brother, be now ta'en⁵ for you! 370

Sir To. Come hither, knight; come hither, Fabian;
 we'll whisper o'er a couple or two of most sage saws.⁶

Vio. He nam'd Sebastian; I my brother know⁷
 Yet living in my glass; even such, and so,
 In favour⁸ was my brother, and he went
 Still in this fashion, colour, ornament,
 For him I imitate: O, if it prove,⁹
 Tempests are kind, and salt waves fresh in love! [*Exit.*]

Sir To. A very dishonest,¹⁰ paltry boy, and more a
 coward than a hare: his dishonesty appears in leaving
 his friend here in necessity, and denying him; and
 for¹¹ his cowardship ask Fabian. 382

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

Sir And. 'Slid,¹² I'll after him again, and beat him.

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

¹ **Unkind.** — Unnatural. Cf. *Titus Andronicus*, I. ii., 23: "Titus, unkind and careless of thine own."

² Scan thus:

"Virtue | is beau | ty; but | the
 beau | t'ous-evil."

For a similar compound of two adjectives forming a noun, cf. "proper-false," II ii., 29.

³ **Empty trunks,** etc.—A reference to the magnificent carved chests of Shakespeare's time.

⁴ **So do not I.**—His protestations show that he is fully convinced he knows me. The natural inference from this is that Sebastian lives, but I cannot believe that.

⁵ **That I be now ta'en.**—The subjunctive is frequently but not regu-

larly used in a dependent clause, after "that." In "I care not who knows so much of my mettle," in this same scene, we have the indicative used. In the former case the hypothesis may or may not be a fact; in the latter it undoubtedly is.

⁶ **Sage saws.**—Wise sayings, proverbs. A.S. *saga*, a saying.

⁷ **I my brother know,** etc.—I know my brother as living in myself; i.e., I am the very image of my brother.

⁸ **Favour.**—See note 6, p. 39.

⁹ **O, if it prove.**—O, if it prove so.

¹⁰ **Dishonest.**—Dishonourable. Cf. note 5, p. 15.

¹¹ **For.**—As for.

¹² **'Slid.**—God's lid; see note 9 p. 45.

Sir And. An I do not,—

[*Erit.*

Fab. Come, let's see the event.¹

Sir To. I dare lay any money 'twill be nothing yet.²

[*Exeunt.*

ACT IV.

SCENE I.—*The Street before OLIVIA'S House.*

Enter SEBASTIAN and Clown.

Clo. Will you make me³ believe that I am not sent for you?

Seb. Go to,⁴ go to, thou art a foolish fellow; Let me be clear of thee.⁵

Clo. Well held out,⁶ 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.⁷—Nothing that is so, is so.

Seb. I prithee vent⁸ thy folly somewhere else: 10 Thou know'st not me.

Clo. Vent my folly! he has heard that word of some great man, and now applies it to a fool. Vent my folly! I am afraid this great lubber the world will prove a cockney.⁹—I prithee now, ungird thy strangeness,¹⁰ and tell me what I shall vent to¹¹ my lady; shall I vent to her that thou art coming?

¹ *Event.*—Issue, result; see note 8, p. 37.

² *'Twill be nothing yet.*—It will come to nothing after all.

³ *Will you make me?*—Do you wish to persuade me?

⁴ *Go to.*—An expression of impatience; cf. note 3, p. 15.

⁵ *Let me be clear of thee.*—I should be glad if you would depart.

⁶ *Well held out.*—You are keeping your joke up well.

⁷ *Nor I am not . . . nor your name is not . . . nor . . . not . . . neither.*

—These double negatives are used here for comic effect.

⁸ *Vent*—Give vent to, utter.

⁹ *I am afraid . . . cockney.*—I am afraid "affectation and foppery will over-spread the world" (Johnson).

Cockney.—An effeminate, conceited coxcomb. Origin doubtful. Chaucer uses the word as equivalent to *daf*, a fool. "I sal been halde a daf, a *coke-nay*" ("The Reeve's Tale," l. 4208 in Pollard's edition)

¹⁰ *Ungird thy strangeness*—Put off your assumed air of not knowing me.

¹¹ *Vent.*—Tell, give expression to.

Seb. I prithee, foolish Greek,¹ depart from me ;
There's money for thee ; if you tarry longer
I shall give worse payment. 20

Clo. By my troth, thou hast an open hand:²—These
wise men that give fools money get themselves a good
report³ after fourteen years' purchase.

Enter SIR ANDREW, SIR TOBY, and FABIAN.

Sir And. Now, sir, have I met you again? there's
for you! [*Striking SEBASTIAN.*]

Seb. Why, there's for thee, and there, and there!
Are all the people mad? [*Beating SIR ANDREW.*]

Sir To. Hold, sir, or I'll throw your dagger o'er the
house. 29

Clo. This will I tell my lady straight⁴: I would not
be in some of your coats⁵ for twopence. [*Exit.*]

Sir To. Come on, sir; hold.⁶ [*Holding SEBASTIAN.*]

Sir And. Nay, let him alone, I'll go another way
to work with him; I'll have an action of battery
against him,⁷ if there be any law in Illyria: though I
struck him first, yet it's no matter for that.⁸

Seb. Let go thy hand.

Sir To. Come, sir, I will not let you go. Come,
my young soldier, put up your iron⁹: you are well
fleshed;¹⁰ come on! 40

Seb. I will be free from thee. What wouldst thou
now? If thou dar'st tempt me further, draw thy
sword. [*Draws.*]

¹ Foolish Greek.—“A merry Greek,”
“a foolish Greek,” were common ex-
pressions for boon companions and
jesters, from the reputation that the
Greeks had for joviality.

² An open hand.—You are liberal,
generous.

³ A good report, etc.—Get a good
reputation after paying a high price
for it. Twelve years' purchase—*i.e.*,
twelve times the annual rent—was the
usual price of land in 1620.

⁴ Straight.—Straightway, immedi-
ately.

⁵ In some of your coats.—In the
places of some of you. Cf. “in your
shoes.”

⁶ Hold.—Stop your fighting.

⁷ I'll have an action of battery
against him.—I'll bring a charge of
assault against him.

Battery is from *F. battre*, to beat.

⁸ It's no matter for that.—It does
not matter about that.

⁹ Iron.—Sword. See note 6, p. 75,
and cf. *Henry V.*, II. i., 8: “But I will
wink and hold out mine iron.”

¹⁰ Fleshed.—You are eager for blood,
like hounds that have tasted flesh.
Cf. 1 *Henry IV.*, V. iv., 130: “Full
bravely hast thou *flesh'd* thy maiden
sword.”

Sir To. What, what? Nay, then I must have an ounce or two of this malapert¹ blood from you. [*Draws.*

Enter OLIVIA.

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

Sir To. Madam?

Oli. Will it be ever thus? Ungracious² wretch,
Fit for the mountains and the barbarous caves,³
Where manners ne'er were preach'd! out of my sight!
Be not offended, dear Cesario!— 51

Rudesby,⁴ be gone!—I prithee, gentle friend,
[*Exeunt SIR TOBY, SIR ANDREW, and FABIAN.*

Let thy fair wisdom,⁵ not thy passion, sway
In this uncivil⁶ and unjust extent⁷
Against thy peace. Go with me to my house;
And hear thou there how many fruitless pranks
This ruffian hath botched up,⁸ that thou thereby
Mayst smile at this: thou shalt not choose but go;⁹
Do not deny. Beshrew¹⁰ his soul for me,
He started one poor heart¹¹ of mine in thee. 60

Seb. What relish is in this?¹² how runs the stream?¹³
Or I am mad, or¹⁴ else this is a dream:
Let fancy still my sense in Lethe steep;
If it be thus to dream still let me sleep!¹⁵

¹ Malapert.—Saucy, impudent. *F. mal, ill; apert, open, expert.*

² Ungracious.—Ill-mannered, rude; with no grace in his manners.

³ Barbarous caves.—Caves inhabited by barbarians.

Barbarous is from Gk. *βιρβαρος*, applied to one who did not speak Greek.

⁴ Rudesby.—Rude, ill-mannered. *Cf. Taming of the Shrew, III. ii., 10: "A mad-brain rudesby, full of spleen."*

⁵ Let thy fair wisdom, etc.—In this ruffianly and unmerited assault, rather judge by calm reason than by the anger it may have aroused.

⁶ Uncivil.—*Cf. note 6, p. 35.*

⁷ Extent is a legal term denoting the seizure of a debtor's goods.

⁸ Botch'd up.—Brought about by his clumsiness. *Cf. note 7, p. 15.*

⁹ Thou shalt not choose but go.—You have no alternative; you must go.

¹⁰ Beshrew, etc.—May evil befall his soul!

¹¹ He started one poor heart.—A play on "heart" and "hart." *Cf. note 10, p. 2, and Julius Cæsar, III. i., 221, 222:*

"O world, thou wast the forest to this hart,

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

To start is the technical term for rousing game.

¹² What relish is in this?—What is the meaning of this?

¹³ How runs the stream?—Whither does it tend? In what direction are matters going?

¹⁴ Or . . . or.—Either . . . or. Or is a contracted form of M.E. *other, either*, from A.S. *oððer*.

¹⁵ Let fancy still . . . sleep.—Let fancy always keep my senses dulled in sleep, for if my dreams are to be as pleasant as this, I shall be content to sleep for ever.

Oli. Nay, come, I prithee: Would thou'dst be rul'd
by me!

Seb. Madam, I will.

Oli. O, say so, and so be!¹ [*Exeunt.*]

SCENE II.—A Room in OLIVIA'S House.

Enter MARIA and Clown.

Mar. Nay, I prithee put on this gown, and this beard; make him believe thou art Sir Topas² the curate; do it quickly: I'll call Sir Toby the whilst.³

[*Exit MARIA.*]

Clo. Well, I'll put it on, and I will dissemble⁴ myself in't; and I would I were the first that ever dissembled in such a gown. I am not tall⁵ enough to become the function well⁶: nor lean enough to be thought a good student: but to be said⁷ an honest man and a good housekeeper⁸ goes as fairly,⁹ as to say; a careful man and a great scholar. The competitors¹⁰ enter. 11

Enter SIR TOBY BELCH and MARIA.

Sir To. Jove bless thee, master parson.

Clo. *Bonos dies*,¹¹ Sir Toby: for as the old hermit of Prague¹² that never saw pen and ink, very wittily said

¹ O say so, and so be.—Not only say so, but be so.

² Sir Topas.—This name is probably taken from Chaucer's burlesque parody, "The Tale of Sir Thopas." For "sir" see note 2, p. 76, and cf. "Master Parson," l. 12.

³ The whilst.—In the meantime. The "t" in "whilst" is excrescent.

⁴ Dissemble.—Cloak, and so disguise. *L. dissimulare*, through *O.F. dis*, apart, + *sembler*, to seem. In the following line "dissembled" means "deceived."

⁵ Tall.—Imposing. Cf. note 1, p. 7.

⁶ To become the function well.—To do justice to the office.

⁷ To be said.—To be called.

⁸ A good housekeeper.—Hospitable. Cf. 2 *Henry VI.*, l. i., 191: "Thy deeds

thy plainness, and thy housekeeping have won the greatest favour of the commons."

⁹ Goes as fairly.—Is as great a compliment as.

¹⁰ Competitors.—Confederates. Cf. *Antony and Cleopatra* II. vii., 72: "These three world-sharers, these competitors." *L. competitor* is from *con*, with, and *petere*, to seek.

¹¹ Bonos dies.—Perhaps the clown's Latin for "Good-day," in his capacity as a parson.

¹² The old hermit of Prague, etc.—This has been taken as a reference to a Jerome of Prague (not the great reformer), but his association with a niece of an ancient British king shows that he is a creature of Feste's imagination.

to a niece of King Gorboduc, "That that is, is¹:" 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,—Peace² in this prison! 19

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

Mal. [*in an inner chamber.*] Who calls there?

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

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

Clo. Out, hyperbolic³ fiend! how vexest thou this man! talkest thou nothing but of ladies?

Sir To. Well said, master parson. 29

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

Clo. Fie, thou dishonest Sathan! I call thee by the most modest⁴ terms; for I am one of those gentle ones that will use the devil himself with courtesy: Say'st thou that house is dark?

Mal. As well, Sir Topas.

Clo. Why, it hath bay-windows,⁵ transparent as barricadoes,⁶ and the clear-stories⁷ towards the south-north are as lustrous⁸ as ebony; and yet complainest thou of obstruction?⁹ 41

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

Clo. Madman, thou errest: I say, there is no dark-

1 "That that is, is," etc.—This is a humorous reference to the philosophy of the "schoolmen."

2 Peace, etc.—A profane imitation of the opening words of the priest in the service for the Visitation of the Sick.

3 Hyperbolic.—Because filling Malvolio's mind with exaggerated ideas of Olivia's feelings towards him.

4 Modest.—Moderate. Cf. note 4, p. 20.

5 Bay-windows, or "bow-windows,"

are those which form a "bay" or recess in a room.

6 Barricadoes.—Fortifications made of barrels, earth and timber. Sp. *barreada*. The later form "barricade" is the French form of the same word.

7 Clear-stories.—In Gothic architecture a "clear-story," or "clere-story," i.e., lighted story, is a line of lights over the arches of the nave.

8 Lustrous.—Here, transparent.

9 Obstruction.—Obstruction of light—"hideous darkness."

ness but ignorance; in which thou art more puzzled than the Egyptians¹ 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:² I am no more mad than you are; make the trial of it in any constant question.³ 51

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

Mal. That the soul⁴ of our grandam might haply inhabit a bird.

Clo. What thinkest thou of his opinion?

Mal. I think nobly of the soul, and no way approve his opinion. 58

Clo. Fare thee well: Remain thou still in darkness: thou shalt hold the opinion of Pythagoras, ere I will allow of thy wits;⁵ and fear to kill a woodcock,⁶ lest thou dispossess the soul of thy grandam. Fare thee well.

Mal. Sir Topas, Sir Topas,——

Sir To. My most exquisite Sir Topas!

Clo. Nay, I am for all waters.⁷

Mar. Thou mightst have done this without thy beard and gown; he sees thee not. 68

Sir To. To him in thine own voice, and bring me word how thou findest him: I would we were⁸ well rid of this knavery.⁹ If he may be conveniently delivered, I would he were; for I am now so far in offence¹⁰ with

¹ The Egyptians, etc.—The ninth plague, Exod. x. 21, 22.

² Abused.—Misused, ill-treated. Cf. "abuse," note 6, p. 57.

³ Make the trial . . . question.—Test it by a question requiring a logical answer, *i.e.*, an answer involving the exercise of reasoning faculties.

⁴ That the soul, etc.—Pythagoras is credited with being the first to teach the doctrine of the transmigration of souls.

⁵ Ere I will allow of thy wits.—Before I can admit that you are sane.

⁶ A woodcock.—This was proverbially a foolish bird, and therefore a fit ancestor for a madman. Cf. note 12, p. 47.

⁷ I am for all waters.—I can adapt myself to any circumstances, or perform any part.

⁸ I would we were, etc.—I should be heartily glad if we could put an end to our plot.

⁹ Knavery is literally "boyishness," from M.E. *knave*, a boy; A.S. *cnapa*, a boy.

¹⁰ I am now so far in offence, etc.—I am so much out of favour with my niece.

my niece that I cannot pursue with any safety this sport to the upshot.¹ Come by-and-by to my chamber.

[*Exeunt* SIR TOBY and MARIA.

Clo. "Hey Robin, jolly Robin,"²

Tell me how thy lady does."

[*Singing.*

Mal. Fool,—

Clo. "My lady is unkind, perdy."³

Mal. Fool,—

Clo. "Alas, why is she so?"

80

Mal. Fool, I say:—

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

Mal. Good fool, as ever⁴ thou wilt deserve well at my hand, help me to a candle, and pen, ink, and paper; as I am a gentleman,⁵ I will live to be thankful to thee for 't.

Clo. Master Malvolio!

Mal. Ay, good fool.

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Clo. Alas, sir, how fell you besides your five wits?⁶

Mal. Fool, there was never man so notoriously abused:⁷ I am as well in my wits, fool, as thou art.

Clo. But as well?⁸ then you are mad indeed, if you be no better in your wits than a fool.

Mal. They have here propertyed me;⁹ keep me in darkness, send ministers to me, asses, and do all they can to face me out of my wits.¹⁰

Clo. Advise you¹¹ what you say; the minister is

¹ To the upshot.—To its proper conclusion.

² "Hey Robin, jolly Robin," etc.—The song in which these lines occur is printed in "Percy's Reliques." It is included by Morley amongst the elder Wyatt's smaller poems, and headed, "The careful lover complaineth, and the happy lover counselleth," which sufficiently explains its subject.

³ Perdy.—A corrupted form of *F. par Dieu*.

⁴ As ever.—Just as; in the same way as.

⁵ As I am a gentleman, etc.—On my word of honour as a gentleman, I will in the future show my gratitude or it.

⁶ How fell you beside your five wits?—How did you manage to lose

your senses? Cf. "To be beside one's self."

⁷ Besido.—"By the side of," and so "outside of."

⁸ Five wits.—"Common wit, imagination, fantasy, estimation, memory," to agree in number with the five senses.

⁹ Notoriously abused.—Outrageously, shamefully misused.

¹⁰ But as well?—Only as well?

¹¹ Propertyed me.—Used me as property, as if I were unable to look after myself. Cf. *King John*, V. ii., 79:

"I am too highborn to be propertyed,
To be a secondary at control."

¹² To face me out of my wits.—To make a lunatic of me by impudently treating me as one.

¹³ Advise you.—Be careful; like *F. s'avisier*, to consider, think of; from *L. ad, to*; *robere*, to see.

here.—Malvolio, Malvolio,¹ thy wits² the Heavens restore! endeavour thyself³ to sleep, and leave thy vain bibble-babble.⁴ 100

Mal. Sir Topas,—

Clo. Maintain no words with him,⁵ good fellow.—Who, I, sir? not I, sir. God b' wi' you,⁶ 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 shent⁷ for speaking to you.

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. 110

Clo. Well-a-day, that you were, sir!⁸

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 advantage⁹ 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?¹⁰ or do you but counterfeit?

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

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

Mal. Fool, I'll requite it in the highest degree: I prithee, be gone. 122

¹ Malvolio, Malvolio.—The clown says this in the assumed voice of Sir Topas.

² Thy wits, etc.—The object transposed to the beginning of the sentence.

³ Endeavour thyself.—Try, strive. For the use of verbs reflexively, cf. "advise you" (above).

⁴ Leave thy vain bibble-babble.—Leave your nonsensical chatter.

Bibble-babble is a reduplicated word formed from "babble"; cf. "tittle-tattle," "fiddle-fiddle," etc.

⁵ Maintain no words with him, etc.—Thus speech is supposed to be a dialogue between the clown and Sir Topas.

⁶ God b' wi' you.—"God buy you" in the First Folio. Skeat gives it as his opinion that "God be with you" was cut down to "God buy" or "God

buy," and the sense being obscured, *ye* or *you* was afterwards added, so that the modern "good-bye" really stands for "God be with you ye," or "God be with you you."

⁷ Shent.—Rebuked, reprov'd. Cf. *Merry Wives of Windsor*, I. iv., 40: "We shall be shent."

Shent is from A.S. *scendan*, to shame.

⁸ Well-a-day, that you were, sir!—Alas, I only wish you were.

Well-a-day is from A.S. *wá-lá-wá*.

⁹ Advantage.—Used as a transitive verb, as in *Venus and Adonis*:

"What may a heavy groan *advantage* thee?"

¹⁰ Are you not mad indeed? etc.—You really are mad, are you not? or is it that you are only pretending to be so?

Clo.

I am gone, sir,
 And anon, sir,
 I'll be with you again,
 In a trice¹

Like to the old Vice,²
 Your need to sustain ;

Who with dagger of lath,
 In his rage and his wrath,
 Cries, ha, ha ! to the devil ;
 Like a mad lad,
 Pare thy nails,³ dad,
 Adieu, goodman,⁴ drivel.

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[Exit.

SCENE III.—OLIVIA'S Garden.

Enter SEBASTIAN.

Seb. This is the air ; that is the glorious sun :
 This pearl⁵ 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 ?⁶
 I could not find him at the Elephant :
 Yet there he was ;⁷ and there I found this credit,⁸
 That he did range the town to seek me out.
 His counsel now might do me golden service :
 For though my soul⁹ disputes well with my sense,

¹ *In a trice.*—Instantly ; from *Sp. tris*, the noise of breaking glass. Cf. "in a click" and "in a tick."

² *The old Vice.*—The Vice was a stock character in the old moralities. He was the personification of wickedness, and naturally appeared in company with the Devil. These two characters, by their rough horseplay, gave some life to what would otherwise have been a very dull performance. The Vice, as grotesquely attired as the Fool, his successor in the later drama, belaboured the Devil with his "dagger of lath" till he roared, tried to cut his long claws (cf. *Honey V.*, IV. iv., 74-77), and was eventually carried off by him to hell.

³ *Pare thy nails.*—The Devil was sometimes represented as a bear with long claws.

⁴ *Goodman.*—Master ; used in a contemptuous sense, as in "What, *goodman* boy !" (*Romeo and Juliet*, I. v., 79), and "*Goodman* friend," as applied to the Devil in Greene's "*Friar Bacon*," xv. 50

⁵ *This pearl.*—Perhaps a ring.

⁶ *Where's Antonio then?*—If I am not mad, how is it I cannot find Antonio at the place where he promised to stay ?

⁷ *He was.*—He has been. The indefinite past used for the present perfect, to denote that he is no longer there.

⁸ *Credit.*—Intelligence, news of him. From p.p. of *l. credere*, to believe.

⁹ *Though my soul,* etc.—Though my reason maintains against the evidence of my senses, that this is probably a mistake, and that I am

That this may be some error, but no madness, 10
 Yet doth this accident¹ and flood of fortune²
 So far exceed all instance,³ all discourse,⁴
 That I am ready to distrust mine eyes,
 And wrangle with my reason, that persuades me
 To any other trust,⁵ but that I am mad,
 Or else the lady's mad; yet, if 'twere so,
 She could not sway her house, command her followers,⁶
 Take and give back⁷ affairs, and their despatch,
 With such a smooth, discreet, and stable bearing,
 As, I perceive, she does: there's something in 't 20
 That is deceivable.⁸ But here the lady comes.

Enter OLIVIA and a Priest.

Oli. Blame not this haste of mine: If you mean
 well,
 Now go with me, and with this holy man,
 Into the chantry⁹ by¹⁰: there before him,
 And underneath that consecrated roof,
 Plight me the full assurance of your faith;¹¹

not mad, yet this unexpected rush of good fortune is so far in excess of anything I have ever heard of or could reasonably expect, that I am ready to disbelieve my own eyes, and to endeavour to prove my reason at fault when it would convince me of anything but my madness or that of the lady.

¹ **Accident.**—Falling; "a wind-fall," as we say. L. *accidere*, to happen.

² **Flood of fortune.**—Exceedingly great good fortune.

³ **Instance.**—Precedent, example. Cf. "for instance."

⁴ **Discourse.**—Logical reasoning, by which one thing is inferred from another. Cf. *Hamlet*, IV. iv., 36-39:

"Sure, He that made us with such large discourse,

Looking before and after, gave us not

That capability and god-like reason To fust in us unused."

⁵ **Trust.**—Confident belief, conviction, sure conclusion.

⁶ This line is only an apparent Alexandrine. It has two extra end-

syllables, of which the former is slurred.

"She could | not sway | her house, | command | her followers."

⁷ **Take and give back**, etc.—"Take" goes with "affairs," "give back" with "despatch." Undertake business and discharge it.

⁸ **Deceivable.**—Deceptive. Passive form with active meaning. Cf. *Richard II.*, II. iii., 85: "Whose duty is deceivable and false."

⁹ **Chantry.**—"A chapel, or other separated place in a church, for the celebration of masses for the soul of some person departed this life. The chantry sometimes included the tomb of the person by whom it was founded, as in the splendid examples in Winchester Cathedral."—Hook's "Church Dictionary." It is here used for the private chapel belonging to Olivia's house.

¹⁰ **By.**—Near. Cf. "*Love's Labour's Lost*, V. ii., 94: "I stole into a neighbour thicket by."

¹¹ **Plight me the full assurance of your faith.**—There was formerly in the

That my most jealous and too doubtful soul
 May live at peace : He shall conceal it,
 Whiles¹ you are willing it shall come to note,
 What time² we will our celebration³ keep 30
 According to my birth,⁴—What do you say ?

Seb. I'll follow this good man, and go with you ;
 And, having sworn truth⁵, ever will be true.

Oli. Then lead the way, good father :—And heavens⁶
 so shine,
 That they may fairly note⁷ this act of mine ! [*Exeunt.*

ACT V.

SCENE I.—*The Street before OLIVIA'S House.*

Enter Clown and FABIAN.

Fab. Now, as thou lovest me, let me see his letter.⁸

Clo. Good Master Fabian, grant me another request.

Fab. Anything.

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, and Attendants.

Duke. Belong you to the lady Olivia, friends ?

Clo. Ay, sir ; we are some of her trappings.⁹

Duke. I know thee well : How dost thou, my good
 fellow? 10

church a distinct betrothal ceremony. The exchange of rings, the formal kiss, and the joining of hands before witnesses, were features of the service, and to each of those Shakespeare refers in one or another of his plays.

¹ *Whiles*, etc.—Until you are willing to make it public. For "while" used in this same sense, cf. *Macbeth* III. i., 44 : "While then, God be with you," and Greene's "Friar Bacon," x. 55 : "Be doubtful, while I have debated with myself."

² *What time*.—At what time. This construction is still found in English poetry. Tennyson says, "What time

the mighty moon was gathering light," "Love and Death," l. 1.

³ *Our celebration*.—Our marriage.

⁴ *According to my birth*.—As befits my rank.

⁵ *Truth*.—Faith. A.S. *trioieð*, faith, fidelity.

⁶ *Father and heavens* must be pronounced as monosyllables.

⁷ *That they may fairly note*, etc.—That they may look with approval. Probably a reference to the old proverb, "Happy the bride on whom the sun shines."

⁸ *His letter*.—Malvolio's letter to Olivia.

⁹ *Trappings*.—Belongings.

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

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

Clo. No, sir; the worse.

Duke. How can that be?

Clo. Marry, sir, they praise me, and make an ass of me; now my foes tell me plainly I am an ass: so that by my foes, sir, I profit in the knowledge of myself; and by my friends I am abused¹: so that, conclusions to be as kisses,² if your³ four negatives make your two affirmatives, why, then the worse for my friends and the better for my foes. 22

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,⁴ sir, I would you could make it another.

Duke. O, you give me ill counsel. 30

Clo. Put your grace⁵ 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 be⁶ a double dealer; there's another.

Clo. *Primo, secundo,*⁷ *tertio*, is a good play; and the

¹ Abused.—Deceived. Cf. note 6, p. 57.

² Conclusions to be as kisses.—If our conclusions are arrived at, as they are in kissing, by the rule of contrary, then just as four "don'ts" result in two kisses, so my four premises result in these two apparently absurd conclusions.

To be.—Another example of the indefinite use of the infinitive.

³ Your.—Used colloquially. Cf. "Your worm is your only emperor for diet," *Hamlet*, IV. iii., 24.

⁴ But that it would be double-dealing, etc.—If it were not for the fact that it would be double-dealing, I should be glad if you could give me another. The fool is quibbling on the two meanings "double-dealing" can

⁵ Put your grace, etc.—This is ambiguous, since "it" may refer to "grace" or "counsel." In the former case the meaning would be: "Let your gracious impulses make themselves felt in your pocket, and let your hands pull out your purse." In the second case mentioned above, the meaning would be: "Pocket your scruples for the present, and let your natural inclinations respond to my advice." Whichever way we take it, the clown is playing on the word "grace."

⁶ So much a sinner to be.—"As" is omitted. Cf. note 10, p. 42.

⁷ *Primo, secundo*, etc.—First, second, third; that's the way to play, and the third is the lucky one. Probably a reference to dice-throwing.

old saying is, the third pays for all: the *triplex*,¹ sir, is a good tripping measure; or the bells of St. Bennet,² sir, may put you in mind; One, two, three.

Duke. You can fool no more money out of me at this throw:³ 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. 42

Clo. Marry, sir, lullaby to your bounty,⁴ 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 Clown.*]

Enter ANTONIO and Officers.

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

Duke. That face of his I do remember well;
Yet when I saw it last, it was besmear'd 50
As black as Vulcan,⁵ in the smoke of war:
A bawbling⁶ vessel was he captain of,
For shallow draught, and bulk, unprizable;⁷
With which such scathful⁸ grapple did he make
With the most noble bottom⁹ of our fleet,
That very envy,¹⁰ and the tongue of loss,
Cried fame and honour on him.—What's the matter?

1 *Off.* Orsino, this is that Antonio
That took the Phoenix, and her fraught,¹¹ from Candy;

¹ The triplex — Triple time, e.g., waltz-time, is a good one for dancing.

² The bells of St. Bennet. — Shakespeare may have had in his mind the bells of St. Bennet's Church, Paul's Wharf, opposite the Globe Theatre. Whatever bells they were, they rang out "one, two, three," and so enforced what the fool wished to teach, viz., "All good things go by threes."

³ At this throw. — At this time. Perhaps a metaphor taken from a "throw" of the dice. Or it may be from A.S. *þrog* or *þrák*, a short space of time, which occurs in Middle English writers as *throwe*. Thus, in *Robin Hood* we get, "In a lytell *throwe*."

⁴ Lullaby to your bounty. — Let your bounty go to sleep.

Lullaby is an imitative word.

⁵ As black as Vulcan, etc. — As black as a smith.

⁶ Bawbling. — Insignificant; from F. *babote*, plaything, toy, trifle, bauble.

⁷ For shallow draught and bulk, unprizable — Of little value in respect of its depth in the water, and its size.

⁸ Draught — The depth it sinks into the water.

⁹ Unprizable. — Of no value.

¹⁰ Scathful. — Harmful, destructive. We still use "unscathed," "scathless." From A.S. *scæþu*, harm.

¹¹ Bottom — Vessel.

¹² Very envy, etc. — Even those who hated him for his prowess, and those who suffered from it.

¹³ Fraught. — Freight, cargo. Cf. *Titus Andronicus*, l. i., 71: "As the bark this h discharged her *fraught*."

And this is he that did the Tiger board, 60
 When your young nephew Titus lost his leg:
 Here in the streets, desperate of shame and state,¹
 In private brabble² did we apprehend him.

Vio. He did me kindness, sir; drew on my side;³
 But, in conclusion, put strange speech upon me,⁴
 I know not what 't was, but distraction.⁵

Duke. Notable pirate! thou salt-water thief!
 What foolish boldness brought thee to their⁶ mercies,
 Whom thou, in terms so bloody, and so dear,⁷
 Hast made thine enemies?

Ant. Orsino, noble sir, 70
 Be pleas'd that⁸ I shake off these names you give me:
 Antonio never yet was thief, or pirate,
 Though, I confess, on base⁹ and ground enough,
 Orsino's enemy. A witchcraft¹⁰ drew me hither:¹¹
 That most ingrateful¹² boy there, by your side,
 From the rude sea's enrag'd and foamy mouth
 Did I redeem;¹³ a wrack past hope he was:¹⁴
 His life I gave him, and did thereto add
 My love, without retention or restraint,¹⁵
 All his in dedication:¹⁶ for his sake, 80
 Did I expose myself, pure¹⁷ for his love,
 Into the danger of this adverse town;¹⁸

¹ Desperate of shame and state.—Careless of his reputation, and regardless of his dangerous position. With "foolish boldness," l. 68 below.

² Brabble.—Brawl, quarrel. Cf. *Titus Andronicus*, II. i., 62: "This petty brabble will undo us all."

³ Drew on my side.—Drew his sword on my behalf.

⁴ Put strange speech upon me.—Addressed me in strange language.

⁵ Distraction.—Madness. A quadrisyllable.

⁶ Their=of those.

⁷ So dear.—So expensive to them, so hurtful. Cf. note 2, p. 5.

⁸ Be pleas'd that.—May it please you to allow me to, etc.

⁹ Base.—Foundation.

¹⁰ Witchcraft, etc.—A fascination.

¹¹ Scan thus:

Orsi | no's én | 'ny. A witch | craft
 dréw | mé hi(th)er.

¹² Ingrateful.—Ungrateful. Cf. "unhospitable" for "inhospitable," III. iii., 11.

¹³ Redeem.—Get back, save, rescue. *L. redimere*, to buy back.

¹⁴ A wrack past hope he was.—He was in a hopeless plight. "Wrack" or "wreck" (lit. "that which is driven"), is from A. S. *wrecca*, to avenge, punish, which originally meant "to drive."

¹⁵ Without retention or restraint.—Free and unbounded.

¹⁶ All his in dedication.—Entirely dedicated to his service.

¹⁷ Pure.—Purely.

¹⁸ Into the danger of this adverse town.—Unto the dangers which awaited me in this hostile town.

Into=unto. Cf. *Troilus and Cressida*, III. iii., 12:

"And here to do you service, am become
 As new into the world."

Drew to defend him when he was beset ;
 Where being apprehended,¹ his false cunning,
 (Not meaning to partake with me in danger,)
 Taught him to face me out of his acquaintance,
 And grew a twenty-years-removed thing,
 While one would wink ;² denied me mine own purse,
 Which I had recommended to³ his use
 Not half an hour before.

Vio. How can this be? 90

Duke. When came he to this town ?

Ant. To-day, my lord ; and for three months before,
 (No interim, not a minute's vacancy,⁴)
 Both day and night did we keep company.

Enter OLIVIA and Attendants.

Duke. Here comes the countess ; now Heaven walks
 on earth.—

But for thee,⁵ fellow, fellow, thy words are madness :
 Three months⁶ this youth hath tended⁷ upon me ;
 But more of that anon.—Take him aside.

Oli. What would my lord,⁸ but that⁹ he may not
 have,
 Wherein Olivia may seem serviceable?— 100
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.¹⁰

¹ Where being apprehended.—And I being apprehended there. "I" is understood from "face me;" just as in the next line "he" must be supplied from "his false cunning."

² Taught him . . . wink.—Showed him how, by sheer impudence, he could enforce the belief that he did not know me; and in an instant he became as one who had not seen me for twenty years. For the compound, cf. "proper-false," II. ii., 2^d, and "beauteous-evil," III. iv., 363.

³ Recommended to.—Commended to, entrusted to.

⁴ No interim, not a minute's vacancy.—Without any interval, even of a minute's duration.

⁵ But for thee.—But as for thee.

⁶ Three months.—A slip of the dramatist. Cf. I. iv., 3.

⁷ Tended.—Waited.

⁸ What would my lord, etc.—There is but one wish that I cannot grant you: I shall be glad to be of use to you in any other way.

⁹ But that.—Except that which.

¹⁰ My duty hushes me.—Dutiful respect for my lord makes me silent when he wishes to speak.

Oli. If it be aught to the old tune,¹ my lord,
It is as fat and fulsome to mine ear²
As howling after music.

Duke. Still so cruel?

Oli. Still so constant, lord. 109

Duke. What! to perverseness? you uncivil³ lady,
To whose ingrate⁴ and unauspicious altars⁵
My soul the faithfull'st offerings hath breath'd out,
That e'er devotion tendered! What shall I do?

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

Duke. Why should I not, had I the heart to do it,
Like to the Egyptian thief,⁶ at point of death,
Kill what I love; a savage jealousy,
That sometime savours nobly?⁷—But hear me this:
Since you to non-regardance cast my faith,⁸
And that I partly know the instrument 120
That screws⁹ me from my true place in your favour,
Live you, the marble-breasted tyrant, still;
But this your minion,¹⁰ whom I know you love,
And whom, by Heaven I swear, I tender dearly,¹¹
Him will I tear out of that cruel eye,
Where he sits crowned in his master's spite.¹²
Come, boy, with me; my thoughts are ripe in
mischief;

¹ Aught to the old tune.—Anything in the old strain; the same old tale.

² It is as fat and fulsome to mine ear, etc.—It is as disgusting and unpleasant by its excess as loud shouts are after music. "Fat" and "fulsome" both mean nauseating.

³ Uncivil.—Cruel.

⁴ To whose ingrate, etc.—To whom, though you regarded me with coldness and disdain, I have offered the truest vows ever made by a devoted lover.

⁵ Unauspicious.—Unfavourable, inauspicious. Cf. note 12, p. 94. "Auspice" is lit. "divination by means of birds"; from *L. avis*, a bird; *spicere*, to behold.

⁶ The Egyptian thief.—Thyamis, a native of Memphis, was the captain of a band of robbers. He captured Chariclea, fell in love with her, and shut her

up in a cave with his treasures. Being attacked by his enemies, and finding death inevitable, he rushed to the cave and, as he thought, plunged a sword into her breast, so that she should not survive him. This story is told in "The Ethiopica," "the sugared invention" of Heliodorus, as Sidney calls it.

⁷ That sometime savours nobly.—That in some circumstances has an element of nobility in it.

⁸ Since you to non-regardance cast my faith.—Since you disregard my loyalty.

⁹ Screws.—Wrenches.

¹⁰ Minion.—Darling. *F. mignon*.

¹¹ Tender dearly.—I have a very great regard for. Cf. *Hamlet*, I. iii., 107: "Tender yourself more dearly."

¹² In his master's spite.—To the great annoyance of his master.

I'll sacrifice the lamb that I do love,
To spite a raven's heart within a dove.¹ [*Going.*

Vio. And I, most jocund,² apt,³ and willingly, 130
To do you rest,⁴ a thousand deaths would die.

[*Following.*

Oli. Where goes Cesario?

Vio. After him I love,
More than I love these eyes, more than my life,
More, by all mores,⁵ than e'er I shall love wife;
If I do feign, you witnesses above,
Punish my life, for tainting of my love!⁶

Oli. Ah me, detested! how am I beguil'd!

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

Oli. Hast thou forgot⁷ thyself? Is it so long?⁸—
Call forth the holy father. [*Exit an Attendant.*

Duke. Come away. [*To VIOLA.*

Oli. Whither, my lord? Cesario, husband,⁹ 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 144
That makes thee strangle thy propriety¹⁰;
Fear not, Cesario, take thy fortunes up¹¹;
Be that thou know'st¹² thou art, and then thou art
As great as that thou fear'st.—O, welcome, father!

¹ To spite a raven's heart within a dove.—To avenge myself on the cruel black heart contained in this apparently fair and gentle creature. For the contrast, cf. *Midsummer Night's Dream*, II. ii., 113: "Who would not change a raven for a dove?"

² *Jocund.*—Joyfully. *L. jucundus.*

³ *Apt.*—Readily. For adverbs with adjectival forms see note 4, p. 24.

⁴ To do you rest.—To give you peace of mind.

⁵ *Mores.*—Adjective used as a noun. Cf. "private," "present," etc.

⁶ Tainting of my love.—On account of the tainting of my love. For the construction, see note 11, p. 15.

⁷ *Forgot.*—See note 11, p. 11.

⁸ Is it so long since we plighted our troths?

⁹ *Husband.*—The betrothal was as binding as marriage. In "The Christian State of Matrimony" (1543), this passage, quoted by C. Knight, occurs: "Every man likewise must esteem the person to whom he is hand-fast (betrothed, by clasping hands) none otherwise than for his own spouse." Cf. note 11, p. 90.

¹⁰ Strangle thy propriety.—Conceal your identity, deny what you are.

Propriety.—Individuality; from *L. proprius*, one's own.

¹¹ Take thy fortunes up.—Enter upon the good fortune that is yours.

¹² Be that thou know'st.—Declare yourself my husband, and then you will hold as high a position as the one whom you now fear.

Re-enter Attendant and Priest.

Father, I charge thee, by thy reverence,¹
 Here to unfold (though lately we intended 150
 To keep in darkness what occasion² now
 Reveals before 'tis ripe) what thou dost know
 Hath newly³ pass'd between this youth and me.

Priest. A contract⁴ of eternal bond of love,
 Confirm'd by mutual joinder⁵ of your hands,
 Attested by the holy close of lips,
 Strengthened by interchangement of your rings;
 And all the ceremony of this compact⁶
 Seal'd in my function, by my testimony:⁷
 Since when, my watch⁸ hath told me, toward my
 grave 160

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?⁹
 Or will not else¹⁰ thy craft so quickly grow,
 That thine own trip shall be thine overthrow?
 Farewell, and take her; but direct thy feet
 Where thou and I henceforth may never meet.

Vio. My lord, I do protest,——

Oli. O, do not swear;
 Hold little faith,¹¹ though thou hast too much fear.

¹ Thy reverence.—Thy holy office.

² Occasion.—Unforeseen circumstance. From L. *ob*, in the way; *cadere*, to fall.

³ Hath newly.—Hath recently.

⁴ A contract.—The pledges interchanged at the betrothal ceremony; see note 11, p. 90.

⁵ Joinder.—Joining. From F. *joindre*.

⁶ "And all | the cér | 'mony | of
 this | compáct."

⁷ Seal'd in my function, by my testimony.—I was her chaplain, officiated at the ceremony, and was a witness of the betrothal.

⁸ My watch.—Watches for the

pocket were introduced into England from Germany about 1530.

⁹ When time hath sow'd a grizzle on thy case.—When you are old and gray.

Case.—The skin of an animal. Cf. Carey's "Present State of England," 1626: "As I like my silver-haired copies at home, the *cases* are far better than the bodies." O.F. *casse*, from L. *capsa*, a cover.

¹⁰ Or will not else.—Or perhaps your cunning will increase so rapidly that it will be your own destruction.

¹¹ Hold little faith.—Keep a little faith. For omission of "a," cf. "Belike you slew great number of his people," III. iii., 29.

Enter SIR ANDREW AGUE-CHEEK, with his head broken.

Sir And. For the love of Heaven, a surgeon; send one presently¹ to Sir Toby. 171

Oli. What's the matter?

Sir And. He has broke² my head across, and has given Sir Toby a bloody coxcomb³ too: for the love of Heaven, your help: I had rather than forty pound⁴ I were at home.

Oli. Who has done this, Sir Andrew?

Sir And. The count's gentleman, one Cesario: we took him for a coward, but he's the very devil incarninate.⁵ 180

Duke. My gentleman, Cesario?

Sir And. 'Od's lifelings,⁶ 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; But I bespake you fair,⁷ and hurt you not.

Sir And. If a bloody coxcomb be a hurt, you have hurt me; I think you set nothing by⁸ a bloody coxcomb. 190

Enter SIR TOBY BELCH, drunk, led by the Clown.

Here comes Sir Toby halting,⁹ you shall hear more: but if he had not been in drink, he would have tickled you othergates¹⁰ than he did.

¹ Presently. — Immediately. Cf. note 2, p. 73.

² Broke.—See note 11, p. 11.

³ Coxcomb.—Head. At first applied to a fool's cap with a cock's crest on it.

⁴ Forty pound.—Words expressive of weight, mass, etc., frequently have the same form for singular and plural. Cf. *The Tempest*, I. ii., 396: "Full fathom five thy father lies."

⁵ Incarninate.—Sir Andrew means "inmate," i.e., in the flesh.

⁶ Od's lifelings.—God's lifelings;

ling is a diminutive. Cf. "'Od's my little life" (*As You Like It* III v., 43), "Od's pittikins" (*Cymbeline*, IV. ii., 293), and "'Od's heartlings" (*Merry Wives of Windsor*, III. iv., 59).

⁷ Bespake you fair.—Addressed you courteously.

⁸ You set nothing by.—You think it a matter of no concern.

⁹ Halting.—Limping.

¹⁰ Othergates.—Otherwise, in another manner. An adverb formed from the possessive case of *athergate*. M.E. *gate*, a way. Cf. "gait," note 8, p. 11.

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

Sir To. That's all one;¹ he has hurt me, and there's the end on't.—Sot, didst see Dick surgeon,² sot? *Exit*

Clo. O, he's drunk, Sir Toby, an hour ago;³ his eyes were set⁴ at eight i' the morning.

Sir To. Then he's a rogue and a passy-measures pavin;⁵ I hate a drunken rogue. 200

Oli. Away with him: Who hath made this havoc⁶ with them?

Sir And. I'll help you, Sir Toby, because we'll be dressed⁷ together.

Sir To. Will you help?—an ass-head,⁸ 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.

[*Exit* Clown, 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.⁹ 210

You throw a strange regard¹⁰ 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.¹¹

Duke. One face, one voice, one habit,¹² and two persons;

A natural perspective,¹³ that is, and is not.

¹ That's all one.—That does not matter; cf. I. v., 107.

² Dick surgeon.—Dick the surgeon.

³ Agone.—Ago; p.p. of M.E. *agon*; A.S. *agan*, to pass away.

⁴ Set.—Fixed in a drunken stare.

⁵ Passy-measures pavin.—“Passy-measure” is a corruption of Ital. *passu-mezzo*, the name of a slow dance.

Pavin—a grave and stately dance—is, perhaps, from L. *pavo*, a peacock. In applying the names of these two dances to the surgeon, Sir Toby simply means to say that he is “a grave, solemn coxcomb” (Malone).

⁶ Havoc.—Destruction. A.S. *hafoc*, a hawk.

⁷ We'll be dressed.—We will have our wounds dressed.

⁸ An ass-head, etc.—These words are probably addressed to Sir Andrew.

⁹ With wit, and safety.—If I had sense enough to think of my own safety.

¹⁰ A strange regard.—A look of estrangement.

¹¹ So late ago.—So recently. A confusion of two constructions, “so lately” and “so short a time ago” (Abbott, 411).

¹² One habit.—The same kind of clothes.

¹³ Perspective.—A glass “cut in such a way as to produce an optical delusion” (Schmidt). The kind referred to

Seb. Antonio, O my dear Antonio!
How have the hours¹ rack'd and tortur'd me,
Since I have lost thee!

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Ant. Sebastian are you?

Seb. Fear'st thou that,² 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?³

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 everywhere.⁴ I had a sister,
Whom the blind⁵ waves and surges have devour'd:⁶—
Of charity,⁷ what kin are you to me? [*To VIOLA.*
What countryman? what name? what parentage?

Vio. Of Messaline: Sebastian was my father; 231
Such⁸ a Sebastian was my brother too;
So went he suited⁹ 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 dimension¹⁰ grossly clad,
Which from the womb I did participate.
Were you a woman, as the rest goes even,¹¹
I should my tears let fall upon your cheek,
And say—Thrice welcome, drowned Viola!

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here was one wherein one object gave two images. The duke means to say that in Sebastian and Viola he saw the same person twice over. Perspective has the accent on the first syllable.

¹ Hours.—A dissyllable, as frequently. For other monosyllables treated as dissyllables, cf. *King Lear*, I. iv., 297: "Hear, nature, hear, dear goddess, hear."

² Fear'st thou that?—Do you doubt that?

³ Than these | two cré | aturés. |
Which is | Sebastian?

⁴ That deity . . . of hero and everywhere.—That divine power of being here and everywhere.

⁵ Blind.—Because heedless of the consequences of their deed.

⁶ "Whom the | blind waves | and
surg | es have | devour'd."

⁷ Of charity.—In the name of charity; for charity's sake.

⁸ Such.—Like you.

⁹ So . . . suited.—Dressed like you. Cf. *Cymbeline*, V. i., 23:

"I'll disrobe me
Of these Italian weeds, and suit myself
As does a Briton peasant."

¹⁰ But am in that dimension, etc.—But my spirit is enclosed in that substantial form which was given me at my birth. Cf. *Midsummer Night's Dream*, III. i., 155, "mortal grossness."

¹¹ As the rest goes even.—As everything else agrees.

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 record¹ is lively in my soul!
He finished, indeed, his mortal act,²
That day that made my sister thirteen years.

Vio. If nothing lets³ to make us happy both,
But this my masculine usurp'd attire,
Do not embrace me, till each circumstance 250
Of place, time, fortune, do cohere and jump,⁴
That I am Viola: which to confirm,
I'll bring you to a captain in this town,
Where⁵ lie my maiden weeds;⁶ by whose gentle help
I was preserv'd,⁷ to serve this noble count:
All the occurrence⁸ of my fortune since
Hath been between this lady and this lord.

Seb. So comes it, lady, you have been mistook:⁹
[To OLIVIA.

But Nature to her bias drew in that.¹⁰
You would have been contracted¹¹ to a maid; 260
Nor are you therein, by my life, deceiv'd,
You are betroth'd both to a maid¹² and man.

¹ Record.—Has the accent on the second syllable. Cf. *Richard III.*, III. i., 72: "Is it upon record or else reported?"

² His mortal act.—The last act in the tragedy of his life. Cf. note 1, p. 41.

³ Lets.—Hinders. Cf. *Two Gentlemen of Verona*, III. i., 113: "What lets, but one may enter at her window?" and the Book of Common Prayer: "We are sore let and hindered in running the race," etc. A.S. *letian*, to hinder. "Let," to allow, is from A.S. *letan*.

⁴ Do cohere and jump.—Fit in and exactly agree.

⁵ Jump: accord, agree. Cf. Filstaff's words in *1 Henry IV.*, I. ii., 72: "And in some sort it jumps with my humour."

⁶ Where.—At whose house. Some editors read "captains" instead of "captain."

⁷ Weeds.—Clothes, from A.S. *wæd*, a garment. Cf. *Midsummer Night's Dream*, II. iii., 70: "Weeds of Athens

he doth wear." We still speak of "widow's weeds."

⁸ I was preserved.—Some editors read "preferred"; i.e., recommended.

⁹ Occurrence.—Occurrences, events.

¹⁰ Mistook.—For this form of the p.p., cf. note 11 p. 11.

¹¹ But Nature to her bias drew in that.—But you followed the natural tendency of a woman in becoming betrothed to a man instead of to a woman disguised as a man.

Bias is F. *bias*, from Low. L. *bifacem*. The metaphor is taken from the game of bowls. The bias was a leaden weight let into the bowl to make it run against the slope of the bowling-green. Cf. *The Taming of the Shrew*, IV. v., 25: "Thus the bowl should run, and not unluckily against the bias."

¹² Contracted.—Betrothed.

¹³ A maid.—Sebastian means that he has never loved before. Cf. "a maiden speech."

Duke. Be not amaz'd ; right noble is his blood.—
 If this be so, as yet the glass seems true,¹
 I shall have share in this most happy wrack :
 Boy, thou hast said to me a thousand times, [*To VIOLA.*
 Thou never shouldst love woman like to me.

Vio. And all those sayings will I over-swear ;²
 And all those swearings keep as true in soul,
 As doth that orb'd continent the fire³ 270
 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 ;⁴ at Malvolio's suit,
 A gentleman, and follower of my lady's.

Oli. He shall enlarge him :⁵—Fetch Malvolio
 hither :—

And yet, alas, now I remember me,⁶
 They say, poor gentleman, he's much distract.⁷

Re-enter Clown, with a letter, and FABIAN.

A most extracting⁸ frenzy of mine own, 280
 From my remembrance clearly banish'd his.—
 How does he, sirrah ?

Clow. Truly, madam, he holds Belzebub at the
 stave's end,⁹ as well as a man in his case may do :
 he has here writ¹⁰ a letter to you ; I should have given

¹ *As yet the glass seems true.*—The two images of the "natural perspective" are realities after all. But the mention of the "wrack" in the next line suggests that "glass" may mean a "pilot's glass."

² *Over-swear.*—Swear over again.

³ *That orb'd continent the fire.*—That orb which contains the fire ; the sun. Cf. Shelley's description of the moon in *The Cloud* :

"That orb'd maiden with white fire laden,
 Whom mortals call the moon."

⁴ *Upon some action, is now in durance, etc.*—Is now in prison, in

consequence of a lawsuit brought against him by Malvolio.

⁵ *Enlarge.*—Set him at large, at liberty.

⁶ *I remember me.*—Cf. note on "endeavour thyself," IV. ii., 99.

⁷ *Distract.*—Distracted, out of his mind. For the form of the p.p., cf. "compact," *Midasamer Night's Dream*, V. i., 8 ; "Are of imagination all compact."

⁸ *Extracting.*—Absorbing, drawing my thoughts away from other matters. *L. ex*, out of ; *trahere*, to draw.

⁹ *At the stave's end.*—Out of arm's length.

¹⁰ *Writ.*—Written ; see note 11, p. 11.

it you to-day morning, but as a madman's epistles are no gospels,¹ so it skills not much² when they are delivered.

Oli. Open it, and read it. 289

Clo. Look then to be well edified,³ when the fool delivers the madman:⁴—"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*.⁵

Oli. Prithee, read i' thy right wits.⁶

Clo. So I do,⁷ madonna; but to read his right wits, is to read thus: therefore perpend,⁸ my princess, and give ear. 299

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 duty⁹ a little unthought of, and speak out of my injury. "THE MADLY-USED MALVOLIO."

Oli. Did he write this? 311

Clo. Ay, madam.

Duke. This savours not much¹⁰ of distraction.

¹ No gospels.—Not sacred stories. Gospel is from A.S. *god-spell*, i.e., *god*, God; *spell*, a narrative, story.

² It skills not much.—It is a matter of little importance.

³ Look to be well edified.—Expect to be well instructed.

⁴ The madman.—The words of the madman. Cf. note 3, p. 17: "He speaks nothing but madman."

⁵ You must allow vox.—You must allow me to assume the frantic tones of a madman.

⁶ I' thy right wits.—As a man in his proper senses.

⁷ So I do, etc.—I have my wits about me as I read, but to interpret rightly what he thinks wisdom, I must read thus.

⁸ Perpend.—Consider, weigh carefully. This pedantic word is frequently used by Shakespeare's comic characters. From *L. per*, denoting thoroughness; and *pendere*, to weigh.

⁹ My duty.—The respect I owe you as my mistress. Cf. note 10, p. 95.

¹⁰ This savours not much.—This does not sound very much like madness.

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

[*Exit* FABIAN.]

My lord, so please you, these things¹ further thought
on,

To think me as well² a sister as a wife,

One day shall crown³ the alliance on't, so please you,
Here at my house, and at my proper cost.⁴

Duke. Madam, I am most apt⁵ to embrace your
offer.

Your master quits⁶ you; [*To* VIOLA] and, for your
service done him. 320

So much against the mettle⁷ of your sex,

So far beneath your soft and tender breeding,

And since you call'd me master for so long,

Here is my hand; you shall from this time be

Your master's mistress.

Oli. A sister?—You are she.

Re-enter FABIAN, with MALVOLIO.

Duke. Is this the madman?

Oli. Ay, my lord, this same:

How now, Malvolio?

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

Oli. Have I, Malvolio? no.

Mal. Lady, you have. Pray you, peruse that
letter:

You must not⁸ now deny it is your hand; 330

Write from it,⁹ if you can, in hand, or phrase;

Or say, 'tis not your seal, not your invention:

¹ These things, etc. — Nominative absolute. When these things have been further considered.

² To think me as well. — If you are willing to regard me as your sister when I marry.

³ One day shall crown. — Our marriages shall both be celebrated and the double alliance made on the same day.

⁴ At my proper cost. — At my own expense. Cf. note 7, p. 29.

⁵ Apt. — Ready.

⁶ Quits. — Acquits; sets you free. Cf. *Henry V.*, III. v., 47: "Now quit you of great shames."

⁷ Mettle. — Disposition, nature. Cf. note 8, p. 44.

⁸ Must not. — Cannot.

⁹ From it. — Differently from it. Cf. note 11, p. 26; and *Much Ado about Nothing*, III. i., 72: "To be so odd and from all fashions."

You can say none of this : Well, grant it then,
 And tell me, in the modesty of honour,¹
 Why you have given me such clear lights of favour ;²
 Bade me come smiling and cross-garter'd to you ;
 To put³ on yellow stockings, and to frown
 Upon Sir Toby and the lighter⁴ people :
 And, acting this⁵ in an obedient hope,
 Why have you suffer'd me to be imprison'd,
 Kept in a dark house, visited⁶ by the priest,
 And made the most notorious geck⁷ and gull
 That e'er invention play'd on ? tell me why.

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Oli. Alas, Malvolio, this is not my writing,
 Though I confess, much like the character :⁸
 But, out of question, 'tis Maria's hand.
 And now I do bethink me, it was she
 First told me thou wast mad ; then cam'st⁹ in smiling
 And in such forms which¹⁰ here were presuppos'd¹¹
 Upon thee in the letter. Prithee, be content :
 This practice¹² hath most shrewdly¹³ pass'd upon thee :
 But, when we know the grounds and authors of it
 Thou shalt be both the plaintiff and the judge
 Of thine own cause.

350

Fab. Good madam, hear me speak ;
 And let no quarrel, nor no brawl to come,
 Taint the condition¹⁴ of this present hour,

¹ **Modesty of honour.**—Only such modesty as will not interfere with your sense of justice.

² **Clear lights of favour.**—Evident marks of your approval.

³ **Bade me come . . . to put.**—"To" is omitted in the former, and inserted in the latter clause. Cf. note 1, p. 14, and note 5, p. 13.

⁴ **Lighter.**—Inferior ; of less consequence.

⁵ **And acting this, etc.**—And doing as I was bidden obediently and hopefully.

⁶ **Visited.**—Must be pronounced "vis'ted."

⁷ **Geck.**—The meaning usually given is "dupe," as if from A.S. *geac*, a cuckoo ; but more probably it means "one who is laughed at," "a laughing-stock." "Geek" is used as a verb,

meaning "jibe," in a Scotch poem, *The Braid Claithe* by Fergusson, published in 1773 : "For he's a gowk fool they're sure to geck at," and the noun is probably derived from the verb.

⁸ **Character.**—Handwriting.

⁹ **Then cam'st.**—The subject is contained in the verb. Cf. "Art any more than a steward?" note 1, p. 35

¹⁰ **Such forms which.**—Such forms as. Cf. Abbott, 278.

¹¹ **Presupposed.**—Pre-imposed. Suggested as being the proper ones to adopt.

¹² **This practice, etc.**—This plot has been most wickedly imposed upon thee.

¹³ **Shrewdly** is used in its literal sense.

¹⁴ **Taint the condition.**—Spoil the pleasure.

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 stubborn¹ and uncourteous parts 360
 We had conceiv'd² against him : Maria writ
 The letter, at Sir Toby's great importance ;³
 In recompense whereof he hath⁴ married her.
 How with a sportful malice it was follow'd,
 May rather pluck on⁵ 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 baffled⁶ thee !

Clo. Why, "some are born great, some achieve greatness, and some have greatness thrown upon them." I was one, sir, in this interlude ; one Sir Topas, sir ; but that's all one :—"By the Lord, fool, I am not mad ;"—But do you remember ? "Madam, why laugh you at such a barren rascal ? an you smile not, he's gagged :"
 And thus the whirligig of time brings in his revenges.

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

[*Exit.*]

Oli. He hath been most notoriously abus'd.⁷

Duke. Pursue him, and entreat him to a peace ;
 He hath not told us of the captain yet ; 380
 When that is known, and golden time convents,⁸
 A solemn combination shall be made
 Of our dear souls—Meantime, sweet sister,⁹
 We will not part from hence.—Cesario, come ;
 For so you shall be while you are a man ;

¹ Upon some stubborn, etc.—In consequence of some harsh and uncivil conduct.

² We had conceiv'd.—Which (device) we had "conceived" against him. For omission of relative, cf. note 1, p. 17.

³ Importance.—Importunity. Cf. *King John*, II. i., 7: "At our importance hither has he come."

⁴ He hath.—Must be pronounced as

"he'ath." The marriage must have taken place just after the visit paid to Malvolio in the dark room.

⁵ Pluck on.—Result in.

⁶ Baffled.—See note 7, p. 51.

⁷ Abus'd.—Misused.

⁸ Convents.—Is convenient, or perhaps calls.

⁹ Sister.—The "r" must be trilled, so as to give the effect of another syllable.

But, when in other habits you are seen,
Orsino's mistress and his fancy's¹ queen.

[*Exeunt.*

SONG.²

Clo. When that I was and³ a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy, 390
For the rain it raineth every day.

But when I came to man's estate,
With hey, ho, the wind and the rain,
'Gainst knaves and thieves⁴ men shut their gate,
For the rain it raineth every day.

But when I came, alas! to wive,⁵
With hey, ho, the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

But when I came unto my bed,⁶ 400
With hey, ho, the wind and the rain,
With toss-pots⁷ still had drunken head,
For the rain it raineth every day.

A great while ago the world begun,⁸
With hey, ho, the wind and the rain,
But that's all one, our play is done,
And we'll strive to please you every day.

[*Exit.*

¹ Fancy's.—Love's. Cf. note 6, p. 2.

² The clown's song is generally regarded as a mere "jig" to please the groundlings, but C. Knight is perhaps nearer the mark when he says in his "Imperial Edition": "We hold the clown's epilogue song to be the most philosophical clown's song upon record; and a treatise might be written upon its wisdom. It is the history of a life, from the condition of 'a little tiny boy,' through 'man's estate,' to decaying age—'when I came unto my bed'; and the conclusion is, that what is true of the individual is true of the species, and what was of yesterday was of generations long passed away—for 'A great while ago the world begun.' Steevens says this 'nonsensical ditty' is utterly unconnected

with the subject of the comedy. We think he is mistaken."

³ *And*.—This redundant use of "and" is common in old ballads. Cf. the fool's song, *King Lear*, III. ii.: "He that has *and* a little tiny wit."

⁴ 'Gainst knaves and thieves.—Was altered by Farmer to "'Gainst knave and thief."

⁵ *To wive*.—To marry.

⁶ *Unto my bed*.—To the evening of my life; *i.e.*, to old age.

⁷ *Toss-pots*.—People who toss off pots of liquor; toppers. Cf. Greene's "Friar Bacon," i. 15: "Tossing off ale and milk in country cans."

⁸ *A great while ago the world begun*.—The fool leaves the audience to draw the moral that human nature is the same in all ages of the world.

APPENDIX A.

PROPER NAMES OTHER THAN DRAMATIS PERSONÆ.

St. Anne (II. iii., 117).—According to the Apocryphal Gospel of St. James, St. Anne was the mother of the Virgin Mary. The frequent occurrence of her figure and name in the Catacombs shows that she was regarded with reverence by early Christians. In the museum at Antwerp there is a painting by Rubens of "St. Anne instructing the Virgin." Her day is July 26.

Arion (I. ii., 15).—A celebrated lyric poet and musician of Lesbos. He visited Italy, and became very rich through the exercise of his profession. When returning to Lesbos, the sailors who manned the ship in which he was informed him that they intended to kill him and seize his riches. He was, however, first allowed to play a tune, and when he had finished this, he threw himself into the sea. Dolphins, attracted by his music, surrounded the ship, and one of them carried him to Tanarus.

Candy (V. i., 59).—The island of Candia or Crete.

Diana (I. iv., 31).—The goddess of the chase. She presided over the woods, and delighted in hunting. She is usually represented as hunting, bathing or resting. She is tall and handsome, though her face is somewhat manly. She was identified with Luna, or Cynthia, in the heavens, and with Proserpine, or Hecate, in hell.

Elysium (I. ii., 4).—The lower world was by the ancients divided into five parts, the fifth of which was called Elysium, or the region of bliss. This was a delightful country of green fields, pleasant streams, shady groves and wholesome air, where birds ever warbled their sweetest songs, and the souls of the virtuous were continually engaged in the enjoyment of the pleasures they had most delighted in when on earth.

Fates (II. v., 152).—Three goddesses who presided over the life and destiny of every man. They were three sisters, daughters of the sea. The youngest, Clotho, held a distaff in her hand, Lachosis spun the chequered thread of life, and Atropos, the eldest, cut it with a pair of scissors.

Fortune (II. iv., 85; II. v., 164).—A goddess who directed worldly affairs, and dispensed riches and poverty. She was represented as blindfolded, and standing on a wheel, to show her fickleness.

Grief (II. iv., 113).—The personification of suffering. Spenser, in the "Faerie Queene," represents Grief as a woman with a pair of pincers, with which she nips hearts.

Illyria (I. ii., 2).—A narrow strip of country bordering on the eastern shores of the Adriatic, corresponding in part to the modern Dalmatia. Shakespeare's Illyria is probably imaginary.

Jove, Jupiter (I. v., 94, etc.).—The most powerful of the Roman gods, son of Saturn, and husband of Juno. When he was a year old he liberated his father from the Titans, but afterwards drove him from the throne, and became sovereign of the world.

Lethe (IV. i., 63).—A river and vale in Elysium. In this river the souls which had endured some of their trials were immersed, so that they should forget whatever they had seen, heard, or done, and thus be prepared to be put into new bodies.

Lucrece (II. v., 96).—Lucretia, a Roman lady, famed for her domestic virtues. Dishonoured by Sextus, the son of Tarquin, she stabbed herself in the presence

of her husband and her father, and by her self-inflicted death caused the rebellion which resulted in the expulsion of the Tarquins.

Mercury (I. v., 78).—Son of Jupiter and messenger of the gods. He was the patron of travellers, merchants and orators, and the god of thieves, pickpockets and liars. He stole the oxen of Admetus on the day of his birth, and it was this and other early thefts which recommended him to the notice of the gods.

Messaline (II. i., 17).—If Shakespeare had any particular place in view, it was probably the island of Mitylene, or Lesbos, in the Archipelago.

Myrmidons (II. iii., 26).—A very industrious race of people dwelling near the river Peneus in Thessaly. They accompanied Achilles to the Trojan War. In II. iii., 26, their name is perhaps used for "legal officers."

Patience (II. iv., 112).—As represented by Boccaccio and copied by Chaucer, Dame Patience sat with a subdued look and pallid face. Shakespeare, in *Pericles*, again speaks of her as "smiling."

Penthesilea (II. iii., 179).—A queen of the Amazons. She fought in the Trojan War, and was slain by Achilles.

Pythagoras (IV. ii., 52).—A Greek philosopher of the sixth century B.C. He was born at Samos, but settled at Croton in Italy. He was skilled in music, medicine, mathematics, natural philosophy, and almost every other branch of learning, and is credited with being the first to teach the doctrine of the transmigration of souls.

Sebastian (II. i., 17).—The father of Viola and Sebastian.

Tartar (II. v., 213).—Tartarus was the fourth division of the lower world. It was the abode of the impious and unjust, and here, in a vast, deep pit, they were tortured by the Furies.

Vulcan (V. i., 51).—The son of Jupiter and Juno. His father kicked him down from Olympus, and when, after nine days, he reached the earth, the fall broke his leg. He was a skilful blacksmith, and is represented as black from the smoke of the forge, with a fiery red face whilst at work, and tired and heated after it.

APPENDIX B.

EXPLANATION OF GRAMMATICAL, RHETORICAL AND METRICAL TERMS USED IN THE NOTES.

I. GRAMMATICAL AND RHETORICAL TERMS.

Assimilation.—When two consonants—one soft, flat, or voiced, and the other hard, sharp, or voiceless—come together, they both become hard or both soft. Thus "godsihb" becomes "gossib," and "cupboard" is pronounced "cubboard."

Attraction is the name given to a construction in which the inflexion of a word is influenced by that of another word in the same sentence; e.g., "These set kind of fools" (I. v., 69), where the form of "these" is influenced by that of "fools." "One would think his mother's milk were scarce out of him." The subjunctive "were" is perhaps due to the subjunctive "would."

Ellipsis.—The omission of a word which the syntax requires; e.g., "What is he at the gate?" (I. v., 97), i.e., "Of what rank is he who is at the gate?"

Hendiadys.—Lit. "one by two." A construction in which two words, independent of each other, are used instead of one word dependent on another; e.g., "miracle and queen of gems" (II. iv., 86) for "miraculous queen of gems."

Hysteron Proteron.—"The latter former"; expressing thoughts or facts in the wrong order—"putting the cart before the horse," as we say; e.g., "bred and born."

Irony.—A figure of speech which consists in saying one thing and meaning the contrary; e.g., Maria is called a "giant," although she was in reality small of stature.

Metaphor.—"Transference" of the relation existing between one set of objects to another—often from one thing to another which has similar attributes. e.g., Malvolio is called a "gull."

Metonymy.—"A change of name"; putting the cause for the effect, or the thing contained for that which contains it, or *vice versa*; e.g., "sound," I. i, 5.

Objective Possessive.—When the person or thing denoted by the possessive is really the object of the action implied in the word which it qualifies; thus, in "your trouble" the possessive is objective, because "I trouble you" (object), not "you trouble me."

Onomatopœiac words are those which imitate sounds; e.g., "hum," "tang."

Oxymoron.—"Pointedly foolish"; a remark that seems to contradict itself; e.g., "tragi-comic mirth," "sweet pangs."

Prolepsis.—"Anticipation" regarding something as having taken place before it really has; e.g., "waxen hearts," where "the hearts" will become like wax when impressed.

Transposition.—A construction in which the usual order of words is changed; e.g., "It alone concerns your ear," where "alone" really qualifies "ear."

II. METRICAL TERMS.

A single line of verse is divided into "feet," or "measures." A line which contains one measure is called a **Monometer**, two measures a **Dimeter**, three a **Trimeter**, four a **Tetrameter**, five a **Pentameter**, six a **Hexameter**, etc.

Each metrical "foot" or "measure" contains one accented syllable, and the foot is named from the position of the accent.

An **Iamb** has an unaccented syllable followed by an accented one; e.g., "again," "aspect," in Shakespeare.

A **Trochee** has an accented syllable followed by an unaccented one; e.g., "music."

A **Dactyl** has one accented syllable followed by two unaccented ones; e.g., "masterly."

An **Anapest** has two unaccented syllables followed by one accented one; e.g., "intervene."

An **Amphibrach** has three syllables, of which the middle one is accented; e.g., "perfection."

Shakespeare generally employs unrhymed verse called "blank verse." "Blank verse is a continuous metre consisting, in its most perfect form, of lines containing five iambs. . . . In other words, it is a decasyllabic metre, having the second, fourth, sixth, eighth, and tenth syllables accented" (Thomas Arnold). In his early plays, Shakespeare's "blank verse" is for the most part of this "perfect form," but in his later work he introduces many variations. Amongst these may be noted—

i. A trochaic foot; e.g., "courage" in—

"Courage | and hópe | both teach | ing him | the práctice."—I. ii, 13.

ii. An extra end syllable; e.g., *-tice* in the above line.

iii. An extra middle syllable before a pause; e.g., *-ty* in—

"The nóu | paréil | of beauty!

Hów does | he lóve me?"—I. v., 235.

iv. Sometimes two extra syllables; e.g.,

"In voi | ces well | dívulg'd, | free, leárn'd | and váliant."—I. v., 241.

v. Alexandrines very rarely. A perfect alexandrine consists of six iambic feet, with a pause after the third. The example given in iv. would be an alexandrine if we could accent the last syllable, *-ant*.

vi. Monometers, dimeters, and trimeters also occur; but tetrameter lines can either be resolved or are defective.

"Stay" (III. i., 117) is a monosyllabic line.

"The hart" (I. i., 17) is a monometer.

"I plit | y yón" (III. i., 102) is a dimeter.

"Thát's a | degree | to lóve" (III. i., 103) is a trimeter.

vii. Prefixes are dropped; e.g., "haviour" for "behaviour" (III. iv., 201).

viii. Words are contracted in pronunciation; e.g., "gentleman" pronounced "genman" (I. v., 260). Cf. "even," "hither," "either."

ix. Words are lengthened in pronunciation; e.g., "remembrance" is quadrisyllabic (I. i., 32); "dear" is dissyllabic (III. i., 89).

x. Some words are accented nearer the end than at the present day; e.g., "aspét" (I. iv., 28), "accéss" (I. iv., 16), "compáct" (V. i., 158), "recórd" (V. i., 245).

- xi. *Alliteration* is more frequent in earlier plays. It consists in employing words beginning with the same sound. An example from this play is :
 "Those sovereign thrones are all supplied, and fill'd."
- xii. *Rhyming Couplets* are common in early plays. In *Twelfth Night* they frequently occur at the end of verse scenes (see end of I. i., I. v., etc.); and, indeed, the fact that lines 60 and 61 in I. ii. rhyme is thought to indicate that the scene formerly ended there.

Prose is used in comic scenes, and where the servants and the lower ranks generally are the speakers. Of the comic underplot of this play only seventeen lines are in verse. Prose is also used to express madness in *King Lear*, and high flights of imagination in *Hamlet*.

INDEX OF WORDS, PHRASES, AND GRAMMATICAL NOTES.

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QUESTIONS

PREVIOUSLY SET AT THE CAMBRIDGE LOCAL EXAMINATIONS.

Shakespeare's "Twelfth Night."

1. State the sources for the text of Shakespeare's plays. Describe the First Folio. When was it published, and what are its readings of the following: "It will not curl by nature" (i., 3); "Some are born great" (ii., 5)?

2. To what originals has *Twelfth Night* been ascribed? Sketch briefly the characters of Malvolio and Olivia.

3. Explain the following passages:

(i.) "He'll stand at your door like a sheriff's post."

(ii.) "I am very comptible, even to the least sinister usage."

(iii.) "Daylight and champain discovers not more."

(iv.) "Be curst and brief."

(v.) "Dismount thy tuck, be yare in thy preparation."

(vi.) "When time has sow'd a grizzle on thy case."

4. To what does Shakespeare refer in the expressions: (1) "Like Arion on the dolphin's back;" (2) "music from the spheres;" (3) "the bed of Ware;" (4) "my sense in Lethe steep"?

5. Account for the following grammatical constructions, and illustrate their use from any other writings:

(i.) "'Gainst the count his galleys."

(ii.) "She were better love a dream."

(iii.) "Endeavour thyself to sleep."

(iv.) "When that I was and a little tiny boy."

6. Give the derivation and meaning of the following words as used in this play: *Anatomy*, *dormouse*, *grize*, *hob-nob*, *kick-shawes*, *perpend*, *whiles*, *weeds*, *welkin*.

Discuss the terminations *ing*, *hood*, and *ship* as they appear in English words.

7. Name the main sources from which additions have been made to the Anglo-Saxon basis of the language. Whence have we the words: *cozier*, *grise*, *gown*, *lad*, *renegade*, *ruffian*, *sonnet*?

8. In what metre are Shakespeare's plays chiefly written? By what English writer was it first employed? In what other great poem has it been employed?

9. Write down some of the "familiar quotations" in this play. Give your opinion on the sentiments expressed in—

"Let still the woman take
An elder than herself: so wears she to him,
So sways she level in her husband's heart:
For, boy, however we do praise ourselves,
Our fancies are more giddy and unfirm,
More longing, wavering, sooner lost and worn,
Than women's are."





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Twelfth night

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