

**TWELFTH NIGHT**  
**or**  
**What You Will**

by

William Shakespeare

ACT I

SCENE I

*The Duke's palace.*

*Enter ORSINO, Duke of Illyria, CURIO, and other LORDS; MUSICIANS attending.*

DUKE

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

CURIO

Will you go hunt, my lord?

DUKE

What, Curio?

CURIO

The hart.

DUKE

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

*(Enter VALENTINE)*

How now! what news from her?

VALENTINE

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

DUKE

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

*Exeunt.*

SCENE II

*The sea-coast.*

*Enter VIOLA, a CAPTAIN, and SAILORS.*

VIOLA

What country, friends, is this?

CAPTAIN

This is Illyria, lady.

VIOLA

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

CAPTAIN

It is perchance that you yourself were saved.

VIOLA

O my poor brother! and so perchance may he be.

CAPTAIN

True, madam, and, to comfort you with chance,  
Assure yourself, after our ship did split,  
When you, and those poor number saved with you,  
Hung on our driving boat, I saw your brother,  
Most provident in peril, bind himself --Courage and hope both  
teaching him the practice --To a strong mast that liv'd 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.

VIOLA

For saying so, there's gold.  
Mine own escape unfoldeth to my hope,  
Whereto thy speech serves for authority,  
The like of him. Know'st thou this country?

CAPTAIN

Ay, madam, well; for I was bred and born  
Not three hours' travel from this very place.

VIOLA

Who governs here?

CAPTAIN

A noble duke, in nature as in name.

VIOLA

What is his name?

CAPTAIN

Orsino.

VIOLA

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

CAPTAIN

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

VIOLA

What's she?

CAPTAIN

A virtuous maid, the daughter of a count  
That died some twelvemonth since, then leaving her  
In the protection of his son, her brother,  
Who shortly also died; for whose dear love,  
They say, she hath abjur'd the company  
And sight of men.

VIOLA

O that I serv'd that lady,  
And might not be delivered to the world,  
Till I had made mine own occasion mellow,  
What my estate is!

CAPTAIN

That were hard to compass,  
Because she will admit no kind of suit --No, not the Duke's.

VIOLA

There is a fair behaviour in thee, Captain;  
And though that nature with a beauteous wall  
Doth oft close in pollution, yet of thee  
I will believe thou hast a mind that suits  
With this thy fair and outward character.  
I prithee, and I'll pay thee bounteously,  
Conceal me what I am, and be my aid  
For such disguise as haply shall become  
The form of my intent. I'll serve this duke:  
Thou shalt present me as an eunuch to him;  
It may be worth thy pains, for I can sing  
And speak to him in many sorts of music,  
That will allow me very worth his service.  
What else may hap to time I will commit;  
Only shape thou silence to my wit.

CAPTAIN

Be you his eunuch and your mute I'll be;  
When my tongue blabs, then let mine eyes not see.

VIOLA

I thank thee. Lead me on.

*Exeunt.*

SCENE III

*Olivia's house.*

*Enter SIR TOBY BELCH and MARIA.*

SIR TOBY

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

MARIA

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

SIR TOBY

Why, let her except before excepted.

MARIA

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

SIR TOBY

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

MARIA

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

SIR TOBY

Who? Sir Andrew Aguecheek?

MARIA

Ay, he.

SIR TOBY

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

MARIA

What's that to th' purpose?

SIR TOBY

Why, he has three thousand ducats a year.

MARIA

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

SIR TOBY

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

MARIA

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

SIR TOBY

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

MARIA

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

SIR TOBY

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

*Enter SIR ANDREW AGUECHEEK.*

AGUECHEEK

Sir Toby Belch! How now, Sir Toby Belch!

SIR TOBY

Sweet Sir Andrew!

AGUECHEEK

Bless you, fair shrew.

MARIA

And you too, sir.

SIR TOBY

Accost, Sir Andrew, accost.

AGUECHEEK

What's that?

SIR TOBY

My niece's chambermaid.

AGUECHEEK

Good Mistress Accost, I desire better acquaintance.

MARIA

My name is Mary, sir.

AGUECHEEK

Good Mistress Mary Accost --SIR TOBY  
You mistake, knight. 'Accost' is front her, board her, woo  
her, assail her.

AGUECHEEK

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

MARIA

Fare you well, gentlemen.

SIR TOBY

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

AGUECHEEK

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

MARIA

Sir, I have not you by th' hand.

AGUECHEEK

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

MARIA

Now, sir, thought is free. I pray you, bring your hand to th'  
buttry-bar and let it drink.

AGUECHEEK

Wherefore, sweetheart? What's your metaphor?

MARIA

It's dry, sir.

AGUECHEEK

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

MARIA

A dry jest, sir.



AGUECHEEK

Are you full of them?

MARIA

Ay, sir, I have them at my fingers' ends; marry, now I let go your hand, I am barren.

*Exit MARIA.*

SIR TOBY

O knight, thou lack'st a cup of canary! When did I see thee so put down?

AGUECHEEK

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

SIR TOBY

No question.

AGUECHEEK

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

SIR TOBY

Pourquoi, my dear knight?

AGUECHEEK

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

SIR TOBY

Then hadst thou had an excellent head of hair.

AGUECHEEK

Why, would that have mended my hair?

SIR TOBY

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

AGUECHEEK

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

SIR TOBY

Excellent; it hangs like flax on a distaff, and I hope to see a huswife take thee between her legs and spin it off.

AGUECHEEK

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

SIR TOBY

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

AGUECHEEK

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

SIR TOBY

Art thou good at these kickshawses, knight?

AGUECHEEK

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

SIR TOBY

What is thy excellence in a galliard, knight?

AGUECHEEK

Faith, I can cut a caper.

SIR TOBY

And I can cut the mutton to't.

AGUECHEEK

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

SIR TOBY

Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? Are they like to take dust, like Mistress Mall's picture? Why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as make water but in a sink-a-pace. What dost thou mean? Is it a world to hide virtues in? I did think, by the excellent constitution of thy leg, it was form'd under the star of a galliard.

AGUECHEEK

Ay, 'tis strong, and it does indifferent well in flame-colour'd stock. Shall we set about some revels?

SIR TOBY

What shall we do else? Were we not born under Taurus?

AGUECHEEK

Taurus? That's sides and heart.

SIR TOBY

No, sir; it is legs and thighs. Let me see the caper. Ha, higher! Ha, ha, excellent!

*Exeunt.*

SCENE IV

*The Duke's palace.*

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

VALENTINE

If the Duke continue these favours towards you, Cesario, you are like to be much advanc'd; he hath known you but three days, and already you are no stranger.

VIOLA

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

VALENTINE

No, believe me.

*Enter DUKE, CURIO, and ATTENDANTS.*

VIOLA

I thank you. Here comes the Count.

DUKE

Who saw Cesario, ho?

VIOLA

On your attendance, my lord, here.

DUKE

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

VIOLA

Sure, my noble lord,  
If she be so abandon'd to her sorrow  
As it is spoke, she never will admit me.

DUKE

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

VIOLA

Say I do speak with her, my lord, what then?

DUKE

O, then unfold the passion of my love,  
Surprise her with discourse of my dear faith!  
It shall become thee well to act my woes:  
She will attend it better in thy youth  
Than in a nuncio's of more grave aspect.

VIOLA

I think not so, my lord.

DUKE

Dear lad, believe it,  
For they shall yet belie thy happy years  
That say thou art a man: Diana's lip  
Is not more smooth and rubious; thy small pipe  
Is as the maiden's organ, shrill and sound,  
And all is semblative a woman's part.  
I know thy constellation is right apt  
For this affair. Some four or five attend him --All, if you  
will, for I myself am best  
When least in company. Prosper well in this,  
And thou shalt live as freely as thy lord  
To call his fortunes thine.

VIOLA

I'll do my best  
To woo your lady.

(MORE)

VIOLA (CONT'D)

*(Aside)*

Yet, a barful strife!  
Whoe'er I woo, myself would be his wife.

SCENE V

*Olivia's house.*

*Enter MARIA and CLOWN.*

MARIA

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

CLOWN

Let her hang me. He that is well hang'd in this world needs to fear no colours.

MARIA

Make that good.

CLOWN

He shall see none to fear.

MARIA

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

CLOWN

Where, good Mistress Mary?

MARIA

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

CLOWN

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

MARIA

Yet you will be hang'd for being so long absent; or to be turn'd away -- is not that as good as a hanging to you?

CLOWN

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

MARIA

You are resolute, then?

CLOWN

Not so, neither; but I am resolv'd on two points.

MARIA

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

CLOWN

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

MARIA

Peace, you rogue, no more o' that. Here comes my lady. Make  
your excuse wisely, you were best.

EXIT

*Enter OLIVIA and MALVOLIO.*

CLOWN

Wit, an't be thy will, put me into good fooling! Those wits  
that think they have thee do very oft prove fools; and I that  
am sure I lack thee may pass for a wise man. For what says  
Quinapalus? 'Better a witty fool than a foolish wit.' God  
bless thee, lady!

OLIVIA

Take the fool away.

CLOWN

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

OLIVIA

Go to, y'are a dry fool; I'll no more of you. Besides, you  
grow dishonest.

CLOWN

Two faults, madonna, that drink and good counsel will amend;  
for give the dry fool drink, then is the fool not dry. Bid  
the dishonest man mend himself: if he mend, he is no longer  
dishonest; if he cannot, let the botcher mend him. Anything  
that's mended is but patch'd; virtue that transgresses is but  
patch'd with sin, and sin that amends is but patch'd with  
virtue. If that this simple syllogism will serve, so; if it

(MORE)

CLOWN (CONT'D)

will not, what remedy? As there is no true cuckold but calamity, so beauty's a flower. The lady bade take away the fool; therefore, I say again, take her away.

OLIVIA

Sir, I bade them take away you.

CLOWN

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

OLIVIA

Can you do it?

CLOWN

Dexteriously, good madonna.

OLIVIA

Make your proof.

CLOWN

I must catechize you for it, madonna.  
Good my mouse of virtue, answer me.

OLIVIA

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

CLOWN

Good madonna, why mourn'st thou?

OLIVIA

Good fool, for my brother's death.

CLOWN

I think his soul is in hell, madonna.

OLIVIA

I know his soul is in heaven, fool.

CLOWN

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

OLIVIA

What think you of this fool, Malvolio? Doth he not mend?

MALVOLIO

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

CLOWN

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

OLIVIA

How say you to that, Malvolio?

MALVOLIO

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

OLIVIA

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

CLOWN

Now Mercury endue thee with leasing, for thou speak'st well  
of fools!

*Re-enter MARIA.*

MARIA

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

OLIVIA

From the Count Orsino, is it?

MARIA

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

OLIVIA

Who of my people hold him in delay?



MARIA

Sir Toby, madam, your kinsman.

OLIVIA

Fetch him off, I pray you; he speaks nothing but madman. Fie on him!

*(Exit MARIA)*

Go you, Malvolio: if it be a suit from the Count, I am sick, or not at home -- what you will to dismiss it.

*(Exit MALVOLIO)*

Now you see, sir, how your fooling grows old, and people dislike it.

CLOWN

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

*Enter SIR TOBY.*

OLIVIA

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

SIR TOBY

A gentleman.

OLIVIA

A gentleman! What gentleman?

SIR TOBY

'Tis a gentleman here.

*(Hiccups)*

A plague o' these pickle-herring! How now, sot!

CLOWN

Good Sir Toby!

OLIVIA

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

SIR TOBY

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

OLIVIA

Ay, marry; what is he?

SIR TOBY

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

*(Exit)*

OLIVIA

What's a drunken man like, fool?

CLOWN

Like a drown'd man, a fool, and a madman: one draught above  
heat makes him a fool; the second mads him; and a third  
drowns him.

OLIVIA

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

CLOWN

He is but mad yet, madonna, and the fool shall look to the  
madman.

*(Exit)*

*Re-enter MALVOLIO.*

MALVOLIO

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

OLIVIA

Tell him he shall not speak with me.

MALVOLIO

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

OLIVIA

What kind o' man is he?

MALVOLIO

Why, of mankind.

OLIVIA

What manner of man?

MALVOLIO

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

OLIVIA

Of what personage and years is he?

MALVOLIO

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

OLIVIA

Let him approach. Call in my gentlewoman.

MALVOLIO

Gentlewoman, my lady calls.

*(Exit)*

*Re-enter MARIA.*

OLIVIA

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

*Enter VIOLA.*

VIOLA

The honourable lady of the house, which is she?

OLIVIA

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

VIOLA

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

OLIVIA

Whence came you, sir?

VIOLA

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

OLIVIA

Are you a comedian?

VIOLA

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

OLIVIA

If I do not usurp myself, I am.

VIOLA

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

OLIVIA

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

VIOLA

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

OLIVIA

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

MARIA

Will you hoist sail, sir? Here lies your way.

VIOLA

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

OLIVIA

Tell me your mind.

VIOLA

I am a messenger.

OLIVIA

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

VIOLA

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

OLIVIA

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

VIOLA

The rudeness that hath appear'd in me have I learn'd from my entertainment. What I am and what I would are as secret as maidenhead -- to your cars, divinity; to any other's, profanation.

OLIVIA

Give us the place alone; we will hear this divinity.

*(Exeunt MARIA and ATTENDANTS)*

Now, sir, what is your text?

VIOLA

Most sweet lady --OLIVIA

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

VIOLA

In Orsino's bosom.

OLIVIA

In his bosom! In what chapter of his bosom?

VIOLA

To answer by the method: in the first of his heart.

OLIVIA

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

VIOLA

Good madam, let me see your face.

OLIVIA

Have you any commission from your lord to negotiate with my face? You are now out of your text; but we will draw the curtain and show you the picture.

*(Unveiling)*

(MORE)

OLIVIA (CONT'D)

Look you, sir, such a one I was this present. Is't not well done?

VIOLA

Excellently done, if God did all.

OLIVIA

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

VIOLA

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

OLIVIA

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

VIOLA

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

OLIVIA

How does he love me?

VIOLA

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

OLIVIA

Your lord does know my mind; I cannot love him.  
Yet I suppose him virtuous, know him noble,  
Of great estate, of fresh and stainless youth;  
In voices well divulg'd, free, learn'd, and valiant,  
And in dimension and the shape of nature  
A gracious person; but yet I cannot love him.  
He might have took his answer long ago.

VIOLA

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

OLIVIA

Why, what would you?

VIOLA

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

OLIVIA

You might do much.  
What is your parentage?

VIOLA

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

OLIVIA

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

VIOLA

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

OLIVIA

'What is your parentage?'  
'Above my fortunes, yet my state is well:  
I am a gentleman.' I'll be sworn thou art;  
Thy tongue, thy face, thy limbs, actions, and spirit,  
(MORE)

OLIVIA (CONT'D)

Do give thee five-fold blazon. Not too fast! Soft, soft!  
Unless the master were the man. How now!  
Even so quickly may one catch the plague?  
Methinks I feel this youth's perfections  
With an invisible and subtle stealth  
To creep in at mine eyes. Well, let it be.  
What ho, Malvolio!

*Re-enter MALVOLIO.*

MALVOLIO

Here, madam, at your service.

OLIVIA

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

MALVOLIO

Madam, I will.

*(Exit)*

OLIVIA

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

*(Exit)*

**END OF ACT I**



ACT II

SCENE I

*The sea-coast.*

*Enter ANTONIO and SEBASTIAN.*

ANTONIO

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

SEBASTIAN

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

ANTONIO

Let me know of you whither you are bound.

SEBASTIAN

No, sooth, sir; my determinate voyage is mere extravagancy. But I perceive in you so excellent a touch of modesty that you will not extort from me what I am willing to keep in; therefore it charges me in manners the rather to express myself. You must know of me then, Antonio, my name is Sebastian, which I call'd Roderigo; my father was that Sebastian of Messaline whom I know you have heard of. He left behind him myself and a sister, both born in an hour; if the heavens had been pleas'd, would we had so ended! But you, sir, alter'd that; for some hour before you took me from the breach of the sea was my sister drown'd.

ANTONIO

Alas the day!

SEBASTIAN

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

ANTONIO

Pardon me, sir, your bad entertainment.

SEBASTIAN

O good Antonio, forgive me your trouble.

ANTONIO

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

SEBASTIAN

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

*(Exit)*

ANTONIO

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

*(Exit)*

SCENE II

*A street.*

*Enter VIOLA and MALVOLIO at several doors.*

MALVOLIO

Were you not ev'n now with the Countess Olivia?

VIOLA

Even now, sir; on a moderate pace I have since arriv'd but hither.

MALVOLIO

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

VIOLA

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

MALVOLIO

Come, sir, you peevishly threw it to her; and her will is it should be so return'd. If it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

*(Exit)*

VIOLA

I left no ring with her; what means this lady?  
Fortune forbid my outside have not charm'd her!  
She made good view of me; indeed, so much  
That methought her eyes had lost her tongue,  
For she did speak in starts distractedly.  
She loves me, sure: the cunning of her passion  
Invites me in this churlish messenger.  
None of my lord's ring! Why, he sent her none.  
I am the man. If it be so -- as 'tis -- Poor lady, she were  
better love a dream.

Disguise, I see thou art a wickedness  
Wherein the pregnant enemy does much.  
How easy is it for the proper-false  
In women's waxen hearts to set their forms!  
Alas, our frailty is the cause, not we!  
For such as we are made of, such we be.  
How will this fadge? My master loves her dearly,  
And I, poor monster, fond as much on him;  
And she, mistaken, seems to dote on me.  
What will become of this? As I am man,  
My state is desperate for my master's love;  
As I am woman -- now alas the day! -- What thriftless sighs  
shall poor Olivia breathe!  
O Time, thou must untangle this, not I;  
It is too hard a knot for me t' untie!

*(Exit)*

SCENE III

*Olivia's house.*

*Enter SIR TOBY and SIR ANDREW.*

SIR TOBY

Approach, Sir Andrew. Not to be abed after midnight is to be up betimes; and 'diluculo surgere' thou know'st --AGUECHEEK

(MORE)

SIR TOBY (CONT'D)

Nay, by my troth, I know not; but I know to be up late is to be up late.

SIR TOBY

A false conclusion! I hate it as an unfill'd can. To be up after midnight and to go to bed then is early; so that to go to bed after midnight is to go to bed betimes. Does not our lives consist of the four elements?

AGUECHEEK

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

SIR TOBY

Th'art a scholar; let us therefore eat and drink. Marian, I say! a stoup of wine.

*Enter CLOWN.*

AGUECHEEK

Here comes the fool, i' faith.

CLOWN

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

SIR TOBY

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

AGUECHEEK

By my troth, the fool has an excellent breast. I had rather than forty shillings I had such a leg, and so sweet a breath to sing, as the fool has. In sooth, thou wast in very gracious fooling last night, when thou spok'st of Pigrogromitus, of the Vapians passing the equinoctial of Queubus; 'twas very good, i' faith. I sent thee sixpence for thy leman; hadst it?

CLOWN

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

AGUECHEEK

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

SIR TOBY

Come on, there is sixpence for you. Let's have a song.

AGUECHEEK

There's a testrill of me too; if one knight give a --CLOWN  
Would you have a love-song, or a song of good life?

SIR TOBY

A love-song, a love-song.

AGUECHEEK

Ay, ay; I care not for good life.

CLOWN

*(sings)*

O mistress mine, where are you roaming?  
O, stay and hear; your true love's coming,  
That can sing both high and low.  
Trip no further, pretty sweetening;  
Journeys end in lovers meeting,  
Every wise man's son doth know.

AGUECHEEK

Excellent good, i' faith!

SIR TOBY

Good, good!

CLOWN

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

AGUECHEEK

A mellifluous voice, as I am true knight.

SIR TOBY

A contagious breath.

AGUECHEEK

Very sweet and contagious, i' faith.

SIR TOBY

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

AGUECHEEK

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

CLOWN

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

AGUECHEEK

Most certain. Let our catch be 'Thou knave.'

CLOWN

'Hold thy peace, thou knave' knight? I shall be constrain'd in't to call thee knave, knight.

AGUECHEEK

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

CLOWN

I shall never begin if I hold my peace.

AGUECHEEK

Good, i' faith! Come, begin.

*Catch sung.*

*Enter MARIA.*

MARIA

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

SIR TOBY

My lady's a Cataian, we are politicians, Malvolio's a Peg-a-Ramsey, and

*(Sings)*

Three merry men be we.

Am not I consanguineous? Am I not of her blood? Tilly-vally, lady.

*(Sings)*

There dwelt a man in Babylon,  
Lady, lady.

CLOWN

Beshrew me, the knight's in admirable fooling.

AGUECHEEK

Ay, he does well enough if he be dispos'd, and so do I too; he does it with a better grace, but I do it more natural.

SIR TOBY

*(Sings)*

O' the twelfth day of December --MARIA  
For the love o' God, peace!

*Enter MALVOLIO.*

MALVOLIO

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

SIR TOBY

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

MALVOLIO

Sir Toby, I must be round with you. My lady bade me tell you that, though she harbours you as her kins-man, she's nothing allied to your disorders. If you can separate yourself and your misdemeanours, you are welcome to the house; if not, and it would please you to take leave of her, she is very willing to bid you farewell.

SIR TOBY

*(Sings)*

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

MARIA

Nay, good Sir Toby.

CLOWN

*(Sings)*

His eyes do show his days are almost done.

MALVOLIO

Is't even so?

SIR TOBY

*(Sings)*

But I will never die.

*(Falls down)*

CLOWN

*(Sings)*  
Sir Toby, there you lie.

MALVOLIO

This is much credit to you.

SIR TOBY

*(Sings)*  
Shall I bid him go?

CLOWN

*(Sings)*  
What an if you do?

SIR TOBY

*(Sings)*  
Shall I bid him go, and spare not?

CLOWN

*(Sings)*  
O, no, no, no, no, you dare not.

SIR TOBY

*(Rising)*  
Out o' tune, sir! Ye lie. Art any more than a steward? Dost thou think, because thou art virtuous, there shall be no more cakes and ale?

CLOWN

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

SIR TOBY

Th' art i' th' right. Go, sir, rub your chain with crumbs. A stoup of wine, Maria!

MALVOLIO

Mistress Mary, if you priz'd 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)*

MARIA

Go shake your ears.



AGUECHEEK

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

SIR TOBY

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

MARIA

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

SIR TOBY

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

MARIA

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

AGUECHEEK

O, if I thought that, I'd beat him like a dog.

SIR TOBY

What, for being a Puritan? Thy exquisite reason, dear knight?

AGUECHEEK

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

MARIA

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

SIR TOBY

What wilt thou do?

MARIA

I will drop in his way some obscure epistles of love; wherein, by the colour of his beard, the shape of his leg,  
(MORE)

MARIA (CONT'D)

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

SIR TOBY

Excellent! I smell a device.

AGUECHEEK

I have't in my nose too.

SIR TOBY

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

MARIA

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

AGUECHEEK

And your horse now would make him an ass.

MARIA

Ass, I doubt not.

AGUECHEEK

O, 'twill be admirable!

MARIA

Sport royal, I warrant you. I know my physic will work with him. I will plant you two, and let the fool make a third, where he shall find the letter; observe his construction of it. For this night, to bed, and dream on the event. Farewell.

*(Exit)*

SIR TOBY

Good night, Penthesilea.

AGUECHEEK

Before me, she's a good wench.

SIR TOBY

She's a beagle true-bred, and one that adores me. What o' that?

AGUECHEEK

I was ador'd once too.

SIR TOBY

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

AGUECHEEK

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

SIR TOBY

Send for money, knight; if thou hast her not i' th' end, call me cut.

AGUECHEEK

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

SIR TOBY

Come, come, I'll go burn some sack; 'tis too late to go to bed now. Come, knight; come, knight.

*Exeunt.*

SCENE IV

*The Duke's palace.*

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

DUKE

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

CURIO

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

DUKE

Who was it?

CURIO

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

DUKE

Seek him out, and play the tune the while.

*(Exit CURIO)*

*(Music plays)*

Come hither, boy. If ever thou shalt love,  
In the sweet pangs of it remember me;

(MORE)

DUKE (CONT'D)

For such as I am all true lovers are,  
Unstaid and skittish in all motions else  
Save in the constant image of the creature  
That is belov'd. How dost thou like this tune?

VIOLA

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

DUKE

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

VIOLA

A little, by your favour.

DUKE

What kind of woman is't?

VIOLA

Of your complexion.

DUKE

She is not worth thee, then. What years, i' faith?

VIOLA

About your years, my lord.

DUKE

Too old, by heaven! Let still the woman take  
An elder than herself; so wears she to him,  
So sways she level in her husband's heart.  
For, boy, however we do praise ourselves,  
Our fancies are more giddy and unfirm,  
More longing, wavering, sooner lost and won,  
Than women's are.

VIOLA

I think it well, my lord.

DUKE

Then let thy love be younger than thyself,  
Or thy affection cannot hold the bent;  
For women are as roses, whose fair flow'r  
Being once display'd doth fall that very hour.

VIOLA

And so they are; alas, that they are so!  
To die, even when they to perfection grow!

*Re-enter CURIO and CLOWN.*

DUKE

O, fellow, come, the song we had last night.  
Mark it, Cesario; it is old and plain;  
The spinsters and the knitters in the sun,  
And the free maids that weave their thread with bones,  
Do use to chant it; it is silly sooth,  
And dallies with the innocence of love,  
Like the old age.

CLOWN

Are you ready, sir?

DUKE

Ay; prithee, sing.

*(Music)*

CLOWN

*(sings)*

Come away, come away, death;  
And in sad cypress let me be laid;  
Fly away, fly away, breath,  
I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew,  
O, prepare it!  
My part of death no one so true  
Did share it.  
Not a flower, not a flower sweet,  
On my black coffin let there be strown;  
Not a friend, not a friend greet  
My poor corpse where my bones shall be thrown;  
A thousand thousand to save,  
Lay me, O, where  
Sad true lover never find my grave,  
To weep there!

DUKE

There's for thy pains.

CLOWN

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

DUKE

I'll pay thy pleasure, then.

CLOWN

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

DUKE

Give me now leave to leave thee.

CLOWN

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

*Exit CLOWN.*

DUKE

Let all the rest give place.

*(Exeunt CURIO and ATTENDANTS)*

Once more, Cesario,  
Get thee to yond same sovereign cruelty.  
Tell her my love, more noble than the world,  
Prizes not quantity of dirty lands;  
The parts that fortune hath bestow'd upon her,  
Tell her I hold as giddily as Fortune;  
But 'tis that miracle and queen of gems  
That Nature pranks her in attracts my soul.

VIOLA

But if she cannot love you, sir?

DUKE

I cannot be so answer'd.

VIOLA

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

DUKE

There is no woman's sides  
Can bide the beating of so strong a passion  
As love doth give my heart; no woman's heart

(MORE)

DUKE (CONT'D)

So big to hold so much; they lack retention.  
 Alas, their love may be call'd appetite --No motion of the  
 liver, but the palate --That suffer surfeit, cloyment, and  
 revolt;  
 But mine is all as hungry as the sea,  
 And can digest as much. Make no compare  
 Between that love a woman can bear me  
 And that I owe Olivia.

VIOLA

Ay, but I know --DUKE  
 What dost thou know?

VIOLA

Too well what love women to men may owe.  
 In faith, they are as true of heart as we.  
 My father had a daughter lov'd a man,  
 As it might be perhaps, were I a woman,  
 I should your lordship.

DUKE

And what's her history?

VIOLA

A blank, my lord. She never told her love,  
 But let concealment, like a worm i' th' bud,  
 Feed on her damask cheek. She pin'd in thought;  
 And with a green and yellow melancholy  
 She sat like Patience on a monument,  
 Smiling at grief. Was not this love indeed?  
 We men may say more, swear more, but indeed  
 Our shows are more than will; for still we prove  
 Much in our vows, but little in our love.

DUKE

But died thy sister of her love, my boy?

VIOLA

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

DUKE

Ay, that's the theme.  
 To her in haste. Give her this jewel; say  
 My love can give no place, bide no deny.

*Exeunt.*

SCENE V

*Olivia's garden.*

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

SIR TOBY

Come thy ways, Signior Fabian.

FABIAN

Nay, I'll come; if I lose a scruple of this sport let me be  
boil'd to death with melancholy.

SIR TOBY

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

FABIAN

I would exult, man; you know he brought me out o' favour with  
my lady about a bear-baiting here.

SIR TOBY

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

AGUECHEEK

And we do not, it is pity of our lives.

*Enter MARIA.*

SIR TOBY

Here comes the little villain. How now, my metal of India!

MARIA

Get ye all three into the box-tree. Malvolio's coming down  
this walk. He has been yonder i' the sun practising behaviour  
to his own shadow this half hour. Observe him, for the love  
of mockery, for I know this letter will make a contemplative  
idiot of him. Close, in the name of jesting!

*(As the men hide she drops a letter)*

Lie thou there; for here comes the trout that must be caught  
with tickling.

*(Exit)*

*Enter MALVOLIO.*



MALVOLIO

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

SIR TOBY

Here's an overweening rogue!

FABIAN

O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanc'd plumes!

AGUECHEEK

'Slight, I could so beat the rogue --SIR TOBY  
Peace, I say.

MALVOLIO

To be Count Malvolio!

SIR TOBY

Ah, rogue!

AGUECHEEK

Pistol him, pistol him.

SIR TOBY

Peace, peace!

MALVOLIO

There is example for't: the Lady of the Strachy married the yeoman of the wardrobe.

AGUECHEEK

Fie on him, Jezebel!

FABIAN

O, peace! Now he's deeply in; look how imagination blows him.

MALVOLIO

Having been three months married to her, sitting in my state --SIR TOBY  
O, for a stone-bow to hit him in the eye!

MALVOLIO

Calling my officers about me, in my branch'd velvet gown, having come from a day-bed -- where I have left Olivia  
(MORE)

MALVOLIO (CONT'D)

sleeping --SIR TOBY  
Fire and brimstone!

FABIAN

O, peace, peace!

MALVOLIO

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

SIR TOBY

Bolts and shackles!

FABIAN

O, peace, peace, peace! Now, now.

MALVOLIO

Seven of my people, with an obedient start, make out for him.  
I frown the while, and perchance wind up my watch, or play  
with my -- some rich jewel. Toby approaches; curtsies there  
to me --SIR TOBY  
Shall this fellow live?

FABIAN

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

MALVOLIO

I extend my hand to him thus, quenching my familiar smile  
with an austere regard of control --SIR TOBY  
And does not Toby take you a blow o' the lips then?

MALVOLIO

Saying 'Cousin Toby, my fortunes having cast me on your niece  
give me this prerogative of speech' --SIR TOBY  
What, what?

MALVOLIO

'You must amend your drunkenness' --SIR TOBY  
Out, scab!

FABIAN

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

MALVOLIO

'Besides, you waste the treasure of your time with a foolish  
knight' --AGUECHEEK  
That's me, I warrant you.

MALVOLIO

'One Sir Andrew.'

AGUECHEEK

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

MALVOLIO

What employment have we here?

*(Taking up the letter)*

FABIAN

Now is the woodcock near the gin.

SIR TOBY

O, peace! And the spirit of humours intimate reading aloud to him!

MALVOLIO

By my life, this is my lady's hand: these be her very C's, her U's, and her T's; and thus makes she her great P's. It is, in contempt of question, her hand.

AGUECHEEK

Her C's, her U's, and her T's. Why that?

MALVOLIO

*(reads)*

'To the unknown belov'd, this, and my good wishes.' Her very phrases! By your leave, wax. Soft! And the impressure her Lucrece with which she uses to seal; 'tis my lady. To whom should this be?

FABIAN

This wins him, liver and all.

MALVOLIO

*(reads)*

'Jove knows I love,  
But who?  
Lips, do not move;  
No man must know.'

'No man must know.' What follows? The numbers alter'd! 'No man must know.' If this should be thee, Malvolio?

SIR TOBY

Marry, hang thee, brock!

MALVOLIO

*(reads)*

'I may command where I adore;  
But silence, like a Lucrece knife,  
With bloodless stroke my heart doth gore;  
M. O. A. I. doth sway my life.'

FABIAN

A fustian riddle!

SIR TOBY

Excellent wench, say I.

MALVOLIO

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

FABIAN

What dish o' poison has she dress'd him!

SIR TOBY

And with what wing the staniel checks at it!

MALVOLIO

'I may command where I adore.' Why, she may command me: I  
serve her; she is my lady. Why, this is evident to any formal  
capacity; there is no obstruction in this. And the end --  
what should that alphabetical position portend? If I could  
make that resemble something in me. Softly! M. O. A. I. --SIR  
TOBY  
O, ay, make up that! He is now at a cold scent.

FABIAN

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

MALVOLIO

M -- Malvolio; M -- why, that begins my name.

FABIAN

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

MALVOLIO

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

FABIAN

And O shall end, I hope.

SIR TOBY

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

MALVOLIO

And then I comes behind.

FABIAN

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

MALVOLIO

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

*(Reads)*

'If this fall into thy hand, revolve. In my stars I am above thee; but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy Fates open their hands; let thy blood and spirit embrace them; and, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants; let thy tongue tang arguments of state; put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings, and wish'd to see thee ever cross-garter'd. I say, remember, Go to, thou art made, if thou desir'st to be so; if not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,

The Fortunate Unhappy.'

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

*(Reads)*

'Thou canst not choose but know who I am. If thou

(MORE)

MALVOLIO (CONT'D)

entertain'st my love, let it appear in thy smiling; thy smiles become thee well. Therefore in my presence still smile, dear my sweet, I prithee.' Jove, I thank thee. I will smile; I will do everything that thou wilt have me.

*(Exit)*

FABIAN

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

SIR TOBY

I could marry this wench for this device.

AGUECHEEK

So could I too.

SIR TOBY

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

*Enter MARIA.*

AGUECHEEK

Nor I neither.

FABIAN

Here comes my noble gull-catcher.

SIR TOBY

Wilt thou set thy foot o' my neck?

AGUECHEEK

Or o' mine either?

SIR TOBY

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

AGUECHEEK

I' faith, or I either?

SIR TOBY

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

MARIA

Nay, but say true; does it work upon him?

SIR TOBY

Like aqua-vita! with a midwife.

AIARIA

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

SIR TOBY

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

AGUECHEEK

I'll make one too.

*Exeunt.*

**END OF ACT II**

ACT III

SCENE I

*Olivia's garden.*

*Enter VIOLA, and CLOWN with a tabor.*

VIOLA

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

CLOWN

No, sir, I live by the church.

VIOLA

Art thou a churchman?

CLOWN

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

VIOLA

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

CLOWN

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

VIOLA

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

CLOWN

I would, therefore, my sister had had name, sir.

VIOLA

Why, man?



CLOWN

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

VIOLA

Thy reason, man?

CLOWN

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

VIOLA

I warrant thou art a merry fellow and car'st for nothing.

CLOWN

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.

VIOLA

Art not thou the Lady Olivia's fool?

CLOWN

No, indeed, sir; the Lady Olivia has no folly; she will keep no fool, sir, till she be married; and fools are as like husbands as pilchers are to herrings -- the husband's the bigger. I am indeed not her fool, but her corrupter of words.

VIOLA

I saw thee late at the Count Orsino's.

CLOWN

Foolery, sir, does walk about the orb like the sun -- it shines everywhere. I would be sorry, sir, but the fool should be as oft with your master as with my mistress: think I saw your wisdom there.

VIOLA

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

*(Giving a coin)*

CLOWN

Now Jove, in his next commodity of hair, send the a beard!

VIOLA

By my troth, I'll tell thee, I am almost sick for one;  
(*aside*)  
though I would not have it grow on my chin. -- Is thy lady  
within?

CLOWN

Would not a pair of these have bred, sir?

VIOLA

Yes, being kept together and put to use.

CLOWN

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

VIOLA

I understand you, sir; 'tis well begg'd.  
(*Giving another coin*)

CLOWN

The matter, I hope, is not great, sir, begging but a beggar:  
Cressida was a beggar. My lady is within, sir. I will  
construe to them whence you come; who you are and what you  
would are out of my welkin -- I might say 'element' but the  
word is overworn.

*Exit CLOWN.*

VIOLA

This fellow is wise enough to play the fool;  
And to do that well craves a kind of wit.  
He must observe their mood on whom he jests,  
The quality of persons, and the time;  
And, like the haggard, check at every feather  
That comes before his eye. This is a practice  
As full of labour as a wise man's art;  
For folly that he wisely shows is fit;  
But wise men, folly-fall'n, quite taint their wit.

*Enter SIR TOBY and SIR ANDREW.*

SIR TOBY

Save you, gentleman!

VIOLA

And you, sir.

AGUECHEEK

Dieu vous garde, monsieur.

VIOLA

Et vous aussi; votre serviteur.

AGUECHEEK

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

SIR TOBY

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

VIOLA

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

SIR TOBY

Taste your legs, sir; put them to motion.

VIOLA

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

SIR TOBY

I mean, to go, sir, to enter.

VIOLA

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

*(Enter OLIVIA and MARIA)*

Most excellent accomplish'd lady, the heavens rain odours on you!

AGUECHEEK

That youth's a rare courtier -- 'Rain odours' well!

VIOLA

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

AGUECHEEK

'Odours,' 'pregnant,' and 'vouchsafed' -- I'll get 'em all three all ready.

OLIVIA

Let the garden door be shut, and leave me to my hearing.  
(*Exeunt all but OLIVIA and VIOLA*)  
Give me your hand, sir.

VIOLA

My duty, madam, and most humble service.

OLIVIA

What is your name?

VIOLA

Cesario is your servant's name, fair Princess.

OLIVIA

My servant, sir! 'Twas never merry world  
Since lowly feigning was call'd compliment.  
Y'are servant to the Count Orsino, youth.

VIOLA

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

OLIVIA

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

VIOLA

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

OLIVIA

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

VIOLA

Dear lady --OLIVIA  
Give me leave, beseech you. I did send,  
After the last enchantment you did here,  
A ring in chase of you; so did I abuse  
Myself, my servant, and, I fear me, you.  
Under your hard construction must I sit,  
To force that on you in a shameful cunning  
Which you knew none of yours. What might you think?  
Have you not set mine honour at the stake,

(MORE)

VIOLA (CONT'D)

And baited it with all th' unmuzzled thoughts  
That tyrannous heart can think? To one of your receiving  
Enough is shown: a cypress, not a bosom,  
Hides my heart. So, let me hear you speak.

VIOLA

I pity you.

OLIVIA

That's a degree to love.

VIOLA

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

OLIVIA

Why, then, methinks 'tis time to smile again.  
O world, how apt the poor are to be proud!  
If one should be a prey, how much the better  
To fall before the lion than the wolf!

*(Clock strikes)*

The clock upbraids me with the waste of time.  
Be not afraid, good youth; I will not have you;  
And yet, when wit and youth is come to harvest,  
Your wife is like to reap a proper man.  
There lies your way, due west.

VIOLA

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

OLIVIA

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

VIOLA

That you do think you are not what you are.

OLIVIA

If I think so, I think the same of you.

VIOLA

Then think you right: I am not what I am.

OLIVIA

I would you were as I would have you be!

VIOLA

Would it be better, madam, than I am?  
I wish it might, for now I am your fool.

OLIVIA

O, what a deal of scorn looks beautiful  
In the contempt and anger of his lip!  
A murd'rous guilt shows not itself more soon  
Than love that would seem hid: love's night is noon.  
Cesario, by the roses of the spring,  
By maidhood, honour, truth, and every thing,  
I love thee so that, maugre all thy pride,  
Nor wit nor reason can my passion hide.  
Do not extort thy reasons from this clause,  
For that I woo, thou therefore hast no cause;  
But rather reason thus with reason fetter:  
Love sought is good, but given unsought is better.

VIOLA

By innocence I swear, and by my youth,  
I have one heart, one bosom, and one truth,  
And that no woman has; nor never none  
Shall mistress be of it, save I alone.  
And so adieu, good madam; never more  
Will I my master's tears to you deplore.

OLIVIA

Yet come again; for thou perhaps mayst move  
That heart which now abhors to like his love.

*Exeunt.*

**SCENE II**

*Olivia's house.*

*Enter SIR TOBY, SIR ANDREW and FABIAN.*

AGUECHEEK

No, faith, I'll not stay a jot longer.

SIR TOBY

Thy reason, dear venom, give thy reason.

FABIAN

You must needs yield your reason, Sir Andrew.

AGUECHEEK

Marry, I saw your niece do more favours to the Count's servingman than ever she bestow'd upon me; I saw't i' th' orchard.

SIR TOBY

Did she see thee the while, old boy? Tell me that.

AGUECHEEK

As plain as I see you now.

FABIAN

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

AGUECHEEK

'Slight! will you make an ass o' me?

FABIAN

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

SIR TOBY

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

FABIAN

She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart and brimstone in your liver. You should then have accosted her; and with some excellent jests, fire-new from the mint, you should have bang'd the youth into dumbness. This was look'd for at your hand, and this was baulk'd. The double guilt of this opportunity you let time wash off, and you are now sail'd into the north of my lady's opinion; where you will hang like an icicle on Dutchman's beard, unless you do redeem it by some laudable attempt either of valour or policy.

AGUECHEEK

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

SIR TOBY

Why, then, build me thy fortunes upon the basis of valour. Challenge me the Count's youth to fight with him; hurt him in eleven places. My niece shall take note of it; and assure thyself there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

FABIAN

There is no way but this, Sir Andrew.

AGUECHEEK

Will either of you bear me a challenge to him?

SIR TOBY

Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention. Taunt him with the license of ink; if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down; go about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter. About it.

AGUECHEEK

Where shall I find you?

SIR TOBY

We'll call thee at the cubiculo. Go.

*Exit SIR ANDREW.*

FABIAN

This is a dear manakin to you, Sir Toby.

SIR TOBY

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

FABIAN

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

SIR TOBY

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

FABIAN

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

*Enter MARIA.*



SIR TOBY

Look where the youngest wren of nine comes.

MARIA

If you desire the spleen, and will laugh yourselves into stitches, follow me. Yond gull Malvolio is turned heathen, a very renegado; for there is no Christian that means to be saved by believing rightly can ever believe such impossible passages of grossness. He's in yellow stockings.

SIR TOBY

And cross-garter'd?

MARIA

Most villainously; like a pedant that keeps a school i' th' church. I have dogg'd him like his murderer. He does obey every point of the letter that I dropp'd to betray him. He does smile his face into more lines than is in the new map with the augmentation of the Indies. You have not seen such a thing as 'tis; I can hardly forbear hurling things at him. I know my lady will strike him; if she do, he'll smile and take't for a great favour.

SIR TOBY

Come, bring us, bring us where he is.

*Exeunt.*

SCENE III

*A street.*

*Enter SEBASTIAN and ANTONIO.*

SEBASTIAN

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

ANTONIO

I could not stay behind you: my desire,  
More sharp than filed steel, did spur me forth;  
And not all love to see you -- though so much  
As might have drawn one to a longer voyage -- But jealousy  
what might befall your travel,  
Being skillless in these parts; which to a stranger,  
Unguided and unfriended, often prove

(MORE)

ANTONIO (CONT'D)

Rough and unhospitable. My willing love,  
The rather by these arguments of fear,  
Set forth in your pursuit.

SEBASTIAN

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

ANTONIO

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

SEBASTIAN

I am not weary, and 'tis long to night;  
I pray you, let us satisfy our eyes  
With the memorials and the things of fame  
That do renown this city.

ANTONIO

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

SEBASTIAN

Belike you slew great number of his people.

ANTONIO

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

SEBASTIAN

Do not then walk too open.

ANTONIO

It doth not fit me. Hold, sir, here's my purse;  
In the south suburbs, at the Elephant,  
Is best to lodge. I will bespeak our diet,

(MORE)

ANTONIO (CONT'D)

Whiles you beguile the time and feed your knowledge  
With viewing of the town; there shall you have me.

SEBASTIAN

Why I your purse?

ANTONIO

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

SEBASTIAN

I'll be your purse-bearer, and leave you for  
An hour.

ANTONIO

To th' Elephant.

SEBASTIAN

I do remember.

*Exeunt.*

SCENE IV

*Olivia's garden.*

*Enter OLIVIA and MARIA.*

OLIVIA

I have sent after him; he says he'll come.  
How shall I feast him? What bestow of him?  
For youth is bought more oft than begg'd or borrow'd.  
I speak too loud.  
Where's Malvolio? He is sad and civil,  
And suits well for a servant with my fortunes.  
Where is Malvolio?

MARIA

He's coming, madam; but in very strange manner.  
He is sure possess'd, madam.

OLIVIA

Why, what's the matter? Does he rave?

MARIA

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

OLIVIA

Go call him hither.

*(Exit MARIA)*

I am as mad as he,  
If sad and merry madness equal be.

*(Re-enter MARIA with MALVOLIO)*

How now, Malvolio!

MALVOLIO

Sweet lady, ho, ho.

OLIVIA

Smil'st thou? I sent for thee upon a sad occasion.

MALVOLIO

Sad, lady? I could be sad. This does make some obstruction in the blood, this cross-gartering; but what of that? If it please the eye of one, it is with me as the very true sonnet is: 'Please one and please all.'

OLIVIA

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

MALVOLIO

Not black in my mind, though yellow in my legs. It did come to his hands, and commands shall be executed. I think we do know the sweet Roman hand.

OLIVIA

Wilt thou go to bed, Malvolio?

MALVOLIO

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

OLIVIA

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

MARIA

How do you, Malvolio?

MALVOLIO

At your request? Yes, nightingales answer daws!

MARIA

Why appear you with this ridiculous boldness before my lady?

MALVOLIO

'Be not afraid of greatness.' -- 'Twas well writ.

OLIVIA

What mean'st thou by that, Malvolio?

MALVOLIO

'Some are born great,' --OLIVIA  
Ha?

MALVOLIO

'Some achieve greatness,' --OLIVIA  
What say'st thou?

MALVOLIO

'And some have greatness thrust upon them.'

OLIVIA

Heaven restore thee!

MALVOLIO

'Remember who commended thy yellow stockings,' --OLIVIA  
'Thy yellow stockings?'

MALVOLIO

'And wish'd to see thee cross-garterd.'

OLIVIA

'Cross-garter'd?'

MALVOLIO

'Go to, thou an made, if thou desir'st to be so'; --OLIVIA  
Am I made?

MALVOLIO

'If not, let me see thee a servant still.'

OLIVIA

Why, this is very midsummer madness.

*Enter SERVANT.*

SERVANT

Madam, the young gentleman of the Count Orsino's is return'd; I could hardly entreat him back; he attends your ladyship's pleasure.

OLIVIA

I'll come to him.

*(Exit SERVANT)*

Good Maria, let this fellow be look'd to. Where's my cousin Toby? Let some of my people have a special care of him; I would not have him miscarry for the half of my dowry.

*Exeunt OLIVIA and MARIA.*

MALVOLIO

O, ho! do you come near me now? No worse man than Sir Toby to look to me! This concurs directly with the letter: she sends him on purpose, that I may appear stubborn to him; for she incites me to that in the letter. 'Cast thy humble slough,' says she. 'Be opposite with kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity' and consequently sets down the manner how, as: a sad face, a reverend carriage, a slow tongue, in the habit of some sir of note, and so forth. I have lim'd her; but it is Jove's doing, and Jove make me thankful! And when she went away now -- 'Let this fellow be look'd to.' 'Fellow,' not 'Malvolio' nor after my degree, but 'fellow.' Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance -- What can be said? Nothing that can be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

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

SIR TOBY

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

FABIAN

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

SIR TOBY

How is't with you, man?

MALVOLIO

Go off; I discard you. Let me enjoy my private; go off.

MARIA

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.

MALVOLIO

Ah, ha! does she so?

SIR TOBY

Go to, go to; peace, peace; we must deal gently with him. Let me alone. How do you, Malvolio? How is't with you? What, man, defy the devil; consider, he's an enemy to mankind.

MALVOLIO

Do you know what you say?

MARIA

La you, an you speak ill of the devil, how he takes it at heart! Pray God he be not bewitched.

FABIAN

Carry his water to th' wise woman.

MARIA

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

MALVOLIO

How now, mistress!

MARIA

O Lord!

SIR TOBY

Prithee hold thy peace; this is not the way. Do you not see you move him? Let me alone with him.

FABIAN

No way but gentleness -- gently, gently. The fiend is rough, and will not be roughly us'd.

SIR TOBY

Why, how now, my bawcock!  
How dost thou, chuck?

MALVOLIO

Sir!

SIR TOBY

Ay, Biddy, come with me. What, man, 'tis not for gravity to play at cherrypit with Satan. Hang him, foul collier!

MARIA

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

MALVOLIO

My prayers, minx!

MARIA

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

MALVOLIO

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

*(Exit)*

SIR TOBY

Is't possible?

FABIAN

If this were play'd upon a stage now, I could condemn it as an improbable fiction.

SIR TOBY

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

MARIA

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

FABIAN

Why, we shall make him mad indeed.

MARIA

The house will be the quieter.

SIR TOBY

Come, we'll have him in a dark room and bound. My niece is already in the belief that he's mad. We may carry it thus, for our pleasure and his penance, till our very pastime, tired out of breath, prompt us to have mercy on him; at which time we will bring the device to the bar and crown thee for a finder of madmen. But see, but see.

*Enter SIR ANDREW.*



FABIAN

More matter for a May morning.

AGUECHEEK

Here's the challenge; read it. I warrant there's vinegar and pepper in't.

FABIAN

Is't so saucy?

AGUECHEEK

Ay, is't, I warrant him; do but read.

SIR TOBY

Give me.

*(Reads)*

'Youth, whatsoever thou art, thou art but a scurvy fellow.'

FABIAN

Good and valiant.

SIR TOBY

*(Reads)*

'Wonder not, nor admire not in thy mind, why I do call thee so, for I will show thee no reason for't.'

FABIAN

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

SIR TOBY

*(Reads)*

'Thou com'st to the Lady Olivia, and in my sight she uses thee kindly; but thou liest in thy throat; that is not the matter I challenge thee for.'

FABIAN

Very brief, and to exceeding good sense -- less.

SIR TOBY

*(Reads)*

'I will waylay thee going home; where if it be thy chance to kill me' --FABIAN

Good.

SIR TOBY

'Thou kill'st me like a rogue and a villain.'

FABIAN

Still you keep o' th' windy side of the law. Good!

SIR TOBY

*(Reads)*

'Fare thee well; and God have mercy upon one of our souls! He may have mercy upon mine; but my hope is better, and so look to thyself. Thy friend, as thou usest him, and thy sworn enemy, Andrew Aguecheek.' If this letter move him not, his legs cannot. I'll give't him.

MARIA

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

SIR TOBY

Go, Sir Andrew; scout me for him at the corner of the orchard, like a bum-bailly; so soon as ever thou seest him, draw; and as thou draw'st, swear horrible; for it comes to pass oft that a terrible oath, with a swaggering accent sharply twang'd off, gives manhood more approbation than ever proof itself would have earn'd him. Away.

AGUECHEEK

Nay, let me alone for swearing.

*(Exit)*

SIR TOBY

Now will not I deliver his letter; for the behaviour of the young gentleman gives him out to be of good capacity and breeding; his employment between his lord and my niece confirms no less. Therefore this letter, being so excellently ignorant, will breed no terror in the youth: he will find it comes from a clodpole. But, sir, I will deliver his challenge by word of mouth, set upon Aguecheek notable report of valour, and drive the gentleman -- as 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.

*Re-enter OLIVIA. With VIOLA.*

FABIAN

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

SIR TOBY

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

*Exeunt SIR TOBY, FABIAN, and MARIA.*

OLIVIA

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

VIOLA

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

OLIVIA

Here, wear this jewel for me; 'tis my picture.  
Refuse it not; it hath no tongue to vex you.  
And I beseech you come again to-morrow.  
What shall you ask of me that I'll deny,  
That honour sav'd may upon asking give?

VIOLA

Nothing but this -- your true love for my master.

OLIVIA

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

VIOLA

I will acquit you.

OLIVIA

Well, come again to-morrow. Fare thee well;  
A fiend like thee might bear my soul to hell.

*(Exit)*

*Re-enter SIR TOBY and SIR FABIAN.*

SIR TOBY

Gentleman, God save thee.

VIOLA

And you, sir.

SIR TOBY

That defence thou hast, betake thee tot. Of what nature the wrongs are thou hast done him, I know not; but thy interceptor, full of despite, bloody as the hunter, attends thee at the orchard end. Dismount thy tuck, be yare in thy preparation, for thy assailant is quick, skilful, and deadly.

VIOLA

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

SIR TOBY

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

VIOLA

I pray you, sir, what is he?

SIR TOBY

He is knight, dubb'd with unhatch'd rapier and on carpet consideration; but he is a devil in private brawl. Souls and bodies hath he divorc'd three; and his incensement at this moment is so implacable that satisfaction can be none but by pangs of death and sepulchre. Hob-nob is his word -- give't or take't.

VIOLA

I will return again into the house and desire some conduct of the lady. I am no fighter. I have heard of some kind of men that put quarrels purposely on others to taste their valour; belike this is a man of that quirk.

SIR TOBY

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

VIOLA

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

SIR TOBY

I Will do so. Signior Fabian, stay you by this gentleman till my return.

*Exit SIR TOBY.*

VIOLA

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

FABIAN

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

VIOLA

I beseech you, what manner of man is he?

FABIAN

Nothing of that wonderful promise, to read him by his form, as you are like to find him in the proof of his valour. He is indeed, sir, the most skilful, bloody, and fatal opposite that you could possibly have found in any part of Illyria. Will you walk towards him? I will make your peace with him if I can.

VIOLA

I shall be much bound to you for't. I am one that would rather go with sir priest than sir knight. I care not who knows so much of my mettle.

*Exeunt.*

*Re-enter SIR TOBY With SIR ANDREW.*

SIR TOBY

Why, man, he's a very devil; I have not seen such a firago. I had a pass with him, rapier, scabbard, and all, and he gives me the stuck in with such a mortal motion that it is inevitable; and on the answer, he pays you as surely as your feet hit the ground they step on. They say he has been fencer to the Sophy.

AGUECHEEK

Pox on't, I'll not meddle with him.

SIR TOBY

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

AGUECHEEK

Plague on't; an I thought he had been valiant, and so cunning in fence, I'd have seen him damn'd ere I'd have challeng'd him. Let him let the matter slip, and I'll give him my horse, grey Capilet.

SIR TOBY

I'll make the motion. Stand here, make a good show on't; this shall end without the perdition of souls.

*(Aside)*

Marry, I'll ride your horse as well as I ride you.

*(Re-enter FABIAN and VIOLA. To FABIAN)*

I have his horse to take up the quarrel; I have persuaded him the youth's a devil.

FABIAN

*(to SIR TOBY)*

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

SIR TOBY

*(to VIOLA)*

There's no remedy, sir: he will fight with you for's oath sake. Marry, he hath better bethought him of his quarrel, and he finds that now scarce to be worth talking of. Therefore draw for the supportance of his vow; he protests he will not hurt you.

VIOLA

*(aside)*

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

FABIAN

Give ground if you see him furious.

SIR TOBY

Come, Sir Andrew, there's no remedy; the gentleman will, for his honour's sake, have one bout with you; he cannot by the duello avoid it; but he has promis'd me, as he is a gentleman and a soldier, he will not hurt you. Come on; to't.

AGUECHEEK

Pray God he keep his oath!

*They draw.*

*Enter ANTONIO.*

VIOLA

I do assure you 'tis against my will.

ANTONIO

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

SIR TOBY

You, sir! Why, what are you?

ANTONIO

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

SIR TOBY

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

*They draw.*

*Enter OFFICERS.*

FABIAN

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

SIR TOBY

*(to ANTONIO)*

I'll be with you anon.

VIOLA

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

AGUECHEEK

Marry, will I, sir; and for that I promis'd you, I'll be as  
good as my word. He will bear you easily and reins well.

FIRST OFFICER

This is the man; do thy office.

SECOND OFFICER

Antonio, I arrest thee at the suit  
Of Count Orsino.

ANTONIO

You do mistake me, sir.

FIRST OFFICER

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

ANTONIO

I Must obey.

(To VIOLA)

This comes with seeking you;  
But there's no remedy; I shall answer it.  
What will you do, now my necessity  
Makes me to ask you for my purse? It grieves me  
Much more for what I cannot do for you  
Than what befalls myself. You stand amaz'd;  
But be of comfort.

SECOND OFFICER

Come, sir, away.

ANTONIO

I must entreat of you some of that money.

VIOLA

What money, sir?  
For the fair kindness you have show'd me here,  
And part being prompted by your present trouble,  
Out of my lean and low ability  
I'll lend you something. My having is not much;  
I'll make division of my present with you;  
Hold, there's half my coffer.

ANTONIO

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

VIOLA

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



ANTONIO

O heavens themselves!

SECOND OFFICER

Come, sir, I pray you go.

ANTONIO

Let me speak a little. This youth that you see here  
I snatch'd 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, did I devotion.

FIRST OFFICER

What's that to us? The time goes by; away.

ANTONIO

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

FIRST OFFICER

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

ANTONIO

Lead me on.

*Exit with OFFICERS.*

VIOLA

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

SIR TOBY

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

VIOLA

He nam'd Sebastian. I my brother know  
Yet living in my glass; even such and so  
In favour was my brother; and he went  
Still in this fashion, colour, ornament,  
For him I imitate. O, if it prove,

(MORE)

VIOLA (CONT'D)

Tempests are kind, and salt waves fresh in love!  
(Exit)

SIR TOBY

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

FABIAN

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

AGUECHEEK

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

SIR TOBY

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

AGUECHEEK

And I do not --(Exit)

FABIAN

Come, let's see the event.

SIR TOBY

I dare lay any money 'twill be nothing yet.

*Exeunt.*

**END OF ACT III**

**ACT IV**

**SCENE I**

*Before Olivia's house.*

*Enter SEBASTIAN and CLOWN.*

CLOWN

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

SEBASTIAN

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

CLOWN

Well held out, i' faith! No, I do not know you; nor I am not sent to you by my lady, to bid you come speak with her; nor your name is not Master Cesario; nor this is not my nose neither. Nothing that is so is so.

SEBASTIAN

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

CLOWN

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

SEBASTIAN

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

CLOWN

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

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

AGUECHEEK

Now, sir, have I met you again?

*(Striking SEBASTIANA)*

There's for you.

SEBASTIAN

Why, there's for thee, and there, and there.

Are all the people mad?

SIR TOBY

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

*(Holding SEBASTIAN)*

CLOWN

This will I tell my lady straight. I would not be in some of your coats for two-pence.

*(Exit)*

SIR TOBY

Come on, sir; hold.

AGUECHEEK

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

SEBASTIAN

Let go thy hand.

SIR TOBY

Come, sir, I will not let you go. Come, my young soldier, put up your iron; you are well flesh'd. Come on.

SEBASTIAN

I will be free from thee. What wouldst thou now?

If thou dar'st tempt me further, draw thy sword.

*(Draws)*

SIR TOBY

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

*(Draws)*

*Enter OLIVIA.*

OLIVIA

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

SIR TOBY

Madam!

OLIVIA

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

*(Exeunt SIR TOBY, SIR ANDREW, and FABIAN)*

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

SEBASTIAN

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

OLIVIA

Nay, come, I prithee. Would thou'dst be rul'd by me!

SEBASTIAN

Madam, I will.

OLIVIA

O, say so, and so be!

*Exeunt.*

SCENE II

*Olivia's house.*

*Enter MARIA and CLOWN.*

MARIA

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

*(Exit)*

CLOWN

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

*Enter SIR TOBY and MARIA.*

SIR TOBY

Jove bless thee, Master Parson.

CLOWN

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

SIR TOBY

To him, Sir Topas.

CLOWN

What ho, I say! Peace in this prison!

SIR TOBY

The knave counterfeits well; a good knave.

MALVOLIO

*(Within)*

Who calls there?

CLOWN

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

MALVOLIO

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

CLOWN

Out, hyperbolical fiend! How vexest thou this man! Talkest thou nothing but of ladies?

SIR TOBY

Well said, Master Parson.

MALVOLIO

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

CLOWN

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

MALVOLIO

As hell, Sir Topas.

CLOWN

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

MALVOLIO

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

CLOWN

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

MALVOLIO

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

CLOWN

What is the opinion of Pythagoras concerning wild fowl?

MALVOLIO

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

CLOWN

What think'st thou of his opinion?

MALVOLIO

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

CLOWN

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

MALVOLIO

Sir Topas, Sir Topas!

SIR TOBY

My most exquisite Sir Topas!

CLOWN

Nay, I am for all waters.

MARIA

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

SIR TOBY

To him in thine own voice, and bring me word how thou find'st him. I would we were well rid of this knavery. If he may be conveniently deliver'd, I would he were; for I am now so far in offence with my niece that I cannot pursue with any safety this sport to the upshot. Come by and by to my chamber.

*Exit with MARIA.*

CLOWN

*(Sings)*

Hey, Robin, jolly Robin,  
Tell me how thy lady does.

MALVOLIO

Fool!

CLOWN

*(Sings)*

My lady is unkind, perdy.

MALVOLIO

Fool!

CLOWN

*(Sings)*

Alas, why is she so?

MALVOLIO

Fool I say!

CLOWN

*(Sings)*

She loves another.  
Who calls, ha?



MALVOLIO

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

CLOWN

Master Malvolio?

MALVOLIO

Ay, good fool.

CLOWN

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

MALVOLIO

Fool, there was never man so notoriously abus'd; I am as well in my wits, fool, as thou art.

CLOWN

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

MALVOLIO

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

CLOWN

Advise you what. you say: the minister is here.

*(Speaking as SIR TOPAS)*

Malvolio, thy wits the heavens restore! Endeavour thyself to sleep, and leave thy vain bibble-babble.

MALVOLIO

Sir Topas!

CLOWN

Maintain no words with him, good fellow. -- Who, I, sir? Not I, sir. God buy you, good Sir Topas. -- Marry, amen. -- I will sir, I will.

MALVOLIO

Fool, fool, fool, I say!

CLOWN

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

MALVOLIO

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.

CLOWN

Well-a-day that you were, sir!

MALVOLIO

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

CLOWN

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

MALVOLIO

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

CLOWN

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

MALVOLIO

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

CLOWN

*(Singing)*

I am gone, sir,  
And anon, sir,  
I'll be with you again,  
In a trice,  
Like to the old Vice,  
Your need to sustain;  
Who with dagger of lath,  
In his rage and his wrath,  
Cries, Ah, ha! to the devil,  
Like a mad lad,  
Pare thy nails, dad.  
Adieu, goodman devil.

*(Exit)*

SCENE III

*Olivia's garden.*

*Enter SEBASTIAN.*

SEBASTIAN

This is the air; that is the glorious sun;  
This pearl she gave me, I do feel't and see't;  
And though 'tis wonder that enwraps me thus,  
Yet 'tis not madness. Where's Antonio, then?  
I could not find him at the Elephant;  
Yet there he was; and there I found this credit,  
That he did range the town to seek me out.  
His counsel now might do me golden service;  
For though my soul disputes well with my sense  
That this may be some error, but no madness,  
Yet doth this accident and flood of fortune  
So far exceed all instance, all discourse,  
That I am ready to distrust mine eyes  
And wrangle with my reason, that persuades me  
To any other trust but that I am mad,  
Or else the lady's mad; yet if 'twere so,  
She could not sway her house, command her followers,  
Take and give back affairs and their dispatch  
With such a smooth, discreet, and stable bearing,  
As I perceive she does. There's something in't  
That is deceivable. But here the lady comes.

*Enter OLIVIA and PRIEST.*

OLIVIA

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

SEBASTIAN

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

OLIVIA

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

*Exeunt.*

END OF ACT IV

ACT V

SCENE I

*Before Olivia's house.*

*Enter CLOWN and FABIAN.*

FABIAN

Now, as thou lov'st me, let me see his letter.

CLOWN

Good Master Fabian, grant me another request.

FABIAN

Anything.

CLOWN

Do not desire to see this letter.

FABIAN

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

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

DUKE

Belong you to the Lady Olivia, friends?

CLOWN

Ay, sir, we are some of her trappings.

DUKE

I know thee well. How dost thou, my good fellow?

CLOWN

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

DUKE

Just the contrary: the better for thy friends.

CLOWN

No, sir, the worse.

DUKE

How can that be?

CLOWN

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

DUKE

Why, this is excellent.

CLOWN

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.

CLOWN

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

DUKE

O, you give me ill counsel.

CLOWN

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

DUKE

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

CLOWN

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

DUKE

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

CLOWN

Marry, sir, lullaby to your bounty till I come again. I go, sir; but I would not have you to think that my desire of having is the sin of covetousness. But, as you say, sir, let your bounty take a nap; I will awake it anon.

*(Exit)*

*Enter ANTONIO and OFFICERS.*

VIOLA

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  
As black as Vulcan in the smoke of war.  
A baubling vessel was he captain of,  
For shallow draught and bulk unprizable,  
With which such scathful grapple did he make  
With the most noble bottom of our fleet  
That very envy and the tongue of los  
Cried fame and honour on him. What's the matter?

FIRST OFFICER

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

VIOLA

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

DUKE

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

ANTONIO

Orsino, noble sir,  
Be pleas'd that I shake off these names you give me:  
Antonio never yet was thief or pirate,  
Though I confess, on base and ground enough,  
Orsino's enemy. A witchcraft drew me hither:

(MORE)

ANTONIO (CONT'D)

That most ingrateful boy there by your side  
 From the rude sea's enrag'd and foamy mouth  
 Did I redeem; a wreck past hope he was.  
 His life I gave him, and did thereto ad  
 My love without retention or restraint,  
 All his in dedication; for his sake,  
 Did I expose myself, pure for his love,  
 Into the danger of this adverse town;  
 Drew to defend him when he was beset;  
 Where being apprehended, his false cunning,  
 Not meaning to partake with me in danger,  
 Taught him to face me out of his acquaintance,  
 And grew a twenty years removed thing  
 While one would wink; denied me mine own purse,  
 Which I had recommended to his use  
 Not half an hour before.

VIOLA

How can this be?

DUKE

When came he to this town?

ANTONIO

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

*Enter OLIVIA and ATTENDANTS.*

DUKE

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

OLIVIA

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

VIOLA

Madam?

DUKE

Gracious Olivia --OLIVIA  
 What do you say, Cesario? Good my lord.



VIOLA

My lord would speak; my duty hushes me.

OLIVIA

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

DUKE

Still so cruel?

OLIVIA

Still so constant, lord.

DUKE

What, to perverseness? You uncivil lady,  
To whose ingrate and unauspicious altars  
My soul the faithfull'st off'rings hath breath'd out  
That e'er devotion tender'd! What shall I do?

OLIVIA

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

DUKE

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

VIOLA

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

OLIVIA

Where goes Cesario?

VIOLA

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

OLIVIA

Ay me, detested! How am I beguil'd!

VIOLA

Who does beguile you? Who does do you wrong?

OLIVIA

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

*Exit an ATTENDANT.*

DUKE

Come, away!

OLIVIA

Whither, my lord? Cesario, husband, stay.

DUKE

Husband?

OLIVIA

Ay, husband; can he that deny?

DUKE

Her husband, sirrah?

VIOLA

No, my lord, not I.

OLIVIA

Alas, it is the baseness of thy fear  
That makes thee strangle thy propriety.  
Fear not, Cesario, take thy fortunes up;  
Be that thou know'st thou art, and then thou art  
As great as that thou fear'st.

*Enter PRIEST.*

O, WELCOME, FATHER!

Father, I charge thee, by thy reverence,  
Here to unfold -- though lately we intended  
To keep in darkness what occasion now  
Reveals before 'tis ripe -- what thou dost know  
Hath newly pass'd between this youth and me.

PRIEST

A contract of eternal bond of love,  
Confirm'd by mutual joinder of your hands,  
Attested by the holy close of lips,  
Strength'ned by interchangement of your rings;  
And all the ceremony of this compact  
Seal'd in my function, by my testimony;  
Since when, my watch hath told me, toward my grave,  
I have travell'd but two hours.

DUKE

O thou dissembling cub! What wilt thou be,  
When time hath sow'd a grizzle on thy case?  
Or will not else thy craft so quickly grow  
That thine own trip shall be thine overthrow?  
Farewell, and take her; but direct thy feet  
Where thou and I henceforth may never meet.

VIOLA

My lord, I do protest --OLIVIA  
O, do not swear!  
Hold little faith, though thou has too much fear.

*Enter SIR ANDREW.*

AGUECHEEK

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

OLIVIA

What's the matter?

AGUECHEEK

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

OLIVIA

Who has done this, Sir Andrew?

AGUECHEEK

The Count's gentleman, one Cesario. We took him for a coward,  
but he's the very devil incardinate.

DUKE

My gentleman, Cesario?

AGUECHEEK

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

VIOLA

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

*Enter SIR TOBY and CLOWN.*

AGUECHEEK

If a bloody coxcomb be a hurt, you have hurt me; I think you  
set nothing by a bloody coxcomb. Here comes Sir Toby halting;  
you shall hear more; but if he had not been in drink, he  
would have tickl'd you othergates than he did.

DUKE

How now, gentleman? How is't with you?

SIR TOBY

That's all one; has hurt me, and there's th' end on't. Sot,  
didst see Dick Surgeon, sot?

CLOWN

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

SIR TOBY

Then he's a rogue and a passy measures pavin. I hate a  
drunken rogue.

OLIVIA

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

AGUECHEEK

I'll help you, Sir Toby, because we'll be dress'd together.

SIR TOBY

Will you help -- an ass-head and a coxcomb and a knave, a  
thin fac'd knave, a gull?

OLIVIA

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

*Exeunt CLOWN, FABIAN, SIR TOBY, and SIR ANDREW.*

*Enter SEBASTIAN.*

SEBASTIAN

I am sorry, madam, I have hurt your kinsman;  
But, had it been the brother of my blood,  
I must have done no less with wit and safety.  
You throw a strange regard upon me, and by that  
I do perceive it hath offended you.  
Pardon me, sweet one, even for the vows  
We made each other but so late ago.

DUKE

One face, one voice, one habit, and two persons!  
A natural perspective, that is and is not.

SEBASTIAN

Antonio, O my dear Antonio!  
How have the hours rack'd and tortur'd me  
Since I have lost thee!

ANTONIO

Sebastian are you?

SEBASTIAN

Fear'st thou that, Antonio?

ANTONIO

How have you made division of yourself?  
An apple cleft in two is not more twin  
Than these two creatures. Which is Sebastian?

OLIVIA

Most wonderful!

SEBASTIAN

Do I stand there? I never had a brother;  
Nor can there be that deity in my nature  
Of here and everywhere. I had a sister  
Whom the blind waves and surges have devour'd.  
Of charity, what kin are you to me?  
What countryman, what name, what parentage?

VIOLA

Of Messaline; Sebastian was my father.  
Such a Sebastian was my brother too;  
So went he suited to his watery tomb;  
If spirits can assume both form and suit,  
You come to fright us.

SEBASTIAN

A spirit I am indeed,  
But am in that dimension grossly clad  
Which from the womb I did participate.  
Were you a woman, as the rest goes even,  
I should my tears let fall upon your cheek,  
And say 'Thrice welcome, drowned Viola!'

VIOLA

My father had a mole upon his brow.

SEBASTIAN

And so had mine.

VIOLA

And died that day when Viola from her birth  
Had numb'ered thirteen years.

SEBASTIAN

O, that record is lively in my soul!  
He finished indeed his mortal act  
That day that made my sister thirteen years.

VIOLA

If nothing lets to make us happy both  
But this my masculine usurp'd attire,  
Do not embrace me till each circumstance  
Of place, time, fortune, do cohere and jump  
That I am Viola; which to confirm,  
I'll bring you to a captain in this town,  
Where lie my maiden weeds; by whose gentle help  
I was preserv'd to serve this noble Count.  
All the occurrence of my fortune since  
Hath been between this lady and this lord.

SEBASTIAN

(to OLIVIA)

So Comes it, lady, you have been mistook;  
But nature to her bias drew in that.  
You would have been contracted to a maid;

(MORE)

SEBASTIAN (CONT'D)

Nor are you therein, by my life, deceiv'd;  
You are betroth'd both to a maid and man.

DUKE

Be not amaz'd; right noble is his blood.  
If this be so, as yet the glass seems true,  
I shall have share in this most happy wreck.

(to VIOLA)

Boy, thou hast said to me a thousand times  
Thou never shouldst love woman like to me.

VIOLA

And all those sayings will I overswear;  
And all those swearings keep as true in soul  
As doth that orb'd continent the fire  
That severs day from night.

DUKE

Give me thy hand;  
And let me see thee in thy woman's weeds.

VIOLA

The captain that did bring me first on shore  
Hath my maid's garments. He, upon some action,  
Is now in durance, at Malvolio's suit,  
A gentleman and follower of my lady's.

OLIVIA

He shall enlarge him. Fetch Malvolio hither;  
And yet, alas, now I remember me,  
They say, poor gentleman, he's much distract.  
(*Re-enter CLOWN, with a letter, and FABIAN*)  
A most extracting frenzy of mine own  
From my remembrance clearly banish'd his.  
How does he, sirrah?

CLOWN

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

OLIVIA

Open't, and read it.

CLOWN

Look then to be well edified when the fool delivers the  
madman.

(MORE)

CLOWN (CONT'D)

*(Reads madly)*

'By the Lord, madam-'

OLIVIA

How now! Art thou mad?

CLOWN

No, madam, I do but read madness. An your ladyship will have it as it ought to be, you must allow vox.

OLIVIA

Prithee read i' thy right wits.

CLOWN

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

OLIVIA

*(to FABIAN)*

Read it you, sirrah.

FABIAN

*(Reads)*

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

The Madly-us'd Malvolio'

OLIVIA

Did he write this?

CLOWN

Ay, Madam.

DUKE

This savours not much of distraction.

OLIVIA

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

*(Exit FABIAN)*

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



DUKE

Madam, I am most apt t' embrace your offer.

(to VIOLA)

Your master quits you; and, for your service done him,  
So much against the mettle of your sex,  
So far beneath your soft and tender breeding,  
And since you call'd me master for so long,  
Here is my hand; you shall from this time be  
You master's mistress.

OLIVIA

A sister! You are she.

*Re-enter FABIAN, with MALVOLIO.*

DUKE

Is this the madman?

OLIVIA

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

MALVOLIO

Madam, you have done me wrong,  
Notorious wrong.

OLIVIA

Have I, Malvolio? No.

MALVOLIO

Lady, you have. Pray you peruse that letter.  
You must not now deny it is your hand;  
Write from it if you can, in hand or phrase;  
Or say 'tis not your seal, not your invention;  
You can say none of this. Well, grant it then,  
And tell me, in the modesty of honour,  
Why you have given me such clear lights of favour,  
Bade me come smiling and cross-garter'd to you,  
To put on yellow stockings, and to frown  
Upon Sir Toby and the lighter people;  
And, acting this in an obedient hope,  
Why have you suffer'd me to be imprison'd,  
Kept in a dark house, visited by the priest,  
And made the most notorious geck and gul  
That e'er invention play'd on? Tell me why.

OLIVIA

Alas, Malvolio, this is not my writing,  
 Though, I confess, much like the character;  
 But out of question 'tis Maria's hand.  
 And now I do bethink me, it was she  
 First told me thou wast mad; then cam'st in smiling,  
 And in such forms which here were presuppous'd  
 Upon thee in the letter. Prithee, be content;  
 This practice hath most shrewdly pass'd upon thee,  
 But, when we know the grounds and authors of it,  
 Thou shalt be both the plaintiff and the judge  
 Of thine own cause.

FABIAN

Good madam, hear me speak,  
 And let no quarrel nor no brawl to come  
 Taint the condition of this present hour,  
 Which I have wond'ered at. In hope it shall not,  
 Most freely I confess myself and Toby  
 Set this device against Malvolio here,  
 Upon some stubborn and uncourteous parts  
 We had conceiv'd against him. Maria writ  
 The letter, at Sir Toby's great importance,  
 In recompense whereof he hath married her.  
 How with a sportful malice it was follow'd  
 May rather pluck on laughter than revenge,  
 If that the injuries be justly weigh'd  
 That have on both sides pass'd.

OLIVIA

Alas, poor fool, how have they baffl'd thee!

CLOWN

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  
 gagg'd'? And thus the whirligig of time brings in his  
 revenges.

MALVOLIO

I'll be reveng'd on the whole pack of you.  
 (*Exit*)

OLIVIA

He hath been most notoriously abus'd.

DUKE

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

*Exeunt all but the CLOWN.*

CLOWN

*(sings)*

When that I was and a little tiny boy,  
With hey, ho, the wind and the rain,  
A foolish thing was but a toy,  
For the rain it raineth every day.  
But when I came to man's estate,  
With hey, ho, the wind and the rain,  
'Gainst knaves and thieves men shut their gate,  
For the rain it raineth every day.  
But when I came, alas! to wive,  
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 beds,  
With hey, ho, the wind and the rain,  
With toss-pots still had drunken heads,  
For the rain it raineth every day.  
A great while ago the world begun,  
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)*

**END OF ACT V**

**CURTAIN**