**Act I – pages 1-22**

**Act II – pages 23-42**

**Act III – pages 43-64**

**Act IV – pages 65-70**

**Act V – pages 71-84**

**ACT I**

**[NOTE: - from actual script we are reversing scene 1 and scene 2]**

**[Note for Zach – need storm sound effects – multilayered and extreme – dying into post storm sea sound effects and bird noises]**

**SCENE I. The sea-coast.**

*Entering through house are VIOLA, and a Captain, - with life preserver rings - wet*

**VIOLA**

What country club, friend, is this?

**Captain**

This is Illyria, lady.

**VIOLA**

And what should I do in Illyria?
My brother he is in Heaven.
 by chance he is not drown'd: what think you?

**Captain**

It is by chance that you were saved.

**VIOLA**

O my poor brother! and so by chance may he be.

**Captain**

True, madam: and, to comfort you,
After our ship did split,
When you and those poor number saved with you
Hung on our driving boat, I saw your brother,
bind himself, To a strong mast that lived upon the sea;
Where I saw him hold acquaintance with the waves
So long as I could see.

**VIOLA**

For saying so, there's gold:
Know you this country club?

**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 the 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 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 has abjured the company
And sight of men.

**VIOLA**

O that I served that lady
And might not be delivered to the world,
Till I had made mine own occasion mellow,
**Captain**

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

**VIOLA**

There is a fair behavior in you, captain;
And though that nature with a beauteous wall
Doth oft close in pollution, yet of you
I will believe you have a mind that suits
With this thy fair and outward character.
I prithee, and I'll pay you 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:
You shall present me as a caddy 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 you thy silence to my wit.

**Captain**

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

**VIOLA**

I thank you: lead me on.

*Exeunt – with musical transition for Duke*

**SCENE II. DUKE ORSINO's palace.**

*Enter DUKE ORSINO, VALENTINE, and other Lords; Musicians attending*

**DUKE ORSINO**

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 you,

**VALENTINE**

Will you go hunt, my lord?

**DUKE ORSINO**

What, Valentine?

**VALENTINE**

The hart.

**DUKE ORSINO**

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

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 sun 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 ORSINO**

O, she that has 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
Has kill'd the flock of all affections else
That live in her; when liver, brain and heart,
These sovereign thrones, are all supplied, and fill'd
Her sweet perfections with one self king!
Away before me to sweet beds of flowers:
Love-thoughts lie rich when canopied with bowers.

*Exeunt with musical transition for Sir Toby*

**SCENE III. OLIVIA'S house.**

*Enter SIR TOBY BELCH and MARIA*

**SIR TOBY BELCH**

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.

You must confine yourself within the modest
limits of order.

**SIR TOBY BELCH**

Confine! I'll confine myself no finer than I am:
these clothes are good enough to drink in; and so be
these boots too: if 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 BELCH**

Who, Sir Andrew Aguecheek?

**MARIA**

Ay, he.

**SIR TOBY BELCH**

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

**MARIA**

What's that to the purpose?

**SIR TOBY BELCH**

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 BELCH**

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

**MARIA**

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

**SIR TOBY BELCH**

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 BELCH**

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
that will not drink to my niece. What, wench!
But hush! for here comes Sir Andrew Agueface.

*Enter SIR ANDREW*

**SIR ANDREW**

Sir Toby Belch! how now, Sir Toby Belch!

**SIR TOBY BELCH**

Sweet Sir Andrew!

**SIR ANDREW**

Bless you, fair shrew.

**MARIA**

And you too, sir.

**SIR TOBY BELCH**

Accost, Sir Andrew, accost.

**SIR ANDREW**

What's that?

**SIR TOBY BELCH**

My niece's chambermaid.

**SIR ANDREW**

Good Mistress Accost, I desire better acquaintance.

**MARIA**

My name is Mary, sir.

**SIR ANDREW**

Good Mistress Mary Accost,--

**SIR TOBY BELCH**

You mistake, knight; 'accost' is front her, board
her, woo her, assail her.

**SIR ANDREW**

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

**MARIA**

Fare you well, gentlemen.

**SIR TOBY BELCH**

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

**SIR ANDREW**

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 the hand.

**SIR ANDREW**

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

**MARIA**

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

*Exit*

**SIR TOBY BELCH**

O knight you lackest a cup of wine: when did I
see you so put down?

**SIR ANDREW**

Never in your life, I think; unless you see wine
put me down. Methinks sometimes I have no more wit
than an ordinary man has: but I am a
great eater of beef and I believe that does harm to my wit.

**SIR TOBY BELCH**

No question.

**SIR ANDREW**

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

**SIR TOBY BELCH**

Pourquoi, my dear knight?

**SIR ANDREW**

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

**SIR TOBY BELCH**

Then hadst you had an excellent head of hair.

**SIR ANDREW**

Why, would that have mended my hair?

**SIR TOBY BELCH**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

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

**SIR ANDREW**

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 woos her.

**SIR TOBY BELCH**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

Art you good at these kickshawses, knight?

**SIR ANDREW**

As any man in Illyria!

**SIR TOBY BELCH**

What is thy excellence in a galliard, knight?

**SIR ANDREW**

Faith, I can cut a caper.

**SIR TOBY BELCH**

And I can cut the mutton to't.

**SIR ANDREW**

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

**SIR TOBY BELCH**

Wherefore are these things hid? wherefore have
these gifts a curtain before 'em? Why do
you not go to church in a galliard and come home in
a coranto?
I did think, by the excellent constitution of thy
leg, it was formed under the star of a galliard.

**SIR ANDREW**

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

**SIR TOBY BELCH**

What shall we do else?

Let me see the
caper; ha! higher: ha, ha! excellent!

*Exeunt with musical transition for Duke*

**SCENE IV. DUKE ORSINO'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 advanced: he has
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.

**VIOLA**

I thank you. Here comes the count.

*Enter DUKE ORSINO, and Attendants*

**DUKE ORSINO**

Who saw Cesario?

**VIOLA**

On your attendance, my lord; here.

**DUKE ORSINO**

Stand you a while aloof, Cesario,
You know'st no less but all; I have unclasp'd
To you 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 you 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 ORSINO**

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

**VIOLA**

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

**DUKE ORSINO**

O, then unfold the passion of my love,
Surprise her with discourse of my dear faith:
It shall become you 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 ORSINO**

Dear lad, believe it;
For they shall yet belie thy happy years,
That say you 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 you shalt live as freely as thy lord,
To call his fortunes thine.

**VIOLA**

I'll do my best
To woo your lady:

*Aside*

yet, an awful strife!
Whoe'er I woo, myself would be his wife.

*Exeunt*

**SCENE V. The sea-coast. (was Act II, i)**

**Note for Zach – ocean sound effects.**

*Enter ANTONIA and SEBASTIAN*

**ANTONIA**

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.
**ANTONIA:** Let me yet know whither you are bound.

**SEBASTIAN**

No, sooth: my determinate voyage is mere
extravagancy. You must know of me then, Antonia, my name is Sebastian.

My father was that Sebastian of Messaline, whom I know you have heard
of. He left behind him myself and a sister, both
born in an hour: if the heavens had been pleased,
would we had so ended! but you, sir, altered that;
for some hour before you took me from the breach of
the sea was my sister drowned.

**ANTONIA**

Alas the day!

**SEBASTIAN**

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

**ANTONIA**

Pardon me, sir, your bad entertainment.

**SEBASTIAN**

O good Antonia, forgive me your trouble.

**ANTONIA**

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 recovered, desire it not.
Fare ye well at once: my bosom is full of kindness,
and I am yet so near the manners of my mother, that
upon the least occasion more mine eyes will tell
tales of me. I am bound to the Count Orsino's court: farewell.

*Exit*

**ANTONIA**

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

*Exit – musical transition by Fool*

**SCENE VI. OLIVIA'S house. (was scene 5)**

*Enter MARIA and FOOL*

**MARIA**

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

**FOOL**

Let her hang me:

Many a good hanging prevents a bad marriage.

**MARIA**

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

*Exit*

**FOOL**

Wit, put me into good fooling!
Those wits, that think they have you, do very oft
prove fools; and I, that am sure I lack you, may
pass for a wise man: for what says Quinapalus?
'Better a witty fool, than a foolish wit.'

*Enter OLIVIA with MALVOLIO*

God bless you, lady!

**OLIVIA**

Take the fool away.

**FOOL**

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

**OLIVIA**

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

**FOOL**

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 butcher mend him. Anything
that's mended is but patched: The lady bade take
away the fool; therefore, I say again, take her away.

**OLIVIA**

Sir, I bade them take away you.

**FOOL**

Misprision in the highest degree! Lady, I wear not
motley in my brain. Good madonna, give me leave to
prove you a fool.

**OLIVIA**

Can you do it?

**FOOL**

Dexterously, good madonna.

**OLIVIA**

Make your proof.

**FOOL**

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

**OLIVIA**

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

**FOOL**

Good madonna, why do you mourn?

**OLIVIA**

Good fool, for my brother's death.

**FOOL**

I think his soul is in hell, madonna.

**OLIVIA**

I know his soul is in heaven, fool.

**FOOL**

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 she not mend?

**MALVOLIO**

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

**FOOL**

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

**OLIVIA**

How say you to that, Malvolio?

**MALVOLIO**

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

**OLIVIA**

Oh, you are sick of self-love, Malvolio, and taste
with a distempered appetite. To be generous, is to not allow molehills to become mountains – you turn mini golf into The Masters:
there is no slander in an allowed fool, though he do
nothing but rail; nor no railing in a known discreet
man, though he do nothing but reprove.

**FOOL**

Now Mercury endue you with leasing, for you
speakest 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, fool, how your fooling grows old, and
people dislike it.

**FOOL**

You have spoke for us, madonna, as if thy eldest
son should be a fool; --here he comes,--one of thy kin has a
most sodden brain.

*Enter SIR TOBY BELCH*

**OLIVIA**

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

**SIR TOBY BELCH**

A gentleman.

**OLIVIA**

A gentleman! what gentleman?

**SIR TOBY BELCH**

'Tis a gentle man here--a plague o' these
pickle-herring! How now, sot!

**FOOL**

Good Sir Toby!

**OLIVIA**

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

**SIR TOBY BELCH**

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

**OLIVIA**

Ay, marry, what is he?

**SIR TOBY BELCH**

Let him be the devil I care not.

*Exit*

**OLIVIA**

What's a drunken man like, fool?

**FOOL**

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

**OLIVIA**

Go you and seek Sir Toby; for he's in the third degree of drink, he's
drowned: go, look after him.

**FOOL**

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; He is very well-favoured 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, and Attendants – musical transition*

**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
penned, I have taken great pains to con it. Good
beauties, let me sustain no scorn; I am very
comptible, even to the least sinister usage.

**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**

I am.

**VIOLA**

Most certain, if you are she, I will
on with my speech in your praise, and then show you
the heart of my message.

**OLIVIA**

Come to what is important. 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 allowed your approach rather to wonder at you
than to hear you. If you be not mad, be gone; if
you have reason, be brief: 'tis not that time of
moon with me.

**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. Tell me your mind: 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. My words are as full of peace as matter.

**OLIVIA**

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

**VIOLA**

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

**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**

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

*Unveiling*

**VIOLA**

Excellently done, if God did all.

**OLIVIA**

'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 schedules of my beauty: it shall be
inventoried: (Selfie Stick) Were
you sent hither to praise me?

**VIOLA**

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

**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 divulged, free, learn'd and valiant;
And in dimension and the shape of nature
A gracious person: but yet I cannot love him;
He might have took his answer long ago.

**VIOLA**

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

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

**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 hills
And make the babbling gossip of the air
Cry out 'Olivia!' O, You should not rest
Between the elements of air and earth,
But you should pity me!

**OLIVIA**

You might do - 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, by chance, 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 fervor, like my master's, be
Placed 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 you art;
Thy tongue, thy face, thy limbs, actions and spirit,
not too fast: soft, soft!
Oh if 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 count's man: he left this ring behind him,
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 you, 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*

**ACT II**

**SCENE I. A street. (was scene ii in original script)**

*Enter VIOLA, MALVOLIO following*

**MALVOLIO**

Were you not even now with the Countess Olivia?

**VIOLA**

Even now, sir; on a moderate pace I have since
arrived 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**

I'll none of it.

**MALVOLIO**

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

*Exit*

**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 sure methought her eyes had lost her tongue,
For she did speak in starts distractedly.
She loves me, sure; the cunning of her passion
Invites me in this churlish messenger.
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, you are a wickedness,
Wherein the pregnant enemy does much.
How easy is it for 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 work? 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! you must untangle this, not I;
It is too hard a knot for me to untie!

*Exit – musical transition*

**SCENE II. OLIVIA's house.**

*Enter SIR TOBY BELCH and SIR ANDREW*

**SIR TOBY BELCH**

Approach, Sir Andrew: not to be abed after
midnight is to be up betimes;

**SIR ANDREW**

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

**SIR TOBY BELCH**

A false conclusion: I hate it as an unfilled can.
To be up after midnight and to go to bed then, is
early: so that to go to bed after midnight is to go
to bed betimes. Does not our life consist of the
four elements?

**SIR ANDREW**

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

**SIR TOBY BELCH**

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

*Enter FOOL*

**SIR ANDREW**

Here comes the fool, i' faith.

**FOOL**

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

**SIR TOBY BELCH**

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

**SIR ANDREW**

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,

why, this is the best fooling, when all
is done. Now, a song.

**SIR TOBY BELCH**

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

**SIR ANDREW**

There's a coin of me too: if one knight give a--

**FOOL**

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

**SIR TOBY BELCH**

A love-song, a love-song.

**SIR ANDREW**

Ay, ay: I care not for good life.

**FOOL**

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

**SIR ANDREW**

Excellent good, i' faith.

**SIR TOBY BELCH**

Good, good.

**FOOL**

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

**SIR ANDREW**

A mellifluous voice, as I am true knight.

**SIR TOBY BELCH**

A contagious breath.

**SIR ANDREW**

Very sweet and contagious, i' faith.

**SIR TOBY BELCH**

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

**SIR ANDREW**

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

**FOOL**

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

**SIR ANDREW**

Most certain. Let our catch be, 'You knave.'

**FOOL**

'Hold thy peace, you knave,' knight? I shall be
constrained in't to call you knave, knight.

**SIR ANDREW**

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

**FOOL**

I shall never begin if I hold my peace.

**SIR ANDREW**

Good, i' faith. Come, begin.

*Catch sung RAP!*

*Enter MARIA*

**MARIA**

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

**SIR TOBY BELCH**

'Three merry men be we.' Am I not of her blood?
Tillyvally. Lady!

*Sings*

'There dwelt a man in Babylon, lady, lady!'

**FOOL**

Beshrew me, the knight's in admirable fooling.

**SIR ANDREW**

Ay, he does well enough if he be disposed, and so do
I too: he does it with a better grace, but I do it
more natural.

**SIR TOBY BELCH**

[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 ye
no wit, manners, nor honesty, but to gabble like
tinkers at this time of night? Do ye make an
alehouse of my lady's house, that ye squeak out your
catches without any mitigation or remorse
of voice? Is there no respect of place, persons, nor
time in you?

**SIR TOBY BELCH**

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
kinsman, she's nothing allied to your disorders. If
you can separate yourself and your misdemeanors, 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 BELCH**

'Farewell, dear heart, since I must needs be gone.' (rapped)

**MARIA**

Nay, good Sir Toby.

**FOOL**

'His eyes do show his days are almost done.' (rapped)

**MALVOLIO**

Is't even so?

**SIR TOBY BELCH**

'But I will never die.' (rapped)

**FOOL**

Sir Toby, there you lie.

**MALVOLIO**

This is much credit to you.

**SIR TOBY BELCH**

'Shall I bid him go?' (rapped)

**FOOL**

'What an if you do?' (rapped)

**SIR TOBY BELCH**

'Shall I bid him go, and spare not?' (rapped)

**FOOL**

'O no, no, no, no, you dare not.' (rapped)

**SIR TOBY BELCH**

Out o' tune, sir: ye lie. Art any more than a
steward? Do you think, because you art
virtuous, there shall be no more cakes and ale?

**FOOL**

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

**SIR TOBY BELCH**

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

**MALVOLIO**

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

*Exit*

**MARIA**

Go shake your ears.

**SIR ANDREW**

I shall challenge him in the field, and then,
break promise with him, and make a fool of him.

**SIR TOBY BELCH**

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

**MARIA**

Sweet Sir Toby, be patient for tonight: since the
youth of the count's was today with thy lady, she is
much out of quiet. For Monsieur Malvolio, let me
alone with him: if I do not gull him 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 BELCH**

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

**MARIA**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

What, for being a puritan? thy exquisite reason,
dear knight?

**SIR ANDREW**

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

**MARIA**

The devil is nought! He is best persuaded of himself, so
crammed, as he thinks, with excellencies, that it is
his grounds of faith that all that look on him love
him; and on that vice in him will my revenge find
notable cause to work.

**SIR TOBY BELCH**

What wilt you 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, the manner of his gait, the expression
of his eye, forehead, and complexion, he shall find
himself most feelingly personated. I can write very
like my lady your niece: we
can hardly make distinction of our hands.

**SIR TOBY BELCH**

Excellent! I smell a device.

**SIR ANDREW**

I have't in my nose too.

**SIR TOBY BELCH**

He shall think, by the letters that you 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.

**SIR ANDREW**

And your horse now would make him an ass.

**MARIA**

Ass, I doubt not.

**SIR ANDREW**

O, 'twill be admirable!

**MARIA**

Sport royal, I warrant you: I know my plan 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 BELCH**

Good night, Penthesilea.

**SIR ANDREW**

Before me, she's a good wench.

**SIR TOBY BELCH**

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

**SIR ANDREW**

I was adored once too.

**SIR TOBY BELCH**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

Send for money, knight: if you has her not i'
the end, call me cut.

**SIR ANDREW**

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

**SIR TOBY BELCH**

Come, come, let’s find the bar; 'tis too late
to go to bed now: come, knight; come, knight.

*Exeunt –*

**SCENE III. DUKE ORSINO's palace.**

*Enter DUKE ORSINO, VIOLA, VALENTINE, and others*

**DUKE ORSINO**

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.

**VALENTINE**

So please your lordship, he is not here, who should sing it.

**DUKE ORSINO**

Who was it?

**VALENTINE**

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

**DUKE ORSINO**

Seek her out, and play the tune the while.

*Exit VALENTINE. Music plays (When a Man Loves a Woman)?*

Come hither, boy: if ever you shalt love,
In the sweet pangs of it remember me;
For such as I am all true lovers are,
Unstaid and skittish in all motions else,
Save in the constant image of the creature
That is beloved. How do you like this tune?

**VIOLA**

It gives a very echo to the seat
Where Love is throned.

**DUKE ORSINO**

You do speak masterly:
My life upon't, young though you are, thine eye
Has stay'd upon some favour that it loves:
Has it not, boy?

**VIOLA**

A little, by your favour.

**DUKE ORSINO**

What kind of woman is't?

**VIOLA**

Of your complexion.

**DUKE ORSINO**

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

**VIOLA**

About your years, my lord.

**DUKE ORSINO**

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

**VIOLA**

I think it well, my lord.

**DUKE ORSINO**

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

**VIOLA**

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

*Re-enter VALENTINE and FOOL*

**DUKE ORSINO**

O, fool, come, the song we had last night.
Mark it, Cesario, it is old and plain;
it is silly sooth,
And dallies with the innocence of love,
Like the old age.

**FOOL**

Are you ready, sir?

**DUKE ORSINO**

Ay; prithee, sing.

*Music*

SONG. – to what tune?

**FOOL**

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

**DUKE ORSINO**

There's for thy pains.

**FOOL**

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

**DUKE ORSINO**

I'll pay thy pleasure then.

**FOOL**

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

**DUKE ORSINO**

Give me now leave to leave you.

*Fool**Exit*

**DUKE ORSINO**

Let all the rest give place.

*VALENTINE and Attendants retire*

Once more, Cesario,
Get you to yond same sovereign cruelty:
Tell her, my love, more noble than the world,
Prizes not quantity of dirty lands;
The parts that fortune has bestow'd upon her,
Tell her, I hold as great a fortune;
But 'tis that miracle and queen of gems
That nature plays in her attracts my soul.

**VIOLA**

But if she cannot love you, sir?

**DUKE ORSINO**

I cannot be so answer'd.

**VIOLA**

Sooth, but you must.
Say that some lady, as perhaps there is,
Has for your love a 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 ORSINO**

There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big, to hold so much; they lack retention
Alas, their love may be call'd appetite,
No motion of the liver, but the palate,
That suffer surfeit, cloyment and revolt;
But mine is all as hungry as the sea,
And can digest as much: make no compare
Between that love a woman can bear me
And that I owe Olivia.

**VIOLA**

Ay, but I know--

**DUKE ORSINO**

What do you 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 loved a man,
As it might be, perhaps, were I a woman,
I should your lordship.

**DUKE ORSINO**

And what's her history?

**VIOLA**

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

**DUKE ORSINO**

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 ORSINO**

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

*Exeunt*

**SCENE IV. OLIVIA's garden.**

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

**SIR TOBY BELCH**

Come thy ways, Signiora Fabian.

**FABIAN**

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

**SIR TOBY BELCH**

Wouldst you not be glad to have the
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 BELCH**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

Here comes the little villain.

*Enter MARIA*

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 behavior to his own shadow this half
hour: observe him, for the love of mockery; for I
know this letter will make a contemplative idiot of
him. Close, in the name of jesting! Lie you there,

*Throws down a letter*

for here comes the trout that must be caught with tickling.

*Exit*

*Enter MALVOLIO*

**MALVOLIO**

'Tis but fortune; all is fortune.

**SIR TOBY BELCH**

Here's an overweening rogue!

**FABIAN**

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

**SIR ANDREW**

'Slight, I could so beat the rogue!

**SIR TOBY BELCH**

Peace, I say.

**MALVOLIO**

To be Count Malvolio!

**SIR TOBY BELCH**

Ah, rogue!

**SIR ANDREW**

Pistol him, pistol him.

**SIR TOBY BELCH**

Peace, peace!

**MALVOLIO**

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

**SIR ANDREW**

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 BELCH**

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

**MALVOLIO**

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

**SIR TOBY BELCH**

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, fetch my
kinsman Toby,--

**SIR TOBY BELCH**

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 by chance wind
up watch, or play with my--some rich jewel. Toby
approaches; courtesies there to me,--

**SIR TOBY BELCH**

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 BELCH**

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 BELCH**

What, what?

**MALVOLIO**

'You must amend your drunkenness.'

**SIR TOBY BELCH**

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,'--

**SIR ANDREW**

That's me, I warrant you.

**MALVOLIO**

'One Sir Andrew,'--

**SIR ANDREW**

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

**MALVOLIO**

What employmen have we here?

*Taking up the letter*

**FABIAN**

Now is the woodcock near the gin.

**SIR TOBY BELCH**

O, peace!

**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.

**SIR ANDREW**

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

**MALVOLIO**

[Reads] 'To the unknown beloved, this, and my good
wishes:'--her very phrases! By your leave, wax.
Soft! and the impressure her 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 'No man must know?'

if this should be
you, Malvolio?

**SIR TOBY BELCH**

Marry, hang you, ass!

**MALVOLIO**

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

**FABIAN**

A riddle!

**SIR TOBY BELCH**

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 dressed him!

**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,--

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 consonant in the sequel;
A should follow but O does.

**FABIAN**

And O shall end, I hope.

**SIR TOBY BELCH**

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

**MALVOLIO**

And then “I” comes behind.

**FABIAN**

Ay, if 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 you; 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 you are 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 you
that sighs for you. Remember who commended thy
yellow stockings, and wished to see you ever
cross-gartered: I say, remember. Go to, you are
made, if you desirest to be so; if not, let me see
you a steward still, the fellow of servants, and
not worthy to touch Fortune's fingers. Farewell.
She that would alter services with you,
THE FORTUNATE-UNHAPPY.'
Daylight 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 do not now fool myself, to let imagination jade
me; for every reason excites to this, that my lady
loves me. She did commend my yellow stockings of
late, she did praise my leg being cross-gartered;
and in this she manifests herself to my love, and
with a kind of injunction drives me to these habits
of her liking. I thank my stars I am happy. I will
be strange, stout, in yellow stockings, and
cross-gartered.

Jove and my stars be praised! Here is yet a
postscript.

*Reads*

'You canst not choose but know who I am. If you
entertainest my love, let it appear in your smiling;
your smiles become you well; therefore in my
presence still smile, dear my sweet, I prithee.'
Jove, I thank you: I will smile; I will do
everything that you wilt have me.

*Exit*

**FABIAN**

I will not give my part of this sport for a pension
of thousands.

**SIR TOBY BELCH**

I could marry this wench for this device.

**SIR ANDREW**

So could I too.

**SIR TOBY BELCH**

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

**SIR ANDREW**

Nor I neither.

**FABIAN**

Here comes my noble gull-catcher.

*Re-enter MARIA*

**SIR TOBY BELCH**

Wilt you set thy foot o' my neck?

**SIR ANDREW**

Or o' mine either?

**SIR TOBY BELCH**

Why, you have 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 BELCH**

Like whisky with a midwife.

**MARIA**

If you will then see the fruits of the sport, mark
his first approach before my lady: he will come to
her in yellow stockings, and 'tis a colour she
abhors, and cross-gartered, a fashion she detests;
and he will smile upon her, which will now be so
unsuitable to her disposition, being addicted to a
melancholy as she is, that it cannot but turn him
into a notable contempt. If you will see it, follow
me.

**SIR TOBY BELCH**

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

**SIR ANDREW**

I'll make one too.

*Exeunt – musical transition*

**ACT III**

**SCENE I. OLIVIA's garden.**

*Enter VIOLA, and FOOL with a tabour*

**VIOLA**

Save you, friend, and thy music: do you live by
your voice?

**FOOL**

No, sir, I live by the church.

**VIOLA**

Are you a churchman?

**FOOL**

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

**VIOLA**

I'll no more with you.
Hold, there's expenses.

**FOOL**

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

**VIOLA**

By my troth, I'll tell you, I am almost sick for
one;

*Aside*

though I would not have it grow on my chin. Is your
lady within?

**FOOL**

My lady is within, sir. I will construe to them whence you
come; who you are and what you would.

*Exit*

**VIOLA**

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

*Enter SIR TOBY BELCH, and SIR ANDREW*

**SIR TOBY BELCH**

Save you, gentleman.

**VIOLA**

And you, sir.

**SIR TOBY BELCH**

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 BELCH**

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 BELCH**

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 accomplished lady, the heavens rain
odours on you!

**SIR ANDREW**

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

**VIOLA**

My matter has no voice, to your own most pregnant
and vouchsafed ear.

**SIR ANDREW**

'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 SIR TOBY BELCH, SIR ANDREW, and MARIA*

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! You're servant to the Count Orsino, youth.

**VIOLA**

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

**OLIVIA**

For him, I think not on him: for his thoughts,
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, you:
Under your hard construction must I sit,
To force that on you, in a shameful cunning,
Which you knew none of yours: what might you think?
Have you not set mine honour at the stake
And baited it with all the unmuzzled thoughts
That tyrannous heart can think?

So, let me hear you speak.

**VIOLA**

I pity you.

**OLIVIA**

That's a degree to love.

**VIOLA**

No; for 'tis a vulgar proof,
That very often 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 (call to tee time)*

The clock upbraids me with the waste of time.
Be not afraid, good youth, I will not have you:
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 you thinkest 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!

Cesario, by the roses of the spring,
By maidhood, honour, truth and every thing,
I love you so, that, neither all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, you therefore have no cause,
But rather reason thus with reason fetter,
Love sought is good, but given unsought 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 you perhaps may move
That heart, which now abhors, to like his love.

*Exeunt – musical transition*

**SCENE II. OLIVIA's house.**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

Thy reason, dear venom, give thy reason.

**FABIAN**

You must needs yield your reason, Sir Andrew.

**SIR ANDREW**

Marry, I saw your niece do more favours to the
count's serving-man than ever she bestowed upon me;
I saw't i' the orchard.

**SIR TOBY BELCH**

Did she see you the while, old boy? tell me that.

**SIR ANDREW**

As plain as I see you now.

**FABIAN**

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

**SIR ANDREW**

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

**FABIAN**

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

She did show favour to the youth in your sight only
to exasperate you, to awake your valour, to
put fire in your heart and brimstone in your liver.
You should then have accosted her; and with some
excellent jests you should
have banged the youth into dumbness. This was
looked for at your hand, and this was balked: you are now sailed into the north of my
lady's opinion; where you will hang like an icicle, unless you do redeem it by
some laudable attempt either of valour or policy.

**SIR ANDREW**

An't be any way, it must be with valour; for policy
I hate.

**SIR TOBY BELCH**

Why, then, build thy fortunes upon the basis of
valour. Challenge the count's youth to fight; 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.

**SIR ANDREW**

Will either of you bear me a challenge to him?

**SIR TOBY BELCH**

Go, write it in a martial hand; be curst and brief;
**SIR ANDREW**

Where shall I find you?

**SIR TOBY BELCH**

We'll call you at the Caddy Shack: go.

*Exit SIR ANDREW*

**FABIAN**

This is a dear manikin to you, Sir Toby.

**SIR TOBY BELCH**

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 BELCH**

Never trust me, then; and by all means stir on the
youth to an answer. For Andrew, if he were
opened, and you find so much blood in his liver as
will clog the foot of a flea, I'll eat the rest of
the anatomy.

**FABIAN**

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

*Enter MARIA*

**SIR TOBY BELCH**

Look, where the youngest wench comes.

**MARIA**

If you will laugh yourself
into stitches, follow me. Yond gull Malvolio is
turned heathen! He's in yellow stockings.

**SIR TOBY BELCH**

And cross-gartered?

**MARIA**

Most villanously; He does obey every point of the letter
that I dropped to betray him: he does smile his
face into more lines: 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 does,
he'll smile and take't for a great favour.

**SIR TOBY BELCH**

Come, bring us, bring us where he is.

*Exeunt*

**SCENE III. A street.**

*Enter SEBASTIAN and ANTONIA*

**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.

**ANTONIA**

I could not stay behind you: my desire
did spur me forth;
to set forth in your pursuit.

**SEBASTIAN**

My kind Antonia,
I can no other answer make but thanks,
And thanks. What's to do?

**ANTONIA**

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.

**ANTONIA**

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

The offence is not of such a bloody nature;
Albeit the quality of the time and quarrel
Might well have given us bloody argument.
Only myself stood out;
For which, if I be caught in this place,
I shall pay dear.

**SEBASTIAN**

Do not then walk too open.

**ANTONIA**

It doth not fit me. Hold, sir, here's my purse.
In the south suburbs, at the Elephant,
Is best to lodge: there shall you find me.

**SEBASTIAN**

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

**ANTONIA**

At the 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 is Malvolio? he is sad and civil,
And suits well for a servant with my fortunes:
Where is Malvolio?

**MARIA**

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

**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**

Smilest you?
I sent for you 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 do you, man? what is the matter with you?

**MALVOLIO**

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

**OLIVIA**

Will you go to bed, Malvolio?

**MALVOLIO**

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

**OLIVIA**

God comfort you! Why do you smile so and kiss
your hand?

**MARIA**

How are you, Malvolio?

**MALVOLIO**

At your request! (show off legs)

**MARIA**

Why appear you with this ridiculous boldness before my lady?

**MALVOLIO**

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

**OLIVIA**

What mean you by that, Malvolio?

**MALVOLIO**

'Some are born great,'--

**OLIVIA**

Ha!

**MALVOLIO**

'Some achieve greatness,'--

**OLIVIA**

What say you?

**MALVOLIO**

'And some have greatness thrust upon them.'

**OLIVIA**

Heaven restore you!

**MALVOLIO**

'Remember who commended thy yellow stocking s,'--

**OLIVIA**

Thy yellow stockings!

**MALVOLIO**

'And wished to see you cross-gartered.'

**OLIVIA**

Cross-gartered!

**MALVOLIO**

“You art made, if you desirest to be so;'--

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

**OLIVIA**

Why, this is very midsummer madness.

*Enter Servant*

**Servant**

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

**OLIVIA**

I'll come to him.

*Exit Servant*

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

*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 a kinsman, surly with servants;
let thy tongue tang with arguments of state and so forth.

And when she went away now, 'Let this
fellow be looked to:' fellow! not Malvolio, nor
after my degree, but fellow. Why, every thing
adheres together, that no dram of a scruple, no
scruple of a scruple, no obstacle, no incredulous
or unsafe circumstance--What can be said? Nothing
that can be can come between me and the full
prospect of my hopes. Well, Jove, not I, is the
doer of this, and he is to be thanked.

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

**SIR TOBY BELCH**

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

**FABIAN**

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

Go to, go to; peace, peace; we must deal gently
with him: let me alone. How do you, Malvolio? how
is't with you?

**MALVOLIO**

Do you know what you say?

**MARIA**

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

My lady would not lose him for more than I'll say.

**MALVOLIO**

How now, mistress!

**MARIA**

O Lord!

**SIR TOBY BELCH**

Prithee, hold thy peace; this is not the way: let me alone with him.

**FABIAN**

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

**SIR TOBY BELCH**

Why, how now, my bawcock! how do you, chuck?

**MALVOLIO**

Sir!

**SIR TOBY BELCH**

Ay, Biddy, come with me. What, man!

**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.  You shall know
more hereafter.

*Exit*

**SIR TOBY BELCH**

Is't possible?

**FABIAN**

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

**SIR TOBY BELCH**

His very genius has 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 BELCH**

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 for our pleasure and his penance,
till time prompts us to have mercy on him: at which time we will
bring the device to the finder of madmen. But see, but see.

*Enter SIR ANDREW*

**SIR ANDREW**

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

**FABIAN**

Is't so saucy?

**SIR ANDREW**

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

**SIR TOBY BELCH**

Give me.

*Reads*

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

**FABIAN**

Good, and valiant.

**SIR TOBY BELCH**

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

'You comest to the lady Olivia, and in my
sight she uses you kindly: but you liest in thy
throat; that is not the matter I challenge you for.'

**FABIAN**

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

**SIR TOBY BELCH**

[Reads] 'I will waylay you going home; where if it
be thy chance to kill me,'--

**FABIAN**

Good.

**SIR TOBY BELCH**

[Reads] 'You killest me like a rogue and a villain.'

**FABIAN**

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

**SIR TOBY BELCH**

[Reads] 'Fare you 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 you 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 BELCH**

Go, Sir Andrew: scout him at the corner of the
orchard: so soon as ever you seest
him, draw; and, as you drawest swear horrible; for
it, gives manhood
more approbation than ever proof itself would have
earned him. Away!

**SIR ANDREW**

Nay, let me alone for swearing.

*Exit*

**SIR TOBY BELCH**

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

*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 BELCH**

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

*Exeunt SIR TOBY BELCH, FABIAN, and MARIA*

**OLIVIA**

I have said too much unto a heart of stone
And laid mine honour 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 behavior that your passion bears
Goes on my master's grief.

**OLIVIA**

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

**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 you well:
A fiend like you might bear my soul to hell.

*Exit*

*Re-enter SIR TOBY BELCH and FABIAN*

**SIR TOBY BELCH**

Gentleman, God save you.

**VIOLA**

And you, sir.

**SIR TOBY BELCH**

That defence you have, betake you to it: of what
nature the wrongs are you have done him, I know
not; but thy intercepter, full of despite, bloody as
the hunter, attends you at the orchard-end:
be prepared.

**VIOLA**

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

**SIR TOBY BELCH**

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 has in him what
youth, strength, skill and wrath can furnish man withal.

**VIOLA**

I pray you, sir, what is he?

**SIR TOBY BELCH**

He is knight, dubbed with unhatched rapier; but he is a devil in private
brawl: souls and bodies has he divorced three; and
his incensement at this moment is so implacable,
that satisfaction can be none but by pangs of death
and sepulchre.

**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 BELCH**

Sir, no; his indignation derives itself out of a
very competent injury: therefore, get you on and
give him his desire. You shall not go back to the
house, unless you undertake that with me which with
as much safety you might answer him: therefore,

strip your sword stark naked.

**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 BELCH**

I will do so. Signiorina Fabian, stay you by this
gentleman till my return.

*Exit*

**VIOLA**

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

**FABIAN**

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

**VIOLA**

I beseech you, what manner of man is he?

**FABIAN**

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
had rather go with sir priest than sir knight: I
care not who knows so much of my mettle.

*Exeunt*

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

**SIR TOBY BELCH**

Why, man, he's a very devil; I had a pass with him, rapier, scabbard and
all, and he gives me the stuck in with such a mortal
motion,

**SIR ANDREW (**interrupting)

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

**SIR TOBY BELCH**

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

**SIR ANDREW**

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

**SIR TOBY BELCH**

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**

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

**SIR TOBY BELCH**

[To VIOLA] There's no remedy, sir; he will fight
with you for's oath sake: marry, he has 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 BELCH**

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

**SIR ANDREW**

Pray God, he keep his oath!

**VIOLA**

I do assure you, 'tis against my will.

*They draw*

*Enter ANTONIA*

**ANTONIA**

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 BELCH**

You, sir! why, what are you?

**ANTONIA**

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

**SIR TOBY BELCH**

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 BELCH**

I'll be with you anon.

**VIOLA**

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

**SIR ANDREW**

Marry, will I, sir; and, for that I promised you,
I'll be as good as my word: he will bear you easily
and reins well.

**First Officer**

This is the woman; do thy office.

**Second Officer**

Antonia, I arrest you at the suit of Count Orsino.

**ANTONIA**

You do mistake me, sir.

**First Officer**

No, ma’am, no jot; I know your favour well,
Though now you have no sea-cap on your head.
Take her away: she knows I know her well.

**ANTONIA**

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 amazed;
But be of comfort.

**Second Officer**

Come away.

**ANTONIA**

I must entreat of you some of that money.

**VIOLA**

What money?
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.

**ANTONIA**

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.

**ANTONIA**

O heavens themselves!

**Second Officer**

Come, I pray you, go.

**ANTONIA**

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

**First Officer**

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

**ANTONIA**

But O how vile an idol proves this god
You has, 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

**First Officer**

The woman grows mad: away with her! Come, come.

**ANTONIA**

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 BELCH**

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

**VIOLA**

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

*Exit*

**SIR TOBY BELCH**

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.

**SIR ANDREW**

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

**SIR TOBY BELCH**

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

**SIR ANDREW**

An I do not,--

**FABIAN**

Come, let's see the event.

**SIR TOBY BELCH**

I dare lay any money 'twill be nothing yet.

*Exeunt with musical transition*

**ACT IV**

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

*Enter SEBASTIAN and FOOL*

**FOOL**

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

**SEBASTIAN**

Go to, go to, you art a foolish fellow:
Let me be clear of you.

**FOOL**

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: You
know'st not me.

**FOOL**

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 you art coming?

**SEBASTIAN**

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

**FOOL**

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

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

**SIR ANDREW**

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

**SEBASTIAN**

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

**SIR TOBY BELCH**

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

**FOOL**

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

*Exit*

**SIR TOBY BELCH**

Come on, sir; hold.

**SIR ANDREW**

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 BELCH**

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

**SEBASTIAN**

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

**SIR TOBY BELCH**

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

*Enter OLIVIA*

**OLIVIA**

Hold, Toby; on thy life I charge you, hold!

**SIR TOBY BELCH**

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 BELCH, SIR ANDREW, and FABIAN*

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

**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 you'ldst be ruled by me!

**SEBASTIAN**

Madam, I will.

**OLIVIA**

O, say so, and so be!

*Exeunt*

**SCENE II. OLIVIA's house.**

**FOOL**

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

**MALVOLIO**

Fool!

**FOOL**

'My lady is unkind, perdy.'

**MALVOLIO**

Fool!

**FOOL**

'Alas, why is she so?'

**MALVOLIO**

Fool, I say!

**FOOL**

'She loves another'--Who calls, ha?

**MALVOLIO**

Good fool, as ever you 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
you for't.

**FOOL**

Master Malvolio?

**MALVOLIO**

Ay, good fool.

**FOOL**

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

**MALVOLIO**

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

**FOOL**

But as well? then you are mad indeed, if you be no
better in your wits than a fool. (walk away and be quiet)

*pause*

**MALVOLIO**

Fool, fool, fool, I say!

**FOOL**

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

**MALVOLIO**

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

**FOOL**

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 you true.

**FOOL**

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.

**FOOL**

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

*Exit*

**SCENE III. OLIVIA's garden.**

*Enter SEBASTIAN*

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

*Enter OLIVIA and Priest*

**OLIVIA**

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

**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*

**ACT V**

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

*Enter FOOL and FABIAN*

**FABIAN**

Now, as you lovest me, let me see his letter.

**FOOL**

Good Mistress Fabian, grant me another request.

**FABIAN**

Any thing.

**FOOL**

Do not desire to see this letter.

**FABIAN**

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

*Enter DUKE ORSINO, VIOLA, VALENTINE, and Lords*

**DUKE ORSINO**

Belong you to the Lady Olivia, friends?

**FOOL**

Ay, sir; we are some of her trappings.

**DUKE ORSINO**

I know you well; how do you, my good fellow?

**FOOL**

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

**DUKE ORSINO**

Just the contrary; the better for thy friends.

**FOOL**

No, sir, the worse.

**DUKE ORSINO**

How can that be?

**FOOL**

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 ORSINO**

Why, this is excellent.

**FOOL**

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

**DUKE ORSINO**

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

**FOOL**

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

**DUKE ORSINO**

O, you give me ill counsel.

**FOOL**

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

**DUKE ORSINO**

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

**FOOL**

Primo, secundo, tertio, is a good play; and the old
saying is, the third pays for all.

**DUKE ORSINO**

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.

**FOOL**

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*

**VIOLA**

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

*Enter ANTONIA and Officers*

**DUKE ORSINO**

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:
**First Officer**

Orsino, this is that Antonia
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 her.

**VIOLA**

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

**DUKE ORSINO**

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

**ANTONIA**

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

When came he to this town?

**ANTONIA**

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

*Enter OLIVIA and Attendants*

**DUKE ORSINO**

Here comes the countess: now heaven walks on earth.
But for you, fellow; fellow, thy words are madness:
Three months this youth has 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 ORSINO**

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 ORSINO**

Still so cruel?

**OLIVIA**

Still so constant, lord.

**DUKE ORSINO**

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

**OLIVIA**

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

**DUKE ORSINO**

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

**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 beguiled!

**VIOLA**

Who does beguile you? who does do you wrong?

**OLIVIA**

Has you forgot thyself? is it so long?
Call forth the holy father.

**DUKE ORSINO**

Come, away!

**OLIVIA**

Whither, my lord? Cesario, husband, stay.

**DUKE ORSINO**

Husband!

**OLIVIA**

Ay, husband: can he that deny?

**DUKE ORSINO**

Her husband, sirrah!

**VIOLA**

No, my lord, not I.

**OLIVIA**

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

*Enter Priest*

O, welcome, father!
Father, I charge you, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now
Reveals before 'tis ripe, what you do know
Has 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,
and Strengthen'd by interchangement of your rings;
Seal'd in my function, two hours ago.

**DUKE ORSINO**

O you dissembling cub! what wilt you be
When time has 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 you and I henceforth may never meet.

**VIOLA**

My lord, I do protest--

**OLIVIA**

O, do not swear!
Hold little faith, though you has too much fear.

*Enter SIR ANDREW*

**SIR ANDREW**

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

**OLIVIA**

What's the matter?

**SIR ANDREW**

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

**OLIVIA**

Who has done this, Sir Andrew?

**SIR ANDREW**

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

**DUKE ORSINO**

My gentleman, Cesario?

**SIR ANDREW**

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

**VIOLA**

Why do you speak to me? I never hurt you:
You drew your sword upon me wiyout cause;
But I bespoke you fair, and hurt you not.

**SIR ANDREW**

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

*Enter SIR TOBY BELCH and FOOL*

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

**DUKE ORSINO**

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

**SIR TOBY BELCH**

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

**FOOL**

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

**SIR TOBY BELCH**

Then he's a rogue: I
hate a drunken rogue.

**OLIVIA**

Away with him! Who has made this havoc with them?

**SIR ANDREW**

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

**SIR TOBY BELCH**

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

**OLIVIA**

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

*Exeunt FOOL, FABIAN, SIR TOBY BELCH, 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 has offended you:
Pardon me, sweet one, even for the vows
We made each other but so late ago.

**DUKE ORSINO**

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

**SEBASTIAN**

Antonia, O my dear Antonia!
How have the hours rack'd and tortured me,
Since I have lost you!

**ANTONIA**

Sebastian are you?

**SEBASTIAN**

Fear'st you that, Antonia?

**ANTONIA**

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 every where. I had a sister,
Whom the blind waves and surges have devour'd.
Of charity, what kin are you to me?
What countryman? what name? what parentage?

**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 number'd 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 preserved to serve this noble count.
All the occurrence of my fortune since
Has 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;
Nor are you therein, by my life, deceived,
You are betroth'd both to a maid and man.

**DUKE ORSINO**

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

*To VIOLA*

Boy, you has said to me a thousand times
You never shouldst love woman like to me.

**VIOLA**

And all those sayings will I overswear;
And those swearings keep as true in soul.

**DUKE ORSINO**

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

**VIOLA**

The captain that did bring me first on shore
Has 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 FOOL with a letter, and FABIAN*

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

**FOOL**

Truly, madam, he holds Belzebub at the staves'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 this
morning, but as a madman's epistles are no gospels,
so it skills not much when they are delivered.

**OLIVIA**

Open't, and read it.

**FOOL**

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

*Reads*

'By the Lord, madam,'--

**OLIVIA**

How now! art you mad?

**FOOL**

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.

**FOOL**

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

**OLIVIA**

Read it you.

*To FABIAN*

**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-USED MALVOLIO.'

**OLIVIA**

Did he write this?

**FOOL**

Ay, madam.

**DUKE ORSINO**

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 the alliance on't, so please you,
Here at my house and at my proper cost.

**DUKE ORSINO**

Madam, I am most apt to embrace your offer.

*To VIOLA*

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

**OLIVIA**

A sister! you are she.

*Re-enter FABIAN, with MALVOLIO*

**DUKE ORSINO**

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, nor 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 fool,
And made the most notorious geek and gull
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 you wast mad; then camest in smiling,
And in such forms which here were presupposed
Upon you in the letter. Prithee, be content:
This practise has most shrewdly pass'd upon you;
But when we know the grounds and authors of it,
You 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 wonder'd at. In hope it shall not,
Most freely I confess, myself and Toby
Set this device against Malvolio here,
Upon some stubborn and uncourteous parts
We had conceived against him: Maria writ
The letter at Sir Toby's great importance;
In recompense whereof he has 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 baffled you!

**FOOL**

Why, 'some are born great, some achieve greatness,
and some have greatness thrown upon them.' I was
one, sir, in this interlude;

But do you remember? 'Madam, why laugh you at such
a barren rascal? an you smile not, he's gagged:'
and thus the whirligig of time brings in his revenges.

**MALVOLIO**

I'll be revenged on the whole pack of you.

*Exit*

**OLIVIA**

He has been most notoriously abused.

**DUKE ORSINO**

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

*Exeunt all, except FOOL*

**FOOL**

[Sings] – It’s Raining Men – our version

But that's all one, our play is done,
And we'll strive to please you every day.

*Exit*