

In 1596, three years before the Lord Chamberlain's Men constructed the Globe, James Burbage purchased the Blackfriars Theatre for £600 and converted it into a space suitable for his purposes by building a stage, a *frons scenae*, and a three tiered gallery. In 1608, the company, now the King's Men, took possession of the theatre from the children's companies who had been playing there and began performing the works of the greatest writers of the day – including William Shakespeare.

Situated in the heart of the Shenandoah Valley in historic Staunton, Virginia, the 300-seat Blackfriars Playhouse -- the world's only re-creation of Shakespeare's original indoor theatre -- opened its doors in September 2001 and has already delighted tens of thousands of enthusiastic audience members from around the world. The product of years of research, this unique, historically accurate performance space provides the perfect backdrop for the ASC's staging practices.

SHAKESPEARE TIMELINE

- 1558 Elizabeth I ascends to the throne and becomes the Queen of England. Shakespeare lived most of his life during the reign of a strong woman and many of his plays feature strong, powerful women. Note the strong and powerful women in Shakespeare's plays.
- April 23rd, 1564 According to baptismal records, William Shakespeare is born in Stratford-upon-Avon, Warwickshire, England. Growing up in the English countryside, Shakespeare encountered farmers, peasants, merchants, and minor officials. How many of Shakespeare's plays feature a country character or are set in the country?
- 1576 James Burbage builds The Theatre, London's first open-air playhouse. The open-air playhouse's daytime performances made the audience visible to the performers. Look for moments in the play in which Shakespeare is clearly writing with a visible audience in mind.
- 1582 Shakespeare marries Anne Hathaway. Many scholars say that the marriages in Shakespeare's plays reveal his feelings about marriage. How would you say Shakespeare felt about marriage?
- 1583 Shakespeare's daughter, Susanna, is born.
- 1585 Shakespeare's twin children, Judith and Hamnet, are born. Consider the child characters in plays like *The Winter's Tale* and *Macbeth*. What might Shakespeare's feelings toward youth might have been?
- By 1590 Shakespeare lives in London while his family remains in Stratford.
- 1592 First recorded production of a Shakespeare play, *1 Henry VI* at the Rose Theatre. London theatres close due to plague outbreak. Did you know that almost all of Shakespeare's plays contain plot material borrowed from earlier sources? *1 Henry VI* comes from the *Chronicles of England, Scotland, and Ireland* by Raphael Holinshed.
- 1594 William Shakespeare becomes a prominent member of The Lord Chamberlain's Men. Did you know that Players (actors) could be arrested as "vagrants" unless they were under the patronship of the nobility?
- 1595 First recorded performances of *Romeo and Juliet* and *A Midsummer Night's Dream*. Can you find the scene in *A Midsummer Night's Dream* that makes fun of *Romeo and Juliet*?
- 1596 Shakespeare's son, Hamnet, dies at age 11. Did you know that *Hamlet* may have been a response to his death?
James Burbage purchases the Blackfriars Playhouse, which had been used previously as a playhouse, but only as a hall with benches set out. Tickets at the new playhouse would cost up to 10 times(!) as much as at the outdoor playhouses.
- 1598 First recorded performance of *Much Ado about Nothing*. *Much Ado about Nothing* is almost all prose; why might Shakespeare have made this choice?
- 1599 The Lord's Chamberlain's Men tear down The Theatre and use its boards to construct the Globe Theatre. Shakespeare wrote most of his 38 extant plays specifically for the Globe.

- 1600 First recorded performance of *Hamlet*.
- 1603 Queen Elizabeth dies and King James VI of Scotland becomes King James I of England.
Shakespeare's company receives royal patronage, becoming 'The King's Men'. What in Shakespeare's plays might reflect the change from a virginal female monarch to a king with an established family?
- 1605 First recorded performance of *Macbeth*. Did you know that King James had a huge interest in witches, and that he even wrote a book about them?
- 1609 The King's Men begin performing in the Blackfriars Playhouse. Between 1596 and 1609, the Burbages leased the playhouse to boys' companies for performances. Can you find a reference to them in *Hamlet*?
- 1611 First recorded performance of *The Tempest*. Some scholars say that *The Tempest* is Shakespeare's autobiographical play. Can you deduce which character Shakespeare may have modeled on himself?
Shakespeare retires to Stratford-upon-Avon, ending his tenure as a resident writer and actor with the company he helped form.
- 1613 The Globe Theatre burns down during a performance of *Henry VIII* when the company used a real cannon in order to create a sound effect, setting the thatched roof on fire.
- 1614 The King's Men rebuild The Globe, with a few improvements, including a tile roof.
- April 23rd, 1616 William Shakespeare dies on his birthday at age 52.
- 1623 Henry Condell and John Heminges publish The Complete Works of William Shakespeare in Folio. Considering that Folio editions were large and expensive to print, what does this printing, seven years after Shakespeare's death, indicate about enduring interest in his works?
- ... 365 YEARS PASS
- 1988 Ralph Alan Cohen and Jim Warren found Shenandoah Shakespeare Express.
- 2001 The world's only recreation of the Blackfriars Playhouse opens in Staunton, VA.

Shakespeare's Staging Conditions (and How Well He Used Them)

Universal Lighting

Shakespeare's actors could see their audience; ASC actors can see you. When actors can see an audience, they can engage with an audience. And audience members can play the roles that Shakespeare wrote for them — Cleopatra's court, Henry V's army, or simply the butt of innumerable jokes. Leaving an audience in the dark can literally obscure a vital part of the drama as Shakespeare designed it.

Doubling

Shakespeare's *Macbeth* has more than forty parts; Shakespeare's traveling troupe may have had fewer than fifteen actors. With a troupe of fifteen or fewer actors, the ASC doubles parts, with one actor playing as many as seven roles in a single show.

Gender

Because women didn't take to the English stage until after the Restoration (1660), all the women in Shakespeare's plays were originally played by boys. Shakespeare had a great deal of fun with this convention. In a performance of *As You Like It* in 1600, a boy would have played Rosalind, who disguises herself as a boy, then pretends to be a woman. Let's review: that's a boy playing a woman disguised as a boy pretending to be a woman. Because we are committed to the idea that Shakespeare is about everyone — male and female — The ASC is not an all-male company, but we try to re-create some of the fun of gender confusions by casting women as men and men as women.

Length

We cannot know the precise running time of a Shakespeare play in the Renaissance, but the Chorus in *Romeo and Juliet* promises "two hours' traffic of our stage." The ASC tries to fulfill this promise through brisk pacing and a continuous flow of dramatic action.

Sets

Shakespeare's company performed on a large wooden platform unadorned by fixed sets or scenery. A few large pieces — thrones, tombs, tables — were occasionally used to ornament a scene. Like Shakespeare, we rely on the audience's imagination to "piece out our imperfections."

Costuming

Costuming was important to the theatre companies of Shakespeare's day for three reasons. First, the frequently lavish costumes provided fresh color and design for the theatres. Second, costumes made it easy to use one actor in a variety of roles. Third, as they do now, costumes helped an audience "read" the play quickly by showing them at a glance who was rich or poor, royalty or peasantry, priest or cobbler, ready for bed or ready to party. Costumes are important to the ASC in the same way. But costumes were *not* important to Shakespeare and his fellows as a way of showing what life used to be like in a particular historical period. They probably performed *Titus Andronicus*, for example, in primarily Elizabethan garb with Roman-style pieces thrown on top. Sometimes we'll use contemporary costumes, sometimes Elizabethan, and sometimes a mix of everything in between.

Music

Shakespeare had a soundtrack. Above the stage, musicians played an assortment of string, wind, and percussion instruments before, during, and after the play. The plays are sprinkled with songs for which lyrics but not much of the music survives. The ASC sets many of these songs in contemporary style. The result is emblematic of our approach: a commitment to Shakespeare's text and to the mission of connecting that text to modern audiences.

STUFF THAT HAPPENS

Stuff That Happens in the Play

- Orsino, Duke of Illyria, expresses his love for the-Lady Olivia, who is in mourning for her brother and refuses to admit the Duke's men sent to woo on his behalf.
- Viola washes ashore in Illyria after a shipwreck which seems to have killed her twin brother. She decides to disguise herself as a man and serve Duke Orsino as his page.
- Olivia's gentlewoman, Maria, chides Olivia's kinsman, Sir Toby Belch, for staying out too late, drinking too much, and bringing Sir Andrew Aguecheek, a foolish knight, to woo Olivia.
- The Duke sends his new servant, Cesario (Viola in disguise), to woo Olivia for him. Cesario/Viola confesses "whoe'er I woo, myself would be his wife."
- Olivia, Maria, and Olivia's steward Malvolio all reprimand Feste, Olivia's clown, for being absent from her household. Feste quickly regains Olivia's favor while earning the scorn of Malvolio.
- Cesario/Viola arrives to woo Olivia for Duke Orsino. Olivia says she cannot love the Duke, but, when Cesario/Viola leaves, Olivia confesses affection for him/her.
- Olivia pretends that Cesario gave her a ring from the Duke and sends Malvolio to run after Cesario and "return" it.
- Malvolio catches up with Cesario/Viola to "return the ring." Through their conversation, Viola realizes Olivia is in love with her (Cesario).
- Viola's twin brother, Sebastian, survived the shipwreck and tells Antonio, the man who saved him, that his sister drowned and that he must go to Orsino's court.
- After Sebastian departs, Antonio confesses he has enemies in Orsino's court, but he will follow Sebastian anyway.
- Toby, Sir Andrew, and Feste stay up late singing and drinking. Maria advises them to be quieter; Malvolio then breaks up the party and threatens to report them all to Olivia.
- Maria devises a plan to put Malvolio in his place.
- Cesario/Viola falls more in love with Orsino.
- Olivia falls more in love with Cesario/Viola.
- Sebastian arrives in Illyria.
- Yellow stockings, dark rooms, challenges, and marriage proposals ensue.

WHO'S WHO

When directors cast actors for a Shakespeare play, the only information they have is the text that Shakespeare wrote. Unlike in many modern shows, the dramatis personae of a Shakespearean play does not include the ages of characters, their relationships to each other, or descriptions of what they look like. All of that information must come from within the play itself. What the characters say about themselves and what other characters say about them define what they look like, where they come from, where their allegiances lie, and how they behave. What information can you get from the character quotations below?

*Keep in mind that the character commenting may have ulterior motives which influence their word choice, and the context of the quote within the play may be a factor as well.

Orsino – “Now the melancholy god protect thee, and the tailor make thy doublet of changeable taffeta, for thy mind is a very opal.” – Feste, 2.4

Viola – “A lady, sir, though it was said she much resembled me, was yet of many accounted beautiful. But though I could not with such estimable wonder over-far believe that, yet thus far I will boldly publish her: she bore a mind that envy could not but call fair.” – Sebastian, 2.1

When disguised as **Cesario** – “Not yet old enough for a man, nor young enough for a boy; as a squash is before ‘tis a peascod, or a codling when ‘tis almost an apple. ‘Tis with him in standing water between boy and man. He is very well-favored, and he speaks shrewishly. One would think his mother’s milk were scarce out of him.” – Malvolio, 1.5

Olivia – “I see you what you are, you are too proud / But if you were the devil, you are fair.” – Viola, 1.5

Sir Toby Belch – “Ungracious wretch, / Fit for the mountains and the barbarous caves, / Where manners ne’er were preached” – Olivia, 4.1

Sir Andrew Aguecheek – “Besides that he’s a fool, he’s a great quarreler, and but that he hath the gift of a coward to allay the gust he hath in quarreling, ‘tis thought among the prudent he would quickly have the gift of a grave.” – Maria, 1.3

Maria – “Before me, she’s a good wench.” “She’s a beagle true-bred, and one that adores me.” – Sir Andrew and Sir Toby, 2.3

Malvolio – “Art any more than a steward? Dost thou think because thou art virtuous there shall be no more cakes and ale?” – Sir Toby, 2.3

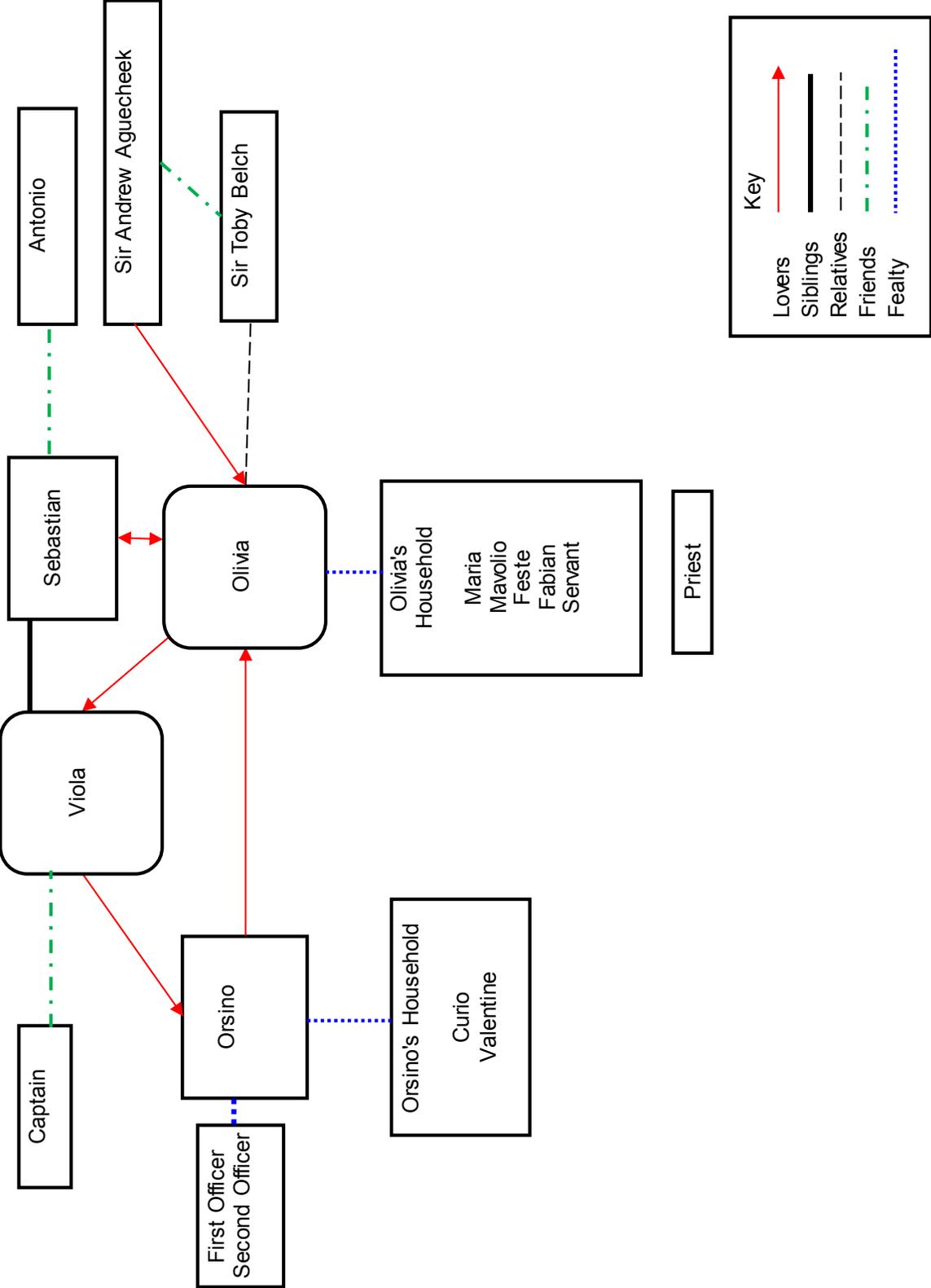
Feste – “This fellow is wise enough to play the fool, / And to do that well craves a kind of wit.” – Viola, 3.1

Fabian – “If I lose a scruple of this sport, let me be boiled to death with melancholy.” – Fabian, 2.5

Sebastian – “I my brother know / Yet living in my glass. Even such and so / In favor was my brother, and he went / Still in this fashion, color, ornament, / For him I imitate.” – Viola, 3.4

Antonio – “I know your favor well, though now you have no seacap on your head.” – Officer, 3.4

CHARACTER CONNECTIONS



DISCOVERY SPACE QUESTIONS

Discovery Space [di-skuhv-uh-ree speys], *n.* **1.**
The curtained area at the upstage center portion of an Elizabethan stage where something is revealed to or discovered by characters or audiences.

Instructions to Teacher: In your final class meeting before attending the performance of *Twelfth Night*, assign each student one question from the following list. Each student should hear *all* of the questions as you assign them. Your students will discover the answers to their own questions, and probably everyone else's as well, as they watch the production.

1. What instruments are the musicians playing in the first scene?
2. What information does Viola's first costume convey to the audience?
3. How does Maria's costume indicate her social status or household position?
4. Describe Sir Andrew's capering.
5. Describe Viola's second costume and how it signifies her as the same person in a man's clothing (rather than as an actor doubling as a new character).
6. How does Feste's costume communicate his profession to the audience?
7. What signifiers of drunkenness does Sir Toby display?
8. How does the audience see whether or not Olivia is enamored of "Cesario"?
9. What visual details communicate to the audience that Sebastian is Viola's twin?
10. How does Orsino physically respond to Viola during their discussion of a woman's ability to love?
11. Where do Sir Toby, Sir Andrew, and Fabian hide during the scene where they trick Malvolio?
12. Where does Maria leave the letter for Malvolio?
13. Describe the change in Malvolio's physical appearance after reading the letter.
14. Describe the change in Malvolio's mannerisms after reading the letter.
15. How is the swordfight between Sir Andrew and Viola/Cesario aborted?
16. Describe Feste's physical and vocal changes when he plays Sir Topas.
17. How does the production stage the scene in which Malvolio is a captive?
18. Describe Sir Toby's physical and vocal reaction to Sir Andrew following their duel with Sebastian.
19. In the final scene, who sees Sebastian first?
20. Describe the stage picture at the end of the play.

PRODUCTION CHOICES

Cue Scripts

When Shakespeare's company put up plays in the 16th and 17th centuries, they used a piece of early modern technology: the cue script. Rather than receiving the entire text of a play, each actor would receive a roll of paper with only his lines and the few words immediately preceding it – his cue. These cues might have been anywhere from a single word to a full line long, possibly depending on the actor's experience, on the company's habits, or on the scribe's preference. It is the position of the ASC, among other theatres and scholars, that Shakespeare used this technology to convey information to his actors as much as he used iambic pentameter, rhetoric, or the conditions of the stage itself.

In the classroom, using cue scripts can be a great way to tackle a large, complicated scene, such as 5.1 – the longest scene in the play, with the most characters – at least 12 who speak, plus other lords and attendants. Fortunately, Shakespeare writes a lot of help for choreographing the movement of this scene into the text, and your students can uncover those clues by working through the scene on their feet.

Production Choices Activity #4

- Introduce the idea of cue scripts to your class. (You may find it beneficial to mention their part in the textual transmission process: see **Textual Variants**, page 141, for more).
- Assign parts, using the cue scripts provided in **Handouts #13A-L**:
 - Begin with the larger parts. Let your students see how much they will have to say. Point out that even the largest roles (Orsino and Olivia) never have to speak more than a few lines at a time. Other, smaller roles have only one or two lines at all, and may be good for your less enthusiastic students – but remind them all that they will have listening and acting to do.
 - If you have not yet read the play up to this point, you will probably find it helpful to give a little introduction of who each character is as you assign them. (Many students also like to know who gets to have a hand in the stabbing, so that may be worth mentioning as well).
 - Remind any students not in the scene that they will have to pay attention and help to direct the scene and to make decisions about action.
 - You may wish to have the rest of your class follow along with cue scripts as well – assign each on-stage character an off-stage partner (or as many as you have bodies for).
- Ask them to look in the cue script for the following information:
 - Do they address anyone? If so, how?
 - Does anyone address them? If so, how? By name or by title?
 - What do those addresses tell you about the character's status?
 - Do they think they are someone with a lot of power or a little power?
 - Are they related to anyone else on stage?
 - How long are their lines? Do they talk a lot or a little? What might that indicate about a character's status?
 - Do they ask questions? Or answer them? What information do they have or are they seeking?

- Can they tell anything about their character’s physical attributes? Cue scripts might, but will not necessarily, contain answers to the following questions:
 - Is their character young or old?
 - Is their character considered attractive by other characters?
 - How is their character dressed?
- How does their character talk?
 - Does your character speak in verse or prose? Does that change at any point in the scene?
 - Does your character repeat himself?
 - Does your character use simple or complex vocabulary?
 - Does your character use simple or complex syntax?
 - Does your character use the formal (“you”) or informal (“thee/thou”) pronoun? Does that change at any point in the scene? Why?
 - **Advanced Studies:** Have your students identify any major rhetorical patterns that their character uses.
- Remind your students of the information that the cue scripts do *not* give them. What questions do they *not* have the answers to?:
 - Who speaks before them?
 - How long the person before them has been speaking?
 - How many different people might speak between each of their lines?
 - How will they figure out who they are addressing?
 - What does all of this mean for your students as players? They will have to be listening carefully to each other in order to build the scene.
 - Check for understanding.
 - You may want to take a minute to allow each student to read his or her cue script, then ask if there are any words they don’t understand.
- Work through the scene, using the guide that begins on the next page.
- Discuss:
 - How did your students feel using cue scripts?
 - Did they understand the action of the scene and the words that they were saying? Do they think the cue scripts made it easier or harder?
 - Was it easier to understand the scene by walking through it than it was by reading it on the page?
 - Ask your students to raise their hands if they found during the course of the scene that they had an embedded stage direction in someone else’s line, rather than in their own cue scripts.
 - Now ask your students to raise their hands if they had information that another actor needed.
 - What are the implications of this cross-pollination of information? How does it foster cooperative teamwork?

FOLLOW-UP:

Sometimes, scripts are cut after actors have already received their cue scripts. Ask your students to review their cut scene from Production Choices Activity #3 again. Did they change any cue lines? How can the cuts be reworked to preserve the cue lines? What might be gained or lost by losing those cues?

Handout #13A - Clown (Feste) Cue Script

Enter Clown and FABLAN

.....*see his letter.*
Good Master Fabian, grant me another request.

.....*Any thing.*
Do not desire to see this letter.

.....*Olivia, friends?*
Ay, sir; we are some of her trappings.

.....*my good fellow?*
Truly, sir, the better for my foes and the worse
for my friends.

.....*for thy friends.*
No, sir, the worse.

.....*can that be?*
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.

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

.....*me: there's gold.*
But that it would be double-dealing, sir, I would
you could make it another.

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

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

.....*my bounty further.*
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*

.....*hurt you not.*
Enter TOBY and Clown

.....*Dick surgeon, sot?*
O, he's drunk, Sir Toby, an hour ago; his eyes
were set at eight i' the morning.

.....*he's much distract.*
Enter Clown with a letter and FABLAN.

.....*does he, sirrah?*
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 to-day
morning, but as a madman's epistles are no gospels,
so it skills not much when they are delivered.

.....*and read it.*
Look then to be well edified when the fool delivers
the madman. 'By the Lord, madam,'--

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

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

.....*he write this?*
Ay, madam.

.....*they baffled thee!*
Why, 'some are born great, some achieve greatness,
and some have greatness thrown upon them.' I was
one, sir, in this interlude; one Sir Topas, sir; but
that's all one. 'By the Lord, fool, I am not mad.'
But do you remember? 'Madam, why laugh you at
such a barren rascal? an you smile not, he's gagged:'
and thus the whirligig of time brings in his
revenges.

.....*his fancy's queen.*
Exeunt all

Handout #13B – Fabian Cue Script

Enter Clown and FABLAN

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

.....*me another request.*

Any thing.

.....*see this letter.*

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

.....*be's much distract.*

Enter Clown with a letter and FABLAN.

.....*it you, sirrah.*

'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.*'

.....*thine own cause.*

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

.....*his fancy's queen.*

Exeunt all

Handout #13C – Orsino Cue Script

.....*my dog again.*
Enter DUKE ORSINO, VIOLA, CURIO, and Lords
Belong you to the Lady Olivia, friends?

.....*of her trappings.*
I know thee well; how dost thou, my good fellow?

.....*for my friends.*
Just the contrary; the better for thy friends.

.....*sir, the worse.*
How can that be?

.....*for my foes.*
Why, this is excellent.

.....*of my friends.*
Thou shalt not be the worse for me: there's gold.

.....*make it another.*
O, you give me ill counsel.

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

.....*one, two, three.*
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.

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

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

.....*can this be?*
When came he to this town?

.....*we keep company.*
Here comes the countess: now heaven walks on
earth.

But for thee, fellow; fellow, thy words are madness:
Three months this youth hath tended upon me;
But more of that anon. Take him aside.

.....*Madam?*
Gracious Olivia,--

.....*howling after music.*
Still so cruel?

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

.....*shall become him.*
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.

.....*the holy father.*
Come, away.

.....*Cesario, husband, stay.*
Husband?

.....*be that deny?*
Her husband, sirrah?

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

.....*very devil incardinate.*
My gentleman, Cesario?

.....*than he did.*
How now, gentleman, how is't with you?

.....*so late ago.*
One face, one voice, one habit, and two persons,
A natural perspective, that is and is not.

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

.....*day from night.*
Give me thy hand;
And let me see thee in thy woman's weeds.

.....*Ay, madam.*
This savours not much of distraction.

.....*my proper cost.*
Madam, I am most apt to embrace your offer.
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.

.....*you are she.*
Is this the madman?

.....*most notoriously abused.*
Pursue him and entreat him to a peace:
He hath not told us of the captain yet:
When that is known and golden time convents,
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

Handout #13D – Viola Cue Script

.....*my dog again.*
Enter DUKE ORSINO, VIOLA, CURIO, and Lords

.....*awake it anon.*
Here comes the man, sir, that did rescue me.

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

.....*an hour before.*
How can this be?

.....*promise with me.*
Madam?

.....*Good my lord,--*
My lord would speak; my duty hushes me.

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

.....*Where goes Cesario?*
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.

.....*am I beguiled?*
Who does beguile you? who does do you wrong?

.....*Her husband, sirrah?*
No, my lord, not I.

.....*may never meet.*
My lord, I do protest--

.....*by Sir Toby.*
Why do you speak to me? I never hurt you:
You drew your sword upon me without cause;
But I bespoke you fair, and hurt you not.

.....*name? what parentage?*
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.

.....*welcome, drowned Viola.'*
My father had a mole upon his brow.

.....*so had mine.*
And died that day when Viola from her birth
Had number'd thirteen years.

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

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

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

.....*his fancy's queen.*
Exeunt all

Handout #13E – Officer Cue Script

.....*awake it anon.*

Enter ANTONIO and Officers

.....*What's the matter?*

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

.....*his fancy's queen.*

Exeunt all

Handout #13F – Antonio Cue Script

.....*awake it anon*

Enter ANTONIO and Officers

.....*made thine enemies?*

Orsino, noble sir,
Be pleased that I shake off these names you give me:
Antonio never yet was thief or pirate,
Though I confess, on base and ground enough,
Orsino's enemy. A witchcraft drew me hither:
That most ingrateful boy there by your side,
From the rude sea's enraged and foamy mouth
Did I redeem; a wreck past hope he was:
His life I gave him and did thereto add
My love, without retention or restraint,
All his in dedication; for his sake
Did I expose myself, pure for his love,
Into the danger of this adverse town;
Drew to defend him when he was beset:
Where being apprehended, his false cunning,
Not meaning to partake with me in danger,
Taught him to face me out of his acquaintance,
And grew a twenty years removed thing
While one would wink; denied me mine own purse,
Which I had recommended to his use
Not half an hour before.

.....*to this town?*

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

.....*have lost thee?*

Sebastian are you?

.....*thou that, Antonio?*

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

.....*his fancy's queen.*

Exeunt all

Handout #13G – Olivia Cue Script

.....*we keep company.*

Enter OLIVIA and Attendants

.....*Take him aside.*

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

.....*Gracious Olivia,--*

What do you say, Cesario? Good my lord,--

.....*duty bushes me.*

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

.....*Still so cruel?*

Still so constant, lord.

.....*shall I do?*

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

.....*deaths would die.*

Where goes Cesario?

.....*of my love.*

Ay me, detested, how am I beguiled?

.....*do you wrong?*

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

.....*Come, away.*

Whither, my lord? Cesario, husband, stay.

.....*Husband?*

Ay, husband: can he that deny?

.....*lord, not I.*

Alas, it is the baseness of thy fear
That makes thee strangle thy propriety:
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.
O, welcome, father.
Father, I charge thee, by thy reverence,
Here to unfold, though lately we intended
To keep in darkness what occasion now

Reveals before 'tis ripe, what thou dost know
Hath newly pass'd between this youth and me.

.....*I do protest--*

O, do not swear;
Hold little faith, though thou hast too much fear.

.....*to Sir Toby.*

What's the matter?

.....*were at home.*

Who has done this, Sir Andrew?

.....*a drunken rogue.*

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

.....*knave, a gull?*

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

.....*Which is Sebastian?*

Most wonderful.

.....*of my lady's.*

He shall enlarge him: fetch Malvolio hither:
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract.
A most extracting frenzy of mine own
From my remembrance clearly banish'd his.
How does he, sirrah?

.....*they are delivered.*

Open't, and read it.

.....*the Lord, madam,'*

How now, art thou mad?

.....*must allow Vox.*

Prithee, read i' thy right wits.

.....*and give ear.*

Read it you, sirrah.

.....*Madly Used Malvolio.'*

Did he write this?

.....*much of distraction.*

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

.....*Your master's mistress.*
A sister, you are she.

.....*this the madman?*
Ay, my lord, this same.
How now, Malvolio!

.....*Notorious wrong.*
Have I, Malvolio? no.

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

.....*both sides pass'd.*
Alas, poor fool, how have they baffled thee!

.....*pack of you.*
He hath been most notoriously abused.

.....*his fancy's queen.*
Exeunt all

Handout #13H – Priest Cue Script

.....*that thou fear'st.*
Enter Priest

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

.....*his fancy's queen.*
Exeunt all

Handout #13I – Andrew Cue Script

..... *too much fear.*
Enter SIR ANDREW
For the love of God, a surgeon, send one presently to Sir Toby.

.....*What's the matter?*
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.

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

.....*My gentleman, Cesario?*
'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.

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

.....*havoc with them?*
I'll help you, Sir Toby, because well be dressed together.

.....*his fancy's queen.*
Exeunt all

Handout #13J – Toby Cue Script

..... *hurt you not.*
Enter TOBY and Clown

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

.....*eight i' the morning.*
Then he's a rogue, and a passy measures panyn: I hate a drunken rogue.

.....*be dressed together.*
Will you help? an ass-head and a coxcomb and a knave, a thin-faced knave, a gull?

.....*his fancy's queen.*
Exeunt all

Handout #13K – Sebastian Cue Script

.....*be look'd to.*

Enter SEBASTIAN

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

.....*and is not.*

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

.....*Sebastian are you?*

Fear'st thou that, Antonio?

.....*Most wonderful.*

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?

.....*to fright us.*

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.'

.....*upon his brow.*

And so had mine.

.....*number'd thirteen years.*

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

.....*and this lord.*

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.

.....*his fancy's queen.*

Exeunt all

Handout #13L – Toby Cue Script

.....*you are she.*

Enter MALVOLIO

.....*How now, Malvolio!*

Madam, you have done me wrong,
Notorious wrong.

.....*I, Malvolio? no.*

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 priest,
And made the most notorious geck and gull
That e'er invention play'd on? tell me why.

.....*in his revenges.*

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

.....*his fancy's queen.*

Exeunt all

Teacher's Master Copy – 5.1

Enter Clown and FABIAN

FABIAN

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

Clown

Good Master Fabian, grant me another request.

FABIAN

Any thing.

Clown

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, CURIO, and Lords

DUKE ORSINO

Belong you to the Lady Olivia, friends?

Clown

Ay, sir; we are some of her trappings.

DUKE ORSINO

I know thee well; how dost thou, my good fellow?

Clown

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

DUKE ORSINO

Just the contrary; the better for thy friends.

Clown

No, sir, the worse.

DUKE ORSINO

How can that be?

Clown

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

DUKE ORSINO

Why, this is excellent.

Clown

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

DUKE ORSINO

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

Clown

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

DUKE ORSINO

O, you give me ill counsel.

Clown

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

DUKE ORSINO

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

Clown

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

DUKE 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.

Clown

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

Enter ANTONIO and Officers

VIOLA

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

DUKE 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:
A bawbling vessel was he captain of,
For shallow draught and bulk unprizable;
With which such scathful grapple did he make
With the most noble bottom of our fleet,
That very envy and the tongue of loss
Cried fame and honour on him. What's the matter?

First Officer

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

VIOLA

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

DUKE ORSINO

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

ANTONIO

Orsino, noble sir,
 Be pleased that I shake off these names you give me:
 Antonio never yet was thief or pirate,
 Though I confess, on base and ground enough,
 Orsino's enemy. A witchcraft drew me hither:
 That most ingrateful boy there by your side,
 From the rude sea's enraged and foamy mouth
 Did I redeem; a wreck past hope he was:
 His life I gave him and did thereto add
 My love, without retention or restraint,
 All his in dedication; for his sake
 Did I expose myself, pure for his love,
 Into the danger of this adverse town;
 Drew to defend him when he was beset:
 Where being apprehended, his false cunning,
 Not meaning to partake with me in danger,
 Taught him to face me out of his acquaintance,
 And grew a twenty years removed thing
 While one would wink; denied me mine own purse,
 Which I had recommended to his use
 Not half an hour before.

VIOLA

How can this be?

DUKE ORSINO

When came he to this town?

ANTONIO

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 thee, fellow; fellow, thy words are madness:
 Three months this youth hath tended upon me;
 But more of that anon. Take him aside.

OLIVIA

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

VIOLA

Madam?

DUKE 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 hath 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

Hast thou 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 thee strangle thy propriety:
Fear not, Cesario; take thy fortunes up;
Be that thou know'st thou art, and then thou art
As great as that thou fear'st.

Enter Priest

O, welcome, father.

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

Priest

A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attested by the holy close of lips,
Strengthen'd by interchangement of your rings;
And all the ceremony of this compact
Seal'd in my function, by my testimony:
Since when, my watch hath told me, toward my
grave

I have travell'd but two hours.

DUKE ORSINO

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

VIOLA

My lord, I do protest--

OLIVIA

O, do not swear;
Hold little faith, though thou hast 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 incarninate.

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 without cause;
But I bespoke you fair, and hurt you not.

Enter TOBY and Clown

SIR ANDREW

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

Clown

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

SIR TOBY BELCH

Then he's a rogue, and a passy measures panyn: I
hate a drunken rogue.

OLIVIA

Away with him. Who hath 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.

Enter SEBASTIAN

SEBASTIAN

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

DUKE ORSINO

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

SEBASTIAN

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

ANTONIO

Sebastian are you?

SEBASTIAN

Fear'st thou that, Antonio?

ANTONIO

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

OLIVIA

Most wonderful.

SEBASTIAN

Do I stand there? I never had a brother;
Nor can there be that deity in my nature,
Of here and 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
Hath been between this lady and this lord.

SEBASTIAN

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

VIOLA

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

DUKE ORSINO

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

VIOLA

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

OLIVIA

He shall enlarge him: fetch Malvolio hither:
And yet, alas, now I remember me,
They say, poor gentleman, he's much distract.

Enter Clown with a letter and FABIAN.

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

Clown

Truly, madam, he holds Belzebub at the 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 to-day
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.

Clown

Look then to be well edified when the fool delivers
the madman. 'By the Lord, madam,'--

OLIVIA

How now, art thou mad?

Clown

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

OLIVIA

Prithee, read i' thy right wits.

Clown

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

OLIVIA

Read it you, sirrah.

FABIAN

'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?

Clown

Ay, madam.

DUKE ORSINO

This savours not much of distraction.

OLIVIA

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

Enter 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 priest,
And made the most notorious geck 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 thou wast mad; then camest in
smiling,
And in such forms which here were presupposed
Upon thee in the letter. Prithee, be content:

This practise hath most shrewdly pass'd upon thee;
But when we know the grounds and authors of it,
Thou shalt be both the plaintiff and the judge
Of thine own cause.

FABIAN

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

OLIVIA

Alas, poor fool, how have they baffled thee!

Clown

Why, 'some are born great, some achieve greatness,
and some have greatness thrown upon them.' I was
one, sir, in this interlude; one Sir Topas, sir; but
that's all one. 'By the Lord, fool, I am not mad.'
But do you remember? 'Madam, why laugh you at
such a barren rascal? an you smile not, he's gagged!'
and thus the whirligig of time brings in his
revenges.

MALVOLIO

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

OLIVIA

He hath been most notoriously abused.

DUKE ORSINO

Pursue him and entreat him to a peace:
He hath not told us of the captain yet:
When that is known and golden time convents,
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