

MANGA SHAKESPEARE[®]

TWELFTH NIGHT

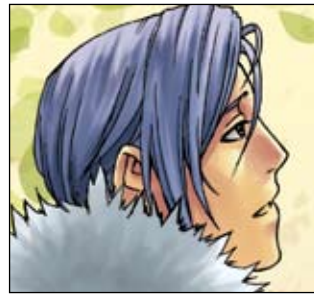


GLOSSARY



STRAIN

p. 13: Orsino
(Act 1, Scene 1)
 'tune', 'musical theme'



CANOPIED WITH

p. 17: Orsino
(Act 1, Scene 1)
 'overhung by', 'curtained over with'



DYING FALL

p. 13: Orsino
(Act 1, Scene 1)
 'mournful melody', 'down-beat cadence'



ELYSIUM

p. 18: Viola
(Act 1, Scene 2)
 'Elysium' was the equivalent in Classical mythology of the Christian 'heaven', imagined as a delightful countryside, or 'Elysian Fields' – remembered in the *Champs Élysées* of modern Paris.



THE HART

p. 13: Curio
(Act 1, Scene 1)
 i.e., the male deer – though Orsino deliberately understands 'The heart' ['Why, so I do', p. 14], meaning Olivia, the object of his desires, or 'sweetheart'. Deer were hunted with dogs in Shakespeare's time, which explains Orsino's description of 'cruel hounds' on p. 14.



PERCHANCE . . . PERCHANCE

p. 18: Viola and the Sea Captain
(Act 1, Scene 2)
 'maybe', 'perhaps' . . . 'by the purest luck', 'by a stroke of fortune'



HANDMAID

p. 14: Valentine
(Act 1, Scene 1)
 'lady-in-waiting', 'maidservant'



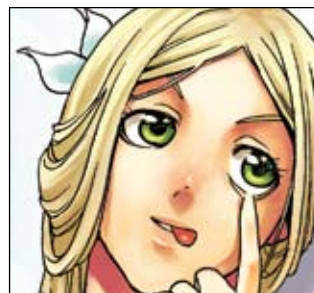
FRESH IN MURMUR

p. 21: the Sea Captain
(Act 1, Scene 2)
 'recently rumoured'



THE ELEMENT . . . TILL

p. 15: Valentine
 (reporting Maria's words)
(Act 1, Scene 1)
 'The sky . . . for the period of . . .'



DELIVERED TO THE WORLD, TILL I HAD MADE MINE OCCASION MELLOW

p. 22: Viola
(Act 1, Scene 2)
 'revealed (as if newborn) to public attention, until it was the proper time to make it known'



CLOISTRESS . . . EYE-OFFENDING BRINE . . . TO SEASON

p. 15: Valentine
 (reporting Maria's words)
(Act 1, Scene 1)
 'nun . . . stinging, salt tears . . . to preserve (as if in brine)'



QUAFFING

p. 25: Maria
(Act 1, Scene 3)
 'boozing', 'drinking deeply'



DUCATS

p. 25: Sir Toby
(Act 1, Scene 3)
 i.e., a denomination of gold coin



PRODIGAL

p. 26: Maria
(Act 1, Scene 3)
 'spendthrift', 'big spender'



VIOL-DE-GAMBA

p. 26: Sir Toby
(Act 1, Scene 3)
 i.e., a type of stringed instrument, played like a modern cello – held between the legs, and with a bow.



ACCOST

pp. 28–9: Sir Toby and Sir Andrew
(Act 1, Scene 3)
 Sir Toby uses a nautical term [= 'to draw alongside another ship, prior to its assault and boarding'] as a simple metaphor for Sir Andrew's wooing of Maria. Sir Andrew is so stupid that he misunderstands the word to be Maria's surname.



MATCH ABOVE HER DEGREE, NEITHER IN ESTATE, YEARS NOR WIT

p. 30: Sir Toby
(Act 1, Scene 3)
 'marry beyond her social status, whether in wealth, age or intelligence'



EXCELLENCE IN A GALLIARD . . . CUT A CAPER

p. 31: Sir Toby and Sir Andrew
(Act 1, Scene 3)
 'proficiency in energetic dancing' . . . 'jump for sheer joy'. In Shakespeare's original script, Sir Toby replies to Sir Andrew's exuberant words ('Faith, I can cut a caper') with a complicated joke: 'And I can cut the mutton to it,' he says, meaning he can 'carve the joint of meat to go with your chopped capers' – i.e., the pickled flowerbuds still frequently used, for example, as a pizza topping.



FORMED UNDER THE STAR OF A GALLIARD . . . BORN UNDER TAURUS

p. 32–3: Sir Toby
(Act 1, Scene 3)
 These are references to astrology: Sir Andrew (says Sir Toby) must have been conceived under auspicious circumstances for dancers: the star-sign Taurus, perhaps. The twelve signs of the Zodiac were each associated with different parts of the body, and in fact Taurus the bull was thought to govern the neck and throat (so neither man is correct).



ADVANCED

p. 34: Valentine
(Act 1, Scene 4)
 'promoted'



UNCLASPED TO THEE THE BOOK EVEN OF MY SECRET SOUL

p. 35: Orsino
(Act 1, Scene 4)
 'revealed my innermost thoughts to you (as if opening my secret diary)'



THY SMALL PIPE IS AS THE MAIDEN'S ORGAN. AND ALL IS SEMBLATIVE A WOMAN'S PART

p. 37: Orsino
(Act 1, Scene 4)
 'Your high voice is like a girl's. And being a boy [whose voice has still to break], you'd do very well as an actor playing the rôle of a woman on the stage.' [In Shakespeare's theatre, female parts were always played by boy-actors.]



I AM RESOLVED ON TWO POINTS

p. 38: Feste
(Act 1, Scene 5)
 'I have made up my mind on two particular matters' (and see p. 39)



GASKINS

p. 39: Maria
(Act 1, Scene 5)
 'breeches', 'trousers' (Maria chooses to understand Feste's 'points', p. 38, to mean the laces of a pair of breeches equivalent to the braces used to hold up trousers)



PIECE OF EVE'S FLESH

p. 39: Feste
(Act 1, Scene 5)
 A round-about way of saying 'woman' (after Eve, the first woman in the Bible), typical of Feste the jester's jokes and riddles.



MAKE YOUR EXCUSE WISELY, YOU WERE BEST

p. 39: Maria
(Act 1, Scene 5)
 'You'd better come up with a good excuse [for your absence]'



MISPRISION

p. 40: Feste
(Act 1, Scene 5)
 [1] 'misunderstanding', 'mistake'; punning on [2] 'wrongful arrest'



MADONNA

p. 40: Feste
(Act 1, Scene 5)
 [Italian] 'My lady'



GIVE ME LEAVE TO

p. 40: Feste
(Act 1, Scene 5)
 'Allow me to'



DEXTERIOUSLY

p. 41: Feste
(Act 1, Scene 5)
 'most wittily', 'adroitly', 'with subtle skill'



THE MORE FOOL YOU TO MOURN FOR YOUR BROTHER'S SOUL, BEING IN HEAVEN

p. 42: Feste
(Act 1, Scene 5)
 The point of Feste's logical demonstration is to 'prove' (p. 40) that Olivia is foolish to grieve over her brother's death if as a Christian she believes that his soul is happy in heaven (and his instruction to 'Take away the fool' mockingly repeats Olivia's earlier orders about him).



**I MARVEL . . . BARREN . . .
PUT DOWN . . . OUT OF HIS
GUARD**

pp. 42–3: Malvolio
(Act 1, Scene 5)
'I am surprised . . . tiresome . . .
. defeated [in a battle of wits]
. . . lost for words [like a fencer
without a proper manoeuvre with
which to counterattack]'



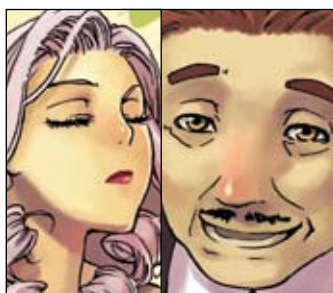
DISTEMPERED

p. 43: Olivia
(Act 1, Scene 5)
'disordered', 'imbalanced'



ALLOWED FOOL

p. 43: Olivia
(Act 1, Scene 5)
'licensed jester'



LETHARGY . . . LECHERY

p. 45: Olivia and Sir Toby
(Act 1, Scene 5)
Observing the tell-tale slow
deliberation of his movement
(‘lethargy’), Olivia accuses her
uncle of already being drunk
– which Sir Toby mishears
(deliberately or otherwise) as
an accusation of lust (‘lechery’),
which he denies.



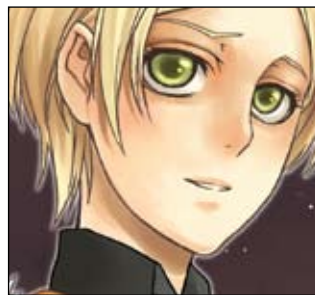
**YOND YOUNG FELLOW . . .
. FORTIFIED AGAINST ANY
DENIAL**

p. 47: Malvolio
(Act 1, Scene 5)
'That young chap over there . . .
. armed with a ready answer
against any opposition to his
mission'



LIKE A POST

p. 47: Malvolio
(Act 1, Scene 5)
'as immovable as a door-post'



**GIVE ME MODEST
ASSURANCE**

p. 49: Viola (as Cesario)
(Act 1, Scene 5)
'supply me with sufficient
confirmation'



**IF I DO NOT USURP
MYSELF . . . YOU DO
USURP YOURSELF**

p. 50: Olivia and Viola (as
Cesario)
(Act 1, Scene 5)
'unless I am a replica of myself'
. . . 'you're wrongly pretending
to be yourself': Olivia is being
flippant; but Viola's point is that
Olivia is betraying herself by
remaining single.



SAUCY

p. 51: Olivia
(Act 1, Scene 5)
'cheeky'



HOIST SAIL . . . TO HULL

p. 51: Maria
(Act 1, Scene 5)
(nautical terms) 'prepare to leave
. . . to remain in harbour, with
sails furled'



**WHAT I WOULD
. . . DIVINITY . . .
PROFANATION**

p. 52: Viola (as Cesario)
(Act 1, Scene 5)
'what I want to happen . . .
scripture . . . blasphemy'



**YOU ARE NOW OUT
OF YOUR TEXT**

p. 54: Olivia
(Act 1, Scene 5)
'Now you're off-message', 'You've
now strayed from the script'

**GRACES**

p. 54: Viola (as Cesario)
(Act 1, Scene 5)
 'physical charms'

**MINE EYE TOO GREAT A FLATTERER FOR MY MIND**

p. 61: Olivia
(Act 1, Scene 5)
 'that the favourable impression I have received of Cesario goes against any rational explanation of it'

**INVENTORIED . . . ITEM**

p. 55: Olivia
(Act 1, Scene 5)
 'itemized'; i.e., catalogued like the possessions of a dead property-owner. 'Inventories' listed each separate category of possession after the Latin word 'Item' [= 'likewise'], and Olivia is deliberately mocking that convention ('eyes, with lids to them', as one might list a pot or a box).

**OWE**

p. 61: Olivia
(Act 1, Scene 5)
 'own', 'possess', 'hold influence over'

**NONPAREIL**

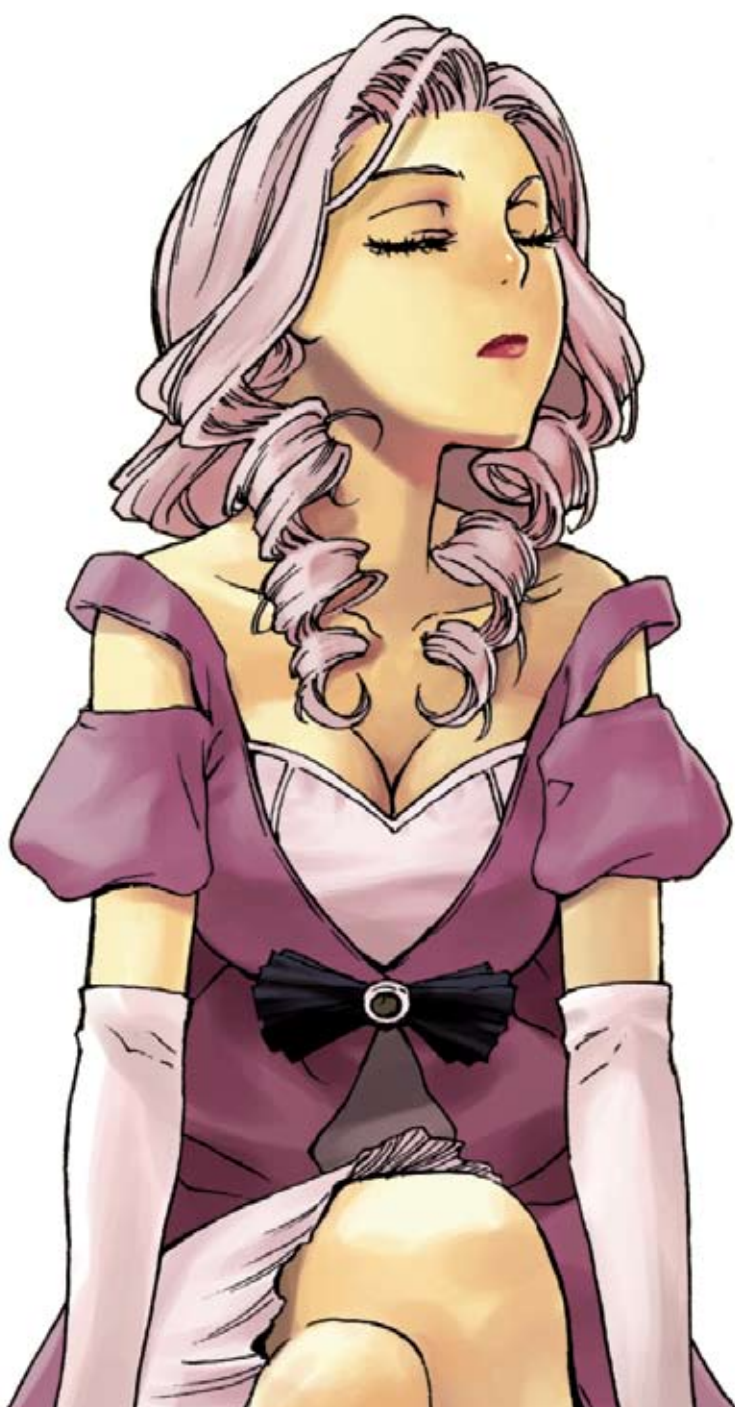
p. 56: Viola (as Cesario)
(Act 1, Scene 5)
 'paragon', 'exemplar', ideal example'

**OF GREAT ESTATE**

p. 57: Olivia
(Act 1, Scene 5)
 'possessed of substantial wealth and status'

**EVEN SO QUICKLY MAY ONE CATCH THE PLAGUE?**

p. 59: Olivia
(Act 1, Scene 5)
 Olivia likens the speed and impact of her falling in love with 'Cesario' with the equally sudden and devastating consequences of contracting plague (the fatal disease spread by fleas and rats that periodically wiped out thousands of Londoners during Shakespeare's lifetime).



**DISTEMPER**

p. 63: Sebastian
(Act 2, Scene 1)
'infect with malignant
astrological influence'

**CATERWAULING**

p. 72: Maria
(Act 2, Scene 3)
'howling noise'

**DANGER SHALL SEEM SPORT**

p. 65: Antonio
(Act 2, Scene 1)
'I will laugh in the face of danger'

**PEG-A-RAMSEY**

p. 72: Sir Toby
(Act 2, Scene 3)
i.e., the name of a snooping wife
in a popular ballad of the time

**MONSTER**

p. 56: Viola (as Cesario)
(Act 2, Scene 2)
'monstrosity', 'bizarre creature'
(because the female Viola is
impersonating the male Cesario)

**CONSANGUINEOUS**

p. 72: Sir Toby
(Act 2, Scene 3)
i.e., a close blood-relative

**CONSIST OF THE FOUR ELEMENTS**

p. 70: Sir Toby
(Act 2, Scene 3)
'constitute a mixture of air, water,
earth, and fire' (then considered
the irreducible components of all
physical material)

**STEWARD**

p. 74: Sir Toby
(Act 2, Scene 3)
'butler', 'household servant'

**STOUP**

p. 70: Sir Toby
(Act 2, Scene 3)
'flagon', 'tankard', 'jug'

**DOST THOU THINK, BECAUSE THOU ART VIRTUOUS, THERE SHALL BE NO MORE CAKES AND ALE?**

p. 74: Sir Toby
(Act 2, Scene 3)
'Do you imagine that your
mere disapproval will prevent
everybody else from having fun?'

**STILL UNSURE . . . PLENTY . . . A STUFF WILL NOT ENDURE**

p. 71: Feste's song
(Act 2, Scene 3)
'always uncertain . . . profitable
use . . . made of a material that
will not last'

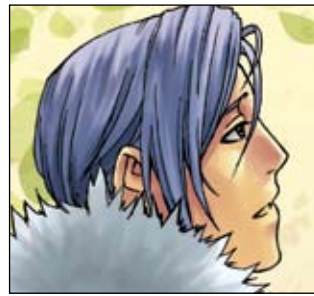
**AND GINGER SHALL BE HOT IN THE MOUTH TOO**

p. 74: Feste
(Act 2, Scene 3)
'And you won't stop us spicing up
our lives'. (Root ginger was used
to give a kick to beer, and was
also thought to be an aphrodisiac
– both qualities that Malvolio
would thoroughly disapprove of.)



GIVE MEANS FOR

p. 75: Malvolio
(Act 2, Scene 3)
 'provide the means of', 'supply the cause of' [i.e., the wine Sir Toby has ordered her to bring]



GIVES ECHO TO WHERE LOVE IS THRONED

p. 81: Orsino
(Act 2, Scene 4)
 'precisely reflects heartfelt emotion'



PURITAN

p. 76: Maria
(Act 2, Scene 3)
 'self-righteous prude', 'goody-two-shoes', 'prig'



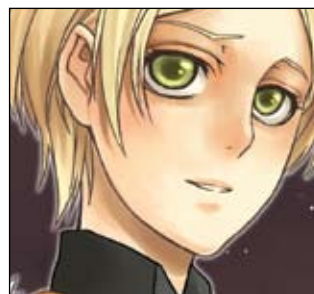
BY YOUR FAVOUR

p. 82: Viola (as Cesario)
(Act 2, Scene 4)
 'if you please', 'by your leave' (a polite expression that can also mean 'with a face resembling yours')



I SMELL A DEVICE . . . A HORSE OF THAT COLOUR

p. 78: Sir Toby and Maria
(Act 2, Scene 3)
 'I detect a trick . . . something along those lines'



COMPLEXION

p. 82: Viola (as Cesario)
(Act 2, Scene 4)
 'temperament' (and see p. 93)



CONSTRUCTION

p. 79: Maria
(Act 2, Scene 3)
 'interpretation', 'understanding'



COME AWAY . . . CYPRESS . . . MY PART OF DEATH NO ONE SO TRUE DID SHARE IT

p. 84: Feste's song
(Act 2, Scene 4)
 'Hasten to me . . . cypress-wood coffin . . . No lover as true as me has ever died before now'



EVENT

p. 79: Maria
(Act 2, Scene 3)
 'outcome', 'result'



THERE'S FOR THY PAINS

p. 85: Orsino
(Act 2, Scene 4)
 'Take this for your trouble'



ANTIQUÉ . . . RELIEVE MY PASSION

p. 80: Orsino
(Act 2, Scene 4)
 'old-fashioned . . . ease my suffering'



THE MELANCHOLY GOD

p. 85: Feste
(Act 2, Scene 4)
 i.e., the presiding god of mournfulness (Saturn in classical mythology)

**PRANKS HER IN**

p. 86: Orsino
(Act 2, Scene 4)
 'decorates her with'

**DAMASK**

p. 89: Viola (as Cesario)
(Act 2, Scene 4)
 Literally a white-and-pink rose, therefore: 'demurely blushing'.

**BIDE NO DENY**

p. 90: Orsino
(Act 2, Scene 4)
 'bear no refusal'

**SHEEP-BITER**

p. 91: Sir Toby
(Act 2, Scene 5)
 Literally 'unruly dog', therefore: 'uppity servant' (i.e., Malvolio).

**BEAR-BAITING**

p. 91: Fabian
(Act 2, Scene 5)
 Shakespeare's theatre had to compete for audiences with nearby bear-baiting pits – where fights were organized between bears and dogs.

**BOX-TREE . . . CONTEMPLATIVE IDIOT**

p. 92: Maria
(Act 2, Scene 5)
 'evergreen hedge . . . blithering imbecile'

**TROUT . . . CAUGHT WITH TICKLING**

p. 92: Maria
(Act 2, Scene 5)
 A reference to a method of angling for fish using the hand, so here an image of using flattery to catch her prey.

**AFFECT**

p. 93: Malvolio
(Act 2, Scene 5)
 'feel affection for'

**A RARE TURKEY-COCK**

p. 93: Malvolio
(Act 2, Scene 5)
 'a perfect example of strutting, puffed-up vanity'

**BLOWS**

p. 94: Fabian
(Act 2, Scene 5)
 'inflates'

**DAY-BED**

p. 94: Malvolio
(Act 2, Scene 5)
 'divan', couch'

**FIRE AND BRIMSTONE! . . . BOLTS AND SHACKLES!**

pp. 94–5: Sir Toby
(Act 2, Scene 5)
 Sir Toby's exclamations of anger imagine the punishments he wishes on Malvolio, whether flames of hell or the confinement of prison.



“THE UNKNOWN BELOVED”

p. 97: Malvolio
[reading the forged letter]
(Act 2, Scene 5)
‘the unwitting object of my love’



JOVE

p. 98: Malvolio
[reading the forged letter]
(Act 2, Scene 5)
In Roman mythology, Jove (Zeus in Greek mythology) was the king of the gods, so here used simply for ‘God’ (see also p. 105)



BROCK

p. 98: Sir Toby
(Act 2, Scene 5)
Literally ‘badger’, therefore: ‘stinking vermin’



DRESSED

p. 99: Fabian
(Act 2, Scene 5)
‘prepared for’, ‘served up for’



PORTEND

p. 100: Malvolio
(Act 2, Scene 5)
‘signify’, ‘import’, ‘mean’



CUDGEL

p. 101: Sir Toby
(Act 2, Scene 5)
‘beat (with a cosh)’



“CAST THY HUMBLE SLOUGH . . . BE OPPOSITE TO . . . TRICK OF SINGULARITY”

p. 103: Malvolio
[reading the forged letter]
(Act 2, Scene 5)
‘abandon the servile modesty of your behaviour (like a snake shedding its skin) . . . behave with open hostility towards . . . habit of independence’



“CROSS-GARTERED”

p. 104: Malvolio
[reading the forged letter]
(Act 2, Scene 5)
i.e., the Elizabethan fashion by which a man’s calf-length stocking was tied in place with a long decorative ribbon



“ENTERTAINEST”

p. 106: Malvolio
[reading the forged letter]
(Act 2, Scene 5)
‘reciprocate’, ‘feel in return’, ‘requite’



GULL-CATCHER

p. 107: Sir Toby
(Act 2, Scene 5)
‘trapper of fools’, ‘practical joker’



LIKE AQUA-VITAE TO A MIDWIFE

p. 107: Sir Toby
(Act 2, Scene 5)
‘as effectively as a nip of brandy works on a midwife (during a long labour)’



HAS NO FOOL TILL SHE BE MARRIED

p. 110: Feste
(Act 3, Scene 1)
 'won't employ a jester until she finds someone stupid enough to marry her'



A DEGREE TO LOVE

p. 116: Olivia
(Act 3, Scene 1)
 'at least a step in the direction of loving me'



I AM ALMOST SICK FOR ONE

p. 111: Viola (as Cesario)
(Act 3, Scene 1)
 [1] 'I am almost ill with impatience to grow one' (Cesario); [2] 'I am almost ill for love of someone who *can* grow one' (Viola)



VULGAR PROOF

p. 116: Viola (as Cesario)
(Act 3, Scene 1)
 'common experience'



A PAIR OF THESE HAVE BRED

p. 111: Feste
(Act 3, Scene 1)
 'two of these coins generate offspring' (punning on 'two of these coins amount to enough to buy a loaf of bread')



IS COME TO HARVEST . . . REAP . . . PROPER

p. 117: Olivia
(Act 3, Scene 1)
 'grows to full fruition . . . acquire . . . handsomely proportioned'



OUT OF MY WELKIN . . . "ELEMENT"

p. 112: Feste
(Act 3, Scene 1)
 'beyond the range of my comprehension' ('welkin' and 'element' are both pretentious words meaning *sky*)



WESTWARD-HO!

p. 118: Viola (as Cesario)
(Act 3, Scene 1)
 This was the cry of a river-boatman in Shakespeare's London, plying for trade on a trip upriver from the City to Westminster, or the means of hailing such a taxi



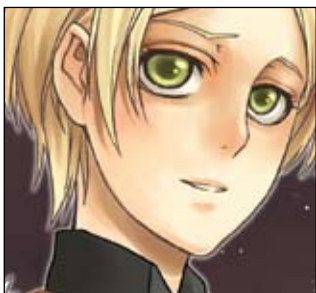
BLANKS

p. 115: Olivia
(Act 3, Scene 1)
 'incomplete promissory notes' (as in the modern 'blank cheque')



MAUGRE ALL THY PRIDE . . . EXTORT THY REASONS FROM THIS CLAUSE

pp. 119–20: Olivia
(Act 3, Scene 1)
 'despite your proud resistance... plot to draw a false conclusion from this confession'



WHET

p. 115: Viola (as Cesario)
(Act 3, Scene 1)
 'sharpen'



DEPLORE

p. 121: Viola (as Cesario)
(Act 3, Scene 1)
 'lament', 'explain'

**JOT**

p. 122: Sir Andrew
(Act 3, Scene 2)
 'moment of time' 'iota'

**YOU ARE SAILED . . .
DUTCHMAN'S BEARD**

p. 123: Fabian
(Act 3, Scene 2)
 i.e., an absurdly elaborate way of saying that Olivia will behave *coldly* towards Sir Andrew (the 'Dutchman' probably being a reference to Willem Barentzs, whose name is remembered in the Barents Sea in the Arctic)

**LOVE-BROKER**

p. 124: Sir Toby
(Act 3, Scene 2)
 'go-between'

**MARTIAL HAND . . . GALL . . .
GOOSE-PEN**

p. 125: Sir Toby
(Act 3, Scene 2)
 'warlike style . . . bitterness (and a bitter extract from oak-trees used in the manufacture of ink) . . . quill-pen made from a goose feather (a proverbially cowardly bird)'

**WAIN-ROPE**

p. 126: Sir Toby
(Act 3, Scene 2)
 i.e., the sturdy ropes with which beasts of burden (*oxen*) pull (*hale*) heavy carts

**GULL**

p. 126: Maria
(Act 3, Scene 2)
 'twit', 'dupe' (and see p. 200)

**LAPSED**

p. 129: Antonio
(Act 3, Scene 3)
 'detained', 'apprehended', 'arrested'

**YOUR STORE . . . IS NOT
FOR IDLE MARKETS**

p. 131: Antonio
(Act 3, Scene 3)
 'your funds won't stretch to luxury goods'

**TAINTED IN HIS WITS**

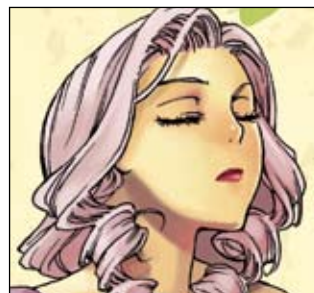
p. 132: Maria
(Act 3, Scene 4)
 'mentally diseased'

**UPON A SAD OCCASION**

p. 134: Olivia
(Act 3, Scene 4)
 'for an unhappy reason'

**MAKE SOME
OBSTRUCTION IN
THE BLOOD**

p. 134: Malvolio
(Act 3, Scene 4)
 'create problems with my circulation'

**GO TO BED**

p. 135: Olivia
(Act 3, Scene 4)
 'take bedrest', 'retire to your sickbed' (though Malvolio misinterprets the phrase as an invitation, and quotes a saucy ballad: "Ay, sweetheart! and I'll come to thee!")

**MIDSUMMER MADNESS**

p. 135: Olivia
(Act 3, Scene 4)
'utter lunacy'

**THERE'S VINEGAR AND PEPPER IN'T**

p. 142: Sir Andrew
(Act 3, Scene 4)
'it's as crabby and angry as if I'd used vinegar and pepper to write it'

**LOOKED TO**

p. 136: Olivia
(Act 3, Scene 4)
'looked after', 'taken in hand'

**CLODPOLL . . . HORRID**

p. 143: Sir Toby
(Act 3, Scene 4)
'blockhead . . . terrifying'

**FELLOW**

pp. 136–7: Olivia and Malvolio
(Act 3, Scene 4)
(1) 'poor chap' (Olivia); (2)
'intimate companion' (Malvolio)

**HONOUR SAVED**

p. 144: Olivia
(Act 3, Scene 4)
'except for my chastity'

**PRIVATE**

p. 138: Malvolio
(Act 3, Scene 4)
'privacy'

**YARE**

p. 145: Sir Toby
(Act 3, Scene 4)
'swift', 'quick'

**MINX**

p. 139: Malvolio
(Act 3, Scene 4)
'loose woman', 'tramp'

**TASTE THEIR VALOUR . . . BELIKE . . . QUIRK**

p. 146: Viola (as Cesario)
(Act 3, Scene 4)
'test their courage . . . maybe . . . peculiar turn of mind'

**PENANCE**

p. 141: Sir Toby
(Act 3, Scene 4)
'punishment'

**COMPETENT**

p. 146: Sir Toby
(Act 3, Scene 4)
'sufficient to warrant a physical challenge in revenge'



**A LITTLE THING WOULD
MAKE ME TELL THEM HOW
MUCH I LACK OF A MAN**

p. 147: Viola (as Cesario)
(Act 3, Scene 4)
(1) 'It wouldn't take much to let them know how very far I am from being male'; (2) 'It's only a relatively small thing that prevents me being a man'



UPBRAID

p. 153: Antonio
(Act 3, Scene 4)
'scold', 'chastise'



UNDERTAKER

p. 150: Sir Toby
(Act 3, Scene 4)
'challenger', 'champion'



**DONE GOOD FEATURE
SHAME . . . NO BLEMISH
BUT THE MIND**

p. 154: Antonio
(Act 3, Scene 4)
'shamed your virtuous appearance . . . no ugly flaw except what invisibly lies in the mind'



REINS WELL

p. 151: Sir Andrew
(Act 3, Scene 4)
'responds promptly to a rider's commands' (Sir Andrew believes he owes Viola his horse: see p. 148)



PALTRY

p. 155: Sir Toby
(Act 3, Scene 4)
'contemptible'



VENT

p. 156: Viola (as Cesario)
(Act 4, Scene 1)
'proclaim', 'express', 'broadcast': in reply, Feste immediately ridicules this pretentious word (see below).



TARRY

p. 157: Viola (as Cesario)
(Act 4, Scene 1)
'linger'



**UNGIRD THY
STRANGENESS**

p. 157: Feste
(Act 4, Scene 1)
'get down from your high horse', 'come off it'



**FRUITLESS PRANKS . . .
BOTCHED UP**

p. 160: Olivia
(Act 4, Scene 1)
'pointlessly unfunny tricks . . . patched together'

**SIR TOPAS THE CURATE**

p. 162: Maria
(Act 4, Scene 1)
 Clergymen (a 'curate' is a parish priest) were known by the title 'Sir' (not to be confused with the aristocratic title signifying knighthood).

**COUNSEL . . . GOLDEN**

p. 170: Sebastian
(Act 4, Scene 3)
 'advice . . . valuable'

**FELL YOU BESIDES YOUR FIVE WITS**

p. 167: Feste (as Sir Topas)
(Act 4, Scene 2)
 'come to lose your mind'

**TRAPPINGS**

p. 173: Feste
(Act 5, Scene 1)
 'ornamental hangers-on'

**TENDED UPON**

p. 177: Orsino
(Act 5, Scene 1)
 'waited upon (as a servant)',
 'attended to'

**LULLABY YOUR BOUNTY**

p. 173: Feste
(Act 5, Scene 1)
 'suspend your generosity (as if singing it to temporary sleep)'

**UNCIVIL**

p. 179: Orsino
(Act 5, Scene 1)
 'savagely cruel' (because
 'uncivilized')

**PUT STRANGE SPEECH UPON ME**

p. 174: Sebastian
(Act 5, Scene 1)
 'addressed me with
 incomprehensible words'

**EVEN WHAT IT PLEASE MY LORD THAT SHALL BECOME HIM**

p. 179: Olivia
(Act 5, Scene 1)
 'Only what you would consider appropriate to your status, my lord'

**SALT-WATER THIEF**

p. 175: Orsino
(Act 5, Scene 1)
 i.e., 'pirate'

**INSTRUMENT . . . SCREWS . . . MINION**

p. 180: Orsino
(Act 5, Scene 1)
 'engine of torture . . . wrenches . . . plaything'



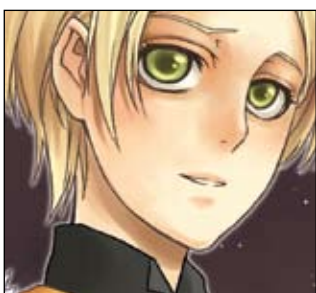
CROWNED IN HIS MASTER'S SPITE . . . RIPE IN MISCHIEF

pp. 180–81: Orsino
(Act 5, Scene 1)
 'adored, to the vexation of his master . . . ready to do harm'



A RAVEN'S HEART WITHIN A DOVE

p. 181: Orsino
(Act 5, Scene 1)
 'a wicked heart (as black as a raven's feathers) concealed beneath apparent beauty (as fair as a dove's brilliant-white feathers)'



DO YOU REST

p. 181: Viola (as Cesario)
(Act 5, Scene 1)
 'provide you with calm', 'allow you to relax'



DISSEMBLING CUB

p. 184: Orsino
(Act 5, Scene 1)
 'deceitful fox-cub'



THE DEVIL INCARDINATE

p. 185: Sir Andrew
(Act 5, Scene 1)
 Sir Andrew means 'incarnate' (= the living embodiment of the Devil)



A NATURAL PERSPECTIVE, THAT IS AND IS NOT

p. 188: Orsino
(Act 5, Scene 1)
 A 'perspective' was a complicated picture that changes its subject according to the angle from which it is viewed – turn a picture of a beautiful girl upside down, for example, and it becomes a picture of a hideous old woman. A paraphrase of 'that is and is not' is something close to *now you see it, now you don't*. Orsino adds to the wonder by describing the twins' simultaneous appearance as a 'natural' occurrence.



CLEFT

p. 189: Antonio
(Act 5, Scene 1)
 'cut'



WONDERFUL

p. 189: Olivia
(Act 5, Scene 1)
 'astonishing', 'amazing', 'wondrous'



LETS

p. 191: Viola
(Act 5, Scene 1)
 'provides a hindrance'



MISTOOK

p. 192: Sebastian
(Act 5, Scene 1)
 'mistaken'



HAPPY WRECK
 p. 192: Orsino
(Act 5, Scene 1)
 'fortunate accident', 'lucky shipwreck'



SAVOURS NOT ... OF DISTRACTION
 p. 196: Orsino
(Act 5, Scene 1)
 'does not sound [literally taste or smell] like madness'



WEEDS
 p. 193: Orsino
(Act 5, Scene 1)
 'clothes'



DELIVERED ... PROPER
 p. 196: Olivia
(Act 5, Scene 1)
 'set free ... own'



DURANCE ... AT MALVOLIO'S SUIT
 p. 193: Viola
(Act 5, Scene 1)
 'captivity . . . on Malvolio's orders'



QUITS
 p. 197: Orsino
(Act 5, Scene 1)
 'acquits from service'



DISTRACT
 p. 194: Olivia
(Act 5, Scene 1)
 'deranged'



EDIFIED . . . DELIVERS
 p. 194: Feste
(Act 5, Scene 1)
 'instructed . . . recites the words of'



SEMBLANCE
 p. 195: Malvolio's letter
(Act 5, Scene 1)
 'appearance'





CHARACTER . . . HAND

p. 201: Olivia
(Act 5, Scene 1)
 'style of handwriting . . .
 handwriting'



BAFFLED

p. 202: Olivia
(Act 5, Scene 1)
 'publicly shamed', 'got the better
 of', 'infamously treated'



TAIN'T THE CONDITION

p. 201: Fabian
(Act 5, Scene 1)
 'spoil the occasion'



WHIRLIGIG

p. 203: Feste
(Act 5, Scene 1)
 'roundabout', 'spinning-top' (with
 the idea that 'what goes around
 comes around')



**SPORTFUL MALICE . . .
 PLUCK ON**

p. 202: Fabian
(Act 5, Scene 1)
 'practical joking . . . incite'

