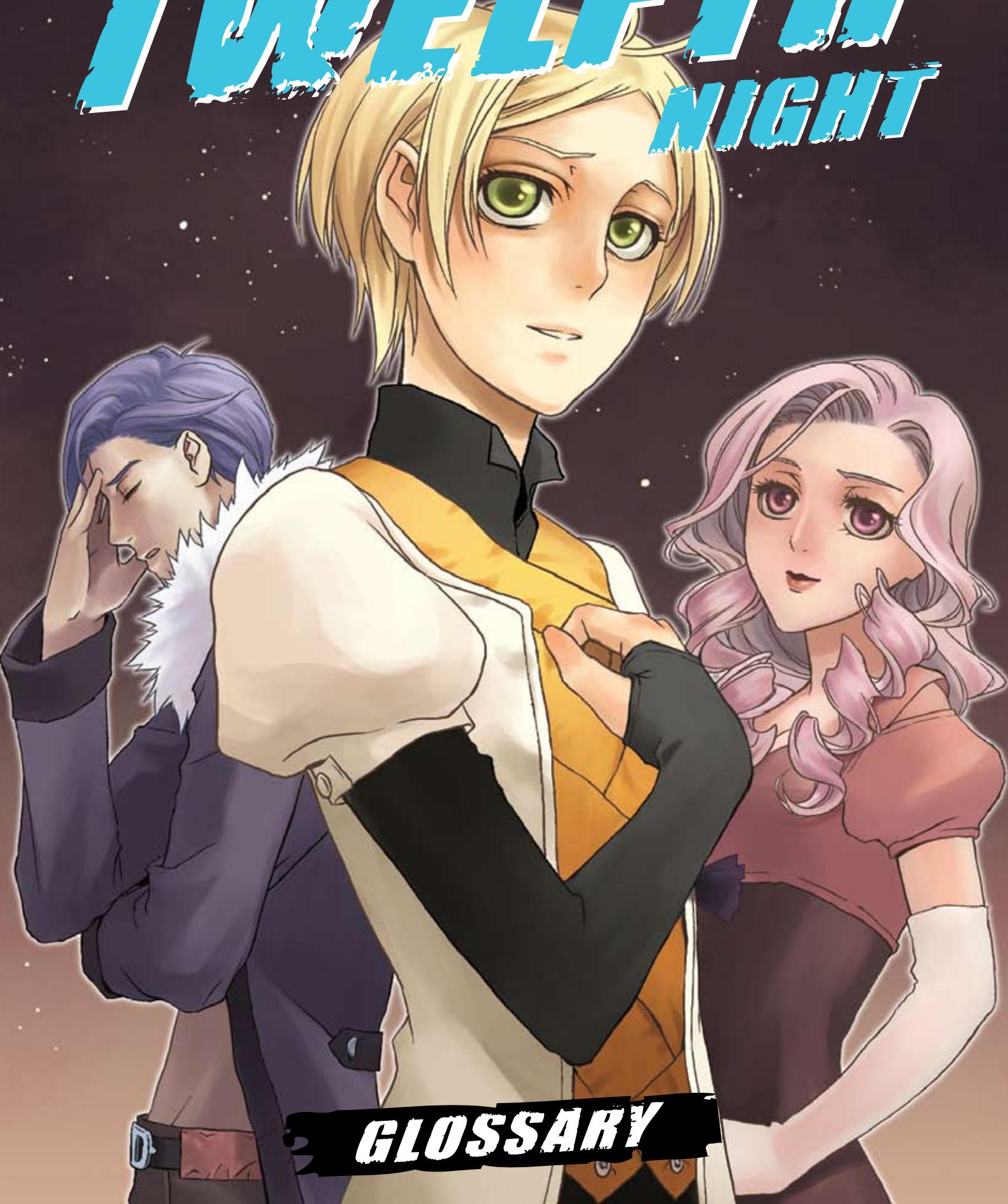


MANGA SHAKESPEARE®

# TWELFTH NIGHT



**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 Elysées 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

**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.

**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.

**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).

**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.

**ADVANCED**

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

**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'

**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)



**MISPRISION**

p. 40: Feste

(*Act 1, Scene 5*)

[1] 'misunderstanding', 'mistake'; punning on [2] 'wrongful arrest'



**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)



**GIVE ME LEAVE TO**

p. 40: Feste

(*Act 1, Scene 5*)

'Allow me to'



**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.



**DEXTERIOUSLY**

p. 41: Feste

(*Act 1, Scene 5*)

'most wittily', 'adroitly', 'with subtle skill'



**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)'



**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]'



**GIVE ME MODEST  
ASSURANCE**

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



**DISTEMPERED**

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



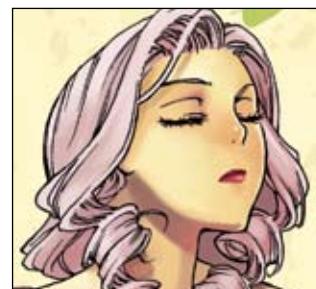
**IF I DO NOT USURP  
MYSELF . . . YOU DO  
USURP YOURSELF**

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.



**ALLOWED FOOL**

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



**SAUCY**

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



**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.



**HOIST SAIL . . . TO HULL**

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



**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'



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

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



**LIKE A POST**

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



**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**

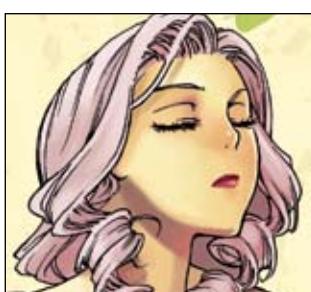
p. 61: Olivia  
(Act 1, Scene 5)  
'own', 'possess', 'hold influence over'

**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**

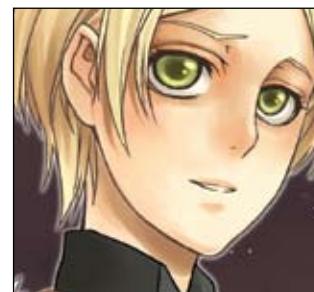
p. 75: Malvolio  
(Act 2, Scene 3)  
'provide the means of', 'supply the cause of' (i.e., the wine Sir Toby has ordered her to bring)

**GIVES ECHO TO WHERE LOVE IS THRONED**

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

**PURITAN**

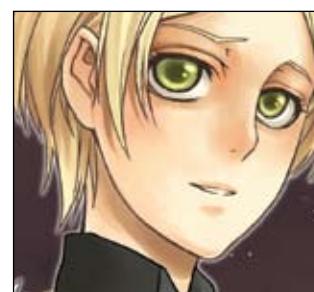
p. 76: Maria  
(Act 2, Scene 3)  
'self-righteous prude', 'goody-two-shoes', 'prig'

**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'

**ANTIQUE . . . 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'

**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.

**DAMASK**

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

**AFFECT**

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

**BIDE NO DENY**

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

**A RARE TURKEY-COCK**

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

**SHEEP-BITER**

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

**BLOWS**

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

**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.

**DAY-BED**

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

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

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

**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'

**"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'

**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)

**"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

**BROCK**

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

**"ENTERTAINEST"**

p. 106: Malvolio  
(reading the forged letter)  
(*Act 2, Scene 5*)  
'reciprocate', 'feel in return',  
'requite'

**DRESSED**

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

**GULL-CATCHER**

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

**PORTEND**

p. 100: Malvolio  
(*Act 2, Scene 5*)  
'signify', 'import', 'mean'

**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)'

**CUDGEL**

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

**HAS NO FOOL TILL SHE BE MARRIED**

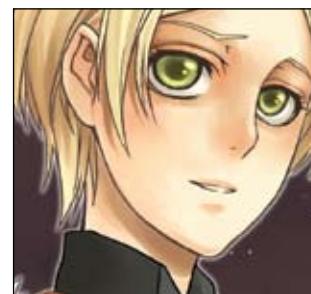
p. 110: Feste  
(Act 3, Scene 1)  
'won't employ a jester until she finds someone stupid enough to marry her'

**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**

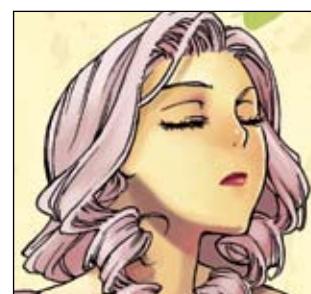
p. 111: Viola (as Cesario)  
(Act 3, Scene 1)  
(1) 'I am almost ill with impatience to grow one'  
(Cesario); (2) 'I am almost ill for love of someone who *can* grow one' (Viola)

**VULGAR PROOF**

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

**A PAIR OF THESE HAVE BRED**

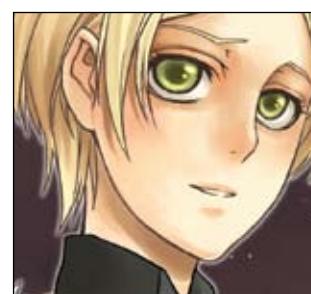
p. 111: Feste  
(Act 3, Scene 1)  
'two of these coins generate offspring' (punning on 'two of these coins amount to enough to buy a loaf of bread')

**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"**

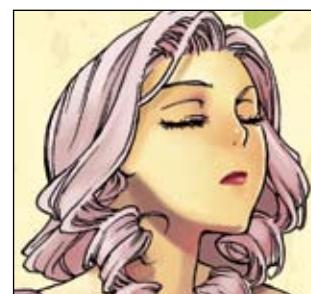
p. 112: Feste  
(Act 3, Scene 1)  
'beyond the range of my comprehension' ('welkin' and 'element' are both pretentious words meaning *sky*)

**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 hauling such a taxi

**BLANKS**

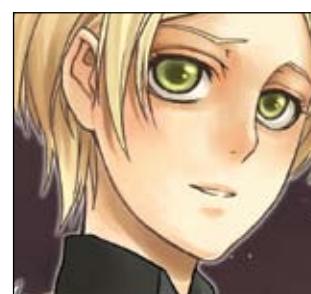
p. 115: Olivia  
(Act 3, Scene 1)  
'incomplete promissory notes' (as in the modern 'blank cheque')

**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'

**LAPSED**

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

**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)

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

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

**LOVE-BROKER**

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

**Tainted in his wits**

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

**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)'

**UPON A SAD OCCASION**

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

**WAIN-ROPES**

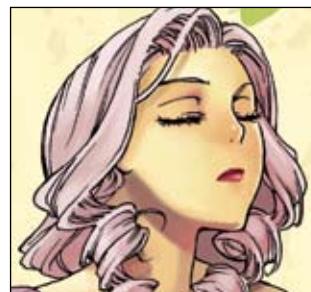
p. 126: Sir Toby  
(Act 3, Scene 2)  
i.e., the sturdy ropes with which  
beasts of burden (oxen) pull  
(hale) heavy carts

**MAKE SOME OBSTRUCTION IN THE BLOOD**

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

**GULL**

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

**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**

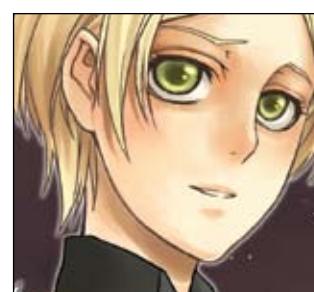
p. 138: Malvolio  
(Act 3, Scene 4)  
'privacy'

**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)

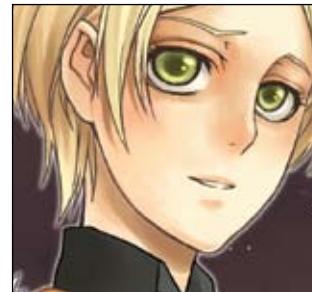
'contemptible'

**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 [‘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’

**ULLABY 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**

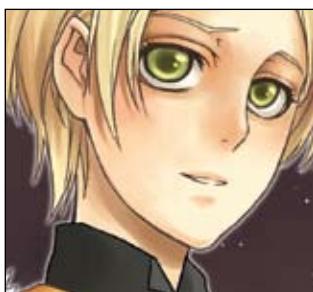
p. 180: Orsino  
(Act 5, Scene 1)  
‘engine of torture . . . wrenches . . . plaything’



**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'



**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.



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



**WONDERFUL**

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



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



**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'

**SEMLANCE**

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'

**Taint 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'

