**TWELFTH NIGHT GLOSSARY**

**ACT ONE**

**STRAIN**  
p. 13: Orsino  
*Act 1, Scene 1*  
'tune', 'musical theme'

**DYING FALL**  
*p. 13: Orsino  
*Act 1, Scene 1*  
'mournful melody', 'down-beat cadence'

**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.

**HANDMAID**  
p. 14: Valentine  
*Act 1, Scene 1*  
'lady-in-waiting', 'maidservant'

**THE ELEMENT . . . TILL**  
p. 15: Valentine  
*Act 1, Scene 1*  
'recently rumoured'

**CLOISTRESS . . . EYE-OFFENDING BRINE . . . TO SEASON**  
p. 15: Valentine  
*Act 1, Scene 1*  
'nun . . . stinging, salt tears . . . to preserve (as if in brine)'

**CANOPIED WITH**  
p. 17: Orsino  
*Act 1, Scene 1*  
'overhung by', 'curtained over with'

**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.

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

**FRESH IN MURMUR**  
p. 21: the Sea Captain  
*Act 1, Scene 2*  
'recently rumoured'

**DELIVERED TO THE WORLD, TILL I HAD MADE MINE OCASION 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'

**QUAFFING**  
p. 25: Maria  
*Act 1, Scene 3*  
'boozing', 'drinking deeply'
**TWELFTH NIGHT GLOSSARY**

**ACT ONE**

**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
\(\text{Act 1, Scene 4}\)
'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
\(\text{Act 1, Scene 5}\)
'I have made up my mind on two particular matters' (and see p. 39)

GASKINS
p. 39: Maria
\(\text{Act 1, Scene 5}\)
'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
\(\text{Act 1, Scene 5}\)
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
\(\text{Act 1, Scene 5}\)
'You'd better come up with a good excuse (for your absence)'

MISPRISION
p. 40: Feste
\(\text{Act 1, Scene 5}\)

MADONNA
p. 40: Feste
\(\text{Act 1, Scene 5}\)
[Italian] 'My lady'

GIVE ME LEAVE TO
p. 40: Feste
\(\text{Act 1, Scene 5}\)
'Allow me to'

Dexteriously
p. 41: Feste
\(\text{Act 1, Scene 5}\)
'most wittily', 'adroitly', 'with subtle skill'

THE MORE FOOL YOU TO MOURN FOR YOUR BROTHER'S SOUL, BEING IN HEAVEN
p. 42: Feste
\(\text{Act 1, Scene 5}\)
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.

**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’

**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).

**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).

**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’

**Owe**
p. 61: Olivia
*(Act 1, Scene 5)*
‘own’, ‘possess’, ‘hold influence over’
**DISTEMPER**

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

**DANGER SHALL SEEM SPORT**

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

**MONSTER**

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

**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)  

**STOUP**

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

**CATERWaulING**

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

**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  

**STEWARD**

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

**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?'  

**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.)

**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'
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]

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

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’

CONSTRUCTION
p. 79: Maria
(Act 2, Scene 3)
‘interpretation’, ‘understanding’

EVENT
p. 79: Maria
(Act 2, Scene 3)
‘outcome’, ‘result’

ANTIQUE . . . RELIEVE MY PASSION
p. 80: Orsino
(Act 2, Scene 4)
‘old-fashioned . . . ease my suffering’

GIVES ECHO TO WHERE LOVE IS THRONED
p. 81: Orsino
(Act 2, Scene 4)
‘precisely reflects heartfelt emotion’

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’]

COMPLEXION
p. 82: Viola (as Cesario)
(Act 2, Scene 4)
‘temperament’ [and see p. 93]

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’

THERE’S FOR THY PAINS
p. 85: Orsino
(Act 2, Scene 4)
‘Take this for your trouble’

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)’
TWELFTH NIGHT GLOSSARY

**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 Barentsz, 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-ROPES**

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!"]
TWELFTH NIGHT GLOSSARY

ACT THREE

MIDSUMMER MADNESS
p. 135: Olivia
(Act 3, Scene 4)
‘utter lunacy’

LOOKED TO
p. 136: Olivia
(Act 3, Scene 4)
‘looked after’, ‘taken in hand’

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

PRIVATE
p. 138: Malvolio
(Act 3, Scene 4)
‘privacy’

MINX
p. 139: Malvolio
(Act 3, Scene 4)
‘loose woman’, ‘tramp’

PENANCE
p. 141: Sir Toby
(Act 3, Scene 4)
‘punishment’

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’

CLODPOLL . . . HORRID
p. 143: Sir Toby
(Act 3, Scene 4)
‘blockhead . . . terrifying’

HONOUR SAVED
p. 144: Olivia
(Act 3, Scene 4)
‘except for my chastity’

YARE
p. 145: Sir Toby
(Act 3, Scene 4)
‘swift’, ‘quick’

TASTE THEIR VALOUR . . .
BELIKE . . . QUIRK
p. 146: Viola [as Cesario]
(Act 3, Scene 4)
‘test their courage . . . maybe . . . peculiar turn of mind’

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’

UNDErTaKEr  
p. 150: Sir Toby  
(Act 3, Scene 4)  
‘challenger’, ‘champion’

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)

UPBRAID  
p. 153: Antonio  
(Act 3, Scene 4)  
‘scold’, ‘chastise’

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’

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).

UNGIRD THy STRANGENESS  
p. 157: Feste  
(Act 4, Scene 1)  
‘get down from your high horse’, ‘come off it’

TARRY  
p. 157: Viola (as Cesario)  
(Act 4, Scene 1)  
‘linger’

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).

**FELL YOU BEWARES 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'

**LULLABY YOUR BOUNTY**

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

**PUT STRANGE SPEECH UPON ME**

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

**SALT-WATER THIEF**

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

**COUNSEL . . . GOLDEN**

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

**TENDED UPON**

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

**UNCIVIL**

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

**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'

**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’

DISSIMBLING 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’

WEEDS
p. 193: Orsino
[Act 5, Scene 1]
‘clothes’

DURANCE ... AT MALVOLIO’S SUIT
p. 193: Viola
[Act 5, Scene 1]
‘captive ... on Malvolio’s orders’

DISTRACT
p. 194: Olivia
[Act 5, Scene 1]
‘deranged’

EDIFIED . . . DELIVERS
p. 194: Feste
[Act 5, Scene 1]
‘instructed ... recites the words of’

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

DELIVERED ... PROPER
p. 196: Olivia
[Act 5, Scene 1]
‘set free ... own’

QUITS
p. 197: Orsino
[Act 5, Scene 1]
‘acquits from service’

SEMBLANCE
p. 195: Malvolio’s letter
[Act 5, Scene 1]
‘appearance’
**CHARACTER . . . HAND**  
p. 201: Olivia  
*Act 5, Scene 1*  
'style of handwriting . . . handwriting'

**TAINT THE CONDITION**  
p. 201: Fabian  
*Act 5, Scene 1*  
'spoil the occasion'

**SPORTFUL MALICE . . . PLUCK ON**  
p. 202: Fabian  
*Act 5, Scene 1*  
'practical joking . . . incite'

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

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