**Scene 1 Duke Orsino’s Court**

**DUKE and ATTENDANTS.**

**MUSICIANS playing.**

ORSINO If it’s true that music makes people more in love, keep playing. Give me too much of it, so I’ll get sick of it and stop loving. That’s enough. Stop. It doesn’t sound as sweet as it did before. Oh, love is so restless! Oh, when I first saw Olivia, it seemed like she made the air around her sweeter and purer.

**Enter VALENTINE.**

What’s going on? What have you heard from her?

VALENTINE I’m sorry, but they wouldn’t let me in. Olivia’s not going to show her face for the next seven years—not even to the sky itself. She’s doing this out of love for her dead brother, whom she wants to keep fresh in her memory forever.

ORSINO Oh, if she loves her brother this much, think how she’ll love me. Take me to the garden. I need a beautiful place to sit and think about love.

**Exit**

Scene 2 The Sea Coast

**Enter VIOLA, a Captain, and SAILORS.**

VIOLA What country is this, friends?

CAPTAIN This is Illyria, lady.

VIOLA And what am I supposed to do in Illyria? My brother is in heaven. Or maybe there’s a chance he didn’t drown.—What do you think, sailors?

CAPTAIN It was a total fluke that you yourself were saved.

VIOLA But maybe by some fluke he was saved too.

CAPTAIN It’s possible, ma'am. When our ship was wrecked, I saw your brother tie himself to a big mast floating in the sea, so long as I could see.

VIOLA (strengthened by the news) Do you know this area we’re in?

CAPTAIN Yes, ma'am, I know it well. Orsino rules here. A duke who is noble in name and character.

VIOLA Orsino. I’ve heard my father mention him.

CAPTAIN A month ago there was a rumor, that he was in love with the beautiful Olivia.

VIOLA Who is she?

CAPTAIN A virtuous young woman. They say she’s totally sworn off men now, in memory of her brother.

VIOLA Please—and I’ll pay you plenty for this—help me conceal my identity. I’ll serve this Duke. You’ll introduce me to him as a young man. Only time will tell what will happen after that—just please keep quiet about what I’m trying to do.

CAPTAIN I won’t say a word. You can be a servent, but I’ll be mute. I swear on my life I won’t tell your secret.

VIOLA Thank you. Show me the way.

**Scene 3 Olivia’s House**

**Enter SIR TOBY BELCH and MARIA.**

MARIA For God’s sake, Sir Toby, you’ve got to come home earlier at night. My lady Olivia, your niece, disapproves of your late-night partying.

SIR TOBY Well, she can get used to it.

MARIA Yes, but you need to keep yourself within the limits of order and decency.

SIR TOBY Keep myself? The only thing I’m keeping myself in is the clothes I’m wearing.

MARIA You’re going to destroy yourself with all this drinking. Lady Olivia said so yesterday. She also mentioned some stupid knight you brought in one night as a possible husband for her.

SIR TOBY Who, Sir Andrew Aguecheek? He’s as tall as a man in Illyria.

MARIA What does his height have to do with anything?

SIR TOBY Why, he has an income of three thousand ducats a year. He plays the violin and speaks three or four languages word for word.

MARIA Besides being a fool, he’s argumentative. He also has the gift of a coward.

SIR TOBY But speak of the devil, here comes Sir Andrew Agueface.

**Enter SIR ANDREW AGUECHEEK.**

SIR ANDREW Sir Toby Belch!

SIR TOBY Sweet Sir Andrew!

SIR ANDREW And hello to you, my little wench.

SIR TOBY (encouraging him to chat MARIA up) Chat her up, Sir Andrew. Chat her up.

SIR ANDREW (thinking he is telling him Maria’s name) My dear Miss Chat-her-up.

MARIA My name is Mary, sir.

SIR ANDREW Miss Mary Chat-her-up—

SIR TOBY No, you’ve got it wrong. I was telling you to go after her, woo her, confront her.

SIR ANDREW Good heavens, is that really what you meant?

MARIA Goodbye, gentlemen.

**Exit MARIA.**

SIR TOBY (laughing) Sir, you need a drink. When has anyone ever put you down like that.

SIR ANDREW Never. Sometimes I think I’m no smarter than average. I eat a lot of red meat, and maybe that makes me stupid. By the way, I’m going home tomorrow, Sir Toby.

SIR TOBY Pourquoi(WHY), my friend?

SIR ANDREW What does “pourquoi” mean? Listen, I’m going home tomorrow, Your niece is refusing to see anyone, and even if she saw me, she’d want nothing to do with me.

SIR TOBY Cheer up, there’s still hope for you, man.

SIR ANDREW (persuaded) All right, I’ll stay another month. Ah, I’m an odd kind of guy. Should we throw a little dance party? Weren’t we both born under Taurus? That governs the torso and heart, doesn’t it?

SIR TOBY No, the legs and thighs. Let me see you dance.

(SIR ANDREW dances)

Ha, higher! Ha, ha, excellent!

**They exit**

**Scene 4 Duke Orsino’s Palace**

**Enter VIOLA, dressed as a man, Cesario.**

**Enter ORSINO and ATTENDANTS.**

ORSINO Has anyone seen Cesario?

VIOLA I’m right here, my lord, at your service.

ORSINO Cesario, You know everything about me. I’ve told you all the secrets of my soul. So please go to her house; if they don’t let you in.

VIOLA But my lord, I’m sure that if she’s as depressed as people say, she’ll never let me in.

ORSINO Be loud and obnoxious. Tell her how passionately I love her. Overwhelm her with examples of how faithful I am. She’ll pay more attention to a young guy like you than to an older, more serious man.

VIOLA I do not think so, my lord.

ORSINO My boy, it’s true. know you’re the right person for this job.

VIOLA I’ll do my best to make this lady love you.

(aside)

But what a tough task!—I have to go matchmaking for the man I want to marry myself!

SCENE 5 Olivia’s House

**Enter OLIVIA and MARVOLO**

**Enter MARIA**

MARIA Madam, there’s a young gentleman at the gate who really wants to speak to you.

OLIVIA Who’s talking to him now?

MARIA Sir Toby, madam.

OLIVIA Send Toby away, please. He talks nothing but nonsense.

**Exit MARIA**

Go out and talk to this visitor, Malvolio. If he’s got a message from the count, tell him I’m sick, or not home.

**Exit MALVOLIO.**

**Enter SIR TOBY, drunk.**

Olivia I swear, he’s half drunk already. Uncle, uncle, how are you already so brain-dead so early in the day?

SIR TOBY Brain-dead! Nonsense. I defy brain-death! I told you, someone’s at the gate.

OLIVIA Yes, but who is he?

SIR TOBY A gentleman. A gentleman is her – I hate pickled herring. I’m off!!!

**Exit SIR TOBY.**

**Re-enter MALVOLIO.**

MALVOLIO Madam, that young man out there says he’s got to speak to you.

OLIVIA Tell him he’s not going to speak with me.

MALVOLIO I told him that.

OLIVIA What kind of man is he?

MALVOLIO Just a man, like any other.

OLIVIA But what’s he like?

MALVOLIO He’s very rude.

OLIVIA You hate confidence, Malvolio! Let him in.

**Exit MALVOLIO.**

Give me my veil.

**MARIA places OLIVIA’S veil over her head.**

**Enter VIOLA.**

VIOLA Which one of you is the lady of the house?

OLIVIA You can speak to me. I represent her.

VIOLA What stunning, exquisite, and unmatchable beauty—but please, tell me if you’re the lady of the house.

OLIVIA Where do you come from, sir?

VIOLA I’m sorry, but I memorized what I’m supposed to say here today, and that question isn’t part of the speech I learned.

OLIVIA Are you an actor?

VIOLA No, but I swear I’m not the person I’m playing. Are you the lady of the house?

OLIVIA (sigh, impatiently) I am. Tell me your business. Get on with it.

VIOLA It’s sacred, just for you. It’s not for anyone else to hear.

OLIVIA Everyone, please leave us alone for a moment. I’ve got a “sacred” secret to hear.

**Exit MARIA.**

VIOLA Madam, please let me see your face.

OLIVIA You’re overstepping your bounds now. But I’ll open the curtain and let you see the picture. (unveiling herself) Look it’s pretty well done, isn’t it?

VIOLA It was done excellently, if it’s all-natural, the way God made it.

OLIVIA Oh, it’s all-natural, sir. Wind and rain can’t wash it off.

VIOLA That’s true beauty. My lady, my lord loves you.

OLIVIA How does he love me?

VIOLA He adores you. He cries and groans and sighs.

OLIVIA Your lord knows what I think. But I just can’t love him.

VIOLA If I loved you as passionately as my master does, your rejection would make no sense to me.

OLIVIA What would you do about it?

VIOLA I’d build myself a sad little cabin near your house, where my soul’s imprisoned. I’d shout your name to the hills and make the air echo with your name, “Olivia!

OLIVIA Not bad; you might accomplish something. Who are your parents?

VIOLA I was born to a higher position than I’ve got now. But I’m still fairly high-ranking. I’m a gentleman.

OLIVIA Go back to your lord. I can’t love him. Tell him not to send any more messengers—unless you feel like coming back to tell me how he took the bad news. Goodbye.

VIOLA Goodbye, you beautiful, cruel woman.

**Exit VIOLA**

OLIVIA “I’m a gentleman.” Yes, I’m sure you are. Ah, no. Calm down, calm down. Can someone fall in love this quickly? Oh well.

**OLIVIA pulls a ring off her finger as she exits calling.**

Malvolio! Come here!

**Scene 6 The Sea Coast**

**Enter ANTONIO and SEBASTIAN.**

ANTONIO You won’t stay any longer, Sebastian?

SEBASTIAN No, I’d rather you stayed here.

ANTONIO Ill be your servant.

SEBASTIAN Honestly, I can’t, Antonio: my luck is pretty bad right now. An hour before you pulled me out of the breaking waves, my sister drowned.

ANTONIO How tragic!!!

SEBASTIAN Many people said she looked like me. I’m going to Count Orsino’s court. Goodbye.

**Exit SEBASTIAN**

ANTONIO If I didn’t have so many enemies in Orsino’s court, but who cares. I’m so crazy about you that danger doesn’t bother me. I’ll go anyway.

**Scene 7 Olivia’s House**

**Enter SIR TOBY and SIR ANDREW drunk.**

SIR ANDREW Ha, ha! I love it when you talk nonsense—that’s what fools should do.

SIR TOBY Come on, let’s have a song!

SIR ANDREW Would you rather hear a love song or a song about the good life?

SIR TOBY A love-song, a love-song!

SIR ANDREW Yes, yes. I’m not interested in being good.

**(Sings, the other join in)**

What is love? It isn’t in the future. When you’re having fun now, you’re laughing right now.

**Enter MARIA.**

MARIA You’re making a terrible racket out here! The lady has called up for her servant, Malvolio!

SIR TOBY Malvolio’s Little Bo Peep.

MARIA For God’s sake, shut up!

**Enter MALVOLIO.**

MALVOLIO Are you all crazy? Are you making all this noise at this time of night because you have no manners?

SIR TOBY Sneak up!

MALVOLIO Sir Toby, my lady told me to tell you that if you can shape up, you’re welcome to stay in the house. If you can’t, she’s very willing to say goodbye to you.

SIR TOBY You’re nothing more than a servant here. Do you think that just because you’re a goody two shoes, no one else can enjoy himself? Maria, bring us some wine!

MALVOLIO Miss Mary, if you cared what Lady Olivia thinks you wouldn’t contribute to this rude behaviour. I assure you, she’ll find out about this.

**Exit MALVOLIO**

MARIA That self-absorbed idiot. Dear Sir Toby, don’t do anything rash tonight. As for Monsieur Malvolio, let me take care of him. I’ll make a big fool out of him. Everyone will laugh at him. I know I can do it.

SIR TOBY What are you going to do?

MARIA I’ll drop some mysterious love letters in his path. I can make my handwriting look just like Lady Olivia’s.

SIR TOBY Excellent! He shall think that she’s in love with him.

SIR ANDREW This is going to be great!

MARIA It’s going to be fun, I promise. Meanwhile, let’s go to bed and dream about this. Good night.

**Exit MARIA.**

SIR TOBY She’s a good little woman, and she adores me.

SIR ANDREW Someone adored me once, too.

**Exit.**

**Scene 8 Duke Orsino’s Palace**

Enter ORSINO and VIOLA,

ORSINO Play me some music. (**Music plays)** What do you think of this song?

VIOLA It really makes you feel what a lover feels.

ORSINO **(Intrigued)** I’d bet my life that, as young as you are, you’ve fallen in love with someone. What kind of woman is she?

VIOLA She’s a lot like you.

ORSINO She’s not good enough for you, then. How old is she?

VIOLA About as old as you are, my lord.

ORSINO That’s definitely too old. Women are like roses: the moment their beauty is in full bloom, it’s about to decay.

VIOLA That’s true. It’s too bad their beauty fades right when it reaches perfection!

ORSINO Cesario, go visit that cruel Olivia one more time. Tell her my love is purer than anything else in the whole world.

VIOLA But if she can’t love you, sir?

ORSINO I refuse to accept that.

VIOLA But you have to. Just imagine some lady might exist who loves you as powerfully and agonizingly as you love Olivia.

ORSINO No woman’s heart is big enough to hold all my love. Women don’t feel love like that.

VIOLA Yes, but I know.

ORSINO What do you know?

VIOLA I know a lot about the love women can feel for men. My father had a daughter who loved a man in the same way that I might love you, if I were a woman.

ORSINO And what’s her story?

VIOLA There was no story, my lord. She never told him she loved him. She kept her love bottled up inside her until it destroyed her, ruining her beauty. She pined away. She just sat waiting patiently, sadly, smiling despite her sadness. Doesn’t that sound like true love? We men might talk more and promise more, but in fact we talk more than we really feel. We might be great at making vows, but our love isn’t sincere.

ORSINO But did your sister die of love?

VIOLA I am the only daughter in my father’s family, and all the brothers too—but I’m not completely sure about that. Anyway, sir, should I go see the lady?

**Exit separately.**

**Scene 9 Olivia’s garden**

**Enter SIR TOBY, MARIA and SIR ANDREW**

MARIA (throwing down a letter) Hide behind the boxwood hedge, all three of you. Malvolio’s coming down the path!

**ALL hide. Enter Malvolio.**

MALVOLIO What’s this?

**MALVOLIO picks up the letter.**

My goodness, this is my lady’s handwriting!

**(reading)**

**“**To my dear beloved who doesn’t know I love him, I send you this letter with all my heart**”** This letter is from Olivia. Who is this written to? **“**God knows I love someone. But who? I can’t let my lips say his name; No man must know. M.O.A.I. rules my life.**”** M—Malvolio. M—why, that’s the first letter in my name.

**(reading)**

“By my birth I rank above you, but don’t be afraid of my greatness. Some are born great, some achieve greatness, and some have greatness thrust upon them. Show some eagerness, be indifferent. Remember the woman who complimented you on your yellow stockings, and said she always wanted to see you with crisscrossing laces going up your legs—remember her. Go ahead. A happy new life is there if you want it.” Lady Olivia loves me. She did compliment me on my yellow stockings recently. “If you love me, let me know by smiling at me. You’re so attractive when you smile.”

**MALVOLIO smiles a wide and awkward smile.**

I’ll do everything she wants me to do.

**Exit MALVOLIO.**

**The conspirators emerge shaking with laughter.**

SIR TOBY I could marry that Maria for thinking this up.

**Exit MARIA, laughing.**

**As they go SIR ANDREW and SIR TOBY catch sight of the oncoming OLIVIA and VIOLA and hide themselves.**

**Enter VIOLA and OLIVIA in conversation.**

VIOLA Madam, I’ve come here to try to make you like him.

OLIVIA Oh, please, Cesario, I’m begging you, don’t mention him again.

VIOLA You’ll not say something different to my lord?

OLIVIA Cesario, I swear by the spring roses, by virginity, honour, truth, and everything, I swear I love you.

VIOLA And I swear by my youth and innocence that I’ve only got one heart and one love to give, and that I’ve never given them to a woman and never will. So goodbye, my lady.

**Exit VIOLA.**

OLIVIA Then come again for another reason.

SIR TOBY **(still hidden, to SIR ANDREW, consolingly)** She flirted with the messenger boy to fire up your passions, and make you angry and jealous. Challenge the count’s young servant to a fight. My niece Olivia will notice, and let me tell you.

**Exit**

**Scene 10 A Street**

**Enter SEBASTIAN and ANTONIO.**

SEBASTIAN I really didn’t want to inconvenience you. My friend Antonio, all I can say is thank you. Should we go see the sights in the town?

ANTONIO I’m sorry, but I can’t. You see, it’s dangerous for me to walk in these streets. That’s why I’ll pay dearly if they find me here.

SEBASTIAN Then don’t make yourself too conspicuous.

ANTONIO You’re right. Hang on a minute, here’s some money for you. Maybe you’ll see some little trinket you want to buy. The best place to stay around here is an inn called the Elephant.

SEBASTIAN I’ll hold on to your money and leave you for an hour.

ANTONIO We’ll meet at the Elephant.

SEBASTIAN I remember.

**They exit.**

**Scene 11 Olivia’s Garden**

**Enter OLIVIA,**

OLIVIA Where is Malvolio? He’s very serious, which is right for someone in mourning like me.

**Enter MALVOLIO, with riotously yellow stockings and cross-gartered legs.**

MALVOLIO Hello, sweet lady.

OLIVIA You’re smiling? I sent for you about a sad occasion.

MALVOLIO Sad, my lady! I could be sad if I wanted to be. These crisscrossing laces do cut off the circulation in my legs a bit.

OLIVIA What’s the matter with you? Don’t you think you should go to bed?

MALVOLIO To bed! “Yes, sweetheart, I’ll come to you.”

MARIA Why are you acting so brazen toward my lady?

MALVOLIO “Don’t be afraid of greatness.” That was well written.

OLIVIA What do you mean by that, Malvolio?

MALVOLIO “Some are born great—”

OLIVIA What!

MALVOLIO “Some achieve greatness”-

OLIVIA What are you saying?

MALVOLIO “And some have greatness thrust upon them.”

OLIVIA Heaven help you!

MALVOLIO “Remember who liked your yellow stockings—”

OLIVIA Maria! This is madness. Where’s my cousin Toby? Have some of my servants take care of Malvolio.

**Exit OLIVIA.**

**Enter SIR TOBY and SIR ANDREW, perhaps they have been listening outside.**

SIR TOBY **(taking hold of MALVOLIO)** We will take him with us and put him in a dark room and bound him.

**Exeunt.**

**Scene 12 A street**

**Enter VIOLA.**

**Enter SIR TOBY**

SIR TOBY Hello, sir.

VIOLA Hello to you.

SIR TOBY You’d better think up a way to defend yourself. I don’t know what you’ve done to upset him, but someone has challenged you to a duel. He’s riled up and bloodthirsty, and he’s waiting for you at the back of the orchard.

VIOLA There must be some mistake, sir. I’m sure nobody would have any reason to fight with me.

SIR TOBY You’re wrong about that, I assure you. Be on your guard. Your opponent has enough youth, strength, skill, and anger.

VIOLA But who is this person, sir?

SIR TOBY He’s a knight, when he’s fighting a civilian he’s a real monster.

VIOLA I’m not a fighter. Please, do me this one favor: find out what I’ve done to offend this knight.

SIR TOBY I will do so.

**Enter SIR ANDREW, stage right. SIR TOBY crosses to meet him.**

Wow, he’s a real devil. They say he used to fence for the shah of Persia.

SIR ANDREW That’s it! I won’t mess with him.

SIR TOBY Yes, but now there’s no way to calm him down.

SIR ANDREW I’ll give him my gray horse, if he forgets the whole thing.

SIR TOBY I’ll give it a try.

**SIR TOBY crosses the stage to VIOLA.**

**(aside)** I’ll ride your horse just like I ride you. **(To VIOLA)** There’s nothing you can do about it, sir. He insists on fighting with you because he swore he would. So draw your sword so he can carry out his vow.

VIOLA God help me! If anything happens I’m going to have to tell them exactly how unmanly I am.

**SIR TOBY crosses to SIR ANDREW.**

SIR TOBY There’s nothing you can do about it. The gentleman insists on fighting a round with you, for the sake of his honour. But as a gentleman and a soldier he’s promised me he won’t hurt you.

SIR ANDREW I hope to God he keeps his promise!

**VIOLA and SIR ANDREW draw swords.**

**Enter ANTONIO, believing he is defending Sebastian and drawing is sword.**

ANTONIO If this young gentleman has offended you, I’ll take the blame for it. If you’ve offended him, I’ll fight you.

SIR TOBY You, sir? Who are you? If you’re someone who gets into fights, I’ll fight with you.

**They draw. Enter OFFICERS.**

1ST OFFICER This is the man. Do your job.

2ND OFFICER Antonio, you’re under arrest on the orders of Count Orsino.

ANTONIO You must be mistaking me for someone else, sir.

1ST OFFICER No, sir, not at all. Take him away. He knows I recognize him.

ANTONIO **(to VIOLA)** This has happened because I came looking for you. But what’ll you do now that I have to ask you for my purse back? You look so confused. Don’t worry about me. Really, I must ask you for some of that money.

VIOLA What money, sir?

ANTONIO Are you really going to pretend you don’t know me now? I might do something really weak and unmanly, like listing the kind things I’ve done for you.

VIOLA I don’t know any kind things you’ve done for me, and I don’t recognize your voice or your face.

ANTONIO Oh, my God!

2ND OFFICER Come on, sir, please. Let’s go.

ANTONIO **(as he is led off)** But oh, what a deceiver he turned out to be! You don’t live up to your good looks, Sebastian.

1st OFFICER The man’s going crazy. Come on, sir.

**Exit ANTONIO with OFFICERS.**

VIOLA He called me Sebastian. Oh, if it turns out to be true that he survived, then that storm was kind, and the ocean was full of love!

**Exit VIOLA.**

SIR TOBY What a coward.

SIR ANDREW **(believing SIR TOBY and gaining courage)** By God, I’ll go after him again and beat him up.

SIR TOBY Please do. Beat him up well, but don’t draw your sword. Let’s go see what happens.

**Exeunt SIR ANDREW and SIR TOBY.**

**Scene 13 Before Olivia’s House**

**Enter MARIA, attempting to persuade SEBASTIAN to visit OLIVIA.**

MARIA Are you trying to tell me that I wasn’t sent to get you?

SEBASTIAN Oh, who cares, you’re acting like a fool.

MARIA Good for you, holding out on me like this! **(Sarcastically)** No, I don’t know you, and my lady didn’t send me to get you. Your name is not Master Cesario, and this is not my nose, either.

SEBASTIAN Oh please, go somewhere else to blab your nonsense. You don’t know me.

**Enter SIR ANDREW and SIR TOBY.**

SIR ANDREW Well, sir, we meet again? **(Taking a swipe at SEBASTIAN)**  Take that.

SEBASTIAN **(hitting back)** Well, then, take that, and that, and that. Is everyone here insane?

**Enter OLIVIA.**

OLIVIA Stop, Sir Toby! I order you to stop!

SIR TOBY What?!!!

OLIVIA Get out of my sight!—Dear Cesario, please don’t be offended. Oh, my dear friend, come with me to my house, so that you can laugh at this one.

SEBASTIAN What does this mean? Either I’m insane or this is a dream. If this is a dream, let me keep on sleeping!

OLIVIA I wish you’d do what I ask!

SEBASTIAN Madam, I will.

OLIVIA Oh, say it, and mean it! If your intentions toward me are honourable, come with me and this holy man into the chapel over there.

SEBASTIAN I’ll follow the priest and go with you; and after I’ve sworn to be faithful, I’ll be faithful forever.

**Exit OLIVIA and SEBASTIAN.**

**SIR TOBY and SIR ANDREW exchange bewildered glances and also exit.**

**SCENE 14 Before Olivia’s House**

**Enter ORSINO, VIOLA, VALENTINE and ATTENDANTS.**

**Enter OFFICERS with ANTONIO.**

1ST OFFICER Orsino, this is the same Antonio.

VIOLA **(recognising ANTONIO)** He was kind to me and took my side in the fight.

ORSINO **(to ANTONIO)** But you’re a famous pirate! A master thief of the seas!

ANTONIO Orsino, sir, I rescued that ungrateful boy next to you from drowning. For his sake I ran the risk of revisiting this unfriendly town, he refused to give me my own wallet, which I had lent him only half an hour before.

VIOLA How is that possible?

ORSINO When did he come to town?

ANTONIO Today, my lord. And for three months before that, we spent every day and night together.

**Enter OLIVIA, MARIA and ATTENDANTS.**

ORSINO This young man has worked for me for three months; **(to OFFICERS)** Take him away.

OLIVIA Cesario, you missed your appointment with me.

VIOLA Madam?

ORSINO **(simultaneously)** Dearest Olivia—

OLIVIA What do you have to say for yourself, Cesario?

VIOLA My lord wants to speak.

OLIVIA If what you have to say is anything like what you used to say, it’ll be as repulsive to my ears as wild screams.

ORSINO Are you still so cruel?

OLIVIA I am still so faithful, my lord.

ORSINO You’re not polite! **(furious that OLIVIA is evidently besotted with Cesario)** Come with me, boy: I’ll sacrifice this boy I care for, just to spite a beautiful woman with a heart of stone.

VIOLA And I would die a thousand deaths cheerfully.

OLIVIA Where’s Cesario going?

VIOLA Following the one I love.

OLIVIA **(to VIOLA)** Have you completely forgotten? Call the priest.

**Exit ATTENDANT.**

ORSINO **(to VIOLA)** Come on, let’s go!

OLIVIA Cesario, my husband, stay here.

ORSINO Husband?

VIOLA No, my lord, not me.

**Enter PRIEST.**

OLIVIA Father, could I please ask you to tell these people what happened between me and this young man.

PRIEST They were joined in an eternal bond of love. It took place just two hours ago.

ORSINO Oh, you little liar!

VIOLA My lord, I swear to you—

**Enter SIR ANDREW, haggard and out of breath.**

SIR ANDREW For the love of God, call a doctor! Sir Toby needs help right away. He cut my head and gave Sir Toby a bloody head, too.

OLIVIA Who did this, Sir Andrew?

SIR ANDREW Cesario. We thought he was a coward…Good god, here he is!!

VIOLA Why are you talking like this? I never hurt you.

SIR ANDREW If a bloody head counts as a hurt, then you hurt me.

OLIVIA Get him to bed and make sure his wounds are treated.

**Exit SIR ANDREW with ATTENDANTS.**

**Enter SEBASTIAN.**

SEBASTIAN I’m sorry, madam. I wounded your relative.

ORSINO **(looking from SEBASTIAN to VIOLA)** One face, one voice, one way of dressing, but two people!

SEBASTIAN Antonio, oh my dear Antonio!

ANTONIO Are you Sebastian? How did you divide yourself in two?

OLIVIA How unbelievable!

SEBASTIAN Is that me standing over there? I never had a brother. I had a sister. If you were a woman, I’d hug you now and cry, and say “Welcome back, drowned Viola!”

VIOLA Sebastian was my father: I also had a brother called Sebastian. I’m Viola, and to confirm this I’ll take you to a sea captain here in town who’s got my women’s clothing in storage.

**VIOLA and SEBASTIAN embrace.**

ORSINO If this is all as true I’m going to have a share in that lucky shipwreck. **(To VIOLA)** Boy, you told me a thousand times you’d never love a woman as much as you love me.

VIOLA Everything I said before I’ll say again. I swear.

ORSINO Give me your hand and let me see you dressed in woman’s clothing.

**Enter MALVOLIO.**

MALVOLIO Madam, you’ve treated me badly.

OLIVIA I did, Malvolio? No.

MALVOLIO I have the letter that you sent me, that told me to wear this.

**MALVOLIO gives her the letter.**

OLIVIA **(reading the letter)** I’m sorry, Malvolio, but this isn’t my writing, It’s definitely Maria’s handwriting. Oh, poor fool, they’ve really humiliated you!

MALVOLIO I’ll get my revenge on every last one of you.

**Exit MALVOLIO.**

ORSINO Go after him and try to calm him down a little. When that’s been taken care of and the time is right, we’ll all get married.

**Exit ORSINO and VIOLA, and OLIVIA and SEBASTIAN.**

**MARIA and SIR TOBY consider the scene and exchange mischievous glances.**

MARIA &SIR TOBY **(innocently)** Why, some are born great, Some achieve greatness, and some have greatness thrust upon them?

**SIR TOBY picks MARIA up and throws her over his shoulder to squeals of delight and exits.**