
Act II, Scene 5, Lines 147-163

Malvolio (reading)

If this fall into thy hand, revolve. In my stars I am above thee, but be not afraid of greatness. Some are born great, some achieve greatness, and some have greatness thrust upon 'em. Thy fates open their hands. Let thy blood and spirit embrace them. And, to inure thyself to what thou art like to be, cast thy humble slough and appear fresh. Be opposite with a kinsman, surly with servants. Let thy tongue tang arguments of state. Put thyself into the trick of singularity. She thus advises thee that sighs for thee. Remember who commended thy yellow stockings and wished to see thee ever cross-gartered. I say, remember. Go to, thou art made, if thou desir'st to be so. If not, let me see thee a steward still, the fellow of servants, and not worthy to touch Fortune's fingers. Farewell. She that would alter services with thee,
The Fortunate-Unhappy.

_____ out of 17 lines

Act III, Scene 1, Lines 152-164

Olivia

O, what a deal of scorn looks beautiful
In the contempt and anger of his lip!
A murd'rous guilt shows not itself more soon
Than love that would seem hid. Love's night is
noon.—

Cesario, by the roses of the spring,
By maidhood, honor, truth, and everything,
I love thee so, that, maugre all thy pride,
Nor wit nor reason can my passion hide.
Do not extort thy reasons from this clause,
For that I woo, thou therefore hast no cause;
But rather reason thus with reason fetter:
Love sought is good, but given unsought is better.

_____ out of 12 lines

Act III, Scene 4, Lines 70-90

Malvolio

O ho, do you come near me now? No worse man than Sir Toby to look to me. This concurs directly with the letter. She sends him on purpose that I may appear stubborn to him, for she incites me to that in the letter: "Cast thy humble slough," says she. "Be opposite with a kinsman, surly with servants; let thy tongue tang with arguments of state; put thyself into the trick of singularity," and consequently sets down the manner how: as, a sad face, a reverend carriage, a slow tongue, in the habit of some Sir of note, and so forth. I have limed her, but it is Jove's doing, and Jove make me thankful! And when she went away now, "Let this fellow be looked to." "Fellow!" Not "Malvolio," nor after my degree, but "fellow." Why, everything adheres together, that no dram of a scruple, no scruple of a scruple, no obstacle, no incredulous or unsafe circumstance—what can be said? Nothing that can

be can come between me and the full prospect of my hopes. Well, Jove, not I, is the doer of this, and he is to be thanked.

_____ out of 21 lines

Act IV, Scene 3, Lines 1-4, 8-22

Sebastian

This is the air; that is the glorious sun.
This pearl she gave me, I do feel 't and see 't.
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio, then?
His counsel now might do me golden service.
For though my soul disputes well with my sense
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad—
Or else the lady's mad. Yet if 'twere so,
She could not sway her house, command her

followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There's something in 't
That is deceivable. But here the lady comes.

_____ out of 18 lines

Act V, Scene 1, Lines 119-134

Orsino

Why should I not, had I the heart to do it,
Like to th' Egyptian thief at point of death,
Kill what I love?—a savage jealousy
That sometime savors nobly. But hear me this:
Since you to nonregardance cast my faith,
And that I partly know the instrument
That screws me from my true place in your favor,
Live you the marble-breasted tyrant still.
But this your minion, whom I know you love,
And whom, by heaven I swear, I tender dearly,
Him will I tear out of that cruel eye
Where he sits crownèd in his master's spite.—
Come, boy, with me. My thoughts are ripe in
mischief.
I'll sacrifice the lamb that I do love
To spite a raven's heart within a dove.

_____ out of 15 lines

Act V, Scene 1, Lines 226-227

Orsino

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

_____ out of 2 lines