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Olivia twelfth night speech

Enter MARIA and Clown MARIA Nay, either tell me where you have been, or I will not open my lips as wide as a brush can enter in the way of your excuse: my lady will hang you for your absence. Clown Let her hang me: he who is in this world should not fear colors. Maria Make up for that. Clown He won't see anyone to be afraid of. MARIA A good lenter answer: I can tell you where that saying was born, of I fear no colors. Clown Where, good Mistress Mary? MARIA In the wars; And you may be brave to say in your folly. Clown Well, God give them wisdom who have it; and those who are fools, let them use their talents. MARY Yet you will be hanged because you have been absent for so long; Or, to be turned away, isn't that as good as a hanging for you? Clown Many good hanging prevents a bad marriage; and, before averting, let the summer carry it out. MARIA You're resolute, then? Clown Not so, neither, But I am determined on two points. MARIA That as one pause, the other will hold; or, if both break, your gas kinks fall. Clown Apt, in good faith; Great. Well, you're leaving; If Sir Toby were to drink, you would wittily weed a piece of Eve's flesh as all in Illyria. MARIA Peace, you villain, no more o' that. Here comes my lady: make your excuse wise, you were the best. Exit Clown White, an't be thy will, put me in good ness! Those minds, who think they have you, do very often prove fools; and I, who is sure that I lack of you, can pass for a wise man: for what does Quinapalus say? Better a witty fool than a fool. Enter OLIVIA with MALVOLIO God bless you, lady! OLIVIA Take the fool away. Clown Don't you hear it, guys? Take the lady. OLIVIA Go to, you're a dry fool; I won't give you any more of you: by the way, you're being dishonest. Clown Two mistakes, madonna, that drink and good advice will change: for give the dry fool drink, then the fool does not dry: offer the dishonest man restore himself; if he recovers, he is no longer dishonest; If he can't, let botcher fix him. Every thing that has been changed is patched but patched: virtue that is transgressions, but patched with sin; and sin that changes is but patched up with virtue. If that will serve this simple syllogism, so, if it won't, what remedy? Because there is no real cuckold but disaster, so beauty is a flower. The lady bade to take away the fool; That's why, I say again, take her. OLIVIA Sir, I sharpened you. Clown Misprision to the highest degree! Lady, cucullus not facit monachum; That's as much to say if I don't wear motley in my brain. Good Madonna, give me leave to prove you a fool. OLIVIA Can you do it? Clown Dexterously, good Madonna. OLIVIA Evidence. Clown I have to catechize you for, madonna: well my mouse of virtue, answer me. OLIVIA Well, sir, for lack of other laziness, I will provide your proof. Clown Good Madonna, why mourn? Olivia Good fool, for my brother's death. Clown I think his soul is in hell, Madonna. OLIVIA I know soul is in heaven, foolish. Clown The more foolish, Madonna, to mourn your brother's soul in heaven. Take away the fool, gentlemen. OLIVIA How about this fool, Malvolio? doth he does not recover? MALVOLIO Yes, and will do until the swarms of death shake him: weakness that lapses the wise, doth ever make the better fool. Clown God send you, sir, a quick weakness, for the better elevation of your folly! Sir Toby will have sworn that I am not a fox; but he will not pass his word for two pence that you are not a fool. OLIVIA How do you say that, Malvolio? MALVOLIO I marvel at your ladyship taking joy in such a bald villain: I saw him put down the other day with an ordinary fool who has no more brains than a stone. Look, he's already out of his guard. unless you laugh and minister opportunity to him, he is gagged. I protest, I take these wise men, who crow so on this set kind of fools, no better than the of the fools. OLIVIA Oh, you're sick of self-love. Malvolio, and taste with an unenthmized appetite. To be generous, guilt-free and of free disposition, is to take those things for bird bolts that you consider cannon-bullets: there is no slander in a permissible fool, although he does nothing but track; nor any railing in a known discreet man, although he did nothing but refute it. Clown Now Mercury endure you with leasing, for you speaking good of fools! Enter Mary Mary Lady, there is a young gentleman at the gate who wants to speak to you a lot. OLIVIA of the Count Orsino, is it? MARIA I do not know, ma'am: 'tis an honest young man, and well visited. OLIVIA Who of my people is keeping him on hold? MARIA Sir Toby, ma'am, your relative. OLIVIA Get him out, I pray to you; He speaks nothing but crazy: fie on him! Exit MARIA Go you, Malvolio: if it's a pack of the count, I'm sick, or not at home; what you want, to reject it. Exit MALVOLIO Now you see, sir, how your crazy gets old, and people don't like it. Clown Thou has spoken for us, Madonna, as if your eldest son should be a fool; whose skull Jove cram with brant! because,--his a ,--one of your relatives has a very weak pia mater. Enter SIR TOBY BELCH OLIVIA in honor of my honor, half drunk. What's he at the gate, cousin? SIR TOBY A gentleman. OLIVIA A gentleman! What gentleman? SIR TOBY BELCH 'Tis a gentle man here-- a plague o' this pickle herring! How now, sot! Clown Good Sir Toby! OLIVIA Cousin, cousin, how did you get through this lethargy so early? SIR TOBY BELCH Lechery! I defy lechery. There's one at the gate. OLIVIA Ay, get married, what is he? SIR TOBY BELCH Let him be the devil, one he will, I don't care: give me faith, I say, Well, it's all one. Exit OLIVIA What does a drunk man look like, fool? Clown Like a drowned man, a fool and a madman: a trip above the heat makes him foolish; the second one drives him crazy; And a third drowns him. OLIVIA Go ye and find the crown, and let him sit o' my coz; because he is in the third degree of He drowned: take care of him. Clown He's just mad, Madonna; And the fool will look at the fool. Exit Re-enter MALVOLIO MALVOLIO Madam, yond young guy swears he will speak to you. I said you were sick. He takes it upon himself to understand so much, and that's why he comes to speak to you. I said you were asleep. he seems to have an prior knowledge of that, and therefore comes to speak to you. What's there to say to him? He's been reinforced against any denial. OLIVIA tell him he won't talk to me. MALVOLIO has been told; And he says, he'll be at your door like a sheriff's post, and be the supporter of a bench, but he'll talk to you. OLIVIA What kind of man is he? MALVOLIO Why, of humanity. OLIVIA What kind of man? MALVOLIO From very bad way; He'll talk to you, will you or he won't. OLIVIA What character and years is he? MALVOLIO Not yet old enough for a man, nor young enough for a boy; as a squash is for 'tis a pea code, or a cooling when 'tis almost an apple: 'tis with him in standing water, between boy and man. He is very well advantaged and he speaks very shrewishly; one would think that his mother's milk was scarce from him. OLIVIA Let him approach: call my gentle wife. MALVOLIO Gentlewoman, call my lady. Exit Re-enter MARIA OLIVIA Give me my veil: come, throw the o'er my face. We'll hear Orsino's embassy again. Enter VIOLA, and Servants VIOLA The honorable lady of the house, who is she? OLIVIA Talks to me; I'll answer for her. Your will? VIOLA Most radiant, beautiful and unparalleled beauty.--I pray to you, tell me if this is the lady of the house, because I never saw her: I would be resentful to throw my speech away, because besides that it is excellently well written, I have gone to great lengths to con it. Good beauties, let me not hold contempt; I am very compitible, even to the least sinister use. OLIVIA Whence came to you, sir? VIOLA I can say little more than I've studied, and that question is on my part. Good sot, give me modest assurance if you are the lady of the house, that I can continue in my speech. OLIVIA Are you a comedian? VIOLA No, my deep heart: and yet, through the teeth of malice I swear, I am not that I am playing. Are you the woman of huy?? OLIVIA If I don't overwhelm myself, I am. VIOLA Sure, if you're her, you're taking over; because what is for you to donate is not yours to make a reservation. But this is from my committee: I will be on with my speech in your praise, and then show you the heart of my message. OLIVIA Come to what's important int: I forgive you the praise. VIOLA Unfortunately, I went to great lengths to study it, and 'tis poetic. OLIVIA It's all the more fainsive. I pray to you, keep it inside. I heard you and made your approach wonder about you rather than to hear you. If you're not angry, be gone. If you have reason, be brief: 'tis not that time of the moon with me to one in so skipping a dialogue. MARIA Do you want to hoist sails? This is where you're gone. VIOLA No, good swabber; I'm going to have to cover this up a little longer. Some softening for your giant, sweet lady. Tell me your mind: I am a messenger. OLIVIA Sure, you have some horrible matter to deliver when the courtesies of it is so anxious. Speak your office. VIOLA It's just about your ear. I make no overture of the war, no load of tribute: I hold the olive in my hand; my words are as much fun of peace as matter. OLIVIA Yet you started out rude. What are you? What would you do? VIOLA The rudeness that hath appeared in me I learned from my entertainment. What I am, and what I would do, are as secret as maidenhead: to your ears, divinity, to someone else, blasphemy. OLIVIA Give us the place alone: we will hear this divinity. Exeunt MARIA and Attendants Now, sir, what's your text? VIOLA Most dear lady,-- OLIVIA A comfortable leather, and much can be said. Where's your text? VIOLA In Orsino's bosom. OLIVIA in his bosom! In what chapter of his bosom? VIOLA To answer according to the method, in the first of his heart. OLIVIA O. Don't you have anything more to say? VIOLA Good ma'am, show me your face. OLIVIA Do you have orders from your lord to negotiate with my face? You are now out of your text: but we will draw the curtain and show you the picture. Look, sir, one of those i was a gift: isn't it done right? Unveiling VIOLA Excellently done, if God did everything. OLIVIA 'Tis in grain, sir; 'twill endure wind and weather. VIOLA 'Tis beauty really blent, whose red and white nature's own sweet and cunning hand laid on: Lady, you are the cruellest!st they alive, if you lead these graces to the grave and leave the world no copy. OLIVIA O, sir, I won't be so hard-hearted; I will give divers diagrams of my beauty: it will be inventard, and every particle and utensil label labeled according to my will: as, item, two lips, indifferent red; object, two grey eyes, with lids attached to them; point, a neck, a chin, and so on. Have you been sent so far to praise me? VIOLA I see you what you are, you're too proud; But if you were the devil, you're honest. My lord and master loves you: Oh, such a love might be, but compensated, although you'd crown The nonpareil of beauty! OLIVIA How does he love me? VIOLA With worships, fruitful tears, with moans that thunder love, with sighs of fire. OLIVIA Your lord knows my thoughts; I can't love him: Yet I suppose he is virtuous, noble to him, of great estate, of fresh and stainless youth; In votes well publicized, free, learning and brave; And in dimension and the form of nature a merciful person, yet I can not keep; Maybe he accepted his answer a long time ago. VIOLA If I loved you in the flame of my master, with such suffering, such a deadly life, I would find no sense in your denial; I wouldn't understand. OLIVIA Why, what would VIOLA Make me a willow hut at your gate, and call upon my soul in the house; Write faithful cantons of contemned love and sing them loudly, even in the dead of night; Halloo your name to the reverberating hills and make the rippling gossip of the air Shouting 'Olivia' Oh, you must not rest between the elements of air and earth, but you must feel sorry for me! OLIVIA You could do a lot. What's your lineage? VIOLA Above my fortune, but my state is good: I am a gentleman. OLIVIA Bring you to your lord; I can't love him: don't let him steer anymore; Unless you come to me every chance to tell me how he's taking it. Fare you good: Thank you for your pain: give this for me. VIOLA I'm not fee would post, lady; Hold your wallet: My master, not myself, lacks compensation. Love makes his heart of flint that you will love; And let your fervor, like my master's, be placed in contempt! Goodbye, honest cruelty. Exit OLIVIA 'What's your lineage?' Above my fortune, but my state is good: I am a gentleman. I'll be sworn in. Your tongue, your face, your limbs, actions and spirit, give you five-fold blushem: not too fast: soft, soft! Unless the master was the man. How now! Even so quickly one can catch the plague? Methinks I feel these childhood perfections with an invisible and subtle stealth to creep in on my eyes. Well, let it be. What ho, Malvolio! Re-enter MALVOLIO MALVOLIO here, ma'am, at your service. OLIVIA Ren after that same peevish messenger, the man of the province: he left this ring behind, I or not: tell him I will not do any of it. Desire that he does not flatter with his lord, nor keep him with hope; I'm not for him: If that youth will come this way to-tomorrow, I'll give him reasons for not: hie you, Malvolio. MALVOLIO Ma'am, I do. Exit OLIVIA I do not know what, and fear to find My eye too big a flatter for my mind. Fate, show your strength: we do not owe ourselves: What is determined must be determined, and this so. Shut down

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