

Annotations: *Twelfth Night* (William Shakespeare): Act 2

The following list of annotations offers you a combination of the annotations that are already included in the CSS edition¹ of Shakespeare's *Twelfth Night*, and some that were added additionally so that you can better understand the text.

Act 2, Scene 1:

'Nor will... you?' (l. 1)	do you not wish me to go with you?
malignancy (l. 3)	evil influence
to distemper (l. 3)	<i>here:</i> to infect
evils (l. 4)	miseries
to recompense (l. 5)	to return a favour
sooth (l. 7)	truly, indeed
determinate voyage (l. 7)	plan for travel
mere extravagancy (l. 7)	<i>here:</i> only wandering, his travel was not necessary
'in manners the rather' (l. 10)	in politeness
breach (l. 16)	surf, breaking waves (<i>Landung</i>)
'with such estimable wonder' (l. 20)	in all modesty
to publish (l. 21)	<i>here:</i> to talk about, describe
salt water (l. 22)	both seawater and tears
entertainment (l. 24)	<i>here:</i> treatment, hospitality
to recover (l. 28)	<i>here:</i> to save from drowning
'manners of my mother' (l. 29-30)	habits of a woman
'mine eyes will tell tales of me' (l. 30-31)	I'll weep

¹ [*Twelfth Night*, CSS edition] Shakespeare, William: *Twelfth Night* (Cambridge School Shakespeare, edited by Anthony Partington and Richard Spencer). Cambridge: Cambridge University Press, 2014.



bound to (l. 31)

heading to

to seem sport (l. 36)

to seem easy/pleasurable

Act 2, Scene 2:

Even now (l. 1)

just now

on a moderate pace (l. 2)

without hurrying

hither (l. 3)

(old) here

**You might have saved me my
pains (l. 4-5)**

You might have saved me the effort

desperate assurance (l. 6)

hopeless certainty

hardy (l. 7)

bold

peevishly (l. 11)

easily annoyed by unimportant things

to stoop (l. 12)

to bend down (to pick *smth.* up)

my outside (l. 15)

my looks

in starts distractedly (l. 18)

uncontrolled and wildly

churlish (l. 19)

rude

wickedness (l. 24)

evilness

pregnant enemy (l. 25)

crafty fiend, the devil, Satan

proper-false (l. 26)

handsome deceivers (*Betrüger*)

waxen (l. 27)

made of wax; *here*: easily moulded, changeable

frailty (l. 28)

soft nature

to fadge (l. 30)

here: *(old use)* to turn out, develop

to dote on (l. 32)

here: to deeply care for someone

thrifless (l. 36)

unprofitable, wasted



Act 2, Scene 3 (l. 63-149):

to caterwaul (l. 63)	to wail like a cat
Cataian (l.66)	<i>(old, old use)</i> someone from Cathay, a derogatory <i>(abwertend)</i> term for a Chinese person
Peg-a-Ramsey (l. 67)	a reference to a ballad featuring a spying wife; suggesting that Malvolio is looking for something to report back to Olivia
consanguineous (l. 68)	related by blood
‘Tilly valley!’ (l. 68)	a nonsense word
‘There dwelt a man in Babylon’ (l. 69)	popular broadside song in the 16 th century broadside song (<i>Bänkellied</i>)
‘Beshrew me’ (l. 70)	curse me
disposed (l. 71)	<i>here:</i> to be inclined to do smth.
to gabble (l. 76)	to make noise
tinkers (l. 76)	menders of pots and pans
coziers (l. 78)	shoemakers
mitigation or remorse (l. 78)	<i>here:</i> softening
‘Sneck up!’ (l. 80)	Get lost!
round (l. 81)	blunt
bade (l. 81)	instructed
nothing allied to (l. 82-83)	<i>here:</i> totally rejects
misdeemeanours (l. 84)	misdeed, a lesser crime
St. Anne (l. 100)	mother of Mary, a saint rejected by Puritans
ginger (l. 100)	spice for ale (<i>Ingwer</i>)
Th’art I’th’right (l. 101)	thou art in the right



‘rub your chain with crumbs’ (l. 101)	a steward’s chain is their symbol of office and shows their status. Sir Toby tells him to polish it.
contempt (l. 104)	strong dislike
‘to give means...rule’ (l. 104)	to get drinks for them
‘shake your ears’ (l. 106)	a mean remark suggesting that Malvolio is a donkey
the field (l. 108)	to a duel
indignation (l. 111)	<i>here:</i> angry challenge
to gull (l. 114)	to trick
‘an ayword’ (l. 115)	a famous fool
common recreation (l. 115)	laughing-stock to everyone
Possess us (l. 118)	inform/tell us
exquisite (l. 121)	exact, precise
‘cons state...swarths’ (l. 125-126)	uses language to make himself sound important
‘The best persuaded of himself’ (l. 126)	he has the highest opinion of himself
crammed (l. 126-127)	tightly packed
vice (l. 128)	the opposite of virtue, a bad character trait
epistles (l. 131)	letters
gait (l. 133)	walk
complexion (l. 133)	colour of the skin, often indicating health or sickness
our hands (l. 136)	our handwriting
device (l. 137)	trick
‘a horse of that colour’ (l. 141)	just that
physic (l. 145)	medicine, drug



Act 2, Scene 4 (l. 89-120):

sides (l. 89)	body
bide (l. 90)	to endure
retention (l. 92)	(<i>noun</i>) the act of keeping something
‘motion of the liver’ (l. 94)	passionate feeling Humoral theory/Humorism: Humans possess 4 main bodily fluids (blood, yellow bile, black bile, phlegm), each being responsible for a state of mind and certain mood. blood: associated with liver; activeness, social, enthusiastic yellow bile: associated with gallbladder (<i>Gallenblase</i>); choleric, aggressive, ambitious black bile: associated with spleen (<i>Milz</i>); melancholy, depression phlegm: associated with brain and lungs; pus (<i>Eiter</i>), saliva, mucus (<i>Schleim</i>), sweat; reserved, low-spirit
palate (l. 94)	taste only
‘surfeit, cloyment, and revolt’ (l. 95)	(<i>old use</i>) overeating, discomfort, and being sick
to digest (l. 96), digestion (n.)	process of the body to turn food into substances it can use
‘and that I owe Olivia’ (l. 99)	“that I have for Olivia”
a blank (l. 106)	empty
‘worm i’th’bud’ (l. 107)	worm eating a rose bud
damask (l. 108)	pink



to pine (l. 108)	to miss something or somebody a lot, while feeling unhappy
‘green and yellow melancholy’ (l. 109)	pale and sickly sadness
Patience (l. 110)	Allegory of Patience – painting from 1552 by Giorgio Vasari; often used on tombstones in the Renaissance as a symbol of someone/the deceased observing and waiting patiently, often for their opportunity to do what they want to do
monument (l. 110)	<i>(noun)</i> statue/tomb
‘our shows are more than will’ (l. 113)	men claim more than they feel
still (l. 118)	always
‘can give no peace’ (l. 120)	will not give up
denay (l. 120)	denial



Act 2, Scene 5 (l. 30-118):

rogue (l. 31)	<i>(old)</i> someone who is dishonest
‘pistol him’ (l. 32)	to shoot him
Jezebel (l. 36)	<i>(old use)</i> shameless woman
‘blows him’ (l. 37)	<i>here:</i> “inflates/puffs him up”
state (l. 38)	chair for a person of power
stone-bow (l. 39)	catapult
branched (l. 40)	<i>(adj.)</i> embroidered
‘fire and brimstone’ (l. 42)	used to mean the threat of Hell or damnation (after death)
‘humour of state’ (l. 44)	appearance of power
‘demure travel’ (l. 44-45)	<i>here:</i> cool look (at servants)
a curtsy (l. 51)	usually a woman’s or girl’s formal greeting made by bending the knee with one foot in front of the other
‘austere regard’ (l. 55)	cold, superior stare
prerogative (l. 58)	<i>(noun)</i> right
to amend (l. 60)	to change/rectify
scab (l. 61)	<i>(old use)</i> a person or thing regarded with contempt/hatred
sinews (l. 62)	strength
treasure (l. 63)	importance/values
‘I warrant’ (l. 65)	used to express the speaker’s certainty about something
employment (l. 68)	business



‘woodcock near the gin’ (l. 69)	bird near the trap; specifically: the woodcock was a wading bird, thought of as stupid
‘the spirit ... intimate’ (l. 70)	“the god of emotion suggests”
in contempt of (l. 73-74)	without
‘wax ... impressure’ (l. 77-78)	wax stamp
Lucrece (l. 78)	seal-ring (representing Lucrece, the model of chastity); chastity (<i>Keuschheit</i>)
liver (l. 80)	thought to be the source of passion Humoral theory/Humorism: Humans possess 4 main bodily fluids (blood, yellow bile, black bile, phlegm), each being responsible for a state of mind and certain mood. blood: associated with liver; activeness, social, enthusiastic yellow bile: associated with gallbladder (<i>Gallenblase</i>); choleric, aggressive, ambitious black bile: associated with spleen (<i>Milz</i>); melancholy, depression phlegm: associated with brain and lungs; pus (<i>Eiter</i>), saliva, mucus (<i>Schleim</i>), sweat; reserved, low-spirit
numbers (l. 85)	verses, metre
brock (l. 87)	<i>(old use)</i> badger
gore (l. 90)	to wound, make bloody
fustian (l. 92)	<i>(old use)</i> bombastic, pretentious
wench (l. 93)	<i>(old)</i> ‘young woman’, often a servant
dressed (l. 96)	prepared
wing (l. 97)	<i>(old-use)</i> speed
staniel (l. 98)	<i>(old use)</i> kestrel (hawk)



formal capacity (l. 99-100)	normal intelligence
to portend (l. 101)	to be a sign or warning of something that will happen
Sowter (l. 104)	hound used in hunting
rank (l. 104)	<i>(adj.)</i> smelly
cur (l. 107)	<i>(old)</i> a man you dislike or have no respect for
‘excellent at faults’ (l. 107-108)	good at sniffing out a trail
‘no consonancy ... probation’ (l. 110-111)	no consistency that stands up to test
to cudgel (l. 113)	<i>/ˈkʌdʒ(ə)l/</i> a short thick stick used for hitting people
detraction (l. 115)	disaster
simulation (l. 116)	appearance
to crush (l. 117)	<i>here:</i> to force/push

The annotations were designed with the Merriam-Webster Dictionary (<https://www.merriam-webster.com>), the Oxford Advanced American Dictionary (https://www.oxfordlearnersdictionaries.com/definition/american_english/), the Cambridge Dictionary (<https://dictionary.cambridge.org>) and the Longman Dictionary (<https://www.ldoceonline.com>) and adapted by the authors.

