William Shakespeare's
Twelfth Night

Study Guide

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Welcome to *Twelfth Night*. We hope that this study guide will help you further your understanding and enjoyment of one of Shakespeare's most popular comedies. The Orlando-UCF Shakespeare Festival has a strong belief in the relationship between the actor and the audience because, without either one, there is no theater. We hope that this study guide will help bring a better understanding of the plot, themes, and characters in this play so that you can more fully enjoy the theatrical experience.

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This guide was written to correspond to the following *Sunshine State Standards*:

**The Arts**
Skills and Techniques - The student understands and applies arts techniques, media and processes.
Creation and Communication - The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of the arts.
Cultural and Historical Connections - The student understands the arts in relation to history and culture.
Aesthetic and Critical Analysis - The student analyzes, evaluates, and responds to characteristics of works of art.

**Language Arts**
Writing - The student uses the writing process effectively.
Listening, Viewing, & Speaking - The student uses listening strategies effectively.
Language - The student understands the nature and power of language.
Meet the Characters

Viola:  A noble woman who is rescued after a shipwreck. She believes her twin brother to have drowned in the disaster. She decides to make her own way in the world. She disguises herself as a boy and uses the name "Cesario" so that she can work as a page in Duke Orsino's household.

Orsino:  The powerful Duke of Ilyria. He is obsessed with the countess Olivia, who does not return his love. Orsino seems to wallow in his own misery, perhaps more concerned with 'being in love' than he is with the person he claims to love. He is egotistical and misses what those around him are feeling.

Olivia:  A wealthy and very beautiful citizen of Ilyria. She has recently lost her father and her brother. She claims that she will not show her face for seven years while mourning. This rule gets quickly thrown away when it suits her. Olivia also seems to enjoy the drama of her own suffering.

Malvolio:  The steward (head servant) of Olivia's household. He keeps things in very good order, but he also won't let anybody have any fun. He takes himself very seriously and frowns upon those who do not act like he thinks they should. He is very ambitious and thinks very highly of himself.

Feste:  Olivia's fool. His job is to make people laugh, but along the way he manages to make a number of good points. Like many of Shakespeare's fools, he tells the truth through the mask of his profession. He may be a fool by trade, but he sees more of what is going on than most.

Maria:  Olivia's gentlewoman, or chief maid. She also helps run the household, but she doesn't look down on those around her. A very intelligent woman, she is able to both help Olivia and keep order, while at the same time have a bit of fun with Sir Toby.

Toby Belch:  Olivia's Uncle who lives in her household. He is a drunk and likes to spend his evenings (and most days) drinking with his friends and playing tricks on people. He is a smart person, but spends so much time drunk it is hard to see. His foolishness is starting to get on Olivia's nerves (as well as everyone else's).

Andrew Aguecheek:  A foolish knight who joins Sir Toby in his drunken sport. He likes to think of himself as handsome, clever, charming, a good dancer, and many other things, but really he is just an idiot and a coward. Toby convinces Sir Andrew that Olivia could fall in love with him, but really it is a ploy so Toby can keep living off Sir Andrew's money.

Sebastian:  Viola's twin brother. He also believes his sibling died in the shipwreck. As he travels through Ilyria he is confused that so many people seem to know him. A noble man, he knows how to take care of himself.
Antonio: A sailor on the ship that sank. He rescued Sebastian and they become close friends. He insists on accompanying his friend to help and protect him in Ilyria. This is dangerous for him, though, since he is a wanted man.

Fabian: Another servant of Olivia. Fabian occasionally helps Sir Toby in his schemes and enjoys his pranks.

Valentine and Curio: Gentlemen working for Duke Orsino

Sea Captain: The kind captain who rescues Viola when her ship sinks.
Plot Summary

In *Twelfth Night*, as in most of his works, Shakespeare has several different plot-lines going on at the same time. He expertly weaves these separate stories together throughout the play. As the play begins to move towards its conclusion the different stories begin to converge until they all come together for a resolution in the final scenes.

Act I

As the play opens Orsino, the handsome Duke of Illyria, is love-sick because the beautiful countess Olivia will not return his affections. She is in mourning for her brother and will not show her face (or receive suitors) for seven years. This show of devotion, rather than putting Orsino off, only fuels his love.

Around the same time, a young noble woman named Viola is brought ashore in Illyria after surviving a violent shipwreck. The captain of the ship was able to rescue her and bring her alone. She mourns her twin brother, Sebastian, who was lost at sea. Viola gets the captain to assist her in dressing as a boy so that she can get a job with Duke Orsino.

In Olivia's home, Maria, her gentlewoman (or head maid), scolds Sir Toby Belch for his late hours and drinking. He is Olivia's Uncle and has been living off of his wealthy niece for years. Maria warns Sir Toby that Olivia is losing patience with his rowdy ways and with a foolish knight named Sir Andrew Aguecheek that Toby brought to be a suitor for Olivia. Sir Andrew joins the two and proves himself to be a fool while trying to introduce himself to Maria. She leaves, disgusted.

Viola's plan for disguising herself as a man works and, calling herself "Cesario", Viola becomes a trusted member of Orsino's court. Orsino entrusts Cesario (Viola disguised as a man) with the task of proposing to Olivia in his name. This is a very difficult task for Viola because as Cesario she must serve her master, but as Viola she is already in love with Orsino. Still, she goes to do her duty.

Maria enters with Feste, a clown that worked for Olivia's father. Though a fool by trade, he is very wise and sees much of what is going on around him. He has been absent from the court for some time and Maria thinks that Olivia will throw him out of the house. When Feste greets his mistress, she tries to do just that but he makes her laugh and she forgives him. This doesn't please Malvolio, Olivia's Steward (the servant in charge of the household), who does not like Feste. He puts the fool down very harshly. Olivia dismisses Malvolio saying that he is full of "self love".

As Cesario, Viola is rudely received by Olivia's servants, but eventually gets in to see the Countess. Though Olivia listens to the speeches from Orsino, she tells Cesario that she can not love the Duke. She sends him away saying that the Duke should not send anybody else to her...except Cesario. After Cesario leaves, Olivia admits that she has fallen in love with him. She sends Malvolio after him with a ring, claiming that he left it with her.

Act II

Meanwhile, Sebastian (Viola's twin brother) has been rescued by another sailor on the ship named Antonio. They must be careful, however, since Antonio is considered a criminal and a pirate in Illyria. Sebastian doesn't want his friend to get into trouble, but Antonio refuses to leave.
Olivia's Servant catches up to Cesario and rudely delivers the ring. Viola sees through this ploy and realizes that Olivia is in love with "Cesario". Now Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario!

That night, in Olivia's house, Sir Toby and Sir Andrew are drunk as usual. Feste joins them and they have a great time singing loudly. Maria comes to quiet them down, but ends up being persuaded to have a bit of fun with them. At that point Malvolio bursts in and scolds them all, ruining their fun. He threatens to get Maria and all the rest in trouble with Olivia. After he leaves Maria promises to think up a scheme to get him back: she will write a letter for Malvolio to find that will make him think Olivia is in love with him. In the letter she suggests that Olivia would like Malvolio to be very forward with her, dress in yellow stockings with cross-garters (a color and ridiculous style that Olivia hates), and be rude to Toby and everyone else.

Back at Orsino's palace, Viola tells the Duke that Olivia doesn't love him. In the process, she almost reveals her own feelings for the duke, but he doesn't catch on. Orsino can't accept the rejection and sends Cesario back to Olivia with a jewel to tell her of his love again.

At Olivia's house, Maria's letter works exactly as the pranksters had hoped. While Toby, Sir Andrew and Feste watch, Malvolio finds the letter and proceeds to make a fool of himself, thinking Olivia wants to marry him.

**Act III**

Cesario meets with Olivia again. She tells Cesario that she loves him and not the Duke. Despite Viola's efforts to put the Countess off, she remains completely in love with Cesario.

Having watched Olivia fawn on Cesario, Sir Andrew plans to leave. He is angry that Olivia shows more favor to Orsino's messenger than to him. Sir Toby, however, convinces him to stay (since he's been using the Knight for his money) saying that Olivia was just trying to make him jealous. The only way to win her back is to challenge Cesario to a fight.

Meanwhile, Antonio and Sebastian explore Illyria. Antonio, fearing to be recognized on the streets, gives Sebastian his money on a loan and goes alone to find them a place to stay.

As Olivia sees Cesario off, Maria comes to her and says that Malvolio is on his way to see her. She also says that Malvolio has gone completely insane. Thinking that Olivia wrote him a note which said he should wear a ridiculous outfit and be rude to everyone else, Malvolio comes to Olivia, expecting to marry her. Instead Sir Toby and Maria take him away to a mad house.

As Cesario leaves Olivia, Sir Andrew Aguecheek runs up and challenges him to a duel. It doesn't work out well since Viola (as Cesario) doesn't know how to fight, and Sir Andrew is a coward. Sir Toby plays one off the other for his own fun and profit.

Antonio happens by and sees the fight begin. Viola, dressed as a man, looks just like Sebastian - Antonio mistakes her for her brother and leaps in to fight Sir Andrew instead. This commotion brings the authorities who recognize and arrest Antonio. As he is being taken away, he asks Cesario (believing him to be Sebastian) for the return of his money. Cesario has no idea who Antonio is or what he is talking about. Antonio is taken away, shouting about his friend's seeming betrayal.
Act IV

Sebastian arrives at Olivia's home. Sir Andrew, mistaking Sebastian for Cesario, challenges him to another duel. Sebastian, unlike his sister-in-disguise, knows how to fight and surprises Sir Andrew by fighting back. Olivia runs in and breaks it up. Olivia also mistakes Sebastian for Cesario. She apologizes and offers to marry him. Sebastian is confused, but is taken by Olivia's beauty and agrees. They leave to have a private wedding ceremony.

Sir Toby, Maria, Sir Andrew, and Feste go to the cell where Malvolio is being kept. The Fool dresses like a priest to confuse and mock Malvolio even more. After he's had his fun and revenge, Sir Toby tells him to stop. Olivia is angry with him and he's tired of this prank.

Act V

Duke Orsino can't stand the rejection any more and goes to see Olivia himself. Cesario goes with him. Arriving at Olivia's home, they meet the captive Antonio who demands his money again. Antonio claims that he gave Cesario (still thinking he is Sebastian) his money and that they have been constant companions for the past three weeks. The Duke laughs this off, telling Antonio that Cesario has been in his court for the past three weeks.

Olivia arrives on the scene and Orsino tells her of his love again. She tells Orsino that she does not love him and that she is already married to Cesario. Viola (as Cesario) denies this and pleads her innocence but the Duke is too hurt to listen.

Sebastian runs in and apologizes to Olivia, his wife. Everyone is stunned. Sebastian and Cesario look exactly the same. Gradually, talking to each other, Sebastian and Cesario realize that they had the same father and finally Viola reveals herself as a woman. Brother and sister are happily re-united.

Orsino realizes what has been going on and tells Viola that he will marry her. He then calls Olivia his sister and all quarrels are made up... almost. Feste gives Olivia a letter written by Malvolio about his mistreatment. The whole plot is revealed and Malvolio is released. While angry with everyone involved, he had it coming- so he storms off. Feste then sings a song as the couples end with a dance.
Tools for The Text: Paraphrase

Reading a Shakespeare play can be a daunting task. Whether it is a class requirement, or a personal project, Shakespeare's language can make it difficult to lose yourself within its pages. However, there are a few tools you can use to help break down the text into something more understandable and enjoyable.

The first tool is called Paraphrasing. This is when you take the text and put it into your own words. This is not only a useful tool for reading the language, but it is the primary method of deconstructing the text by the Shakespeare Festival's artists. Although the words used 400 years ago are similar, their meaning was quite different. Examine the following lines from the very beginning of Twelfth Night, when Duke Orsino demands more music, hoping it will cure his lovesickness.

If music be the food of love, play on,
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again. It had a dying fall;
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odor. Enough, no more.
'Tis not so sweet now as it was before.

One possible paraphrase might read:

If it's true that music is the food of love, keep playing. Give me too much so I'll be stuffed and I won't want it any more. Play that bit again! It definitely had the right sound to make my appetite die. It sounded as sweet as a breeze that blows across a patch of violets. Taking their scent and giving it to me. Stop, that's enough. It's not as sweet as it was before.
Tools for the Text: Imagery

Another great tool to further and deepen your understanding of Shakespeare is imagery. These are the pictures that Shakespeare paints with specific words. Just as pictures go through your mind when you read a book, Shakespeare used even more profound words to create very powerful images. Let's look at Duke Orsino's monologue again:

If music be the **food** of **love**, play on,
Give me **excess** of it, that, surfeiting,
The appetite may **sicken**, and so die.
That strain again. It had a **dying** fall;
O, it came o'er my ear like the **sweet** sound
That **breathes** upon a bank of **violets**,

Take a look at the words in bold. Step one is to write down the first few images that come into your mind:

Food:___________________________________________________________  

Love:___________________________________________________________  

Excess:_________________________________________________________  

Sicken:_________________________________________________________  

Dying:_________________________________________________________  

Sweet:_________________________________________________________  

Breathes:_______________________________________________________  

Violets:________________________________________________________

Now ask yourself what those images mean to you. How do they make you feel? What kind of actions do they make you want to do? What words effect you most?

Now that you've found some personal connection to these words, say the monologue out loud and allow those images to fill your mind. Allow them to effect you and your audience as you speak.
Tools for the Text: Iambic Pentameter

Take a look at the monologue we used in the previous two examples. Do you notice a rhythm to the lines when you say them? Did you notice that the first letter of every line is capitalized? This is because Shakespeare chose to write much of his text in Iambic Pentameter. You'll find many explanations for what this means, but one simple way is to say that each line has 10 syllables - 5 stressed and 5 unstressed. Here is an example:

If music be the food of love, play on,

Count the syllables. You can see that it has 10 syllables. Now we will break the line up into smaller sections that have two syllables. These sections are called feet:

If mu sic be the food of love, play on,

Watch out when breaking a line into feet. You'll notice that sometimes a word can be broken up (like mu-sic). Now, within each foot there is usually one stressed and one unstressed syllable. In Iambic Pentameter, the second syllable in a foot usually gets the strong stress.

If mu sic be the food of love, play on,

One easy way to remember how the stresses work in Iambic Pentameter is that is sounds like you were to say "eye-am" five times. Try it:

I am I am I am I am I am

There are several reasons why Shakespeare used this form for his writing. One was because of it's beautiful sound and the strong rhythm which is similar to the beating of the human heart. Another was that Iambic Pentameter is very close to the normal rhythm of every day conversation. This helped the actors memorize their lines since, 400 years ago, they only had a few days of rehearsal before performing a play. Another was that it gives the actor the choice as to which words are more important. When an actor goes through his/her script to mark the feet and decide what syllables get the stresses it is called scanning the script. Try it:

If mu sic be the food of love, play on,

Give me ex cess of it, that, sur feit ing,

The app et ite may sick en, and so die.

That strain ag ain. It had a dying fall;

Did you make every other syllable strong? Or did you decide that some syllables were more important than others? This is one thing that makes acting Shakespeare so much fun! The actor gets to choose what words and phrases are important.
Tools for the Text: Variations to Iambic Lines

Not all Shakespeare lines are alike! He loved to break the rules in order to give instruction to the actors or make the lines more interesting. Sometimes you'll find lines of text that have less than 10 syllables. If you look closely you might find a line right after it that is short as well. When you combine them, do they make 10 syllables? Here is an example where Olivia confesses her love to Viola.

Viola: I pity you.
Olivia: That's a degree to love.

This is an example of a shared line. The combination of the syllables suggests to the actors that these two lines really work as one. Therefore the actor knows the stage direction is that the actor playing Olivia should speak right away after Viola's line without pausing- she should "jump her cue''.

But what about a line with more than 10 syllables?

Viola: I am all the daughters of my father's house.

A line with 11 syllables contains what we call a feminine ending. This suggests that the character is in such a heightened emotional state that they are trying to cram extra words into their line.

FYI: There are many different theories about how Iambic Pentameter should be used. Some scholars believe that there can only be five strong or stressed beats per line. Many classical actors and directors believe that you can scan a line in any way you want and that the only way to tell is by trying it out loud. Basically what scanning comes down to is: What works for you? What makes the most sense to you and gives you the best connection? Hopefully you can use these tricks to help bridge the 400 years between Shakespeare and you.
Discussion Questions

1) Vanity or "Self Love"
   Who demonstrates vanity? How does it end up hurting them? Do they overcome it? How does each character's "self love" manifest itself?

2) Masks and Disguises
   Who disguises themselves and why? What disguises are literal and what are they meant to protect the person from? What other kind of masks do characters wear? When do they come off and why?

3) Fools and Ambition
   There are many kinds of Fools in *Twelfth Night*. What is the difference between each kind? How does each characters' ambition make them act like a fool? Who is *made* a fool in the play? What does this say about the characters?

4) Gender Confusion
   In Shakespeare's time, women were not allowed to perform on stage. So, all of the roles were performed by boys. This means that Olivia was played by a young boy. Viola was a boy, pretending to be a girl, pretending to be a boy! Imagine what a job that must have been! How does Shakespeare make this clear to us as an audience? How does he use it to humorous effect?

5) Love and Suffering
   How closely related are the ideas of love and suffering? Does anyone fall in love in this play who *doesn't* suffer? How does this relate to your own life? Do some of the characters even *enjoy* their own suffering?
Complete Learning Plans

This LEARNING PLAN is designed for Grades 5-8

Objectives: Some students have trouble focusing during a play. This exercise is intended to keep them involved on the characters, who is speaking, and what is being said. It adds an extra level of excitement to watching the production. In addition to following the story, they are now challenged to locate individual lines, identify what is going on in the scene that causes those lines to be said, and to find greater connection with the text as it comes to life.

Standards and Benchmarks: LA.C.1.3, LA.C.2.3, LA.E.2.3, TH.D.1.3

Materials Needed: Their assigned line from the choices on the following pages (or any others you might choose), a notebook/piece of paper, and a pencil.

Suggested Lesson Plan:

1) Assign each student a quote from the play. A list of suggested quotes has been provided on the following page(s).

2) Feel free to give students a general idea of the quote's placement within the play and its general meaning, but do not paraphrase it for them or pinpoint the quote's location.

3) Their challenge will be to listen to the play and find their quote used during the performance.

4) Once they have located their quote, their assignment is to write down who said it and who they said it to. Students should then write down why the character said that specific line and what they think it means.

5) Back in the classroom have each student say their quote out loud and remind their fellow students of the character, the scene, and the situation in the play from which their quote was taken.

6) If a student had difficulty locating their quote, perhaps a fellow student with a quote from the same monologue or scene can help them out. Use the master list on the following pages to find nearby quotes to jog their memories.

Assessment:

Your students should find a greater connection with the text and the characters. They should be able to identify their lines as they are spoken on stage and identify the characters who speak them. If they can go even further and identify what the character meant with the line and what the situation was you and they have done an excellent job!
Complete Learning Plans

This LEARNING PLAN is designed for Age/Grade 7th grade- 12th grade

Objectives: This exercise, similar to the last, is intended to challenge higher level students. In addition to locating their line, it will challenge them to connect with the characters on a personal level. This should help them to find meaning for themselves within the monologues. It should inspire them to view the play as a living thing they can connect to personally and introduce them to the fun of exploring the text.

Standards and Benchmarks: LA.B.2.4, LA.C.1.4, LA.C.2.4, LA.C.3.4, LA.E.2.4, TH.A.1.4, TH.D.1.4

Materials Needed: Their assigned line from the choices on the following pages (or any others you might choose), a copy of the play, a notebook/piece of paper, and a pencil.

Suggested Lesson Plan:

1) As in the previous exercise, the students should be assigned a line or quote from the play. They must locate their line, take note of the character speaking the line, who they are saying it to, and what is going on in the play at that point.

2) After the performance (either as homework or back in the classroom) students should find their quote in the play itself. They should learn the monologue or scene from which the line was taken (10-14 lines suggested).

3) Have your student paraphrase the monologue (as in the "Tools for the Text" have them put the monologue in their own words- the more slang used the better).

4) Students should then bring in their monologue or scene, complete with paraphrase on a separate sheet. Have students remind their fellow students of the point in the play from which their piece is taken. Then they should perform their piece of the play.

Assessment:

Students should be able to identify the characters and scenes from the play. They should be able to identify the situations from which their line is taken and paraphrase the entire monologue. Students should be able to use the paraphrase to connect with the text they are speaking and perform their own interpretation of the monologue or scene. If they have connected with the work, their meaning and intentions should be clear in the performance.
Quotations Handout

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

So full of shapes is fancy
That it alone is high fantastical.

The element itself, till seven years' heat,
Shall not behold her face at ample view;

What country, friends, is this?

Be you his eunuch, and your mute I'll be:
When my tongue blabs, then let mine eyes not see.

By my troth, Sir Toby, you must come in earlier o' nights:

Confine! I'll confine myself no finer than I am:
these clothes are good enough to drink in;

Whoe'er I woo, myself would be his wife.

Many a good hanging prevents a bad marriage;

The lady bade take away the fool; therefore, I say again, take her away.

I marvel your ladyship takes delight in such a barren rascal:

Make me a willow cabin at your gate,
And call upon my soul within the house;

Unless the master were the man. How now!
Even so quickly may one catch the plague?
I left no ring with her: what means this lady?
Fortune forbid my outside have not charm'd her!

O time! thou must untangle this, not I;
It is too hard a knot for me to untie!

Come hither, boy: if ever thou shalt love,
In the sweet pangs of it remember me;

It gives a very echo to the seat
Where Love is throned.

There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart;

I am all the daughters of my father's house,
And all the brothers too:

Some are born great, some achieve greatness, and some
have greatness thrust upon 'em.

This is the air; that is the glorious sun;
This pearl she gave me, I do feel't and see't;

Do I stand there? I never had a brother;

You shall from this time be
Your master's mistress.

And thus the whirligig of time brings in his revenges.
Suggested Quotations Teacher Key

Orsino: If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die.  
(Act I, Scene I) -- Speech to Curio/ Musicians

Orsino: so full of shapes is fancy  
That it alone is high fantastical.  
(Act I, Scene I) -- Speech to Curio/ Musicians

Valentine: The element itself, till seven years' heat,  
Shall not behold her face at ample view;  
(Act I, Scene I) -- Speech To Orsino

Viola: What country, friends, is this?  
(Act I, Scene ii) -- Scene with Sea Captain

Captain: Be you his eunuch, and your mute I'll be:  
When my tongue blabs, then let mine eyes not see.  
(Act I, Scene ii) -- Scene with Viola

Maria: By my troth, Sir Toby, you must come in earlier o' nights:  
(Act I, scene iii) -- Scene w/ Sir Toby

Sir Toby: Confine! I'll confine myself no finer than I am:  
these clothes are good enough to drink in;  
(Act I, scene iii) -- Scene w/ Maria

Viola: Whoe'er I woo, myself would be his wife.  
(Act I, scene iv) -- Monologue to audience/ herself

Feste: Many a good hanging prevents a bad marriage;  
(Act I, scene v) -- Scene w/ Maria

Feste: The lady bade take away the fool; therefore, I say again, take her away.  
(Act I, scene v) -- Speech to Olivia

Malvolio: I marvel your ladyship takes delight in such a barren rascal:  
(Act I, scene v) -- Speech to Olivia

Viola: Make me a willow cabin at your gate,  
And call upon my soul within the house;  
(Act I, scene v) -- Speech to Olivia

Olivia: Unless the master were the man. How now!  
Even so quickly may one catch the plague?  
(Act I, scene v) -- Monologue to Audience/ herself
Viola: I left no ring with her: what means this lady? Fortune forbid my outside have not charm'd her!
(Act II, scene ii) -- Monologue to audience/ herself

Viola: O time! thou must untangle this, not I; It is too hard a knot for me to untie!
(Act II, scene ii) -- Monologue to audience/ herself

Orsino: Come hither, boy: if ever thou shalt love, In the sweet pangs of it remember me;
(Act II, scene iv) -- Scene w/ Viola

Viola: It gives a very echo to the seat Where Love is throned.
(Act II, scene iv) -- Scene w/ Orsino

Orsino: There is no woman's sides Can bide the beating of so strong a passion As love doth give my heart;
(Act II, scene iv) -- Speech to Viola

Viola: I am all the daughters of my father's house, And all the brothers too:
(Act II, scene iv) -- Speech to Orsino

Malvolio: some are born great, some achieve greatness, and some have greatness thrust upon 'em.
(Act II, scene v) -- Speech to Audience/ himself

Sebastian: This is the air; that is the glorious sun; This pearl she gave me, I do feel't and see't;
(Act IV, scene iii) -- Speech to Audience/ himself

Sebastian: Do I stand there? I never had a brother;
(Act V, scene I) -- Scene w/ Viola

Orsino: you shall from this time be Your master's mistress. -- Scene w/ Viola
(Act V, scene I)

Feste: and thus the whirligig of time brings in his revenges.
(Act V, scene I) -- Speech to Malvolio