ABOUT THIS PACK

This pack supports the RSC’s 2017 production of Twelfth Night, directed by Christopher Luscombe. The production opened on 2 November 2017 at the Royal Shakespeare Theatre in Stratford-upon-Avon.

The activities provided in this pack are specifically designed to support KS3-4 students attending the performance and studying Twelfth Night in school but all activities can be adapted for learners of different ages and abilities.

ABOUT THE PRODUCTION

The 2017 production of Twelfth Night is part of the RSC’s Winter season, and has been set in the 1890s. According to Russell Jackson – Professor in the Department of Drama and Theatre Arts at the University of Birmingham and author of several books on Shakespeare as well as Victorian theatre – Victorian England saw a ‘turning point in the arts and in social attitudes’ at this time.

Having looked at both Queen Victoria herself, her household, and the way in which nobility behaved, Chris Luscombe and designer Simon Higlett have been able to create a contrast between Orsino and Olivia’s household that shows the shifting and changing dynamic of the period. In Olivia’s country estate, the design reveals a traditional household with structure and coming to terms with tragedy – much like Victoria did herself. Whilst, in Orsino’s city apartments, the design touches on the excesses of the ‘Aesthetic’ movement which is exemplified by figures like Oscar Wilde. In the opening scenes in particular, Orsino’s artistic lifestyle is very much foregrounded. This contrast provides the backdrop for Viola’s story in pursuing Olivia on Orsino’s behalf. The below images show the difference in the two nobles’ households.

The set of Twelfth Night. Photos by Manuel Harlan ©RSC
EXPLORING THE STORY

SYNOPSIS

A full synopsis of the play is available at:
https://www.rsc.org.uk/twelfth-night/the-plot

ACTIVITY 1: THE STORY IN TWENTY MINUTES

The following activity will introduce students to the play and ensure that the whole group is familiar with the story. It is also an opportunity to introduce some of the key questions that will be explored in more depth in later activities.

- Divide students into small groups.
- Using the 'Story in 20 Minutes’ resource in this pack, assign a scene or two to each group.
- Ask each group to create a tableau or freeze frames for their scene or scenes.
  - Encourage them to narrate their scenes, explaining what happens in each scene before we see it and trying to use the lines from the play to bring some of the freeze frames to life.
- Ask the whole class to form a circle and invite each group into the middle to share their scene or scenes, in the order they happen in the play.

ACTIVITY 2: DISCOVERING THE CHARACTERS

Twelfth Night takes place in a fictional place called Illyria. In it, the characters are split into two prestigious households:

- Orsino’s Household
- Olivia’s Household

Both of these have a head of the household and a number of servants. Into this world then comes another group of characters which includes twins Viola and Sebastian, who are shipwrecked in Illyria, and Sebastian’s rescuer Antonio.
NOTES FROM THE REHEARSAL ROOM

During the rehearsal process, Christopher Luscombe invited etiquette expert Andrew X to talk to the company about the manners and customs of Victorian households. Chris was keen to create a believable class structure and to explore the contrasts and differences between Olivia’s household and Orsino’s. Within the design, for example, Orsino’s home is modelled on a London townhouse where he is free to express himself artistically whilst Olivia’s is a large country estate, both with strict social structures and hierarchies.

- Divide students into groups of five or six.
- Provide two groups with the Orsino’s Household character set and two with the Olivia’s household character set. Ask one group to divide in half and to both look at the three Shipwrecked characters.
- Ask each group to allocate all of the characters so that every student has one character slip. Using the description on their character slips, ask each group to create a portrait, or freeze frame, of their household or characters.
- Allow students the opportunity to share their images and for the rest of the group to question and explore their choices. For example, are both versions of Orsino’s household similar or different from each other? What can they tell from the similarities? How are Olivia and Orsino’s households different? Do they have different ways of running a house? Remind students that this difference was very key to the company and their discussions.
- Ask the students who have looked at the Shipwreckers to imagine what it would be like if Viola suddenly walked in to work, as a male servant, in Orsino’s household. How would they feel about her?
- Invite one of the groups to recreate their portrait of Orsino’s household and allow one of the Violas to walk into the picture. Where does she fit? Ask them all to adjust the picture while the rest of the class watches or advises.
- Reflect together on the automatic response of the group and of the student playing Viola. How might she feel about suddenly being in this household? How might she feel about suddenly having the freedom of being male as well? In both the Victorian era, when this production is set, and the time at which Shakespeare wrote the play the role of a woman was very defined and strict. How might Viola feel about suddenly having those restrictions lifted? Allow them to move the portrait one last time, if they want to, this time remembering she is viewed as being a man by the other characters. Does this change things? How?
- Invite a different Orsino’s Household group to create their portrait at one end of the room and one of the Olivia groups to create theirs at the other. Ask a different Viola to then join the Orsino’s household portrait as before. This time, challenge the Viola to move from the Orsino portrait to the Olivia portrait. This is exactly what happens constantly throughout the play, but how does she fit in, still dressed as Cesario, in this other household?
- Allow the student playing Viola to join the Olivia’s household portrait, with everyone else adjusting around her to show how they feel about Viola. Invite the watching class to input, prompting them with questions. For example, how would Malvolio feel about a male servant getting attention from Olivia? How might Sir Andrew or Sir Toby react to Viola’s presence at first?
OUTSIDERS

There are lots of characters in the play who are either outsiders, or treated as outsiders. While Viola and Sebastian are clearly from somewhere else and find themselves shipwrecked, there are also characters like Malvolio and Feste who are isolated from the other servants in different ways. Even Sir Toby could be argued to be an outsider from the rest of his class, which is why he forms such a close relationship with Maria.

NOTES FROM THE REHEARSAL ROOM

In rehearsal Chris and the company discussed how Viola would feel about arriving in Illyria and how different it would feel from her own home. In this production, as well as taking on a disguise to become Cesario, Viola has to pretend to be a servant and of much lower status than she really is. Dinita Gohil, who plays Viola, had to explore this and how it might affect her behaviour. Several of the other characters are also ‘outsiders’ because of their status, including Malvolio who is isolated from the other servants, and the company had to explore how this translated into their Victorian setting for the production. In this era, for example, only men could wait on the household in public and they discussed how this changes Maria’s status and place in relation to Malvolio. One discussion looked, for example, at how Malvolio might behave towards the servants and why Maria and the others are so willing to treat him so badly later in the play.

When Viola decides to dress as man, she deliberately states that she will imitate her brother and dress as him, in his clothes. This is ultimately what leads to confusion later in the play when they are mistaken for each other.

This confusion forms the main story of the play and is a theme that Shakespeare uses often.

- Ask students to think about how and why this might be difficult to stage.
- Reflect with them on the challenges actors and directors would face in creating this situation. How can they convince the audience that other characters on stage might actually mix up a man and a woman? How might they do it?
- Challenge students to come up with three things they might do to make Sebastian and Viola – when dressed as Cesario – look alike.

Ask students to take a look at the images from the production below and how Chris and designer Simon Higlett have created similar costumes for Sebastian and his sister’s character, Cesario. Apart from costume, what other ideas did students come up with that they could do to make the other characters believe they are the same person?
Explain to students that the actors who played Viola and Sebastian also had vocal coaching to try and make their accents similar to each other’s, and distinctive from the other actors, which is another way of making the audience understand why and how the other characters could confuse the two.

**NOTES FROM THE REHEARSAL ROOM**

A lot of time was spent in rehearsal discussing how and why the other servants of Olivia’s household, and her cousin Sir Toby, feel strongly enough about Malvolio and his behaviour to play such a cruel joke on him that he genuinely thinks he is going mad. The company also discussed modern comparisons, talking about gaslighting and the psychological effect of trying to persuade someone they are guilty or insane, as in the hit novel *Girl on the Train*.

**ACTIVITY 3: WHO IS MALVOLIO?**

Malvolio is often seen as a comic character, but most of the comedy comes from other characters who create a sport of making him look ridiculous and tripping him up. He is the ultimate ‘outsider’ within Olivia’s household. This means that, for an actor playing Malvolio, the opening scenes of the play are important for setting up this character as someone the audience won’t like and will want to see the others get their own back on.

- Ask students to work in pairs, providing each pair with the copy of the speech Malvolio makes to Viola when he returns the ring that Olivia told him was from Orsino in Act 2 Scene 2.
- Explain the context of the scene and what has happened immediately before; Olivia is intrigued by Cesario and asks Malvolio to return a ring to him that had come from Orsino, except that Orsino had not sent a ring at all.
- Read the speech together as a whole group with the teacher reading in Viola’s lines and everyone else responding together as Malvolio.
- Allow students time in their pairs to read it again, taking one line each. Task them to think about the character as they read it. Can they find three clues about what this character is like? The clues might be individual words, they might be to do with how he speaks or they might be about what he says in this situation/his reaction to Olivia’s request to take the ring back.
- Reflect with students on the clues they have all found in their pairs. Create a list, together, of the sort of character that Malvolio comes across as in this scene. What have they learnt about him from this?
- Explain to them that characters often have different ‘traits’, which are specific ways of behaving. For example, one of Malvolio’s traits could be that he is that he is bossy. An actor and director get to choose which character traits they want to show the most and they usually do this by trying out some different options in rehearsal.
- Provide each pair with a different possible way of playing Malvolio in this scene from the below list and ask them to create a short performance of the speech together which shows how Malvolio has that character trait. For example, if they have been asked to explore the fact that Malvolio is self important, how can they really emphasise that in their version of the speech? What could he do and how could he behave? Give each pair one of the following options:
ACTIVITY 4: MALVOLIO’S MADNESS

After the audience has seen Malvolio’s character in the way he behaves with Olivia and Viola at the start of the play, as well as Act 2 Scene 5 where he ruins Sir Toby and Sir Andrew’s fun, Shakespeare sets him up in a famous ‘gulling’ scene. In this scene he reads a letter he believes to be from Olivia and interprets it as a declaration of love from her.

As he reads the letter, Malvolio becomes excited by the prospect of Olivia’s love and vows to do all the ridiculous things the letter asks him to, such as wear yellow stockings and smile. All of this is watched by Sir Toby, Sir Andrew and Fabia (or Fabian, in the original text) who are seen by the audience but not by Malvolio himself.

- Arrange students into groups of four and provide them with edited copies of the scene from the resource materials.
- Ask each group to allocate the parts between them and to read through the scene. Encourage the person playing Malvolio to stand slightly apart from the others.
- After they have read it through discuss with the whole group what they think the scene is about. After establishing this is the scene where Malvolio finds a letter that he thinks is from Olivia, but the other characters know was forged by Maria, provide each group with a letter to use as a prop.
- Ask them to perform the scene so that Sir Toby, Sir Andrew and Fabia can only move when Malvolio is still and the same the other way around.
- Reflect with students on how this felt. Does it work to only have one set of characters moving at once? When did it feel natural to the Malvolio’s to stop? Did it help to make it believable that he wouldn’t notice his onlookers? Why do they think the other characters stay around, why do they want to watch?
- Allow students some more time to work on their performances, deciding between them when they think Malvolio should move and when they think the other characters should move.
- Invite several of the groups to share their versions of the scene.
- Reflect with students on the versions they have seen. What do they think the key moments are in this comic scene?
- Ask students to think about where they would stage this scene, creating a set design image or stage plan for the characters at the start of the scene, at the middle and at the end. You may want to ask them to create separate plans for specific moments that they can explore collectively.
- Explain that the only requirement Shakespeare gives is that the scene take place outside in the garden.
- Allow students to look at the images on the next page, showing how Simon Higlett and Chris Luscombe have done this in the production. Here, they set the scene in a large conservatory in the grounds, where several damaged statues provide hiding places for the watching characters while Malvolio sits at a fountain in the centre of the stage. What do they think works about this? How else could they see this scene working?
When Malvolio acts out the details in the letter in Act 2 Scene 5 in front of Olivia and the rest of the household it creates a lot of entertainment for the servants, and is quickly ignored by Olivia – who is more interested in Cesario.

- Ask students to look at Act 3 Scene 4 where Olivia sees Malvolio for the first time, after he has changed his clothes and behaviour to match the letter’s description. They will need a copy of the text to do this.
- Explain to students that the company explored this moment as being a sign of how much the order in Olivia’s household has been turned upside down and experimented with how this chaos could be shown on stage. In the image opposite you can see a moment from this scene in the production where the staff of the household watch Malvolio singing and behaving completely out of character, once Olivia has left the scene.
- Arrange students into groups of five, provide them with a copy of the scene, and ask them to create three separate freeze frames or still images of this scene, including:
  - Olivia seeing Malvolio for the first time
  - Olivia receiving the message Cesario has arrived
  - The servants watching Malvolio
- Encourage them to work on their still images, selecting one line from the script for each image and using this to bring their scene to life. It might be a line from one character or a short exchange between two or more. Explain that it doesn’t need to be a performance, but they should try and zoom in on the line that best shows what’s happening at that point in the scene.
- Allow students to see a selection of the freeze frames and reflect with them on how the household is reacting to Malvolio’s state of mind and their joke. How many of them are in on it? What were the similarities in how Olivia reacted?
- What changes in each of these moments? Why have they been selected? Which lines did groups pick out and are there any key differences? What do these show us about the turning points in the scene? At which moment do they think Sir Toby and Maria decide what they will do with Malvolio? Do they decide in this scene or not?

The company of Twelfth Night. Photos by Manuel Harlan © RSC
ACTIVITY 3: COURTING OLIVIA

- Challenge two students to take turns in persuading each other to have what they had for lunch yesterday, just as they did in rehearsal. Allow them 2 minutes each as a maximum and ask the rest of the class to listen carefully to the arguments that they use.

- Reflect with the whole group on who was more persuasive and why. Did either of them tailor their arguments to the person they were speaking to? Or, did they use details and information that was important to them?

- Explain that this is interesting because effective argument is always tailored to the audience, but we will often use details that matter to us or that would persuade us. When looking at characters in a text it’s always interesting to see what tactics they use and what they reveal about that character’s persuasive skill. When Viola first meets Olivia, for example, how effective is she at persuading Olivia to listen to Orsino’s suit?
Organise students into groups of four and provide them with a copy of the extract from Act 1 Scene 2 and ask them to read it together, with two of them taking on the role of Olivia and two taking on the role of Viola.

Ask each group to reflect back on how it felt to read through the scene. What do they think Olivia’s reaction is to this visitor? Did they notice any of the tactics Viola was using to try and persuade her to listen at the start of the scene? Did these tactics change at any point?

Divide the group into two and ask one half to stand against one wall and the other half on the other side of the room. Explain that one side will be Olivia and the other side will be Viola.

Ask the students to read the scene together.

Invite the Violas to take a step forward every time they think she tries a new tactic or way of persuading Olivia to listen to them and the Olivias to take a step forward every time they think Viola tries something that would be successful in making them listen. If they think she tries something that would put them off, encourage the Olivias to turn their backs on her.

As the students make their decisions, interrogate their choices and invite them to justify their choices, particularly where only certain students move.

Reflect with students on where the overwhelming movement was and why they think Viola changes tact and what the different Olivia responses to that could be. Does the text imply she listens more or less?
1. Viola is shipwrecked onto the shores of Illyria having been rescued by a Sea Captain. She believes her brother, Sebastian, has been drowned.

VIOLA: What country, friend, is this?
SEA CAPTAIN: This is Illyria lady.
VIOLA: And what should I do in Illyria?

2. Viola disguises herself as a man, calls herself Cesario and gets a job with the Duke of Illyria, Orsino. Her first task is to go and woo the Countess Olivia whom Orsino is in love with. But Viola has secretly fallen in love with Orsino.

ORSINO: Unfold the passion of my love. 
Surprise her with discourse of my dear faith.
VIOLA: I'll do my best to woo your lady. 
(Aside) Who'er I woo, myself would be his wife.

3. Viola goes to see the Countess Olivia and tells her of Orsino’s love. Olivia falls desperately in love with Viola, believing her to be a man.

OLIVIA: Get you to your lord. I cannot love him, unless you come to me again, to tell me how he takes it.
VIOLA: (Aside) What means this lady? She loves me, sure. Poor lady, she were better love a dream.

4. In Olivia’s house, Feste, Sir Toby, Sir Andrew Aguecheek and Maria are all drinking and singing very loudly. Malvolio threatens to throw them all out of the house.

MALVOLIO: My masters! Are you mad? Or what are you?
SIR TOBY: Go sir, rub your chain with crumbs.
MALVOLIO: My lady shall know of it, by this hand.
5. Sir Toby, Maria, Feste and Sir Andrew all decide to get their own back on Malvolio. They know that he is secretly in love with Olivia, so Maria forges a love letter to Malvolio in Olivia’s writing. Malvolio finds the letter in the garden, and the tricksters hide nearby to watch his reaction to it as he reads.

SIR TOBY: Here’s an overweening rogue.
MALVOLIO: (reads) Jove knows I love;
            But who?
            Lips do not move;
            No man must know.

            My lady loves me! I thank my stars! I am happy!

6. Malvolio believes Olivia to be in love with him and he wears yellow stockings and smiles as the letter has asked him to do as a sign of his love for her. He attempts to make love to her and she has him put in prison.

MALVOLIO: Sweet lady! Ho! Ho!
OLIVIA: What is the matter with thee? Let this fellow be looked to.

7. Meanwhile, Viola’s twin brother, Sebastian, is alive and well and being looked after in Illyria by Antonio, a sailor. As Sebastian walks around the town, Olivia sees him and, believing him to be Viola, asks him to marry her. He says yes.

OLIVIA: Wilt thou be ruled by me?
SEBASTIAN: Madam, I will.

8. Sebastian and Viola meet by accident and their true identities are realised. Orsino asks Viola to marry him. Olivia remains married to Sebastian. Sir Toby marries Maria. Malvolio is let out of prison and ‘Olivia’s’ love letter is discovered to be a forgery. He vows to have his revenge.

SEBASTION: What kin are you to me?
VIOLA: Sebastian was my father. Such a Sebastian was my brother too.
ORSINO: (To Viola) Give me thy hand and let me see thee in thy woman’s weeds.
OLIVIA: (To Malvolio) Alas Malvolio, this is not my writing. Poor fool, how they have baffled thee.
MALVOLIO: I’ll be revenged on the whole pack of you.
DISCOVERING THE CHARACTERS

Orsino’s Household

ORSINO
- He is the Duke of Illyria
- He has been in love with Olivia for the past four weeks
- He listens to music as he thinks about how much he loves Olivia
- He sends messengers to her house to ask her out on his behalf

CURIO
- He is a courtier of Orsino’s
- He has known Orsino for a while and is trusted by him

VALENTINE
- He is a courtier of Orsino’s
- He has been carrying messages to Olivia for Orsino and he is the one who describes Olivia to Orsino.

Olivia’s Household

OLIVIA
- She is a rich countess
- Her father and brother have both died within the past year
- She says that she is going to spend the next seven years in mourning
- She wears a black veil

SIR TOBY BELCH
- He is Olivia’s uncle
- He is always drunk
- He is looking after Olivia while she is in mourning
He has brought a rich, foolish friend to the house in the hope that Olivia will marry

FESTE
- He is described as a fool and a clown
- He works for Olivia
- He has been away from Olivia’s house for some time
- He sings songs

MARIA
- She is Olivia’s maid
- She has a soft spot for Olivia’s uncle, Sir Toby
MALVOLIO

- He is Olivia’s chief servant
- He doesn’t like drinking
- He doesn’t like Sir Toby
- He secretly likes Olivia

The Shipwrecked

SEBASTIAN

- He is Viola’s twin brother
- He thinks she has been drowned
- He is rescued from the sea by a sailor called Antonio

VIOLA

- She is in a shipwreck and lands in Illyria
- She is rescued by the ships captain
- She has a twin brother called Sebastian
- She thinks that he has been drowned in the shipwreck
ACT 2 SCENE 2
An Extract, edited by RSC Education

Enter VIOLA, MALVOLIO following

MALVOLIO Were not you even now with the Countess Olivia?

VIOLA Even now, sir; on a moderate pace I have since arrived but hither.

MALVOLIO She returns this ring to you, sir: you might have saved me my pains, to have taken it away yourself. She adds, moreover, that you should put your lord into a desperate assurance she will none of him: and one thing more, that you be never so hardy to come again in his affairs, unless it be to report your lord's taking of this. Receive it so.

VIOLA She took the ring of me: I'll none of it.

MALVOLIO Come, sir, you peevishly threw it to her; and her will is, it should be so returned: if it be worth stooping for, there it lies in your eye; if not, be it his that finds it.

Exit
ACT 2 SCENE 5

An Extract, edited by RSC Education

MALVOLIO What employment have we here?

Taking up the letter

FABIAN Now is the woodcock near the gin.

SIR TOBY BELCH O, peace! and the spirit of humour intimate reading aloud to him!

MALVOLIO By my life, this is my lady's hand these be her very C's, her U's and her T's and thus makes she her great P's. It is, in contempt of question, her hand.

SIR ANDREW Her C's, her U's and her T's: why that?

MALVOLIO [Reads] 'To the unknown beloved, this, and my good wishes:'--her very phrases! By your leave, wax. Soft! and the impressure her Lucrece, with which she uses to seal: 'tis my lady. To whom should this be?

FABIAN This wins him, liver and all.

MALVOLIO [Reads]
Jove knows I love: But who?
Lips, do not move;
No man must know.

'No man must know.' What follows? the numbers altered! 'No man must know:' if this should be thee, Malvolio?

SIR TOBY BELCH Marry, hang thee, brock!

MALVOLIO [Reads]
I may command where I adore;
But silence, like a Lucrece knife,
With bloodless stroke my heart doth gore:
M, O, A, I, doth sway my life.

FABIAN A fustian riddle!

SIR TOBY BELCH Excellent wench, say I.

MALVOLIO 'M, O, A, I, doth sway my life.' Nay, but first, let me see, let me see, let me see.
FABIAN  What dish o' poison has she dressed him!
MALVOLIO  'I may command where I adore.' Why, she may command me: I serve her; she is my lady. Why, this is evident to any formal capacity; there is no obstruction in this: and the end,—what should that alphabetical position portend? If I could make that resemble something in me,—Softly! M, O, A, I,—

SIR TOBY BELCH  O, ay, make up that: he is now at a cold scent.
MALVOLIO  M,—Malvolio; M,—why, that begins my name.
FABIAN  Did not I say he would work it out? the cur is excellent at faults.
MALVOLIO  M,—but then there is no consonancy in the sequel; that suffers under probation A should follow but O does.
FABIAN  And O shall end, I hope.
SIR TOBY BELCH  Ay, or I'll cudgel him, and make him cry O!
MALVOLIO  And then I comes behind.
FABIAN  Ay, an you had any eye behind you, you might see more detraction at your heels than fortunes before you.
MALVOLIO  M, O, A, I; this simulation is not as the former: and yet, to crush this a little, it would bow to me, for every one of these letters are in my name. -
**ACT 1 SCENE 2**

*An Extract, edited by RSC Education*

VIOLA Most sweet lady,--

OLIVIA A comfortable doctrine, -

Where lies your text?

VIOLA In Orsino's bosom.

OLIVIA In what chapter of his bosom?

VIOLA To answer by the method, in the first of his heart.

OLIVIA O, I have read it: it is heresy. Have you no more to say?

VIOLA Good madam, let me see your face.

OLIVIA Have you any commission 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 you, sir, such a one I was this present: is't not well done?

*Unveils her face*

VIOLA Excellently done, if God did all.

OLIVIA 'Tis in grain, sir; 'twill endure wind and weather.

VIOLA 'Tis beauty truly blent, whose red and white Nature's own sweet and cunning hand laid on:

Lady, you are the cruellest she alive,

If you will lead these graces to the grave

And leave the world no copy.

OLIVIA O, sir, I will not be so hard-hearted; I will give out divers schedules of my beauty: it shall be inventoried, and every particle and utensil labelled to my will: as, item, two lips, indifferent red; item, two grey eyes, with lids to them; item, one neck, one chin, and so forth. Were you sent hither to praise me?
VIOLA I see you what you are, you are too proud;
But, if you were the devil, you are fair.
My lord and master loves you

OLIVIA How does he love me?

VIOLA With adorations, fertile tears,
With groans that thunder love, with sighs of fire.

OLIVIA Your lord does know my mind; I cannot love him:
He might have took his answer long ago.

VIOLA If I did love you in my master's flame,
In your denial I would find no sense;
I would not understand it.

OLIVIA Why, what would you?

VIOLA Make me a willow cabin at your gate,
And call upon my soul within the house;
Write loyal cantons of contemned love
And sing them loud even in the dead of night;
Halloo your name to the reverberate hills
And make the babbling gossip of the air
Cry out 'Olivia!'

OLIVIA You might do much.
What is your parentage?

VIOLA Above my fortunes, yet my state is well:
I am a gentleman.

OLIVIA Get you to your lord;
I cannot love him: let him send no more;
Unless, perchance, you come to me again -