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A NOTE ON THE COMMENTARY AND COLLATION

The commentary and collation located below the text of the two plays in this volume have several purposes. An important aim of the commentary is to shed light on the relationship between the German adaptations and the texts of *Titus Andronicus* and *The Taming of the Shrew*. The commentary on each scene begins with a short note that synthesizes correspondences to and differences from Shakespeare's play. Other notes comment on local similarities and dissimilarities between *Tito Andronico* and *Titus Andronicus* or *Kunst über alle Künste* and *The Taming of the Shrew*. In instances that seem significant, we also annotate *Tito's* relationship to other early (English and Continental) Titus texts, in particular the English ballad, the English chapbook and Jan Vos's Dutch play *Aran en Titus*.

While an important part of the commentary relates the German adaptations to Shakespeare's plays, another part situates them within their cultural, theatrical, literary and linguistic contexts in the German-speaking territories of the seventeenth century. Although our texts are English translations of the German *Tito Andronico* and *Kunst über alle Künste*, we sometimes find it necessary to comment on features of the German text. In notes where the German word or phrase is important, we insert it between parentheses after the English headword. To explain early modern German, we often draw on the *Deutsches Wörterbuch* initiated by Jakob and Wilhelm Grimm (hereafter, 'Grimm'), the most comprehensive dictionary of the German language. Its examples from primary sources reach back to the fifteenth century, making it the closest equivalent to what the *OED* is for the English language.

The language of *Kunst über alle Künste* is sometimes idiosyncratic: there are many proverbs and idioms, or passages that at least sound proverbial or idiomatic, even though the most comprehensive reference work of proverbs in the German language, Karl Friedrich Wilhelm Wander's *Deutsches Sprichwörter-Lexicon* (hereafter, 'Wander'), does not always contain them, or records the passage in *Kunst* as the only known occurrence. The approximate meaning of the passages in question can often be inferred from the context, but our translation usually makes no attempt to render them literally. Instead, we often try to explain in the commentary how the passage works in German by providing its literal meaning, thereby striving for readability in the translation while conveying a sense of the characteristically proverbial-sounding German via the commentary.

The chief purpose of the collation is to provide our sources in instances where our text does not simply translate but departs from the first edition of *Tito Andronico* (1620) and *Kunst über alle Künste* (1672). At the end of Act 2, Scene 1 of *Tito Andronico*, for instance, the 1620 edition provides no exit stage direction for Morian, Helicates and Saphonus. Brennecke is the first editor to change this, so our collation note reads: '108 SD1 *Exeunt*] Brennecke; not in 1620'. (We have made no attempt to record in the collation readings in later editions of *Tito Andronico* that have not been adopted in the present edition.) Similarly, at 3.3.79 of *Tito Andronico*, we add the following stage direction to clarify whom Aetiopissa addresses in the last part of her speech: '[to Saphonus]'. This stage direction is not in the text of 1620, nor in any of the later editions and translations of the play. Accordingly, we have a collation note that reads: '79 SD] *this edn*; not in 1620'. In the case of *Kunst über alle Künste*, we slightly depart from this policy, for the following reason: the play has not been translated before and has been edited only once, by Reinhold Köhler (1864). Köhler often modernizes spelling and punctuation but otherwise adheres

closely to the original text. What this means is that almost all editorially added stage directions (there are well over a hundred) and parts of stage directions (there are over thirty) as well as all explanatory additions to the ‘List of Roles’, marked by brackets, have been added by us. We have also divided the play into scenes (the early editions are divided into acts but not scenes) on the understanding that a new scene begins when the stage is cleared and the action is not continuous. On all these occasions, we have considered it unnecessary to mention in the collation that the editorially added text or scene division, in brackets, originates with us. In other words, when a change to the original text is marked by brackets and there is no collation note accounting for its origins, the material in brackets has been added by us. When, on the other hand, a stage direction or speech heading in brackets substitutes for material in the early editions or when a stage direction or emendation originates with Köhler, then that change is recorded in the collation.

We standardize names in stage directions and speech prefixes, and our collation does not record the many instances where this standardization takes place. The standardized name appears in small caps in speech prefixes and entrance directions, in keeping with Arden 3 policy, and it does so even when the name does not appear in the equivalent speech prefix or stage direction in the original German text. So, for instance, the name ‘TITO’ is editorially supplied in cases where the 1620 text only has ‘Andronicus’, as is sometimes the case. In *Kunst über alle Künste*, to give another example, Alfons is referred to as ‘Musicus’ (i.e., Musician) in stage directions and speech headings when in disguise. In stage directions, we clarify the character’s identity by adding his name in brackets: ‘[ALFONS as] *Musician*’ (4.1.0 SD). In the speech prefixes, we systematically opt for ‘ALFONS’. Significant variations in speech headings are discussed in the notes accompanying the ‘List of Roles’.