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TITO
ANDRONICO
IN ENGLISH
TRANSLATION

A VERY LAMENTABLE TRAGEDY
OF TITO ANDRONICO AND
THE HAUGHTY EMPRESS

LIST OF ROLES

VEASPASIANUS	<i>[son of Tito Andronico]</i>	
Roman EMPEROR		
TITO ANDRONICO		
ANDRONICA	<i>[daughter of Tito Andronico]</i>	
AETIOPISSA	<i>Queen of Ethiopia, [later Roman]</i>	5
	<i>Empress</i>	
MORIAN	<i>[servant and secret lover of Aetiopissa]</i>	
HELICATES	<i>elder son of Queen of Ethiopia</i>	
SAPHONUS	<i>other son of Queen of Ethiopia</i>	
Andronica's HUSBAND		10
VICTORIADES	<i>[brother of Tito Andronico]</i>	
[Two] MESSENGERS		
MIDWIFE		
[SOLDIER]		
[ROMANS]		15
[Attendant, Servants, Soldiers]		

LIST OF ROLES In *1620*, headed 'Personae', and in the identical order to that reproduced here. The order of the main characters is close to the order of appearance but does not quite correspond to the order of their first mention in SDs (Tito is named before the Emperor, and Andronica after Aetiopissa, Morian, Helicates and Saphonus), nor to the order in which they first speak (Andronica does so after Aetiopissa, Morian, Helicates and Saphonus). The material in brackets has been added in the present edition. The first edition of *TA* with a list of 'The Persons' Names' was Ravenscroft's (1687). For characters who appear only in *TA*, see Introduction, p. 2.

VESPASIANUS Lucius in *TA*. Lippner and Brennecke have 'Vespasian', but this edition follows the original spelling.

Roman EMPEROR Saturninus (sometimes 'Saturnine') in *TA*. *Tito* does not give this character a proper name. Although the opening SD has '*the EMPEROR also enters, but at this time he is not yet the Roman Emperor*' (1.1.0.3–4), the first speech delivered by this character nevertheless has the SP 'Emperor' (1.1.14).

TITO ANDRONICO Titus Andronicus in *TA*. In *1620* the SPs vary between 'Titus', 'Titus Andron.' and 'Titus Andronicus'. This edition follows the form of the name used in the title of the German play.

ANDRONICA Lavinia in *TA*.

AETIOPISSA ... Empress The 'Personae' list indicates both of her titles: Queen of Ethiopia and Empress ('Königin auß Mohrenlandt. Käyserin'). Grimm defines 'Mohrenland' as the land where the Moors live, namely Mauritania and Ethiopia, which is supported by Aetiopissa's name in this instance. However, some seventeenth-century German texts use 'Mohrenland' to refer to the Northern African coast (see Schuster, sig. A1r). Her SP is 'Ætiopis.' (for 'Aetiopissa') before she is crowned, and usually 'Keyserin' or 'Käyserin' ('Empress') thereafter, although on two occasions (3.3.51 and 3.3.63), when she addresses her sons, her SP is 'Mutter', i.e. mother; we regularize to 'AETIOPISSA'. The name is linked to Ethiopia, whereas

Tamora's name does not mark her out as a Goth. Despite being Ethiopian, Aetiopissa is described as '*lovely and white*' ('schön und weiß') in the opening SD (1.1.0.5), suggesting that, unlike Morian, her part is not to be performed in blackface. See Introduction, pp. 20–3. In Thomasius' 1661 German adaptation of Vos' *Aran en Titus*, Thamera becomes 'Tomyris', in reference to the Scythian queen.

MORIAN Unlike 'Aaron' in *TA*, Morian's name (from the German 'Mohr, Moriane, Morianer' for 'Moor') marks him out as a black African. This is supported by the opening SD, which identifies him as black ('schwartz'). While Aaron is not located in a specific African country, Morian reveals that he was hailed as the 'Thunder and Lightning' of Ethiopia on account of his martial prowess (1.1.111–12). In the chapbook and the ballad, the equivalent character is referred to simply as 'Moor'.

HELICATES Demetrius in *TA*. 'Helicates' has classical Greek connotations and suggests 'follower' or 'agent of' the sun (from 'helios' for 'sun' and the -της suffix, which is used to form agent nouns). Aetiopissa's sons are presumably white, like their mother, although there are no explicit comments on their whiteness as in *TA* (e.g. 4.2.99–100, 118–20, 156).

SAPHONUS Chiron in *TA*.

Andronica's HUSBAND (Andronicæ Gemahl)

This character differs considerably from Lavinia's husband Bassianus in *TA*; he has no proper name (which is also the case in the chapbook and the ballad), and there is no evidence that he is the brother of the Emperor. After the Emperor rejects Andronica in favour of Aetiopissa in 2.1 there is no mention of her subsequent marriage, yet she appears with her husband in 3.3 (see Introduction, p. 10). In the chapbook (39) and the ballad, Titus' daughter is betrothed to the son of the Emperor, which is also the case in Thomasius' adaptation *Titus und Tomyris* (1661).

VICTORIADES The 'Personae' list has 'Victieriados', but the spelling in the dialogue and the SPs is 'Victoriades'. Corresponds to 'Marcus' in *TA*.

MESSENGERS In *Tito*, 5.1 and 5.2, one of the messengers performs largely the same function as the Clown in *TA*, 4.3 and 4.4, who delivers Titus' insulting letter to Saturninus. In both cases the bearer of the message is punished by death. The other messenger in *Tito* (8.1) has no equivalent in *TA*. The 'Personae' list in *1620* mentions a single 'Bote', i.e. messenger.

MIDWIFE The 'Personae' list in *1620* and *1624* have 'Weise Wächter', which Lippner mistakenly translates as 'White Guards', while Brennecke corrects to 'Midwife'. 'Weise' is best translated as 'wise', not 'white' (German: 'weiß'). 'Wächter' means 'guard' or 'guardian' but is used here to refer to a guardian or carer in a broader sense. The SP in 6.1 is 'Weise Mutter' (literally, wise mother), a designation occasionally used for a midwife (see Grimm, 'Hebamme'). The SD introducing this character calls her 'weise Muhme' ('Muhme' usually referring to a female relative; Grimm). This

character corresponds to *TA*'s 'Nurse'. 'Cornelia the midwife' (4.2.143) is mentioned in *TA* but does not appear onstage.

SOLDIER Not mentioned in the 'Personae' list in *1620* or *1624*. In 7.1, he delivers Morian and his child to Vespasianus as his prisoners.

ROMANS An unspecified number of 'Romans' are addressed in the opening scene by Vespasianus (1.1.1), the Emperor (1.1.16–17) and Tito (1.1.20), and they 'ALL' (1.1.34) acclaim the Emperor when he is crowned. Not in the *1620* 'Personae' list.

Attendant This non-speaking part is required in 5.2. Not in the *1620* or *1624* 'Personae' list.

Servants An unspecified number of non-speaking servants who prepare the banquet at the beginning of 8.2. Not in the *1620* 'Personae' list.

Soldiers The play requires two non-speaking soldiers in 7.3. Not in the *1620* 'Personae' list.

- LIST OF ROLES 1 son . . . *Andronico*] Brennecke (son of Titus Andronicus); not in *1620*
4 daughter . . . *Andronico*] Brennecke (daughter of Titus Andronicus); not in *1620*
5 later Roman] this edn; not in *1620*
6 servant . . . *Aetiopissa*] Brennecke (an Ethiopian, secret lover of Aetiopissa); not in *1620*
11 VICTORIAD[ES] Cohn; Victoriados *1620*; Victoriados *1624*
11 brother . . . *Andronico*] Brennecke (brother of Titus Andronicus); not in *1620*
12 Two MESSENGERS] this edn; Messenger (Bote) *1620*
13 MIDWIFE] Brennecke; White Guards Cohn; Weise Wächter *1620*
14 SOLDIER] this edn; not in *1620*
15 ROMANS] this edn; not in *1620*
16 Attendant, Servants, Soldiers] this edn; not in *1620*

TITO ANDRONICO

- 1.[1] VESPASIANUS *enters, the Roman crown in his hand. Enter TITO ANDRONICO wearing a laurel wreath, the EMPEROR also enters, but at this time he is not yet the Roman Emperor. Also enter AETIOPISSA, the Queen of Ethiopia, who is lovely and white, with her two sons HELICATES and SAPHONUS, and MORIAN, who is black and has a humble cloak pulled over his magnificent clothes, being a servant to the Queen and her secret consort. The last four to enter are the prisoners of Tito Andronico. Also enter ANDRONICA [and ROMANS].*

VESPASIANUS Noble Romans, you are aware that our imperial throne is now empty and unfilled, and so to

1.1 generally corresponds to *TA* 1.1 (with some parallels to Aaron's speech about his villainies in 4.3), although it is much shorter, and several of the more elaborate details of *TA* are omitted. Whereas *Tito* has all the principal characters except for Victoriades enter onstage at once, *TA* staggers the action, presenting the initial dispute between Saturninus and Bassianus, followed by Titus' entry, the execution of Alarbus and the burial of the fallen Andronici sons in the family tomb. *Tito* has no equivalent to the dispute between Saturninus and Bassianus, which makes the transition of the crown from Tito to the Emperor simpler than that from Titus to Saturninus. Likewise, the absence of the rival brother figure makes the betrothal of Andronica to the Emperor more straightforward than the equivalent action in *TA*. Whereas in *TA*, Saturninus has cause to reject Lavinia in favour of

Tamora later in the same scene (because the Andronici sons and Marcus choose to support Bassianus' abduction of her), in *Tito* the Emperor has no cause to reject Andronica, whom he leads away at the end of the scene without challenge. Aetiopissa has only two sons, who are never threatened with death, unlike Tamora's three sons, one of whom is killed (which gives her a motive to be revenged on Titus and the Andronici). In *Tito* there is no explicit or sustained ill will between the principal characters, unlike in *TA*, where a significant portion of the lengthy opening scene is devoted to peace-keeping between various factions.

0.1–2 VESPASIANUS . . . *hand* In *TA*, Marcus, not Lucius, holds the crown, '*aloft*' (1.1.18 SD). Victoriades is absent from the first scene, perhaps because of casting exigencies (see Appendix). The opening is proleptic in that the play will end when

1.1] *this edn*; Actus Primus 1620 0 SD11 and ROMANS] *this edn*; not in 1620

avoid great discord and strife among the people, we must soon elect another Emperor. Because I know of no other man to whom this honour is more due than Tito Andronico, who is now the most distinguished and most eligible candidate, and since no-one in this city of Rome has achieved more than him in bloody and perilous combat, and also as everyone proclaims that the crown of Rome is his by right, so let us all wish him good fortune, place the Roman crown upon his head, and for all time hold and honour him as our most gracious Emperor.

EMPEROR What? Shall Tito Andronico wear the crown upon his head, and not I? No, that must never be! I am

Vespasianus agrees to 'receive the crown in the presence of all' (8.2.75–6). For the importance of Vespasianus, see Introduction, pp. 14–15, 39–40.

0.2 **laurel** ... **wreath** In *TA*, in his first speech, Titus mentions that he is returning to Rome 'bound with laurel boughs' (1.1.77). Laurel is the foliage of the bay-tree, used as an emblem of martial victory in Rome.

0.3–4 **at** ... **Emperor** For the narrative and descriptive nature of some of the SD in *Tito* and elsewhere in the Leipzig volume, see Introduction, pp. 69–70.

0.5 **white** ('weiß') Lippner and Brennecke translate this as 'fair complexion', but 'white' seems significant in the context of the play's treatment of race (see Introduction, pp. 19–28).

0.9 **secret consort** Nothing in the subsequent dialogue allows an audience to identify Morian as Aetiopissa's secret lover until he reveals it at 1.1.89–90. In *TA*, the relationship between Aaron and Tamora is also revealed late in the first scene (1.1.512).

1–13 **Noble** ... **Emperor** It is unclear how Vespasianus' position puts him in charge of the election of the new Emperor.

Braekman suggests that the speech is 'wrongly ascribed' to Vespasianus and that Victoriades 'is meant' (9.48), but there is no evidence for this, and the character of Vespasianus is also foregrounded elsewhere (see Introduction, pp. 14–15). In *TA*, Saturninus speaks first and Marcus, brother of Titus and Tribune of the people, holds the crown (1.1.18.1). Like Marcus in *TA*, Vespasianus attempts to influence the process by advocating the election of his kinsman.

2 **imperial throne** ('Keyserthumb') Lippner has 'Empire', but we follow Brennecke, which is supported by Bassianus' reference to the 'imperial seat' (1.1.14) and Tamora's comment on Saturninus being 'but newly planted in your throne' (1.1.449). The chapbook also makes mention of Rome's 'imperial Throne' (35).

2 **empty and unfilled** The first of many hendiadyses in the play, the second following later in the sentence: 'discord and strife'.

4 **elect** As in *TA*, Rome is an elective monarchy, although the exact modalities of the succession are not spelled out.

next in line and the crown is rightfully mine. So, Romans, consider well and wisely what you do, so that no rebellion break out among us to trouble and endanger this noble city of Rome.

- TITO Romans, you must know that this imperial throne 20
is of no interest to me. I am now an old man and have
spent all my life in constant and most perilous wars.
Even if all the votes are cast for me, and everyone
confers on me the imperial throne, you shall see that
for the sake of peace I will give it to another, for it is 25
through *concordiam* and unity between the Emperor
and the council, and also the common people, that
Rome has become the head of the entire world. If
dissension and strife now arose within its walls, the
city would perish. Therefore, I shall cast aside my 30
pride and turn instead to humility. So come together

16 **next . . . line** ('der neheste') literally, the next one. It is unclear if he, like *TA*'s Saturninus (1.1.5–8), is insisting upon his right of primogeniture.

17–18 **Romans . . . us** The veiled warning about armed intervention is weaker than Saturninus' explicit invitations to cause civil unrest: 'Defend the justice of my cause with arms' (1.1.2) and 'Romans, do me right. / Patricians, draw your swords and sheathe them not / Till Saturninus be Rome's emperor' (1.1.207–9).

20–1 **this . . . man** In *TA* Titus similarly states that 'A better head her [i.e., Rome's] glorious body fits / Than his that shakes for age and feebleness' (1.1.190–1). As in *TA*, 'old' is a recurrent epithet for the protagonist, used both by himself and others.

22 **all my life** ('die Zeit meines Lebens') literally, the time of my life. Compare Titus, who indicates a specific duration: 'Rome, I have been thy soldier forty years' (1.1.196). The duration of Titus's Ethiopian campaign is not specified, whereas

Marcus points out in *TA* that 'Ten years are spent since first he [i.e., Titus] undertook / This cause of Rome' (1.1.31–2).

23–31 **Even . . . humility** Tito foregrounds the avoidance of civil unrest and the common good in his decision to renounce the crown. Titus, by contrast, insists on his age when explaining his decision (1.1.192–5).

26 **concordiam** Latin: harmony, concord, union.

27 **council** ('Rathe') Lippner and Brennecke translate this as 'Senate'. Whereas *TA* mentions the 'senate' (1.1.27, 44), '*the Senate House*' (1.1.66 SD1) and the 'Capitol' (1.1.44), which was often assumed to be the site of the Senate House, *Tito* has the vague 'council' ('Rathe') and mentions neither Capitol nor Senate House. Nor does *Tito* mention '*Tribunes . . . and Senators*', whereas *TA* does (1.1.0.1–2). *Tito*'s dramatization of Rome's political institutions remains very vague.

29 **dissension** ('*despennation*') a Latinism.

now and let us crown the Emperor, loudly wishing him good fortune and well-being.

Tito Andronico places the crown upon the Emperor's head.

ALL (*cry*) We wish long life, good fortune, and well-being to the invincible and all-powerful Roman Emperor. 35

EMPEROR Well, my dear followers, since you elect and uphold me as your Emperor, I in turn commit myself to favour you with special liberties, to venture life and blood with you for our fatherland, and always to act in good faith. – As for you, Tito Andronico, who have gladly and willingly conferred this imperial throne on me for the common good and peace, I bear you great love and loyalty. Therefore, I desire your lovely daughter, Andronica, as my Empress, and today she shall be crowned as Empress and married to me, if it pleases you. 40 45

TITO Most mighty and invincible Emperor, it gives me special pleasure that you desire my dearest daughter, Andronica, as Empress, which will establish yet more peace and friendship between us. I hereby give you 50

33 SD In *TA* it is Marcus rather than Titus who crowns Saturninus, presumably during or after his speech at 1.1.234–7 (see Ard³ 1.1.237 SD note).

34 ALL (*cry*) 1620 typographically incorporates this passage into the SD that precedes the cry. We derive the SP and the SD '*cry*' from 'vnd sagen alle mit lauter Stimme' (literally, and all say with a loud voice).

41–7 As ... you Like Saturninus (1.1.238–47), the Emperor moves directly from his expression of gratitude ('I give thee

thanks', 1.1.240) to his desire to marry the daughter of his benefactor ('Lavinia will I make my empress', 1.1.244). In both speeches the Emperor ends by asking for Tito's/Titus' agreement ('doth this motion please thee?', 1.1.247). The Emperor's desire to marry and crown his Empress 'today' is only in *Tito*.

48–51 Most ... us Titus says that he is 'highly honoured' (1.1.249) by the match, but only Tito insists (again) on peace (see 23–30).

my daughter and wish you both a peaceful, long, and happy life.

Presents his daughter to him. The Emperor takes her by the hand.

EMPEROR I shall hold her in great respect and honour.
But tell me, please, who are these that stand behind you? 55

TITO Most mighty Emperor, this woman is the Queen of Ethiopia, these two are her sons, and the Moor is her servant, all of whom I have brought as prisoners from Ethiopia. 60

EMPEROR They please me greatly, especially the female creature, and I could wish that they were mine.

TITO Most mighty Emperor, since they please your Majesty, I willingly give them to you.

He takes Aetiopissa and leads her to the Emperor.

Queen of Ethiopia, I hereby pronounce you free and unyoked from me, and present you to my gracious Lord Emperor. 65

AETIOPISSA Great and mighty Emperor of Rome, I, my sons, and my servant have now been handed over

52–3 **my ... life** The equivalent moment in *TA* has Titus give away not only Lavinia but also a number of other entitlements: ‘My sword, my chariot, and my prisoners, / Presents well worthy Rome’s imperious lord: / Receive them then, the tribute that I owe, / Mine honour’s ensigns humbled at thy feet’ (1.1.253–6).

58 **the Moor** (‘der Schwartz’; literally, the black one). The distinction between ‘her sons, and the Moor’ implies that the skin colour of Helicates and Saphonus, like their mother’s, is considerably lighter than Morian’s.

61–2 **They ... mine** In *TA*, Saturninus focuses more explicitly on Tamora, ‘A goodly lady, trust me, of the hue / That I would choose were I to choose anew’ (1.1.265–6). This comment is made *after* Titus bestows the prisoners upon him, whereas in *Tito* the loosely corresponding comment leads Tito to present his prisoners as a gift to the Emperor.

64 SD The early editions of *TA* have no equivalent SD, but Ravenscroft inserted ‘*Presents his Captives to the Emperor*’.

68–72 Tamora does not address Saturninus at the equivalent moment.

as your Majesty's captives, and we offer ourselves to
your Majesty as your humble servants. Do with us
as you please. 70

EMPEROR Lovely Queen of Ethiopia, I am well disposed
towards you and yours. So do not be melancholy and
distressed but of good cheer for I shall raise you to 75
great things, and you shall be maintained according to
your former status as a high-born queen.

AETIOPISSA All-gracious and most mighty Emperor, I
humbly thank your Majesty for this great favour.

EMPEROR Well, time flies, so let us all now go inside. 80
Exeunt. Morian remains.

MORIAN Let me throw off these old rags now, for I see
that my secret mistress holds favour and grace with
the Emperor.

He pulls off the old cloak.

I hope she will attain even greater grace and *gratia*
with him, and that she will win his love with her 85

75–7 **I ... queen** Titus similarly assures Tamora, 'for your honour and your state / [Saturninus] will use you nobly and your followers' (1.1.263–4).

81–130 The equivalent speech in *TA* is part of the opening scene in Q1, but F introduces an act division before it, which many subsequent editions followed, although Ard³ includes it in 1.1. Whereas Aaron's equivalent speech outlines his ambitions for personal advancement at the Roman court via Tamora, Morian's concerns focus on adultery (his former involvement with Aetiopissa), and on his former military career and the Roman invasion of Ethiopia.

83 SD With this action, Morian reveals the 'magnificent clothes' mentioned in the opening SD, which have so far been hidden under his cloak. There is no equivalent SD in *TA*, although note Aaron's

'Away with slavish weeds and servile thoughts! / I will be bright, and shine in pearl and gold' (1.1.517–18). Morian thus enacts (a version of) what Aaron says. *Tito's* presentation of Morian in sartorial finery can be read in the wider context of Continental visual representations of black Africans (see Introduction, pp. 25–6). For the racial coding of Ethiopian dress mentioned elsewhere in the Leipzig volume, see Introduction, p. 26 n. 2.

84 **gratia** Latin: grace, mercy.

85–7 **and that ... Rome** Aaron's 'Now climbeth Tamora Olympus' top' (1.1.500) follows after Saturninus has taken Tamora as his consort. In *Tito*, the Emperor has only told Aetiopissa that he is 'well disposed towards' (73–4) her, and Morian expresses no more than speculative hopes at this point.

flattery and caresses and become the Empress of Rome. If that happens, I shall truly cuckold the Emperor and have far more pleasure and joy with her than he will. Everyone thought I was merely the Queen's servant – but no, I was her secret lover and 90
slept more often with her than the King of Ethiopia, her husband, so that at last he noticed the mischief between me and the Queen, and had me closely watched so that I could not go near her. The Queen became very impatient with her husband, for I could 95
not come near her for fourteen days, being guarded so closely, and the King could not pluck her strings half as vigorously as I. Therefore, she took poison and gave it to the King in a goblet of wine so that again I had free access to her. Yes, many who looked with 100

87–9 **I . . . will** more detailed and cruder than Aaron's plans 'to wanton with this queen' (1.1.520).

89–90 **merely . . . lover** Morian's designation of himself as a mere 'servant' need not be contradicted by his later account of his fame as a soldier. He is insisting that he was not just Aetiopissa's servant (as soldier and perhaps otherwise) but her lover.

90 **secret lover** Aaron speaks more specifically of Tamora's amorous enslavement to him, describing her as a 'prisoner held, fettered in amorous chains / And faster bound to Aaron's charming eyes / Than is Prometheus tied to Caucasus' (1.1.514–16).

91 **King of Ethiopia** No equivalent Goth king is mentioned in *TA*. In the chapbook the Goth King is called Tottilius.

91 **King** The German text has 'Keyser' ('Emperor'), but Morian otherwise refers to Aetiopissa's former husband as 'König' ('King'), so 'Keyser' seems erroneous here, perhaps a confusion with the Roman Emperor referred to earlier in Morian's

speech as 'Keyser'. It is possible that the word was abbreviated ('K') in the MS from which *1620* was set up, which would explain the confusion.

97 **pluck . . . strings** ('die Lauten schlagen') literally, beat (i.e. play) the lute. Creizenach notes that this expression was used in an obscene sense by the English comedians, and points to an eighteenth-century dictionary that supports this usage (21, n. 36). The sexualized 'Lauten schlagen' is mentioned again by Morian later in the play (6.1.66). The phrase appears a third time when it is used literally by Tito in lament of Andronica's inability to play the lute following her mutilation: 'But how will you pluck the lute now' (5.1.10, 'Aber wormit wiltu nun die Lauten schlagen').

98 **poison** The German text has 'veniam', flawed Latin derived from 'venenum' ('poison'; see Fredén, 149). No mention is made of Tamora's husband in *TA*. In *Aran en Titus*, Thamera simply mentions that she killed her husband at Aran's behest (Buitendijk, II. 535–6).

displeasure on me and my paramour I have secretly
 killed in their bedchambers by night. I have committed
 thousands and thousands of villainies and robberies,
 and yet it seems to me that I have not done enough
 mischief yet. Yes, everyone, even the King himself, 105
 was very afraid of me because of my great, valorous
 deeds and military might. In battles and perilous wars
 I fought like a formidable lion – not like a man but
 like a very devil. Thus, eventually, I became known
 throughout the whole world for my great, superhuman, 110
 manly exploits and was given the title of ‘Thunder
 and Lightning of Ethiopia’. My fame finally reached
 the Romans, who armed themselves mightily and
 came for us in Ethiopia, devastating and destroying
 the land with unheard-of cruelty. I went out against 115
 them with my army and thought they would cause me
 little trouble and be driven back so that none would
 return to Rome alive. But when the fight began, I saw
 how dreadfully old Tito Andronico hit back; he
 surpassed me and was ten times more fierce. In all my 120
 life I had not seen an army more warlike and battle-
 hardened than these Romans. This frightened me, and

102–5 **committed ... yet** Compare ‘Tut, I have done a thousand dreadful things / As willingly as one would kill a fly, / And nothing grieves me heartily indeed / But that I cannot do ten thousand more’ (5.1.141–4). Unlike Aaron, Morian does not elaborate on these villainous acts beyond the account of his involvement in the murders at the Ethiopian court.

105–12 **Yes ... Ethiopia** This passage, in which Morian portrays himself as a former military champion of his country, has no equivalent in *TA*, where Aaron’s account of his past life is a catalogue of crimes and not rooted in a geographical location (5.1.125–44).

111–12 **Thunder ... Lightning** Compare Aaron’s comment that Tamora is ‘Secure of thunder’s crack or lightning flash’ (1.1.502). In *Aran en Titus*, Aran declares that he ‘did terrorize the Roman army with the thunderings of my voice, with the lightnings of mine eyes’ (Buitendijk, ll. 176–9; trans. quoted from Fuller, 25).

116 **my army** That Morian, like Tito, was a military leader establishes a parallel between the two antagonists that *TA* lacks.

119–20 **he ... me** This may provide a motive for Morian to be revenged upon Tito, which is not in *TA*.

I saw my ranks dissolve, beaten like dogs. Before long, old Tito rushed at me and – something that no man had ever done before – struck me off my horse 125 with his lance so fiercely that I didn't know whether I were dead or alive. They cut everyone down, so that no-one escaped. They took many spoils, among them me, the Queen, and her sons, and brought us to Rome. But now I shall go and see what comes about. 130
Exit.

[2.1] *Enter the EMPEROR, AETIOPISSA with her two sons HELICATES and SAPHONUS, and MORIAN.*

EMPEROR Lovely Queen, my desire and lust for you is ten times greater than for Tito Andronico's daughter.

125 **struck ... horse** Black Africans were associated with expertise in horsemanship in early modern European culture (see Introduction, p. 25). This detail parallels the chapbook history, where Tottilius, the Goth King, 'desperately charged by Andronicus', is 'thrown from his Horse and much wounded' (36).

127–8 **They ... escaped** This account of cruelty in warfare anticipates the ferocity with which Vespasianus' forces attack Rome (see 7.1.1–15 and 7.2.1–19).

128 **many spoils** In the chapbook the Goth King 'caused the Retreat to be sounded' and 'left the rich Spoils of his Camp, the Wealth of many plunder'd Nations' to Andronicus and his soldiers (36).

2.1 The beginning of this scene corresponds to the second half of the opening scene in *TA* (1.1.304–635), or the end of 1.1 and 2.1 in editions that follow F's act divisions. In *TA*, Saturninus has cause to fall into a dispute with the Andronici because Marcus and his

nephews support Bassianus' claim to Lavinia (1.1.280), but in *Tito*, given the absence of the brothers' rivalry, the Emperor's decision to abandon his promise to marry Andronica (3–4) is more unexpected and seems based on his sexual attraction to Aetiopissa. The dispute between Helicates and Saphonus that follows (18–95) generally corresponds to that of Demetrius and Chiron in *TA*, although Morian's motivation in appeasing the brothers is different from Aaron's. Whereas Aaron rebukes Chiron and Demetrius for the danger they run in publicly fighting over the wife of Bassianus, the Emperor's brother (1.1.545–69), Morian expresses his irritation over their physical violence towards one another and threatens to punish them if they do not desist (96–8). Aaron devises a detailed plan for the brothers (1.1.612–31), but the scene in *Tito* ends without a plan though Morian gives a general promise to assist the brothers.

2.1] *this edn*; not in 1620; Act II Cohn 108 SD1 Exeunt] Brennecke; not in 1620

I have sent her back and informed him that she does
 not please me and will not be the Empress of Rome.
 From now on you shall no longer be called the captive 5
 queen but the Empress of Rome. So now I place the
 crown upon your head, and you shall be my faithful
 consort, for the goddess Venus has wounded me so
 much in your favour that I shall have no peace until I
 have possessed your proud body. 10

Places the crown upon her head.

AETIOPISSA Most mighty Emperor, I am unworthy of
 the great honour and dignity your Majesty confers
 upon me. Although the goddess Venus has likewise
 roused in me an ardent passion for your Majesty,
 modesty did not allow me to reveal it. 15

1–10 This speech seems to follow directly from the opening scene (especially 1.1.73–87), yet the fact that Andronica now has a husband (see 2.1.36–7 and note) suggests that considerable time has elapsed. This inconsistency may be the result of imperfect revision or some form of textual corruption. Compare *TA*, where Lavinia asserts that Tamora's 'slips have made him [i.e. Saturninus] noted [i.e. branded with disgrace] long' (2.2.86), although Tamora and Saturninus have only been married for one day; this suggests a similar 'double time scheme', 'slip', or 'corruption' (Ard³, 214).

3–4 **I ... Rome** When Saturninus rejects Lavinia, he does so in response to the perceived dishonour he received when Bassianus, Marcus and Titus' sons removed Lavinia: 'No, Titus, no, the emperor needs her not, / Nor her, nor thee, nor any of thy stock. / I'll trust by leisure him that mocks me once, / Thee never, nor thy traitorous haughty sons, /

Confederates all thus to dishonour me' (1.1.304–8). By contrast, in *Tito*, the only reason the Emperor gives for rejecting Andronica is that 'she does not please me'.

5–6 **From ... Rome** The Emperor's proposal is more assertive than that of Saturninus in the equivalent passage, which is phrased conditionally and leads to a question, 'If thou be pleased with this my sudden choice, / Behold, I choose thee, Tamora, for my bride, / And will create thee empress of Rome. / Speak, queen of Goths, dost thou applaud my choice?' (1.1.323–6).

8, 13 **Venus** the classical goddess associated with sexual desire. See also 3.3.125, 128.
 12 **dignity** ('*digniteteten*') a Latinism.

13–15 **Although ... it** Tamora makes no mention of any attraction to Saturninus when she accepts his offer of marriage, stating only that she 'will a handmaid be to his desires, / A loving nurse, a mother to his youth' (1.1.336–7).

EMPEROR So let us now go in, my lovely Empress, and
while away our time in delights.

He takes her by the hand and they go within.

Morian follows.

The two sons Helicates and Saphonus remain.

HELICATES Dearest brother, let us now live in joy and
bliss, for this prison of ours holds neither harm
nor disadvantage for us, but instead brings us great 20
honour. I ask you, dearest brother, where could
our mother have come to greater and higher honours
than here, where she has become the Empress of
Rome?

SAPHONUS Yes, dearest brother, I cannot rejoice enough 25
at the great cheer in my heart, for in Ethiopia we
would never have been as highly exalted as here –
thanks to our mother – among these noble Romans
who are renowned throughout the world. So I would
like to rejoice with you, but one thing torments and 30
sorely pains my heart.

HELICATES Dearest brother, I would like to know the
sorrow in your heart.

SAPHONUS O dearest brother, then know that I am so
greatly overcome with fiery lust for lovely Andronica 35

17 **while . . . delights** In the equivalent passage in *TA*, sexual activity is referred to when Saturninus invites Tamora to ascend the Pantheon (a temple in Rome dedicated to all the gods) in order to ‘consummate [their] spousal rites’ (1.1.342).

17.3 **remain** In *TA*, Aaron remains onstage after his soliloquy, and the quarrelling brothers enter to him; in *Tito*, Morian

exits at the end of Act 1, and the brothers quarrel alone at the beginning of Act 2, until Morian enters to them (66.2–3). Chiron and Demetrius enter ‘braving’ (1.1.524.1) and their argument over who has the better claim to Lavinia is already underway. In *Tito*, by contrast, their relationship is at first harmonious but then gradually deteriorates.

25 **rejoice** (‘*jubiliren*’) a Latinism.

that I do not know what to do. What grieves me most is that she is already married to another.

HELICATES Dear brother, I am very sick for the same reason. I will not believe that your love for her is as fierce as mine. Therefore, give up such thoughts; I am the eldest and will possess her body. I must consult with our mother's servant to think up a secret way of taking her husband's life. 40

SAPHONUS How, brother! Though you are older than I, you shall not thwart me. I hope I have as much of what becomes a man as you, and if we should make a wager over who would best acquit himself in the tournament of Venus, truly, I know I would defeat you. Therefore, dear brother, leave this to me and find yourself another, for I will not give her up and no-one shall have her but I. 45 50

HELICATES O you poor fool, could you ever satisfy a woman? Indeed not, you are incapable of it! Leave off, brother, leave off. She must be mine and you are much too weak to make me yield. Or shall we fight for her in such a way that dogs may lick up our blood? 55

36–7 **What ... another** It is unclear how much time has passed since 1.1, when Andronica would have been free to marry the Emperor. Either Andronica's marital status is dramatized inconsistently or her marriage must have taken place since Act 1. There is no indication that she was previously betrothed to a man other than the Emperor, as is the case with Lavinia and Bassianus (1.1.280–90). See 2.1.1–10 and note.

41 **eldest** Demetrius, as the elder brother, similarly draws attention to his superiority by belittling and insulting Chiron: 'thy years want wit, thy wits want edge / And manners to intrude where I am graced' (1.1.525–6). In *TA*, Demetrius' argument for the elder brother's superiority mirrors Saturninus' (1.1.5–8), a

parallel not operative in *Tito* where the Emperor is not known to have a brother.

41–2 **consult ... servant** ('*consuliren*') a Latinism. In *TA* the brothers have no intention to approach Aaron for help with their undertaking.

44–5 **Though ... me** This parallels Chiron's assertion that 'Tis not the difference of a year or two / Makes me less gracious, or thee more fortunate' (1.1.530–1). As elsewhere, *TA* indicates a temporal duration, 'a year or two', where *Tito* does not (see 1.1.22 and note).

55 **too weak** Helicates' condescension towards his younger brother mirrors Demetrius' in *TA*, where Chiron is called 'boy' (1.1.537, 544) and 'Youngling' (1.1.572).

SAPHONUS Brother, I say there's no bigger fool in the world than you! That I would give her up and let you have her? That must never be. But it is true that she can have only one of us, therefore draw and let us fight valiantly for her, since I would rather give my life than yield her to another. 60

HELICATES Yes, brother, with pleasure, since one of us must be swept away. And I say likewise that I would rather give my life than let you have her. So let us fight and not hold back. Lay on! 65

*They strike at one another.
In the midst of the scuffle enter MORIAN,
who runs between them.*

MORIAN No, no, my lords! By a thousand devils, what are you doing? Are you brothers so incensed that you seek each other's lives? That simply must not be while I am here. Be content, or else I'll beat you both so soundly that you'll think the elements wage war upon you! Once I begin, I'm worse than the devil himself. But tell me, what's the reason for your quarrel? 70

HELICATES My dear Morian, you must know that I am fiercely in love with Andronica; my brother says that 75

60 **draw** ('ziehe vom Leder') literally, draw from the leather, an expression designating the removal of a sword or other large blade from a scabbard, which was often covered in leather.

66 SD1 **They strike** In *TA*, 'They draw' (1.1.544 SD). Since Saphonus has just invited his brother to 'draw' (60), it may be assumed that the fight in *Tito* involves a bladed weapon. In *TA*, Demetrius identifies his weapon as a 'rapier' (1.1.553). In *Tito* 3.3, both brothers have a sword.

66 SD2 **enter MORIAN** Unlike Morian, Aaron does not leave the stage and witnesses the quarrel between the brothers.

70–2 **I'll . . . you!** Aaron does not threaten the brothers with violence but draws their attention to the likely consequences of openly quarrelling over the wife of Bassianus, 'a prince's right' (1.1.563), in the vicinity of the Emperor's palace: 'I tell you, lords, you do but plot your deaths / By this device' (1.1.577–8). The identity of Andronica's husband is not known, which means that there is no occasion in *Tito* for Aaron's concern over Demetrius and Chiron's desire for someone as distinguished as the Emperor's brother's wife.

he also is greatly in love with her, and that's why we quarrelled. I want to have her, as does he; so he offered to fight me, since she can only be had by one of us.

MORIAN I can only laugh at the two of you fighting over a young lady who already has a husband! But listen to me, Saphonus, I think it would be best if your brother, who is the elder, takes Andronica and you find yourself another – there are Roman women far lovelier than Andronica! 80 85

SAPHONUS No, my dear Morian, that's impossible, for I am far too much in love with Andronica and shall never give her up. So let's fight.

*Saphonus starts attacking his brother again;
Morian intervenes.*

MORIAN No, not so! Listen further. What do you think, Helicates, of giving up Andronica and finding yourself another – the best in all of Rome? I'll help to get her for you. 90

HELICATES No, I cannot give her up – I am too much in love with her. So let's fight and not relent till one of us is killed. 95

*They attack one another. Morian separates
them forcibly.*

MORIAN What the devil! Are you so determined to fight? Once more I advise you to be content or, indeed, I'll beat you both until you howl. Now, listen again to what I have to say, and if you remain unsatisfied, then

83 **elder** Morian echoes Helicates' earlier claim as the elder brother (40–1). Aaron does not favour one brother's claim over the other's.

84 **find ... another** This corresponds to Demetrius' suggestion to Chiron, 'learn thou to make some meaner choice' (1.1.572). However, where Demetrius instructs his

brother to find a *less* attractive woman, Morian goes on to suggest that there are, in fact, *more* attractive women in Rome.

88 SD–95 SD In *TA* there is nothing to suggest that the brothers attempt to fight one another physically again. The second scuffle in *Tito* may be for the benefit of spectacle.

I don't know what else I can do. If neither of you 100
wants to give her up, don't lose your lives over it. I'll
help you take her husband's life, and then both of you
may have her and satisfy yourselves.

HELICATES My dear Morian, this pleases me; assist us in 105
this purpose.

SAPHONUS I am also content with this.

MORIAN Then follow me, my lords, and let's consider
how to go about the matter. [Exeunt.]

3.[1] *Enter* EMPEROR *and* AETIOPISSA,
also TITO ANDRONICO.

TITO Great and mighty Emperor, I have arranged a fine
stag-hunt for tomorrow in honour of your Majesty
and your beloved Empress, and I humbly ask your

104–5 **My ... purpose** This respectful form of address is markedly different from Chiron's response to Aaron: 'Thy counsel, lad, smells of no cowardice' (1.1.632).

107 **let's consider** In *TA*, Aaron makes his plan known before the stage is cleared: the brothers are to 'strike [Lavinia] home by force' (1.1.618) during the hunt the next day. In *Tito* their eventual attack on Andronica is instigated by their mother, following their chance encounter with her in the forest on the day of the hunt (3.3). Much later in the play, we find out about Morian, Helicates and Saphonus' unsuccessful plot against Andronica and her Husband (7.1.55–60).

3.1 This very brief scene parallels *TA*, 1.1.496–9 and looks ahead to *TA*, 2.1.14–15. In *TA* the hunt takes place on the day after the opening scene (cf. 1.1.496). In *Tito*, we later find out that, following 2.1, Morian, Helicates and Saphonus plotted together that Morian was to kill Andronica's Husband, but that he 'never

had the opportunity to do so' (7.1.59–60), which suggests that some time elapses between Acts 2 and 3.

1–6 **Great ... pleasure** In *TA* the invitation is offered to Saturninus before the arrangements for the hunt are made: 'Tomorrow, and it please your majesty / To hunt the panther and the hart with me, / With horn and hound we'll give your grace *bonjour*' (1.1.496–8). The point in the scene at which the offer is made in *TA* fits in with the conciliatory tone that follows the violence and quarrels earlier in the same scene. It is less clear why Tito should arrange a hunt after the Emperor's flippant rejection of Andronica. He explains later in the play that he was hoping to 'increase [his] favour with the Emperor' (5.1.35).

2 **stag-hunt** *Tito* does not have *TA*'s exotic panthers (1.1.497), which were of course not hunted in the Roman woods (although they may have been imported for the circus; see Barton, 57).

Majesty and the lovely Empress to arrive at the
 hunt in the early hours and spend the day in joy and 5
 pleasure.

EMPEROR Dear Tito Andronico, I shall set out at an
 early hour with my beautiful Empress and be present
 at the hunt. But tell me, will many Romans ride
 with us? 10

TITO Yes, most mighty Emperor, there will be a
 considerable number, including my brother, Victoriades
 Brutus, and the husband of my daughter, Andronica.

EMPEROR Very well then, my dear Tito Andronico. We
 shall prepare ourselves for the occasion. *Exeunt.* 15

[3.2] *Morning dawns. The hunting horns and trumpets are sounded.*

Enter TITO ANDRONICO.

TITO How sweetly and pleasantly the birds sing in the
 air, each seeking his sustenance; the hunt has begun

5 **early hours** parallels Titus' remark on the
 earliness of the hour: 'The hunt is up, the
 morn is bright and grey' (2.1.1).

9–10 **will ... us?** Saturninus does not enquire
 about the size of the retinue in *TA*, but in
Tito the 'considerable number' (12) empha-
 sizes the stateliness of the occasion and pro-
 vides a context for the insults about large
 numbers of followers later (see 3.3.8–18).

13 **Brutus** ('Brutinen') the only instance in
 which this Latin cognomen appears in
 connection to Victoriades.

13 **husband ... Andronica** the first mention
 of this character, who greatly differs from
TA's Bassianus (see above, p. 169). *Tito*
 has 'Androva' instead of Andronica here,
 probably a printer's error.

3.2 The speech that makes up this scene cor-
 responds to *TA* 2.1.1–10.

0.1 **Morning dawns** It is unclear whether
 this SD would have been realized
 onstage and if so, how it could have
 been. It parallels the opening line of
 the equivalent scene in *TA*, Titus' 'The
 hunt is up, the morn is bright and grey'
 (2.2.1).

0.1–2 **The ... sounded** The first of four
 occasions when offstage music or sound
 effects are called for (see the opening SDs
 of 3.3, 7.1 and 8.2).

0.3 **Enter TITO ANDRONICO** Tito immediately
 re-enters. For the only other occasion when
 characters do so, see 5.1.0 SD and note.

1–3 **How sweetly ... splendour** This pas-
 sage recalls the protagonist's speech in
TA: 'The hunt is up, the morn is bright
 and grey, / The fields are fragrant and the
 woods are green' (2.1.1–2). The singing

in delight and splendour. Yet my heart is troubled and
 heavy, for last night I had a most frightening dream
 and do not know what it may portend. Now I must 5
 ride to the Emperor, who attends the hunt. *Exit.*

[3.3] *Enter* ANDRONICA, *hand in hand* with her HUSBAND.
Also enter AETIOPISSA, *walking towards them.*
The hunters sound their horns.

ANDRONICA Dearest husband, in all my days, I have
 never seen a finer and merrier hunt.

HUSBAND I too, my lovely wife, can say in truth that
 I have been at many hunts but never a merrier or
 more joyful one. But what extraordinary thing do I 5
 behold! The Empress walks alone and comes quickly
 towards us.

of the birds is commented on by Tamora when she is alone in the woods with Aaron: 'The birds chant melody on every bush' (2.2.12); she also refers to 'sweet melodious birds' (2.2.27).

- 3-5 **Yet . . . portend** Cf. Titus: 'I have been troubled in my sleep this night' (*TA*, 2.1.9). Tito comments later in the play: 'the frightful dream I had the night before the hunt foretold this misfortune' (5.1.37-8).
 6 SD The German text adds 'etc.' after 'Gehet weg' (i.e., exit). The meaning of 'etc.' here is unclear. See 4.1.23-4 and 5.2.65-6 and notes.

- 3.3 largely corresponds to *TA* 2.2, although there is no equivalent to Aaron's scheme to blame the murder of Bassianus on Quintus and Martius. Whereas the encounter of Morian and Aetiopissa is placed at the end

of the scene, that of Aaron and Tamora occurs early on (2.2.10-50). In *TA*, Bassianus first addresses Tamora (2.2.55-9), whereas the Husband remains silent in *Tito* after Aetiopissa has entered, and only Andronica speaks with her. The conversation is quite different in the two plays: in *TA*, Tamora's indiscretion with Aaron is brought to light (2.2.67-83), whereas Andronica expresses no awareness of the secret relationship between Aetiopissa and Morian.

- 0.1 **hand in hand** The equivalent SD in *TA* does not provide this detail, although physical intimacy between Lavinia and her husband is suggested in the allusion to the consummation of the newlyweds' marriage (2.1.14-17).
 0.3 **The . . . horns** See 3.2.0.1-2 and note.

Aetiopissa approaches them.

AETIOPISSA I am amazed, Andronica, to see you walking alone with your husband like this. Have you not a thousand knights and footmen that follow and serve you? 10

ANDRONICA Fair Empress, I ask you the same: why do you walk alone and have no crowd of servants waiting upon you? But I take your mockery to be nothing but a trifle, and, as it comes from you, I put up with it easily. I trust that if it were necessary I could summon a thousand knights and foot-soldiers as readily as you. 15

AETIOPISSA Andronica, since you ask so impudently and craftily why I am walking alone thus, let me tell you that it is because I want to do so. But a question for you: how is it that you answer me with such insolence and defiance? Am I not your Empress and do you not know how much you ought to honour me? Do not think that I shall let this rest! 20 25

ANDRONICA Indeed, Empress, if one shouts into the woods then one will hear an echo, and as you

8–40 In *Tito*, Andronica and her husband say nothing of the Empress' adultery (unlike Lavinia and Bassianus in *TA*, 2.2.51–88). The present quarrel is, then, necessary to explain Aetiopissa's later cruelty to Andronica. Fredén (368) argues that in *Tito*, unlike in *TA*, the quarrel is poorly motivated, but Aetiopissa's haughtiness along with her discomfort at being surprised alone in the forest may provide some basis for it.

8–11 **I ... you?** The speech recalls Bassianus' feigned surprise at finding Tamora alone in the forest, having just witnessed Aaron's departure from the scene (2.2.55–9). In *Tito*, however, the Husband's surprise at finding

Aetiopissa alone seems genuine. Late in the play, Morian explains to Vespasianus why Aetiopissa was alone in the forest: 'your father, Tito Andronico, held a great stag-hunt ... the Empress walked alone in search of me to satisfy her lust' (7.1.61–5).

15–16 **nothing ... easily** In *TA* it is Tamora who tells Lavinia, 'Why, I have patience to endure all this' (2.2.88).

23–5 **Am ... rest** Like Aetiopissa, Tamora asserts her rank, calling Bassianus 'Saucy [i.e. 'insolent towards a superior', *Ard*³] controller of my private steps' (2.2.60).

26–7 **if ... echo** ('wie man ins Holz ruffet, also krieget man ein Wiederschall') proverbial (Wander, 'Holz').

questioned me with a haughty spirit, I will answer
 you in a similar manner. Although you are indeed the
 Empress, I shall not grovel at your feet. Remember 30
 that you were first my father's prisoner, and now that
 you have become an empress you do not know how to
 control your pride. So continue in your pride, and let
 me remain as I am. I wonder, what good has this city
 of Rome received from you and yours? And what 35
 benefits from my father and mine? Indeed, had he not
 fought with his valorous hands as he did, the imperial
 throne and all of Rome would long ago have been
 razed. Yet hurt me as much as you like if you can't
 help it. 40

AETIOPISSA O, my heart will burst within me! Get out of
 my sight, you damned creature! If I am unable to
 punish your arrogance, I shall kill myself! I swear by
 all the gods that I shall neither eat nor drink nor lay

28 **haughty** ('hoffertigen') echoing the play's full title, *Eine sehr klägliche Tragædia von Tito Andronico vnd der hoffertigen Kâyserin* (*A Very Lamentable Tragedy of Tito Andronico and the Haughty Empress*). The same epithet is used for Aetiopissa by Tito (4.3.10, 19, 79; 8.2.47), Vespasianus (7.1.13, 96) and even Morian (7.1.49). In the chapbook, Attava, the Goth Queen, is called 'an imperious Woman, and of a haughty Spirit' (38). The adjective 'haughty' is not applied to Tamora.

30-1 **Remember ... prisoner** Lavinia reminds Tamora of her former captivity

later in the scene, when threatened with rape, begging her to have pity 'for my father's sake, / That gave thee life when well he might have slain thee' (2.2.158-9).

41 **heart ... burst** a recurrent conceit, used elsewhere by Tito (4.3.61, 5.1.1-2 and 8.2.40) and Vespasianus (8.2.63).

41-6 In *Ta*, Tamora's last speech before her sons enter (or possibly prompted by their entrance) is simply, 'Why, I have patience to endure all this' (2.2.88). Aetiopissa is unaware of her sons' plan to rape Andronica, whereas Tamora has been apprised of it earlier in the scene, so her smug response makes sense.

my head to rest until I have taken my fill of vengeance 45
and triumphed joyfully over you.

She steps away.

*Enter her two sons HELICATES and SAPHONUS, who
come to her. Andronica speaks aside with her Husband.*

HELICATES Gracious mother, we are amazed that you
are all alone and wandering away from the others. But
we are even more surprised to find you so troubled
and melancholy. 50

AETIOPISSA O my dear sons, open your ears, listen to
my words, and know that I was walking not far from
here, where Andronica was with her husband; she
assailed me with scornful and jeering words, enough
to drive me frantic and insane. Therefore, come and 55
take revenge on her; be ruthless with her, and, if you
love me, kill her husband by her side. If you fail to do

46 SD1 *She . . . away* The German SD reads 'Gehet ein Schritt sex fort' (in 1620 and 1624). 'Sex' was an accepted spelling for 'sechs', that is, six, so translated literally, the sentence means 'Walks a step six away', perhaps meaning *walks about six steps away* (Kaulfuss-Diesch, 65, 73). Brennecke translates '*She walks six paces away*', which makes sense of 'sex' but seems an awkwardly precise direction. Lippner translated, '*She walks a little further*'.

46 SD2–64 Two conversations take place during this episode on two sides of the stage, one heard by the audience, the other not. Andronica and her Husband, '*aside*' (46.3), are clearly unaware of what Aetiopissa and her sons are saying, and the two brothers do not even know where Andronica and her Husband are (see 61–2). In *TA* the brothers simply enter to the other characters (2.2.88 SD).

48–50 **But . . . melancholy** Demetrius' first

speech after his entrance ends with a similar expression of surprise: 'Why doth your highness look so pale and wan?' (2.2.90).

51 **listen** ('*observet*') a Latinism.

51–5 **O . . . insane** Whereas Aetiopissa gives her sons a biased account of what really happened, Tamora concocts a fictitious story of how she was lured to a dismal pit in the forest and threatened by Bassianus and Lavinia (2.2.91–115). See note at 4.1.5–8.

55–9 **Therefore . . . sons** Tamora's equivalent speech ends similarly: 'Revenge it as you love your mother's life, / Or be ye not henceforth called my children' (2.2.114–15).

57 **kill . . . husband** There is no explicit command to slay Bassianus in *TA*. Since the Husband in *Tito* remains silent during Andronica's dialogue with Aetiopissa yet still needs to be disposed of for the sake of the plot, the instruction is necessary to clarify the action.

so, I will curse you and never more take you to be my sons.

HELICATES *and* SAPHONUS Gracious mother, we are 60
willing to obey you. Only come and show us where
they are, so that I can take his life immediately.

AETIOPISSA Well then, follow me, and have no mercy on
them.

*They go to Andronica and her Husband. Helicates
draws his sword.*

HELICATES Here we find you both. You have lived far 65
too long.

Stabs him.

[HUSBAND] O, murder, murder!

[*Dies.*]

ANDRONICA Alas! Alas! Will no-one cry out and denounce
this murderous deed?

She goes to sit on the ground with the corpse.

AETIOPISSA Look, you haughty woman! How do you 70
like this? What do you think, have I not kept the oath

60 SP 1620 reads 'Söhne' ('Sons') and so does not clarify how the characters share the speech.

61–2 **Only . . . are** See note above, 46 SD2–64.

66 SD The elder brother commits the murder, whereas in *TA* both sons stab Bassianus in turn (2.2.116–17).

67 SP The SP is missing in 1620 and 1624; we follow Lippner in assigning the speech to Andronica's Husband, although it is possible that Andronica is the speaker.

67 **murder, murder** ('*mordio, mordio*') A call, derived from 'Mord' ('murder'), that proclaims murder and charges a pursuit of the perpetrator (Grimm). It is unclear what is done with the corpse, since *Tito* lacks the pit device. In *Aran en Titus*, Bassianus' body is hung on a shrub; the German adaptations of Vos from 1656 and 1661 have him hung from a tree, and the 1699 programme has him bound to a tree.

69 SD a vivid SD with no equivalent in *TA*.

67 SP] *Cohn*; not in 1620 67 SD] *this edn*; not in 1620

I swore? Indeed, this is but a trifle! I will tame you so
 that you will lie at my feet, and I will tread on your
 corpse. I will murder your entire kin, including your
 parents and brothers, and shall prevail upon my 75
 gracious Lord Emperor with cunning and guile to let
 them all die a miserable death. I am your mortal
 enemy, haughty woman, and it is impossible for me to
 see you live any longer. [to *Saphonus*] Therefore, my
 dear son, give me your sword so that I myself may 80
 take away her life.

She attempts to take his sword.

SAPHONUS Dearest mother, I can perform this act, so
 think about it first.

ANDRONICA O, you most merciless woman! Is there 85
 no spark of pity in you? Should my father learn of
 this, his vengeance would be grim beyond your
 reckoning; he would leave no stone upon another
 but tear down the very earth on which you stand.
 Alas, you haughty Empress, have pity on me and take

74–5 **murder ... brothers** corresponds to Tamora: ‘Ne’er let my heart know merry cheer indeed / Till all the Andronici be made away’ (2.2.188–9).

75 **parents** (‘Väteren’) may stand for ‘kin’ more generally, since Andronica’s mother is not mentioned or alluded to elsewhere in the play.

77–8 **mortal enemy** (‘spinne feindt’) literally, spider enemy, an expression derived from the action of large spiders who devour smaller ones (see Grimm, ‘spinnefeind’).

79–81 **Therefore ... life** recalls Tamora: ‘Give me the poniard. You shall know, my boys, / Your mother’s hand shall right your mother’s wrong’ (2.2.120–1).

82–3 At the equivalent point in *TA*, Demetrius and Chiron suggest raping Lavinia before murdering her (2.2.122–30); in *Tito*, rape is suggested by Aetiopissa later in the scene (101–5).

84 **you** Here Andronica switches from using the formal form of address (‘sie’) to the informal (‘du’). Her use of ‘sie’ before this point contrasts with Aetiopissa’s insistence on ‘du’ when addressing Andronica throughout the scene.

89–90 **have ... now** This plea comes before any threat of rape is verbalized in *Tito* (although Aetiopissa’s later reference to her sons’ ‘great urge for lustful pleasure and ... libidinous sap’ (102–3) may suggest that unscripted stage action is making their

my life now, for I cannot live on; it brings me infernal 90
anguish.

AETIOPISSA Indeed, I believe it is so. Your father and
brothers do not fight in the manner of men but more
furiously than devils, and if they knew of this, they 95
would tear down to the ground the whole of Rome,
with its imperial palace, and rage like fierce lions. But
I must prevent this from happening, and consider
how to keep them from finding out. Since I now hear
that to live any longer is infernal anguish for you,
and that you cannot think of anything more terrible, 100
I shall let you live on for a while. And you, my dear
sons, I know you have a great urge for lustful pleasure
and are full of libidinous sap. So I give her to you;
go with her to the most frightful place in these woods
and take your fill of pleasure with her and use her 105
so harshly that she no longer resembles a human
being. But if you have mercy on her, remember that
my anger will be unleashed on you and promise little
good.

[HELICATES *and* SAPHONUS] Gracious mother, we shall 110
obey your command.

*They go to Andronica, attempting to lift her
up and take her away.*

ANDRONICA O, is there no help? O, is there no pity? I
beg you, leave me, and take my life!

intention known). Lavinia begs for death
after the threat is made: "Tis present death
I beg' (2.2.173).

96 **rage** ('*rumoren*') a Latinism.

102–3 **I . . . sap** Tamora similarly refers to
her 'spleenful sons' (2.2.191), the spleen
being considered 'the seat of strong

passions' (Ard³).

112–13 Andronica's final speech calls to
mind the beginnings of Lavinia's last two
speeches: 'No grace? No womanhood?'
(2.2.182); "'Tis present death I beg'
(2.2.173).

AETIOPISSA No, I shall certainly have no pity on you.
Now, sons, take her out of my sight. 115

They take her away and go into the forest with her.

Enter MORIAN.

MORIAN I see a wonder of all wonders! What the devil
does this mean, Empress, that you walk alone in
the forest? The Emperor has ordered me to search
for you.

AETIOPISSA My faithful paramour, do not be amazed 120
and angry because I had a desire to walk alone; I shall
return with you to the Emperor presently. But, my
dearest paramour, we are now quite alone in this fine
and delightful forest, and I have a great appetite for
the sport of Venus. So let me sport with you and make 125
merry.

MORIAN No, lovely Empress, even though the goddess
Venus is tempting you to her games, I am ruled and
mastered by the god Mars. Therefore, this cannot be,
and you may not have my body at this time. So let us 130
now go to the Emperor, who has been waiting for you
for a long time. *Exeunt.*

116–32 *TA*, which places the encounter of Tamora and Aaron early in the scene (10–50), ends it with Aaron's plot against Quintus and Martius (2.2.192–306).

118–19 **alone . . . forest** Morian is the third character to remark on the impropriety of Aetiopissa being unaccompanied, after Andronica (12–13) and Helicates (47–8).

118–19 **ordered . . . you** Not in *TA*, where Tamora comes to meet Aaron in the forest.

123–4 **fine . . . forest** In *TA*, Tamora delivers a lengthy description of the forest as an

idyllic space for amorous encounters (2.2.10–29).

124–5 **I . . . Venus** In *TA* it is Aaron who tells Tamora, 'though Venus govern your desires . . .' (2.2.30).

129 **Mars** Roman god of war. In *TA*, Aaron says he is ruled by 'Saturn' (2.2.31), 'saturnine' meaning gloomy, melancholy. *Tito's* decision to invoke Mars here may be an allusion to Morian's first speech, in which he recounts his military exploits (1.1.107–18).

4.[1] *Enter* TITO ANDRONICO, VESPASIANUS *and*
VICTORIADES. *They stand, dejected.*

TITO O, dearest ones, it troubles my heart that the
Emperor has put my sons in prison. I have no idea
what the cause may be. I have written to the Emperor,
asking him the reason for my sons' sudden
imprisonment; he has answered that my sons are 5
prisoners of the Empress, that they have grossly
offended her, insulted her with mockery and libels,
and therefore must die a swift death. It would cause
me great pain and anguish to see my own flesh and
blood executed. But whom do I see coming towards 10
me? The Empress' Morian!

Enter MORIAN *to* Tito Andronico.

MORIAN God speed you, old Tito Andronico! Have hope
and be of good cheer; I bring you good news.

4.1 The opening speech has no correspondence in *TA*, where Titus' sons Quintus and Martius are imprisoned because of their alleged murder of Bassianus, not for allegedly insulting Tamora. The rest of the scene is similar to *TA*, 3.1.151–206, but Aaron conveys to Titus the Emperor's request for a severed hand *after* the mutilated Lavinia has been discovered, whereas in *Tito* Morian arrives with his message *before* Andronica is found. *Tito* does not dramatize the procession with Titus' bound sons to the place of execution, nor the pleas of the distraught protagonist to the tribunes and senators (*TA*, 3.1.1–58).

5–8 **he . . . death** The fact that the brothers are imprisoned and sentenced to death due to Aetiopissa's (presumably untrue) report of their insults contributes to the play's depiction of her as the principal antagonist. Note

that her allegations against Tito's sons mirror those against Andronica at 3.3.53–5, where Aetiopissa goes on to announce that she will eliminate Andronica's 'entire kin, including your parents and brothers' (3.3.74–5). In *Aran en Titus*, Thamera falsely claims that two of Titus' sons abused her in the forest, where they pulled her hair and called her a whore (Buitendijk, ll. 761–72). The 1656 programme notes that Aran and the Empress concoct a story about the latter being antagonized by two disguised persons in the forest, whom Aran pursues and recognizes as Titus' sons (2.7). For the 1699 programme, see Cohn, 'Breslau', 280.

12–13 Aaron is more direct in delivering the message: 'Titus Andronicus, my lord the emperor / Sends thee this word' (*TA*, 3.1.151–2).

- TITO You have my thanks, Morian. Say, what news do
you bring? 15
- MORIAN The Empress has sent me to tell you that if
you love your sons and want to save them from death,
you should cut off your right hand and send it to
her by me. Then they shall be sent back to you
immediately. 20
- TITO O my dear Morian, what good news you bring me!
No, if the Empress desired both my hands I would
gladly cut them off. I shall cut off my hand and give it
to you.
- VICTORIADES Dearest brother, I beg you, let me cut off 25
my hand, for it would be a great shame for you to cut
off your noble hand!

16 **Empress** Aaron claims he is sent by the Emperor (*TA*, 3.1.151), although his comments later in the play suggest otherwise (5.1.111–20). In *Tito* the command clearly does come from Aetiopissa (see 5.2.4–10). In the chapbook, Attava is said to have ‘sent the Moor in the Emperor’s Name’ (41).

16–18 **if you . . . hand** The instruction in *TA* is less specific: ‘Let Marcus, Lucius, or thyself, old Titus, / Or any one of you, chop off your hand’ (3.1.153–4). There is an unresolved contradiction between Morian’s request for *Tito*’s hand, and the subsequent argument between Tito, Vespasianus and Victoriades about who is to cut off his hand (in keeping with *TA*, 3.1.163–86). If *Tito* and *TA* both derive from an earlier Titus play (see Introduction, pp. 36–40), then it seems likely that the reason for the argument (i.e. that the protagonist, his son and his brother are left to choose whose hand should be cut off) was in that earlier play but was accidentally removed in the process of adaptation that led to *Tito*. See also Fredén, 369–70.

21–4 Titus is equally enthusiastic about the proposal: ‘With all my heart I’ll send the emperor my hand’ (*TA*, 3.1.161). Unlike *Tito*, *TA* may have prepared the audience for the protagonist’s response through his earlier affirmation, upon seeing his mutilated daughter, that he is willing to ‘chop off [his] hands too’ (3.1.73).

23–4 **give . . . you**. The German text adds ‘etc.’ at the end of the speech. The meaning of the expression is unclear here. See 3.2.6 and 5.2.65–6 and notes.

25–7 **Dearest . . . hand!** In *TA* it is Lucius who initially offers to sacrifice his hand in place of his father, to which Marcus responds ‘Which of your hands hath not defended Rome / . . . / O, none of both but are of high desert. / My hand hath been but idle: let it serve’ (3.1.168–72). This distinction is important because Marcus is a tribune, and there is no evidence to suggest that he has ever engaged in military combat like Titus and his warlike sons. In *Tito* it is unclear whether Victoriades holds a civic or military rank, and he does not refer to his ‘idle’ hand.

- VESPASIANUS O, dearest father, I implore you, let me
chop off my hand, for they are my dearest brothers!
- TITO No, my dearest brother, and my dear son, neither 30
of you shall give up your hand; that is for me
to do.

They fall on their knees before him.

- VICTORIADES Dearest brother, we kneel before you and
implore you to leave your hand unhurt, and to let me
cut off my hand. 35
- TITO Rise and do not kneel before me. As you plead
so earnestly, I must yield against my will. Decide
amongst yourselves who shall lose his hand.
- VICTORIADES Yes, dearest brother, let us draw lots for it.
Let us go within and fetch an axe. He who gets the lot 40
shall cut off his hand immediately for the sake of us all.
- Exeunt Victoriades and Vespasianus.*
- TITO No, now I'll outwit you both, for whilst you draw
lots and fetch an axe, I'll cut off my hand. *Exit.*

25–41 The passage is quite close to *TA*, although it is notable that Lucius and Marcus there have four pairs of successive speeches (3.1.163–86), whereas in *Tito* Victoriades has three speeches and there is only one by Vespasianus.

28–9 Lucius similarly appeals to brotherhood when asking his father, 'Let me redeem my brothers both from death' (*TA*, 3.1.181). On the other hand, Vespasianus does not, like Lucius, comment on the advantage of being younger: 'My youth can better spare my blood than you, / And therefore mine shall save my brothers' lives' (3.1.166–7).

32 SD not in *TA*. The act of kneeling in *Tito* is an effective way of condensing and intensifying the pleas.

39 **let ... it** This detail is not in *TA*, where Lucius and Marcus exit the stage without deciding whose hand shall be sacrificed or how the decision will be made.

43 **I'll ... hand** In *TA*, Titus asks Aaron to help him cut off his hand: 'Lend me thy hand and I will give thee mine' (3.1.188). It may be fitting that Aaron severs the hand, given that he is the play's principal villain, unlike Morian (see Introduction, p. 12).

43 SD Tito cuts off his hand offstage, perhaps because it would have been difficult to stage. In *TA*, the corresponding SD has Aaron cut off Titus' hand (3.1.192 SD1), but in *Aran en Titus* Titus also cuts off his own hand (Buitendijk, II. 1256–84).

MORIAN Now, if that's called deceit, this is how the
 devil deceives his dam. Yet even though I have a 45
 pitiless heart, I pity you, old Tito Andronico, for the
 Empress tricks you out of your hand so that you'll be
 unable to overthrow Rome. When you think you'll
 receive your sons, you'll only get their heads.

Enter TITO *with his hand cut off. Also enter*
 VICTORIADES *and* VESPASIANUS.

VESPASIANUS Gracious father, I've won, so now I may 50
 – Alas! Alas, why have you cut off your hand? This is
 indeed a piteous sight, dearest father!

TITO Please say no more, for it is done. – Look here,
 Morian, take this hand of mine to the Empress and
 bring my dear sons back to me immediately. 55

MORIAN Well, adieu. [*aside*] I shall indeed bring back
 something of them. *Exeunt.*

44–5 **this ... devil** 'so pfl eget der Teufel seine Mutter aexieren', corrected to 'Mutter zu vexiren' in 1624. Literally, 'this is how the devil is wont to deceive his mother', which here refers to Tito's deception of his son and his brother. In *TA*, Aaron later refers to Tamora as 'the devil's dam' (4.2.67). The devil and his mother (dam) is proverbial in German (Grimm, 'Teufel', *m.* II 3) as well as in English (Dent, D225).

45–8 **Yet ... Rome** Morian's pity sharply contrasts with Aaron's admission that 'this villainy / Doth fat [i.e., delight] me with the very thoughts of it' (3.1.203–4).

48 **you** ('du') When he is alone onstage Morian uses the informal form of address.

When he addresses Tito directly he uses the formal 'sie'.

48–9 **When ... heads** The equivalent of Morian's soliloquy is dramatized in *TA* as a speech by Aaron addressed to Titus, followed by an aside: 'Look by and by to have thy sons with thee. / [*aside*] Their heads I mean' (3.1.202–3).

50–2 In *TA*, Lucius and Marcus do not verbalize their reaction to Titus' severed hand.

54 **take ... Empress** Titus asks Aaron to 'give his majesty my hand' (*TA*, 3.1.194).

56–7 **I ... them** This is a veiled reference to his earlier mention of the heads (49). In *TA*, Aaron makes one such reference, also in an aside (3.1.203).

[4.2] *Enter HELICATES and SAPHONUS, with ANDRONICA between them, coming from the forest. Having satisfied their lust upon her and horribly mutilated her, they have cut off both her hands and torn out her tongue.*

HELICATES This is what a man must do when he has had sex with a beautiful woman to stop her revealing it. He must cut off her tongue so that she can say nothing, and cut off both her hands so that she can write nothing, as we have done with this one. But what shall we do with her now? We must leave her in this wild forest to be torn in pieces by savage beasts. 5

4.2 parallels *TA* 2.3. The initial sequence with Chiron and Demetrius (2.3.1–10) has its equivalent in a single speech by Helicates (1–9), while Marcus' long speech (2.3.11–57) has its equivalent in the much shorter speech by Victoriades (10–16). *Tito* differs from *TA* by its lack of reference to classical mythology; it does not invoke Ovid's tale of Philomel and has none of the poetic language that characterizes Marcus' description of his niece.

0.1–2 *with ... them* In the German text, the SD ends by mentioning that the brothers 'haben sie zwischen sich' (i.e., have her between them); we transfer this indication to the beginning of the SD to clarify the staging. Lippner and Brennecke mistakenly believed that 'sie' is not the third-person singular feminine pronoun (i.e. *her*) but the third-person plural pronoun (i.e. *them*), and that it refers not to Andronica but to her severed hands and tongue.

Lippner: '*Having also barbarously mutilated her, cut off both her hands, and torn out her tongue, they now bring them with them*'; Brennecke: '*They have cut off both her hands and torn out her tongue, which they carry with them*'. However, the next SD (9 SD2) clarifies that when the brothers exit, '*Andronica bleibet alleine*' ('*Andronica remains alone*'), which implies that they earlier entered with her, not just with her severed body parts.

0.4–5 *torn out* Andronica's tongue has been 'torn out' according to this SD but 'cut off' according to Helicates (2). Morian later says that the brothers 'tore out' (7.1.81) the tongue.

6–7 *We ... beasts* In *TA* there is no plan to dispose of Lavinia in this way. After Chiron mockingly tells her to go home and wash her hands (2.3.6), Demetrius adds, 'And so let's leave her to her silent walks (2.3.8).

4.2] *this edn; not in 1620*

Come, dear brother, let us go. – Now farewell,
Andronica, farewell.

Exeunt Helicates and Saphonus.

*Andronica remains alone, sighing and looking
wretchedly up to heaven.*

*Presently enter her uncle VICTORIADES, who sees
her; but when she sees him, she flees into the forest.*

VICTORIADES Alas, alas! What great affliction do I find 10
here! Andronica, but no longer resembling a human
being. O, do not hide from me.

He runs within and brings her back.

O, you poor creature, who has abused you with such
malice and barbarity? Alas, your tongue is torn out;
both your hands are cut off. O, alas, this would rouse 15
a stone to pity! O, come with me, do not remain here.

Exeunt.

9 SD2 *Andronica* ... *heaven* This is another SD with no equivalent in *TA*. See Introduction, p. 6.

9 SD3 *uncle* ‘Vater’ (father) in 1620 and 1624 must be a misprint for ‘Vetter’, which today means ‘cousin’ but in early modern German could mean ‘uncle’ (Grimm, ‘Vetter’, 1).

9 SD3 *when* ... *forest* In *TA*, Lavinia similarly attempts to flee from her uncle who says, ‘Who is this – my niece that flies away so fast?’ (2.3.11).

12 SD Modern editors of *TA* have suggested that Lavinia ‘turns’ to Marcus (Ard³) or that ‘either he blocks her escape or she is too weak and disoriented to get away’ (NOS). But in *Tito*, Andronica does get away; she is pursued by her uncle who ‘brings her back’.

15–16 *this* ... *pity* The reference to a stone may anticipate the next scene, where Tito laments to the stone (4.3.63–5). In *TA*, Marcus makes no mention of a stone.

[4.3] *Enter TITO ANDRONICO and VESPASIANUS.
Also enter MORIAN, who brings the heads
of both sons and Tito's hand.*

MORIAN Behold, old Tito, I pity you, for you have been
tricked out of your noble and valiant hand. The
Empress sends it back to you. And here are the heads
of your sons.

*Lays them down before him. Tito and Vespasianus
are struck dumb with horror and stand as
though lifeless.*

Now I shall go. If you let this rest, the Empress will 5
destroy you and your kin with affliction and treachery,
and thus put you out of the way. *Exit.*

4.3 Apart from Tito's long speech, the first
part of this scene (1–54) remains close to
TA, 3.1.235–301, except that Morian, not
a messenger, brings the severed heads.
The second part of the scene (55–86),
where Andronica is brought in by
Victoriades, corresponds to an earlier
passage in *TA* (3.1.59–150). *Tito's* order
of these episodes is identical with that in
the chapbook, which places the mutila-
tion of Titus before Lavinia's rape and
discovery by her uncle.

1–4 In *TA*, a Messenger delivers the message
along with the severed heads, not
Aaron. Whereas the Messenger tells
Titus, 'ill art thou repaid' (3.1.235),
without specifying by whom, Morian
affirms Aetiopissa's responsibility for the
devious plot, which she later confirms
(see 5.2.7–12). In *Titus und Tomyris*,
Aran also delivers the hand, whilst in *Vos'*
Aran en Titus (and the 1656 programme),

it is Aran's page, Quintus (a Moor), who
does so.

5 **If ... rest** ('wirstu aber dieses also
darbey bleiben lassen') Morian's affirma-
tion that the Empress will punish Tito if
he lets things rest may seem surprising.
Lippner inserts a tentative emendation: 'if
you rest (not?) satisfied with this the
Empress will exterminate you and your
stock'. Brennecke emends more confi-
dently: 'if you will not be content with
this ...'. Our translation follows the
German text because its reading is defen-
sible. Morian, who was earlier moved to
pity by Tito, may be giving sincere advice
by warning Tito against inaction.
Alternatively, Morian may be provoking
Tito to retaliate in the hope of precipi-
tating his downfall. What is at stake in
this crux is the conception of Morian's
character, on which there are differing
views.

4.3] *this edn; not in 1620*

TITO O, O, O, let there be an outcry for you, bloodthirsty
 and treacherous woman! Was there ever a more
 perfidious, haughty, and bloodthirsty woman than this 10
 detestable Empress? O, I could spit at myself because
 I let her live and did not cut her throat when she was
 my prisoner. – O, you most ruthless and ungrateful
 woman, how is it that the stars in heaven are not your
 enemies? Even brute beasts will wail and lament with 15
 me. – O you heavenly gods, you cannot suffer such
 iniquity. Ah, grant me the wit and cunning to consider
 shrewdly how to take a double vengeance on the
 haughty Empress. – O you damnable creature, how
 maliciously you have robbed me of my hand. 20

Takes the hand up from the ground.

Yes, you valiant hand, how have you been repaid for
 your faithful service? – O ungrateful Rome, this hand
 often saved you from cruel enemies. Yes, had it not
 done so, you would have been razed long ago, and no
 Roman would still be spoken of. O noble hand, how 25
 often did you have to fight against a thousand hands;

8 **let ... outcry** ('zeter vnd mordio') The German expression is a cry for help (Grimm, 'Zeter', m. 1), similar to the now archaic English expression 'hue and cry'.

8–20 This passage is important for presenting Aetiopissa as Tito's nemesis (see Introduction, p. 12).

8–35 Tito's long speech, in which he successively apostrophizes Aetiopissa, the gods, his hand, Rome and his sons' heads, has no equivalent in *TA*, where the protagonist responds with a rhetorical question – 'When will this fearful slumber have an end?' (3.1.253) – and laughter: 'Ha, ha, ha!' (3.1.265).

12 **cut her throat** proleptically announces his killing of Aetiopissa's sons in 7.3.

16–19 **O ... Empress** Tito does not drama-

tize the protagonist's shooting of arrows with messages to the gods, but the present appeal to the gods resembles the following passage in that scene: 'We will solicit heaven and move the gods / To send down Justice for to wreak our wrongs' (*TA*, 4.3.51–2).

21 **how ... repaid** *TA*'s Messenger who brings Titus his hand expresses a similar sentiment: 'ill art thou repaid' (3.1.235).

22 **ungrateful Rome** Titus uses the same phrase in the arrow-shooting scene (*TA*, 4.3.17). See the note at 16–19 above.

26 **a ... hands** Hand synecdoches are frequent in *TA* but much rarer in *Tito*, so the present instance, with no equivalent in *TA*, is exceptional.

you were victorious in the most perilous, bloody wars.
 – Ah, my dear sons, what anguish and pain it gives
 me to see your heads lying in front of me like this. O,
 never shall you be laid to rest until I behold my 30
 enemies' heads in front of me in the same way. Alas,
 alas, you fought valiantly and manfully for Rome, and
 inherited a brave heart from me. – But you, ungrateful
 Rome, how have you repaid them? O ungrateful
 Rome, how swiftly you hasten to your doom. 35

VESPASIANUS O dearest father, such tyranny and devilish
 ingratitude have not been heard of since the world
 began. I would not be worthy to tread upon the earth
 if I did not avenge it; and I can no longer hold back.
 Please, let me put on my armour and weapons, and 40
 give me a long, warlike sword for each hand, so that I
 may go to the palace and cut down all that comes in
 front of me. I shall fight not like a man but like a
 raging devil. No iron door will be impregnable, for
 I'll assail and shatter it, and when I have slain the 45
 Emperor and the Empress, I'll cut down the ungrateful
 Romans as long as I have strength and will, until I am
 struck down myself, as I no longer value my life.

29–31 **O ... me** Compare the protagonist's words in *TA*: 'For these two heads do seem to speak to me / And threat me I shall never come to bliss / Till all these mischiefs be returned again / Even in their throats that hath committed them' (3.1.272–5). Tito speaks to the heads, whereas the heads 'seem to speak' to Titus. In *Aran en Titus* the heads may have spoken onstage (see Fuller, 31; Baldwin, 437; Braekman, 10.46).

36–48 Vespasianus' fantasy of almost limit-

less power in solo revenge, which comes before he discovers his raped sister, is followed in the next scene by his pledge 'by the god Mars' (5.1.69) to gain revenge after raising an army. In *TA*, Lucius promises revenge in a soliloquy at the end of 3.1.

38–9 **I ... back** In *TA*, Lucius articulates his desire for revenge in a similar conditional sentence: 'If Lucius live, he will requite your wrongs / ... / To be revenged on Rome and Saturnine' (3.1.297–301).

TITO No, dearest son, it is impossible, you would not get into the palace alive. You are now my only dearest son. We must consider wisely how to avenge ourselves. Although I have only one hand, I shall do plenty of harm and damage with it. But you, dearest son, you must do your best. 50

Enter VICTORIADES, leading ANDRONICA.

VICTORIADES O dearest brother, look at this, the most dreadful spectacle that you ever saw. Here is your daughter Andronica, whom I found in the forest, her tongue torn out and both her hands cut off. 55

Tito is struck with horror; he shudders and trembles, overcome with distress.

VESPASIANUS Alas, alas!

He falls to the ground in a swoon. Victoriades approaches the heads and weeps bitterly. Tito falls to his knees.

49 **No ... impossible** In *TA*, Young Lucius (who has no equivalent in *Tito*) imagines immediate revenge 'with my dagger in their bosoms' (4.1.118), and Titus' tempering response is not unlike Tito's present answer to Vespasianus: 'No boy, not so; I'll teach thee another course' (4.1.119).

50–1 **my ... son** In *TA*, Lucius is likewise Titus' only remaining son, although Titus does not point this out in the equivalent scene. In the absence of a character equivalent to Young Lucius, Vespasianus is the character on whom all hope for the future hangs, as these words stress. See also Tito's words to his son at 5.1.80–1: 'In you I place all my hope'.

52–3 **Although ... it** Titus does not refer to his remaining hand until later, when he is about to kill Chiron and Demetrius: 'This one hand yet is left to cut your throats' (*TA*, 5.2.181).

56–8 **Here ... off** Victoriades narrates and describes the spectacle, which contrasts with Marcus' powerfully simple 'This was thy daughter' (3.1.63).

58 SD Tito's shuddering and trembling has no equivalent in *TA*, where Titus instead calls Lucius a 'faint-hearted boy' (3.1.66) because of his strong reaction.

59 SD **He ... swoon** Lucius' response to the sight of his sister is 'Ay me, this object kills me', and in the subsequent line Titus asks him to 'arise and look upon her' (*TA*, 3.1.65–6). According to an added SD in *Ard*³, Lucius '*fall[s] to his knees*' (3.1.65 SD), whereas *NOS* comments that 'Lucius must have sat, fallen, or knelt, or perhaps fainted at the sign of Lavinia's injuries'. *Tito* supports the last possibility (see Introduction, p. 7).

59 SD **Victoriades ... bitterly** Marcus is onstage when the messenger delivers the

TITO O! O great misfortune, how quickly you overtake 60
 me! It is a wonder that my heart does not burst out of
 my chest. O, murder! O, murder! These barbarous
 misdeeds! – Alas, alas, I lament to you, O stone, and
 although you cannot help me, at least you do not
 chide me and remain silent. I will lie here and will not 65
 cease my bitter laments until a great tide of tears
 pours from me. In winter I will melt the snow and
 frost with my tears. Alas, alas, these grim and
 overwhelming thoughts are too dismal!

Rises and goes to Andronica.

O you, my dearest daughter, who has torn out your 70
 tongue? I may well guess that you have been robbed
 of your chastity and had your tongue torn out so that
 you cannot denounce the villain, and your snow-
 white hands cut off so that you cannot reveal it in
 writing. Is it not so, dearest daughter? Alas, alas, you 75
 can say nothing.

She sighs and nods her head.

Perhaps you can tell me with signs that this is so.

- heads of his nephews (*TA*, 3.1.235–41), but Victoriades is not and only discovers them at this point. The SD has no equivalent in *TA*.
- 61 **heart . . . burst** See note at 3.3.41.
- 62 **murder . . . murder** See 3.3.67 and note.
- 63–5 **I . . . silent** In *TA*, Titus tells his ‘sorrows to the stones’ (3.1.37) earlier in the play, when Quintus and Martius have been sentenced to death. Titus develops the conceit over a passage of some length (3.1.37–47).
- 65 **I . . . lie** In *TA*, Titus prostrates himself as he pleads with the Judges and Senators for his sons’ lives (3.1.11 SD).
- 71–2 **I . . . chastity** An implied SD, indicating that visual signs suggest Andronica’s loss of chastity.
- 70–6 **O . . . nothing** Tito is more active than Titus in attempting to ascertain the identity of the attacker(s). In *TA*, Lucius is the one who asks his sister, ‘who hath martyred thee?’ (3.1.82).
- 75 **SD–77 SD** These SDs are not in *TA*, where Lavinia has no scripted reaction to the questions by her father (3.1.67–8) and her brother (3.1.82, 88).
- 77 **tell . . . signs** corresponds to Titus’ observation that he understands her signs (3.1.144), although it is unclear whether the signs in *TA* are wholly imagined by Titus, or whether Lavinia makes some physical gesture or facial expression.

She nods her head once more.

But look, dearest daughter, here are the heads of your two brothers, which the haughty Empress caused to be cut off. 80

She stands appalled, moans and looks up to heaven, then goes to the heads and kisses them.

VICTORIADES O, this great unhappiness could move stones to pity. But what good does it do to stand here and weep? Let us all go in and consider how we can find out who has abused her thus.

TITO Yes, dearest brother, that is the best advice. Let us go in and have no rest until we have found them out. 85
Exeunt.

5.[1] *Enter* TITO ANDRONICO, ANDRONICA
and VICTORIADES.

TITO Alas, alas, dearest daughter, my old heart is ready to burst in my breast as I see you so wretched before

80 SD No equivalent SD appears in the early editions of *TA*. Shortly after the messenger has set down the heads and Titus' hand (3.1.241 SD), Marcus says, 'Alas, poor heart, that kiss is comfortless' (3.1.251). Editors have interpreted the line by inserting various SDs, suggesting, for instance, that Lavinia kisses Lucius, or Titus (Ard³, 47), or that Lucius kisses a head (Ravenscroft). Bate suggests that *Tito* is an important witness to the likely performance of this moment in *TA* (see Ard³, 47–8) and inserts a SD that is based on it: '*Lavinia kisses the heads*' (3.1.250 SD). Note that Capell also had Lavinia kissing the heads, although he does not seem to have been aware of *Tito*.

83 **weep** an implied SD, though who weeps is

not clarified. Titus weeps at the equivalent moment, and Lucius asks him to stop, whereupon Marcus offers him a handkerchief: 'good Titus, dry thine eyes' (*TA*, 3.1.139).

5.1 continues the action of the previous scene (see 0 SD n.): 4.3 ends as Andronica's relatives wonder how to find out who mutilated her, and 5.1 dramatizes the solution. The scene largely corresponds to parts of *TA*, 4.1 (in which Lavinia reveals the identity of her rapists) and 4.3 (where the Clown is sent by Titus to the Emperor).

0 SD Three of the four characters who exited at the end of 4.3 re-enter (for the only other immediate re-entry, see 3.2.0.3 and note). *Tito* is an eight-act play, and there may have been a break between Acts 4 and 5.

1–2 **heart . . . burst** See note at 3.3.41.

me. I have had such love and esteem for you all my life, I have reared you with such trouble and care! Yes, when I returned to Rome in triumph, my body greatly wounded by the enemy and suffering terrible pain, I would see you run cheerfully towards me with your lute to welcome me, and you would drive out painful sorrow and refresh my old heart with your sweet voice. But how will you pluck the lute now with which you rejoiced me? And how will you speak? You are robbed of all this. O, O, a terrible deed has been done upon you! O, alas, if only I knew who committed it and abused you so barbarously, I would have some peace. But it is impossible for you to reveal it. Look, here comes your brother. – Tell me, what do you bring?

Enter VESPASIANUS with a basket of sand and a stick.

VESPASIANUS Dearest father, I have some sand here, to enable my dearest sister Andronica to write with this stick and reveal who has maimed her so shamefully.

TITO O, dearest son, if she could bring it to light in this way then I would find a little peace for my sick old heart. Now pour the sand on the ground, and give her the stick.

He pours the sand on the ground. Tito Andronico puts the staff between his daughter's stumps.

7–8 **see . . . welcome me** This reminiscence of familial tenderness is not in *TA*. Marcus mentions Lavinia's skilful lute playing when he finds her earlier in the play (2.3.45).

17 SD In *TA* no basket of sand or stick are brought in. Marcus finds a suitable part of the ground on which to write – 'This sandy plot is plain' (4.1.69) – a task he carries out with 'his staff' (4.1.68.1). Lucius, being

banished, is absent from the scene.

18–20 Vespasianus initiates the revelation of Andronica's rapists, whereas in *TA* Lavinia initiates the process by using one of Young Lucius' books to alert her family to the similarities between her and Ovid's Philomel (4.1.30–58).

24 SD In *TA*, Marcus offers Lavinia the staff (4.1.73–6), and Titus has no active part in the action.

Look here, dearest daughter, and write with it in the sand the names of those who robbed you of your tongue and hands. 25

She takes the stick and writes with it.

O, dearest daughter, this is enough for me. There is 'Helicates' and also 'hunt'. O, dearest daughter, did Helicates and Saphonus maim you at the recent hunt? 30

Andronica inclines her head.

Show me also, dearest daughter, is the Empress likewise to blame?

Andronica nods her head.

O, cursed be this hunt and the day on which it was held! I thought it would be a joyful occasion and that it would increase my favour with the Emperor, but now I see it has caused my greatest misfortune. O, the frightful dream I had the night before the hunt foretold this misfortune. Come now, if we must perish then hear me, dearest brother and dearest 35

26 **names of those** Earlier references to Andronica's attacker were in the singular (which corresponds to *TA*, 2.3.26–50, 3.1.67, 69, 92 and 4.1.36). The present plural has its equivalent in *TA*, where Lavinia has gestured with her arms to indicate that 'there were more than one' attacker (4.1.38). In *Tito* the reason for the shift to the plural is unclear, as she only writes one name. Braekman commented on the passage that 'the text is very corrupt' (9.88).

29 **'Helicates' ... 'hunt'** corresponds to Lavinia's writing of '*Stuprum – Chiron – Demetrius*' (*TA*, 4.1.78).

29–30 **did ... hunt?** corresponds to Marcus' speech after both names have been

written and read out: 'What, what? The lustful sons of Tamora / Performers of this heinous bloody deed?' (4.1.79–80). In *Tito*, however, only Helicates' name has been written, and it is unclear why Tito assumes that Saphonus was also involved.

31–2 **Show ... blame?** Titus does not ask about Tamora's involvement, but he does demonstrate an awareness that taking revenge on Chiron and Demetrius will incur their mother's wrath and invite retaliation (*TA*, 4.1.96–100).

38–54 **Come ... grasp** Tito pronounces a call to arms, which is approved by his brother, whereas in *TA* Marcus calls for revenge and Titus warns him that they must proceed with care (4.1.83–100).

son, and listen closely to my words. We must prepare 40
 for perilous, bloody war and raise many soldiers to
 overthrow Rome and cause such ravage and ruin
 for them as was never heard before. Not one stone
 shall be left upon another. So let us all unite here
 and swear to our gods not to cease bloody, perilous 45
 warfare until Rome is overthrown and we have in our
 grasp the Emperor and the murderous Empress with
 her two damnable sons. Likewise, let us conclude
 no peace with them nor have pity on them, but treat
 them in the most cruel and dreadful way that can be 50
 imagined.

VICTORIADES Dearest brother, I swear by all the gods in
 heaven not to cease my vengeance until we have the
 Empress and her sons in our grasp. I shall sell all my
 possessions and levy warlike men. 55

TITO O, my dearest and faithful brother, how it makes
 me glad that you promise such great and powerful
 assistance. I will now swear never to cease my
 vengeance for as long as I live. First, I will swear by
 the warlike hand that once was mine, then by the 60
 heads of my sons, and then by my daughter.

52–5 **Dearest . . . men** While Marcus swears
 revenge along with Titus and Lucius (*TA*,
 3.1.279 SD), he does not mention a prag-
 matic means of achieving it.

58–61 **SD I . . . rise** Whereas Tito swears by
 the various severed body parts and by
 Andronica, Titus invites his family to
 form a circle to swear to right their
 wrongs (*TA*, 3.1.276–9).

61 **SD** No equivalent SD appears in the early
 editions of *TA*. Bate argues that *Tito* may
 offer an insight into how the oath in *TA*

would have been performed (see
 Introduction, p. 4, and Ard³, 46).

61.1 **dirge** ('Klagelied') a song of lament.
 While some of the entertainments in the
 Leipzig volume contain musical notation,
 there is none for *Tito*.

61.2 **the . . . heads** This suggests that the
 characters do not form a circle around
Tito, as is the case in *TA* (3.1.277).

61.6–8 **approaches . . . others** that is, aligns the
 severed body parts with Andronica from
 whom body parts have also been severed.

Tito Andronico kneels and begins to sing a dirge; the others sit down by the heads. He takes up his hand, raises it, and looks to heaven, sighs, utters an oath, strikes his breast, and puts down the hand after having sworn. He then takes up the heads and swears by each of them in turn. Finally, he approaches Andronica and swears by her as before with the others. This done, they all rise.

Now that I have taken this oath and sworn, I shall sell all my property and goods so that my son may raise the bravest and most valiant men. Listen, dearest son, take all the vast store of my treasury; set out with it directly and enlist as many men as you can get. 65

VESPASIANUS Dearest father, I am eager for it, and so I swear by the god Mars that I shall not cease my rage and fury until pale Death has triumphed over my heart. Now, farewell, beloved father, I go from here to raise brave men. Before long, you will hear the blast of trumpets and in this way know that I bring ruthless men who shall pillage, burn, and kill, like the god Mars himself. And so, farewell, farewell. 70
Exit. 75

TITO Dearest son, may the gods favour you. Although I have lost my hand, I hope that my dearest son will fight the better, for in the recent battle with the Moors

62–5 **I shall . . . treasury** In *TA* there is no indication of how Lucius is to finance the raising of an army (3.1.286), nor of Titus' wealth. Tito's plan to sell his property corresponds to the chapbook, where Titus 'got together Friends, and sold whatever he had of value to hire Soldiers' (36). See Introduction, p. 43.

68–76 Lucius' final speech before he departs from Rome is a soliloquy that concludes the scene (3.1.289–301).

69, 75 **god Mars** the Roman god of war, previously mentioned by Morian (3.3.129).

70 **pale Death** a rare personification. The triumph of death was a popular medieval and early modern conceit.

73 **blast of trumpets** Compare the 'flourish of trumpets' (7.1.0.1) as Vespasianus enters on his approach to Rome.

74–5 **ruthless . . . kill** reminiscent of Morian's account of the Roman invasion of Ethiopia (1.1.112–15, 120–2).

I saw him fight like a fierce tiger. In you I place all my hope, and if I must end my old life here, I know that you will take vengeance on our enemies. But now I shall send the Emperor word of eternal enmity. – Holla, messenger! Come here. 80

Enter MESSENGER.

MESSENGER I am here, my lord. Have you any orders for me? 85

TITO Listen, and mark the words I speak to you. Go to the Emperor and deliver to him this sword with these words: that I am, and ever will be, his eternal enemy, that I will loose my military forces upon him, and not cease until I have him in my grasp, together with the Empress and her two sons. Go now, and deliver this clearly. 90

MESSENGER Gracious lord, it will be done accordingly.

He takes the sword.

TITO But listen further; when you have spoken this, give him this letter together with its contents. 95

80 **fierce tiger** There are several references to tigers in *TA*, always in relation to the enemies of the Andronici, notably Tamora (2.2.142, 5.3.194), Aaron (5.3.5) and Rome (3.1.54–5).

80–1 **In . . . hope** See Tito's earlier comment at 4.3.50–1 and note.

84 **Holla . . . here** No messenger is summoned in *TA*; instead, Titus mistakenly chooses a Clown as the messenger to whom he entrusts a message for Saturninus (4.3.77–119).

88 **deliver . . . sword** cf. the swords that Young Lucius delivers to the court (*TA*, 4.2.1–17).

88–9 **with . . . words** Tito sends his message orally, whereas Titus writes it down on paper (*TA*, 4.3.105).

95–6 **when . . . contents** The letter may seem redundant, since Tito has conveyed his missive orally to the Messenger, but it is necessary because the 'contents' alludes to the naked blade within it. Titus writes the letter onstage and asks for a knife to fold into it (*TA*, 4.3.114–15), whereas the letter seems to have been prepared earlier in *Tito*, which means that the blade sealed in the letter may not be visible to the audience.

Messenger takes the letter.

Address him roughly, as suits a messenger of the enemy.

MESSENGER Very well, gracious lord, I shall deliver everything to him. *Exeunt.* 100

[5.2] *Enter* EMPEROR *and* AETIOPISSA.

EMPEROR Lovely Empress, I admire the cunning with which you had the heads of Tito Andronico's sons struck off, who so grossly sinned against you, as you say. And in order that we may not be harmed by him, you cheated him out of that right hand with which he caused terrible bloodshed all his life. 5

AETIOPISSA Yes, gracious lord and Emperor, this is how we must prevent misfortune. I know well that if I had not taken his hand, he would have razed the imperial palace to the ground. But now we may scorn his might and resist it, though he will probably not rest, but wage war upon us. 10

EMPEROR Indeed, lovely Empress, Tito shall never more

97–8 **Address . . . enemy** Titus, by contrast, gives instructions to the Clown to make his delivery as polite as possible (*TA*, 4.3.109–12).

5.2 corresponds to *TA*, 4.4. *Tito* conflates the two separate messages brought to Saturninus by the Clown (4.4.39–48) and Emillius (4.4.60–106).

0.1 In *TA*, Chiron, Demetrius and attendants are also onstage.

1–8 **Lovely . . . misfortune** confirms Aetiopissa's responsibility for the earlier plot against Tito and his sons, as affirmed by Morian at 4.3.1–4. The passage also provides a rationale for her earlier actions. In *TA*, Saturninus enters with the arrows that were fired by Titus in the previous scene, and Tamora reassures him (4.4.1–38).

5.2] *this edn; not in 1620*

perform great deeds. Yet I fear his son, Vespasianus,
who is said to be his father's equal in battle. 15

AETIOPISSA Yes, gracious lord and Emperor, it is true
that in Ethiopia, where his father made me his captive,
it was said that he fought with a ferocity equal to his
father's. But, gracious lord and Emperor, do not fear
him, for I shall contrive a means how to put him out 20
of the way. But what news does this man bring who
makes such haste towards us?

[Enter MESSENGER, with an attendant.]

MESSENGER Almighty Emperor of Rome, I am a
messenger from Tito Andronico, who sends a sword
to signify eternal war between you and him. He will 25
forever seek revenge and be your extreme enemy, and
will never rest until he has you, the Empress, and her
two sons in his grasp and in his power.

EMPEROR Well now, messenger, you deliver your
message defiantly enough. I would never have thought 30

14–15 **Yet ... battle** Whereas the Emperor fears Vespasianus' military prowess, Saturninus is concerned about Lucius' popularity with the populace: 'Ay, now begins our sorrows to approach. / 'Tis he the common people love so much; / Myself hath often heard them say, / When I have walked like a private man, / That Lucius' banishment was wrongfully' (TA, 4.4.71–5).

19–21 **gracious ... way** Aetiopissa does not elaborate on how she plans to eliminate Tito. In TA, after news of the Goth forces is brought by Emillius, Tamora notes that Titus is the key to stopping Lucius: 'know thou, emperor, / I will enchant the old Andronicus / With words more sweet and yet more dangerous / Than baits to fish' (4.4.87–90). At the end of the scene she

makes explicit the need to work upon Titus in order to prevent Lucius from causing them harm: 'Now will I to that old Andronicus, / And temper him with all the art I have / To pluck proud Lucius from the warlike Goths' (4.4.107–9).

22 **SD attendant** The Emperor later asks an attendant to deliver the Messenger to the hangman (see 56–66), and it seems likely that he enters with the Messenger.

23–8 In keeping with Tito's instructions, the Messenger addresses the Emperor 'roughly' (5.1.97), which is also reflected in his use of the German familiar second-person singular pronouns ('du' and 'dir'). In TA, the Clown simply presents the letter, which Saturninus reads before ordering that the Clown be taken away immediately and hanged.

22 SD] *this edn; not in 1620*

that Tito Andronico could wage a bloody war against me. Give me the sword.

Takes it.

And tell him roundly, that since strife is what he wants, I shall be enemy enough, and that I shall now resist his insufficient might with ease and shall not honour it. 35

MESSANGER O almighty Emperor, a great misfortune is in store for you and yours, and although he no longer has his hand, his warlike son even now travels through many kingdoms and raises great, powerful, warlike, and choice men, in order to rage and better assault you. I know for certain that he will soon attack the palace with a powerful force and lay siege to it; he will not stop until he has overthrown it and has you and yours in his grasp. I have a letter here which you must read. 40 45

The Emperor takes the letter.

EMPEROR You insolent messenger, how dare you address me in so bold and brazen a manner. I swear by all the gods that on account of your brazen words you will never leave this place and I shall give you fitting punishment. 50

33–6 Whereas Saturninus orders the hanging of the Clown straight after reading the letter (*TA*, 4.4.43–4), Tito's Emperor does so only after seeing the naked blade (52–3).

37–46 corresponds to the speech of Emillius (*TA*, 4.4.61–7), who brings news about Lucius and the Goths. While the

Messenger's earlier speech (23–8) reflects the message Tito asked to be delivered (5.1.87–93), the present one does not.

39–41 **travels ... men** The chapbook mentions that the Roman Emperor 'raised a mighty Army in Greece, Italy, France, Spain, Germany, and England' (35). See Introduction, p. 45.

Opens the letter.

What do I find here in this letter but a naked blade! May the gods never help me again if I do not
 avenge this great outrage and maliciousness. You,
 messenger, shall be sent away immediately to be 55
 hanged on the gallows – Attendant, take him away
 and deliver him to the hangman, so that he may hang
 this very minute.

MESSENGER Gracious lord Emperor, I hope I shall not
 have violence done to me and shall not be entrusted to 60
 the hangman, for it would be contrary to the customs
 of war. I have done nothing but deliver my lord's
 message as he asked me to do.

EMPEROR This will not help you, your life is lost. – Do
 you not hear me, attendant? Get him out of my sight 65
 at once. [Exeunt.]

52–3 **What ... blade!** In *TA*, Saturninus does not remark on the knife inside the letter, but Bate suggests that his strong reaction after opening the letter is 'provoked by the knife' (Ard³, 280).

54–8 **You ... minute** This parallels *TA*, where Saturninus, upon reading the letter, immediately bids an attendant to 'Go, take him away and hang him presently' (4.4.44).

59–63 **Gracious ... do** Whereas the Messenger draws attention to the Emperor's lack of regard for the customs of war, the Clown in *TA* makes a punning

response to the announcement that he must be hanged: 'Hanged, by' Lady? Then I have brought up a neck to a fair end' (4.4.47–8). See also 7.1.114–15 and note.

61–2 **customs of war** 'By the seventeenth century, England had a full system of Articles of War', and 'Similar codes existed ... in Germany' (Green, 23).

65–6 **Get ... once.** The German text adds 'etc.' at the end of the speech. The meaning of the expression is unclear here. See 3.2.6 and 4.1.23–4 and notes.

6.[1] *Enter* MIDWIFE *cradling a black child which has been fathered by Morian on the Empress.*

MIDWIFE I search everywhere for Morian, to whom I must present this child, so that he may secretly put it out of the way. This night it was born by the Empress into this world. It was fathered by Morian, her secret paramour. Alas, I cannot find him anywhere and I don't know where to go with the child. 5

[*Enter* HELICATES *and* SAPHONUS.]

But here come the Empress' sons, who mustn't know of this. Alas, I don't know what to do!

HELICATES Let me see, midwife, what you have there.
– Dearest brother, come and see this great prodigy: 10
here is a young black devil!

SAPHONUS I am amazed at it. But listen, midwife, tell us the truth if you want to leave from here with your life.

6.1 largely corresponds to 4.2.52–182. In *TA*, Tamora's sons and Aaron are already onstage when the Nurse arrives, and they remain onstage until after the Nurse's murder. In *Tito*, the Midwife enters alone, is joined by the two brothers and eventually Morian, who argues with Saphonus and Helicates and then orders them to leave before murdering the Midwife. The brothers leave, unlike Chiron and Demetrius, who agree to cooperate with him in his efforts to save his child and keep the scandal from becoming public. Unlike Aaron (4.2.100–5 and 118–20), Morian does not deliver a diatribe against whiteness, and less is made of the child's blackness.

3–4 **it was . . . Morian** The birth of the miscegenated child is also in the chapbook. It

is absent from Vos' *Aran en Titus* (and its subsequent German adaptations), although in Vos' play Aran has a young Moor named Quintus, who serves as his page.

5 cannot . . . anywhere In *TA*, Aaron is onstage when the Nurse enters, but she does not immediately recognize him, asking instead, 'O tell me, did you see Aaron the Moor?' (4.2.53).

7–8 who . . . this There is no indication in *TA* that Tamora wishes to keep the birth secret from her sons.

11 here . . . devil anticipates Morian's later remark about the likely response that the infant's appearance will prompt: 'men will say "There sits a devil"' (6.1.112–13). In *TA* the Nurse similarly describes the infant as a 'devil' (4.2.66).

Who is this child's mother? I see that he is the father,
so with whom has our Morian slept? 15

MIDWIFE Gracious lord, I shall readily reveal it to you if
you can keep it secret, for no-one knows of it but I. If
she should learn that this came from me, I would die
a miserable death.

SAPHONUS No, midwife, it shall never be made known 20
by us, we shall keep it secret. Confess and tell us the
truth, but should you tell us anything other than the
truth, expect nothing but a cruel death.

MIDWIFE No, I'll tell you the truth. Black Morian, your
mother's secret paramour, fathered this child, and 25
when she saw that the child was black she was very
frightened, and asked me go in secret to Morian and
take the child to him, so that he can have it brought up
in secret to make sure that no-one knows about it; but
I cannot find him anywhere. 30

They stand, amazed at her words.

SAPHONUS Alas, what great shame! A curse on the
treacherous villain Morian, who has brought our

14 **Who ... mother?** In *TA*, Demetrius and Chiron know that Tamora is the newborn's mother. Demetrius remarks upon Tamora's labour pains; the trumpets then sound, which Chiron interprets as a sign that Tamora has given birth to a son, following which the child is brought onstage (4.2.46–51).

14 **I ... father** The infant's black skin makes him easily recognizable as Morian's offspring, which corresponds loosely to the Nurse's identification of Aaron's child as 'thy stamp, thy seal' (4.2.71).

25 **this child** This neutral reference to the infant is very different from the Nurse's description in *TA*: 'A joyless, dismal,

black and sorrowful issue. / Here is the babe, as loathsome as a toad' (4.2.68–9).

28–9 **that he ... it** This clarifies the Midwife's earlier comment in lines 2–3 about putting the baby out of the way. Aetiopissa's desire to preserve her baby's life is not to be found in *TA*, where Tamora wishes to have the baby killed (see 84–8 and note).

32–46 **brought ... us** Unlike Tamora's sons in *TA*, Saphonus and Helicates are worried about how the discovery of the infant will impact on their own reputations and bring 'dishonour' and 'shame' upon them. *TA*'s Nurse exclaims 'we are all undone' and considers the wider implications of 'stately Rome's disgrace' (4.2.56, 61).

mother to shame, for which we must suffer mockery and scorn. Dearest brother, let us no longer suffer the detestable rogue, but instead kill him miserably as soon as we lay eyes upon him. 35

HELICATES O, dearest brother, my heart is troubled. I do not know what to do about the murderous and treacherous rogue, who has brought us such great dishonour. He deserves to be boiled in hot oil. But what are we to do with the damnable villain? For if we strike against him, we shall not escape from his hands alive. 40

SAPHONUS Indeed, I do not know what can be done. If the child remains alive, all will be known and bring shame upon us. Therefore, give me the child, so that I may kill it at once. 45

He takes the child from the midwife, draws his sword and is about to kill the child.

Enter MORIAN, who, seeing that Saphonus is about to kill the child, rushes at him and snatches the child out of his hands.

35 **kill him** In *TA*, Demetrius and Chiron do not consider murdering Aaron.

40 **boiled ... oil** Since the Middle Ages, boiling in oil had been used as a form of capital punishment in parts of Europe, usually for the crime of coin counterfeiting (Miethe and Lu, 42). Helicates may be implying that Morian has counterfeited a child, and therefore deserves to be punished in this manner.

46–7 **give ... once** In *TA*, Chiron states that the child cannot be allowed to live, and, after responses from Aaron and the Nurse, Demetrius offers to murder the

infant (4.2.82–8). Since Morian is not present in this scene, the action is condensed.

47 SD1 There is no indication in *TA* that Demetrius manages to seize the infant when he demands ‘Nurse, give it me’ (4.2.88). Ravenscroft inserted a SD, ‘Aron takes the child from the Woman’, and Hughes comments that ‘Aaron probably takes the child from the Nurse’ (126). The stage action in *Tito* is different and arguably more dramatic, Saphonus taking the child from the Midwife before having it snatched from him by Morian.

- MORIAN No, no, stop, for I see that it is my child; don't kill it or I'll give you such a box on the ears that you will not escape alive. 50
- SAPHONUS O you treacherous villain! What shame have you brought upon us and our mother! How could you be so bold as to take your pleasure with our mother? Did you not know that you would pay for it with your life? 55
- MORIAN Why, my lords, there is no need to be half so angry with me; it is uncalled-for. But if you insist on satisfying your wrath, you should know that you are bringing an angry devil onto your backs, and that you will thank the gods if you have my friendship once again. I made love to your mother and she bore this son to me. I ask, was I not above all her servant and bound to obey dutifully whatever she commanded? Let me tell you that she urged and compelled me to make love to her because neither your father nor this present Emperor could pluck her strings as vigorously as I. Therefore, make peace, you lords, and be content with me, for I have become your stepfather and this, my son, is your stepbrother. How can you be angry with your father and your brother? 70

48 **for ... child** At the equivalent moment in *TA*, Aaron appeals to a different kindred relationship: 'will you kill your brother?' (4.2.90). It is not until later in the scene that Morian reminds Helicates and Saphonus that 'this, my son, is your stepbrother' (68–9).

51–2 **What ... mother!** Demetrius similarly exclaims that 'By this our mother is for ever shamed' (*TA*, 4.2.114). For the sons' concern for their own reputations, see 32–46 and note.

54–5 **Did ... life?** Saphonus' sword may still be drawn (cf. 47 SD1) and his words thus

accompanied by an appropriately menacing gesture. In *TA*, no equivalent punishment is considered for Aaron.

61–5 **I ... her** Morian's feigned innocence has no equivalent in *TA*, where Aaron is defiant and unapologetic.

66 **pluck ... strings** ('die Lauten ... schlagen') See 1.1.97 and note.

68–70 **stepfather ... brother?** Aaron repeatedly reminds Demetrius and Chiron that the newborn is their 'brother' (*TA*, 4.2.90, 124, 128), but he does not refer to himself as their (step)father.

SAPHONUS O treacherous villain! You are the devil's father and not ours. I advise you to stop your insolent words, or else you shall come to harm. It is enough that you have brought such insult and disgrace upon us.

75

MORIAN What, you lords, are you getting more and more angry? I swear by all the gods that if you don't get out of my sight I shall beat you both so soundly that someone will have to come and gather up the pieces.

*Morian begins to speak to the midwife.
Helicates and Saphonus shake their heads in
anger and exeunt.*

But listen, midwife. How is it with the Empress? Was she happy to become a mother, and where are you taking the child? 80

MIDWIFE Yes, gracious lord, she is well and content, and a happy mother. But she told me to search for you, deliver the child, and instruct you to take it in secret 85
to Mount Thaurin, where your father lives, so that he

71–5 **O . . . us** Saphonus' outrage contrasts with the reaction of Demetrius, who peacefully goes along with Aaron's plan: 'Advise thee, Aaron, what is to be done / And we will all subscribe to thy advice' (*TA*, 4.2.131–2).

77–9 **if . . . pieces** At the equivalent point in *TA*, Aaron similarly threatens the two brothers in a conditional clause: 'if you brave the Moor, / The chafed boar, the mountain lioness, / The ocean, swells not so as Aaron storms' (4.2.139–41).

80–1 **How . . . mother** Aaron also talks to the Nurse (*TA*, 4.2.142–5) but does not enquire about Tamora's well-being and post-natal condition.

84–8 **But . . . Empress** Tamora has different plans for the infant: 'The empress sends it thee, thy stamp, thy seal, / And bids thee christen it with thy dagger's point'

(4.2.71–2). Aaron's father is not mentioned in *TA*.

86 **Mount Thaurin** ('Berg Thaurin') Morian is later caught on Mount Thaurin (7.1.16–18) by Vespasianus, who is levying men (see 5.1.71–2). Marti suggests the location refers to Monte Taurino or Pizzo S. Michele, which is part of the Picentini mountain range in the Campanian Apennines, south-east of Naples (384, n. 19). Fredén (377) argues that the implied location is the 'Taurisani montes', a designation that goes back to the 'Taurini', an ancient Celtic people in what is now northern Italy. Alfred Noe proposes that 'Thaurin' designates Turin (Brauneck and Noe, 6.40), but apart from the difference in spelling, it is not clear what 'Mount' would refer to.

can raise it; no-one must know that it was born of the Empress.

MORIAN Very well, I shall do so. But hear me further and tell me, does any other creature know that this child belongs to the Empress? Tell me also, who was in attendance when the child was born? 90

MIDWIFE Gracious lord, there is not a creature alive that knows the child belongs to the Empress except myself and the Empress' sons, who met me when I was searching for you, made enquiries and then threatened to kill me if I did not confess the truth. But let me tell you that when the child was delivered, I was alone with the mistress. 95

MORIAN It pleases me ten times over that none but you were there, but you must lose your life for it. 100

Draws his sword and stabs her.

MIDWIFE Alas, alas!

Falls dead to the ground.

MORIAN So, lie there. I know that you will reveal nothing; your death is my guarantee. Had there been more who knew of it, they should also have died by 105

90–2 **does ... born?** In *TA*, Demetrius enquires about the number of women who saw the child (4.2.137), and Aaron repeats the question (4.2.142).

93–4 **not ... Empress** *TA*'s Nurse admits that Cornelia the midwife also knows about the child (4.2.143). In *TA* there are two women who aid Thamora's delivery: the Nurse and Cornelia the Midwife, who does not appear onstage.

100–1 **you ... it** There is no equivalent in *Tito* to Aaron's farcical jesting at the dying Nurse: "'Wheak, wheak!'" – so cries a pig prepared to the spit' (*TA*, 4.2.148).

103 **So ... there** Morian makes no plans to dispose of the body, unlike Aaron: 'Hark ye, lords, you see I have given her physic, / And you must needs bestow her funeral; / The fields are near and you are gallant grooms' (4.2.164–6). See 3.3.67 and note.

103–4 **I ... guarantee** a pithier statement than Aaron's 'tis a deed of policy: / Shall she live to betray this guilt of ours? / A long-tongued, babbling gossip? No, lords, no' (4.2.150–2).

my hand. None but the Empress' sons know of it, and I hope they will keep quiet and not reveal their mother's shame, but instead help to cloak it.

*He pauses and looks at his infant son
sleeping in his arms.*

But you, my dearest newborn son, did your brothers wish to kill you? No, they must not do it or they will die. You have a shape like my own, except for a sharp nose and chin like your mother's, but men will say 'There sits a devil'. You are indeed flesh of my flesh and bone of my bone. I must now consider how to rear you so that you may one day emulate your father. Dog milk and whey will be your food till you can

109–11 **But ... die** Morian's intimate address to the infant calls to mind Aaron's 'Sweet blowze, you are a beauteous blossom, sure' (*TA*, 4.2.74), which occurs earlier in the corresponding scene.

111–12 **a sharp ... mother's** Aaron does not comment on his son's facial features, but he does state earlier in the scene that he is 'myself, / The vigour and the picture of my youth' (*TA*, 4.2.109–10).

112–13 **men ... devil** This echoes Saphonus' words in lines 9–10: 'here is a young black devil!'

113–14 **flesh ... bone** This inverts the structure of Adam's comment about Eve after her creation from one of Adam's ribs: 'This is now bone of my bones and flesh of my flesh' (Gen. 2.23).

116 **Dog ... whey** The German text reads, 'Hundemilch Käse vnd Wasser'. The reference to dog milk may allude to the story of Romulus and Remus, the mythical founders of Rome, who were succoured by a wolf in a cave. The absence of a comma between 'Hundemilch' (dog milk) and 'Käse' (cheese) raises the question of whether the words form a compound (cheese of dog's

milk) or not (dog milk and cheese). Fredén (378) convincingly argues for a third possibility, namely that 'Käse vnd Wasser' is a mistake for 'Käsewasser' (i.e. whey; see Grimm), with the implication that the word 'vnd' (and) was misplaced in the sentence: 'Hundemilch Käse vnd Wasser' instead of 'Hundemilch vnd Käsewasser'. If so, the implied meaning is neither 'dog milk, cheese and water' nor 'cheese of dog's milk and water' but 'dog milk and whey', which partly corresponds to the 'curds and whey' (*TA*, 4.2.180) Aaron intends to make his son consume. Marti (385, n. 20) uses the *OED* to argue that 'Hundemilch' is a literal translation of 'whey' and that *TA*'s 'curds and whey' correspond to 'Hundemilch' and 'Käse' (cheese). In the process of making cheese curd, the milk separates into the solid curd and watery whey, which, as the *OED* suggests, was historically fed to dogs ('whey', n. 1a, 1600), probably because of its low lactose content. However, we have found no evidence in Grimm or elsewhere to suggest that 'Hundemilch' was used as a synonym for 'whey' (Molke) in early modern German.

walk. I will teach you all kinds of exercises so that you learn how to put up with hardship, how to fight and battle bravely, and tear a suit of armour apart with your hands, as I can. I will tutor you in all villainies 120 and bloody business so that you will fear no devil, and, like myself, obtain much grace and favour from high-born ladies, so that in the end they will revere you. – Now, I shall go away from here, and take the child to my father, who is a black devil like myself 125 and lives on Mount Thaurin, to let him raise it and say it is his own, so that nobody will know to whom it belongs. The Empress can now think about another one for next year. [Exeunt.]

116–17 **Dog ... walk** Aaron envisages a slightly more varied diet: ‘I’ll make you feed on berries and on roots, / And fat on curds and whey, and suck the goat’ (*TA*, 4.2.179–80).

117–18 **all ... hardship** a loose parallel to Aaron’s desire to have the infant ‘cabin in a cave’ (4.2.181), which implies harsh conditions.

118–19 **fight ... bravely** corresponds to Aaron’s intention to ‘bring [his son] up / To be a warrior and command a camp’ (4.2.181–2).

119–24 **tear ... you** After a sequence (see 116–19 and notes) with obvious resemblances to Aaron’s soliloquy at the end of 4.2, the present passage (which adds to Morian’s vision of what it means for him

to rear his child successfully) has no correspondence in *TA*.

119–20 **tear ... can** perhaps an example of the ‘great, superhuman, manly exploits’ (‘grosse, unmenschliche Mannliche Thaten’) that Morian mentions at 1.1.110–11.

120–1 **I will ... devil** Morian’s intended tutoring may be modelled on his own villainous deeds as described at 1.1.102–5.

124–8 **Now ... belongs** not in *TA*, where Aaron outlines a plan secretly to exchange his son for a white infant born to his countryman (4.2.154–63). However, the proximity of Morian’s father’s home loosely parallels Aaron’s assertion that ‘Not far one Muly lives, my countryman’ (4.2.154).

129 *Exeunt* Brennecke (*Exit*); not in 1620

7.[1] *Beating of drums and flourish of trumpets. Enter
VESPASIANUS advancing on Rome with his
army, which has raged cruelly and devastated
all the cities of the Romans.*

VESPASIANUS I march against Rome with a great and
valiant army of choice and seasoned troops. I have
sixty thousand horsemen in full armour, and a hundred
thousand men on foot, with whom I have marched
across the whole of Italy and razed all the cities we 5
came upon, with the result that no stone was left on
another. We have unnerved all Italy so that the people
run about to no avail, like fugitives. We have already
slaughtered a horrendous and vast number, so now
they cry ‘oh, no!’ wherever we come. But this is 10
nothing yet, for we shall attack them with ten times
greater cruelty. Once more, I swear by all the gods
never to withdraw my army until the haughty Empress

7.1 corresponds to *TA* 5.1, although the last part of the scene in *TA*, with Emillius, the messenger from Rome, has no equivalent in *Tito*. Morian does not share Aaron’s glee at being a villain (5.1.124–44), and Vespasianus, unlike Lucius, promises to spare Morian’s life only to subsequently break his promise. Whereas Morian is presumably executed immediately after this scene and makes no further appearance in the play, Aaron’s execution is postponed and he is brought onstage again at the end of *TA* (5.3.175–89).

0.1 *Beating . . . trumpets* See 3.2.0.1–2 and note.

0.3 *army* In *TA*, Lucius enters ‘with an army of Goths’ (5.1.0.1). The loyalty of Vespasianus’ soldiers has presumably been secured with the store of wealth from Tito’s treasury (see 5.1.64–7),

whereas Lucius’ Goths in *TA* are motivated by their personal grievances against Rome (cf. 5.1.7–8).

1–15 **I . . . now?** parallels Lucius’ conversation with the Goth soldiers (5.1.1–19).

3–4 **sixty . . . foot** In *TA*, Lucius does not specify the type or number of soldiers at his disposal. The chapbook recounts that the Emperor levied men from different countries when trying to fight off the invading Goths but notes that he lost ‘threescore thousand of his Men’ in the fight (35).

7–10 **We . . . come** Vespasianus’ indiscriminate slaughter of innocent people contrasts with Lucius’ mission to aid Rome in ousting an unpopular emperor: ‘I have received letters from great Rome / Which signifies what hate they bear their emperor, / And how desirous of our sight they are’ (*TA*, 5.1.2–4).

and her two sons are in my power. But what wondrous
sight greets me now? 15

Enter SOLDIER, with MORIAN and his son as prisoners.

SOLDIER Gracious prince and lord, I humbly deliver up
to your highness this Moor, whom I made prisoner on
Mount Thaurin.

VESPASIANUS My dear and trusty soldier, I rejoice at this
prisoner, for he is one of our greatest enemies; he is 20
the Empress' attendant, I know him well. – Listen,
black devil, you are a welcome guest to me. But tell
me, what were you doing on Mount Thaurin? And
what kind of a black devil is that in your arms?

MORIAN Never in my life has a lone fellow so shamefully 25
taken me prisoner as this man. I must say that you and
your followers are like devils in battle and combat.
I am so madly enraged that I don't know what to do. I
could curse myself for the fact that I am now your
prisoner. If you spare my life and show me mercy, 30
I shall fill your ears with wonder and amazement at
what the Empress and her two sons have done to your

16–18 **Gracious . . . Thaurin** The equivalent account of Aaron's arrest by the second Goth is considerably more detailed (5.1.20–39).

18 **Mount Thaurin** See note at 6.1.86. This is the geographical location of the 'ruinous monastery' (5.1.21) where Aaron is captured is not specified.

20 **greatest enemies** Unlike Lucius, who knows that Aaron 'robbed Andronicus of his good hand' (T4, 5.1.41), Vespasianus only knows at this point that Morian was the bearer of the severed hand and heads at the beginning of 4.3.

22 **black devil** Lucius also calls Aaron 'devil' (T4, 5.1.40, 145) though not 'black devil'. Morian uses the word for himself (and his

father) in the preceding scene (6.1.125).

24 **black devil** echoes the type of response imagined by Morian in 6.1.112–13.

25–37 Morian's verbosity contrasts with Aaron, who refuses to speak until Lucius threatens to kill his son (5.1.46–8).

30 **If . . . mercy** Morian's desire for self-preservation has no equivalent in T4; the only life Aaron wants to preserve is his son's.

31–4 **I . . . lives** Aaron makes a similar promise ('I'll show thee wondrous things', 5.1.55), but gives a non-specific list of things he will divulge: 'murders, rapes and massacres, / Acts of black night, abominable deeds, / Complots of mischief, treasons, villainies' (5.1.63–5).

sister, Andronica, and how your brothers lost their lives. I will also serve you faithfully and help you fight the Emperor; but if you show me no mercy, I shall reveal nothing, for here I am. Having surrendered myself, I can now meet my death. 35

VESPASIANUS Although a prisoner, you do not lack defiance. But tell me everything and speak the truth: say who, in which place, at what time, and for what reason, robbed my sister Andronica of her hands and tongue. Likewise, say how my brothers were taken prisoner and for what reason they were condemned to death. When I have heard all this, then you shall keep your life. 40 45

MORIAN Then open your ears, and listen to me carefully. Know that I have always been the Empress' secret lover, when she was the Queen of Ethiopia as well as here. And because she always had a haughty and highly arrogant disposition, she could not suffer a rival, and when she saw that you and yours stood in such great and high renown, and were as mighty and rich as the Emperor, she could not suffer it in her proud spirit, but persecuted you to the utmost at every turn. But the Empress' sons were overcome with love 50 55

34–5 **I . . . Emperor** Morian's offer to cooperate contrasts with Aaron's defiance throughout 5.1.

38–45 **Although . . . life** Since Morian does not refuse to speak, there is no need for Vespasianus to threaten the child's life and to utter the oaths that Aaron makes Lucius swear (5.1.51–86).

40 **who** Vespasianus already knows who mutilated Andronica and when (see 5.1.24–7.1), and Morian has just stated (32–4) that Aetiopissa and her sons are responsible for the attack.

46–91 Morian's account corresponds to

Aaron's in *TA* (5.1.87–120). The chief villain in Morian's account is Aetiopissa, whereas in Aaron's account it is Aaron himself.

47–9 **Know . . . here** Lucius is aware of the affair (5.1.42–43), but there is no reason to suppose that Vespasianus suspects Morian of being Aetiopissa's lover.

49–55 **because . . . turn** The sacrifice of Alarbus (*TA*, 1.1.99–150) provides a motive for Tamora's revenge for which there is no equivalent in *Tito*. The present passage provides the clearest motive for Aetiopissa's villainous actions against the Andronici.

for your sister Andronica, and instructed me to keep
 watch on her husband and kill him, so that they could
 satisfy their lust on her. I waited with all diligence on
 him so that I could murder him, but never had the
 opportunity to do so, and could not kill him. Now 60
 your father, Tito Andronico, held a great stag-hunt,
 attended by the Emperor and Empress, her two sons,
 and also your sister, Andronica, and her husband. And
 at that time the Empress walked alone in search of me
 to satisfy her lust. She could not find me but came 65
 across Andronica and her husband, who were alone.
 She addressed them with arrogant words to which
 Andronica did not submit and answered defiantly. So
 the Empress left discontentedly, swearing a high oath
 that she would neither eat nor drink until she had 70
 satisfied her rage on Andronica. Her sons happened to
 meet her, and she commanded them to take vengeance
 on Andronica, and to stab her husband at her side,
 or she would not consider them her sons any more.
 They willingly went with her to the place where 75
 Andronica was, and there stabbed her husband to
 death at her side. Then she commanded them to
 take Andronica and spend their lust on her, and
 afterwards to maim her so that she would no longer
 look like a human being. So they took her away, and 80
 afterwards they cut off her hands and tore out her
 tongue. The Empress then resolved to annihilate your
 kin, and so had me take your brothers prisoner on

58–60 **I ... him** The audience has no previous knowledge of Morian's unsuccessful plot against Andronica's husband.

60–80 **Now ... away** is a condensed version of 3.3.8–109 (but see 64–5 and note).

64–5 **the ... lust** Aetiopissa does not spell out in 3.3 that she has gone to the forest in search of Morian, although when he finds her, she does attempt to engage him in an amorous encounter (3.3.120–6).

81 **tore out** See 4.2.0.3–5 and note.

trivial grounds and beheaded them. To secure herself
 against future harm from your father, she sent him 85
 word that his sons had insulted her roughly and would
 consequently have to die for it, but if he loved them,
 he should give up his hand for them, and then they
 would be returned to him alive. Thus she cheated him
 out of his warlike hand and sent it back to him with 90
 the heads. So now you have heard the entire business
 from me. You must also know finally that I fathered
 the Empress' child, which I was going to take to
 Mount Thaurin.

VESPASIANUS Your words have filled my ears with 95
 wonder upon wonder. – Alas, haughty Empress, may
 you and your sons never be well; I rejoice because
 I now know how everything came about and how
 I may act accordingly, for you shall suffer the same in
 everything, and ten times worse. [*to Morian*] I have 100
 no need to keep the promise I made you, since the
 damnable Empress robbed my aged father of his
 warlike hand, and promised him the lives of his sons
 but did not keep her word. So, Morian, you must die
 without any grace or mercy. – Attendant, take him 105
 away from here. Deliver him to the hangman, so that
 he may hang him and his child immediately.

84–91 **To ... heads** Whereas Aetiopissa is responsible for devising the scheme in *Tito*, it is Aaron's idea in *TA* (5.1.111–20).

92–3 **know ... child** Aaron begins his narrative with the equivalent information: 'First know thou I begot him on the empress' (*TA*, 5.1.87).

96–100 **Alas ... worse** There is no equivalent apostrophe to Tamora in *TA*. It reinforces Aetiopissa's status as the principal

enemy of the Andronici (see Introduction, p. 12).

97 **sons** The singular 'son' ('Sohne') in the German text must be an accidental error, perhaps a confusion with Morian's one son.

105–6 **Attendant ... here** ('Diener nimb jhn von hinnen') is presented typographically as a SD in the German text. The use of the imperative suggests that the sentence is part of Vespasianus' speech.

100 SD] *this edn; not in 1620*

- MORIAN What now, though the devil sends me to hang,
I don't think it would become me! Is there no mercy?
I beg you, spare my life. 110
- VESPASIANUS No, I shall not spare your life nor have the
least mercy. – Therefore, take him away so that he
may hang, and his child with him.
- MORIAN Well now, wait a little. If I am to eat hanging
pears, there is time enough for that. If there is nothing 115
else but death in store for me, I shall be willing, for I
have long deserved it. But I beg you, pity my child
and do not let it die with me, for it has done no evil
yet. Just let him be brought up as a soldier and I am
certain he will be a brave and valiant hero. 120
- VESPASIANUS I will pity this child and have it brought
up to fight and battle; but you, get you away from
here. *Exit.*

108–10 **What ... life** Cf. Aaron: 'If there be devils, would I were a devil, / To live and burn in everlasting fire, / So I might have your company in hell / But to torment you with my bitter tongue' (*TA*, 5.1.147–50). Whereas Aaron remains defiant, Morian pleads for mercy.

112–13 **take ... him** is the first time that a threat is posed to the infant. Cf. Lucius: 'A halter, soldiers! Hang him on this tree, / And by his side his fruit of bastardy' (*TA*, 5.1.47–8).

114–15 **If ... pears** ('sol ich Hangelbeeren fressen') Creizenach (46) suggests that 'Hangelbeeren' refers to a type of pear with a long stem (see Grimm, *hängelbirne*) and that the expression is synonymous with hanging from the gallows (see also Marti, 389, and Fredén, 146). Lippner's translation makes the pun on 'henge' (i.e. hang) explicit: 'if I must eat gallows pears'; Brennecke spells out the meaning: 'If I'm to swing by the neck on the gallows'. Fredén (391–2) argues that Morian's comic

reaction as he finds out that he will be hanged corresponds to the Clown's similarly comic response to Tamora's announcement that he 'must be hanged': 'Then I have brought up a neck to a fair end' (*TA*, 4.4.46–8). See also 5.2.56–63 and note.

117–18 **I ... me** Morian's show of concern for his son comes late in the scene compared to that of Aaron who repeatedly pleads for his son's life and makes Lucius swear that the boy will live (*TA*, 5.1.49, 53–4, 67–8, 70, 78–85).

118–19 **has ... yet** Rather than emphasizing the child's innocence, Aaron insists on his royalty: 'Touch not the boy, he is of royal blood' (*TA*, 5.1.49).

119–20 **let ... hero** Aaron asks Lucius 'To save my boy, to nurse and bring him up' (*TA*, 5.1.84). Morian's desire for the child to have a military upbringing is in keeping with his earlier hopes for his son (6.1.103, 106–8).

121–2 **I ... battle** Lucius similarly promises that the boy shall live (*TA*, 5.1.60, 69, 86).

MORIAN In all my days I never thought I would be
 hanged in the end. Now, let us go, and hang me 125
 quickly before I have time to think more about it.

Exeunt.

[7.2]

Enter EMPEROR.

EMPEROR Such great bloodshed and so dangerous a war
 have never been heard of. Rome has never stood in
 such fear and peril before. Vespasianus has devastated
 the city so violently and ravaged the surrounding
 lands so cruelly that it moves one to pity. We have 5
 fought four battles with him, but he has won them all
 and slaughtered a great host of people. He fights so
 fiercely that no-one comes near him in battle, all flee
 before him. Yesterday, he took the whole imperial
 palace in defiance of me. Yes, all my troops have 10
 become so fearful that they refuse to go out against
 him, saying they witness daily that all who venture

124–6 **In ... it** has no equivalent in *TA*. Since Aaron is gagged following 5.1.151, he is unable to speak at the end of the scene.

7.2 is not in *TA*, where the action moves from Lucius and Aaron straight to Tamora's visit to Titus with her sons (5.2). This brief scene confirms that Vespasianus is ravaging the empire (see 7.1.1–9) and sets up the next scene by mentioning the disguises worn by Aetiopissa and her sons.

5–7 **We ... people** In *TA*, Lucius does not attack Rome before he is invited for a parley (5.1.156–9).

9–10 **he ... me** ('Mein Keyserlichen Pallast hat er gestriges Tages mir zu trotze voller Flenten geschlossen') The German passage is probably corrupt. Fredén (370–1) and Marti (389) conjecture that 'Flenten'

refers to the arrows of *TA*, 4.3, and propose that 'geschlossen' is a printer's error for 'geschossen' (i.e., shot). Yet 'Flinte' ('shotgun') was not in use before the second half of the seventeenth century (Grimm), and 'Flenten' has no separate entry in Grimm. Brauneck and Noe conjecture that it means 'Klagen' (lament, complaint). The Emperor's report of the attack fulfils Vespasianus' earlier promise in 4.3.41–5. It is not clear where the present scene takes place, since the Emperor may have been forced to flee the palace either before or during the attack.

10–12 **all ... him** implies that the troops are otherwise loyal, which is significantly different from Saturninus' fears that 'the citizens favour Lucius / And will revolt from me to succour him' (*TA*, 4.4.78–9).

7.2] *this edn; not in 1620*

out against the enemy never return. My heart is so
 alarmed that I do not know what to do, for my power
 diminishes day by day, and the enemy grows stronger. 15
 So we shall no longer be able to resist his forces
 unless we weaken him with cunning and treachery,
 and unless he is deceived by my Empress, who,
 together with her sons, is disguising herself. Even
 now they are gone; may the gods favour them and 20
 give them grace! I shall leave and eagerly wait to hear
 what they accomplish and bring about.

Exit.

[7.3] *Enter AETIOPISSA, with her two sons, SAPHONUS
 and HELICATES, in disguise.*

AETIOPISSA Dearest sons, now no-one will know us, for
 we are well disguised. But hear me, and note what
 you are to do with Tito Andronico. Lend careful
 attention to the cunning stratagems he will use in

17–19 **weaken . . . sons** In *TA*, Tamora states,
 ‘Now will I to that old Andronicus, / And
 temper him with all the art I have, / To
 pluck proud Lucius from the warlike
 Goths. / And now, sweet emperor, be
 blithe again / And bury all thy fear in my
 devices’ (4.4.107–11). The wording in *Tito*
 leaves the exact nature of the plan unclear.

7.3 corresponds largely to 5.2 in *TA*, but the
 scene is condensed and no information is
 provided about the types of disguise worn
 by Aetiopissa and her sons. Tito readily
 welcomes Aetiopissa’s sons (21–3),
 without the extended dialogue between
 Titus and Tamora in *TA* (5.2.9–69).
 Andronica is not present when Tito kills
 her attackers, unlike Lavinia, who is
 onstage during Titus’ long speech to the
 brothers (5.2.166–205), and collects their

blood in a receptacle. In *Titus und Tomyris*,
 Titus’ daughter is similarly uninvolved in
 the slaughter of her attackers, whereas in
Aran en Titus, Titus orders her to bite out
 Quiro’s heart (Buitendijk, ll. 1896–906).

2–3 **we . . . Andronico** Cf. Tamora: ‘Thus, in
 this strange and sad habiliment, / I will
 encounter with Andronicus, / And say I
 am Revenge, sent from below / To join
 with him and right his heinous wrongs’
 (*TA*, 5.2.1–4). There is no explicit indica-
 tion in *Tito* that Aetiopissa disguises her-
 self as Revenge.

3–6 **Lend . . . guard** Whereas Aetiopissa
 plans to have her sons gather intelligence
 about the Andronici’s military strategies,
 Tamora intends to busy Titus and Lucius
 so that their Goth army may be disbanded
 in the meantime (*TA*, 5.2.75–9).

7.3] *this edn; not in 1620*

battle to overthrow the Emperor, so that we can 5
 recognise them at once, and be on our guard. So if you
 see that he continues to rage and ravage, and that this
 cruel bloodshed against us does not stop, contrive to
 murder secretly Tito and his valiant son, Vespasianus,
 so that this perilous war can end in victory. Follow me 10
 now, we will go to his palace at once.

They go to the palace. Aetiopissa calls to old Tito.

Holla! Holla, good friend Tito Andronico, come down
 to me.

[Enter TITO above.] He looks down.

TITO Who are you that call on me like this?

AETIOPISSA Old Tito Andronico, we are your good 15
 friends, and the gods have sent me to you with these

8–10 **contrive . . . victory** This suggestion is not made in *TA*. Marti (390) argues that this is the only point where the German play dramatizes motivation with greater clarity than the English version.

11 **his palace** In *TA*, Tamora and her sons visit Titus ‘at his study’ (5.2.5).

11 SD In *TA*, Tamora and her sons ‘*knock, and TITUS . . . opens his study door*’ (5.2.8 SD). Editors since Capell (1767–8) usually indicate that Titus appears ‘above’, as implied in Tamora’s later request for Titus to come down (5.2.33, 43).

13 SD The use of a space ‘above’ is rare in the German plays of the English comedians. Of those in the 1620 *Engelische Comedien vnd Tragedien*, *Fortunato* and *A King’s Son of England* perhaps make use of it, but only *Tito* clearly does, whereas the other plays do not (Kaulfuss-Diesch, 66–7, 69, 74, 76).

15–20 Since Aetiopissa’s plan is to deliver her sons to Titus, it is fitting that she includes them in the introduction, unlike Tamora,

who introduces herself as someone who would like to speak with Titus (5.2.16), then presents herself as Revenge (5.2.30–40), and only introduces her sons as Rape and Murder when prompted by Titus (5.2.45–64). Aetiopissa identifies her children as Tito’s ‘good friends’ but does not comment on their disguise. Marti (390) notes that ‘good friends’ may refer to the Eumenides in Greek mythology, whose name literally (and ironically) meant ‘the kindly ones’. In *Aran en Titus*, Thamera introduces herself as Vengeance (‘Wraakzucht’; l. 1781); the 1656 programme simply states that Thamera and her sons disguise themselves (4.3 and 4.4); in *Titus und Tomyris*, the Empress disguises herself as Justice, accompanied by Revenge and Mercy (sig. L1v); and the 1699 programme notes that Thamera and her sons disguise themselves as ghosts (Cohn, ‘Breslau’, 281).

16 **gods . . . me** is not in *TA*. In her disguise as Revenge, Tamora claims that she has been ‘sent from th’infernal kingdom’ (5.2.30).

13 SD *Enter . . . above*] *this edn*; Titus sieht von oben hinunter 1620

fellows so that I may deliver them to you, for they were ordained by the gods to help you with good counsel in these wars, to ensure that the enemy may be speedily overthrown. 20

TITO O, they shall be most welcome, and be held in great honour. I shall come down to you now to receive them with pleasure.

He goes down, [exit].

AETIOPISSA Now, my hearts, I have presented you to him, farewell. I shall go now. *Exit.* 25

Enter TITO ANDRONICO, below.

TITO Tell me, where is the third?

HELICATES She left after presenting us to you.

TITO Yes, indeed, you shall be the most welcome guests I ever had. – Holla, soldiers, come here, quick!

Enter two soldiers.

Come here and lay hold on them both, steady and fast. – Now, you cursed and murderous villains, do you think I have lost my senses and cannot recognize you? 30

17 **deliver them** Tamora does not intend to leave her sons with Titus: 'Now will I hence about my business, / And take my ministers along with me' (*TA*, 5.2.132–3); she only lets them stay after Titus demands it (*TA*, 5.2.134).

21 **they . . . welcome** Titus is less welcoming to his visitors (*TA*, 5.2.17–19) and first refuses to go down to Tamora: 'Do me some service ere I come to thee' (*TA*, 5.2.44).

22–3 **I . . . pleasure** corresponds to Titus' 'O sweet Revenge, now do I come to thee'

(*TA*, 5.2.67) and 'Welcome, dread Fury, to my woeful house; / Rapine and Murder, you are welcome too' (*TA*, 5.2.82–3).

24–5 **Now . . . now** In *TA*, Tamora remains onstage for some time after Titus has come down and confers with her sons before bidding Titus farewell (5.2.137–47).

29 **Holla, soldiers** Titus calls Publius, Caius and Valentine, kinsmen of the Andronici (*TA*, 5.2.151).

33 SD There is no equivalent SD in *TA*, and it is not clear whether masks are worn by the brothers.

23 SD *exit*] *this edn; not in 1620*

He takes the masks from their faces.

Are you not the Empress' sons? And do you not seek
to take my life with treachery? Yet now I have means 35
to take my revenge. – One of you, bring me a sharp
knife and a butcher's apron at once.

[Exit first soldier.]

Yes, now I have thought up a secret stratagem
whereby I shall ensnare all my enemies and satisfy 40
my rage on you.

*Enter [first soldier], bringing a sharp knife and a
butcher's apron. Tito puts on the apron,
as if he would slaughter them.*

Go and get a vessel, too.

[Exit first soldier.]

[to second soldier] And you, come here with that
murderer and hold his throat here, so that I may cut it.

[Enter first soldier,] bringing a vessel.

– And you, come here with your bowl, hold it under
his throat and catch all the blood in it. 45

36–7 **bring ... apron** In *TA*, Titus fetches the knife himself and does not call for an apron. He may wear an apron only in the final scene, when he enters '*like a cook*' (5.3.25.2).

41 **Go ... vessel** In *TA*, Lavinia enters 'with a basin' (5.2.165.2).

43 **hold ... here** Titus asks the bound brothers to 'prepare your throats' (*TA*, 5.2.196).

44–5 **come ... in it** Titus has Lavinia hold the basin (*TA*, 5.2.182–3, 196–7), which establishes a link between the blood lost by the ravished and mutilated Lavinia

earlier in the play and the blood that she collects from her attackers, a link that is missing from *Tito*.

45 SD–46 SD These SDs are considerably more detailed than in *TA*: '*He cuts their throats*' (5.2.203 SD).

45 SD **He ... stopped** Whereas in *Tito*, the brothers' mouths are stopped as a reaction to their attempts to speak shortly before they are killed, in *TA*, once the brothers have been gagged, Titus makes them listen to a lengthy speech about their crimes (5.2.167–205).

37 SD] *this edn; not in 1620* 40 SD1 *first soldier*] Brennecke (a soldier); einer 1620 41 SD Brennecke (The soldier goes); *not in 1620* 42 SD] *this edn; not in 1620* 43 SD *Enter first soldier*] *this edn*; Bringt Gefäß 1620

Helicates is first held down. He tries to speak, but his mouth is stopped. Tito cuts his throat. The blood runs into the bowl. Once the blood has drained, they lay him on the floor, dead.

– Now, the next fellow, bring him too.

Holds his throat in the same way. Saphonus violently attempts to resist death and tries to speak, but they stop his mouth. Tito cuts his throat, and the blood is collected; then they lay him on the floor, dead.

Now I have cut their throats. What I have slaughtered I shall cook myself. I shall mince these heads and bake them into pies, and then invite their mother and the Emperor. A messenger of peace shall be sent to the Emperor at once. – But you, make haste and bring the bodies to me in the kitchen. 50

Exeunt with the dead bodies.

8.[1] *Enter* EMPEROR *and* AETIOPISSA.

EMPEROR Lovely Empress, pray tell me, was Tito Andronico pleased with your sons when you presented them as being sent to him by the gods?

AETIOPISSA Gracious lord and Emperor, old Tito was delighted; he came down to them immediately. 5

47–50 **What ... Emperor** is a condensed version of *TA*, 5.2.186–205. Unlike Tito, Titus shares his plan with his captives before he kills them.

48–9 **mince ... pies** Titus describes this process twice in *TA*, at 5.2.186–9 and 5.2.197–200.

49–50 **invite ... Emperor** In *TA*, the disguised Tamora proposes earlier in the scene that Titus invite Lucius to a banquet while she, as Revenge, will bring all of

Titus' enemies so that revenge may be taken (5.2.111–19).

8.1 This scene, which follows directly from 7.3, has no equivalent in *TA*: Tamora plans the banquet even before Titus kills Chiron and Demetrius (4.4.99–102; 5.1.156–61), so it is not necessary for Titus to send an invitation. The scene dramatizes the Emperor and Aetiopissa's misplaced joy about the apparent success of the disguise scheme.

Meanwhile I departed, trusting that my sons would be held in great honour by him, and that he would follow all their advice. But here comes a messenger; what good news does he bring us?

Enter MESSENGER, to the Emperor.

MESSENGER Fortune, health, and all prosperity to your imperial majesty, almighty and invincible Emperor of Rome. I am a messenger sent from my gracious lord, Tito Andronico, to your imperial majesty to proclaim peace and amity. He will never take arms against your majesty again, but wishes to make a peaceful alliance with your majesty. Likewise, he requests your majesty and your fair Empress to come to a banquet, so that peace and unity may be established all the better. 10 15

EMPEROR The message you deliver brings me great pleasure, and it cheers my heart that old Tito Andronico desires to make peace with me. Tell him this from me: I am very pleased and shall immediately come in person with my Empress. 20

MESSENGER Almighty Emperor, I shall deliver this message faithfully. *Exit.* 25

AETIOPISSA It is quite certain, gracious lord and Emperor, that my two sons have advised this peace and old Tito has followed their suggestions.

6–7 **trusting ... honour** echoes the sons' reflection upon their newfound position at the Roman court in 2.1.18–29.

10–18 **Fortune ... better** Tito's proclamation of peace and his invitation of the Emperor and Aetiopissa to the banquet mean that he has complete control over the circumstances of his revenge. This is unlike *TA*, where Tamora first has Saturninus invite Lucius to a parley at his

father's house (4.4.99–102) and then, in disguise, effectively invites herself to the banquet (5.2.111–19). Tito seems to offer unconditional peace; the message sent to Lucius does not (5.1.159–61).

19–23 **The ... Empress** While their belief in Titus' 'lunacy' (*TA*, 5.2.70) explains why Saturninus and Tamora go to Titus' banquet, the Emperor's acceptance of the invitation seems comparatively simplistic and naive.

EMPEROR If they have arranged this for me, I promise
to advance them to the highest honours. But, lovely 30
Empress, let us no longer delay but go to Tito
Andronico at once. [Exeunt.]

[8.2] *Music. Enter servants who dress a table and
bring out the pies. Not long thereafter, enter
TITO ANDRONICO wearing the blood-stained
apron, with a knife in his hand. After him, enter
EMPEROR and AETIOPISSA, followed by
ANDRONICA, VESPASIANUS and VICTORIADES.*

TITO Almighty Emperor and fair Empress, my greatest
thanks for accepting my invitation. Please, your

8.2 chiefly corresponds to *TA* 5.3.26–65.

Vespasianus has presumably been in Rome for some time, and peace has already been established through Tito's message in the previous scene, so there is no need for an equivalent of the opening part of the scene in *TA* (5.3.1–25). *Tito* dramatizes the banquet as a private, domestic event and swiftly concludes after the killings, unlike *TA*, where Lucius and Marcus, after Saturninus has been killed (5.3.65 SD), withdraw to a space above, protected by the Goths, from where they justify their deeds to the Romans, who then proclaim Lucius emperor (5.3.66–147). Nor does *Tito* have an equivalent of the Andronici's mourning of dead Titus (*TA*, 5.3.148–74), or of Aaron's return onstage 'under guard' (*TA*, 5.3.174.1–89).

0.1 *Music* The play's other SDs that call for offstage music or sound effects designate specific instruments, horns, trumpets and drums (see 3.2.0.1–2 and note). At the equivalent moment in *TA*, there are 'Trumpets sounding' (5.3.25.1).

0.1–4 *Enter . . . hand* *TA* has Titus set the

dishes on the table himself (5.3.25.2).

0.3–4 *wearing . . . hand* Tito put on the apron at 7.3.40.2, before murdering Saphonus and Helicates. In *TA*, Titus enters 'like a cook' (5.3.25.2–3). The 'knife' may be the same as the 'sharp knife' (7.3.40.1) with which Tito cut the throats of Saphonus and Helicates. No knife is mentioned in the equivalent SD in *TA* (5.3.25).

0.6 *ANDRONICA* In *TA*, Lavinia wears 'a veil over her face' (5.3.25.3), which Titus presumably removes at 5.3.44–5. There is no evidence in *Tito*'s SDs to suggest that Andronica is also veiled.

1–23 The issue of sitting down occupies much of the beginning of the scene. Like the opening of the Banquet Scene in *Mac* (3.4), it follows a hierarchical order, first the Emperor and Aetiopissa (2–4), then Victoriades (8 SD) and Vespasianus (18 SD), the last of these only after his father asks him to do so. Tito is asked to sit down (by the Emperor) or to let his daughter sit down (by Aetiopissa) but refuses. *TA* does not foreground the action of sitting down, and Ard³ simply has an added SD: 'They sit' (5.3.25.1).

32 SD] *this edn; not in 1620* 8.2] *this edn; not in 1620*

majesty, sit with the Empress, and help yourselves to my offerings.

EMPEROR My good friend, Tito Andronico, I am delighted 5
that this bloody, perilous war has come to an end and
that we have arrived at peace and harmony.

*He goes to sit at the head of the table; Aetiopissa sits
next to him.*

But tell me, why do you wear this apron?

Victoriades sits down.

TITO Almighty Emperor, I myself have been the cook
and have made these pies for your majesty. 10

EMPEROR Now, this is very good. I say, Tito, come with
your son and sit beside us.

TITO No, almighty Emperor, I will not sit down now, but
rather wait upon your majesty. – But you, dearest
son Vespasianus, go and sit, and keep the Emperor 15
company.

VESPASIANUS Yes, dearest father, I am always willing to
obey your command.

He sits.

AETIOPISSA Dear Tito Andronico, please, let your
daughter Andronica also sit. 20

5–7 **I ... harmony** is not in *TA*, where Lucius and Saturninus have a hostile exchange and Marcus encourages them to make peace at the banquet (5.3.17–24).

8 Saturninus similarly asks, ‘Why art thou thus attired . . . ?’ (*TA*, 5.3.30).

9–10 **I ... majesty** In *TA*, Titus does not state that he has baked the pies himself.

19–22 **let ... you** Aetiopissa is aware of

Andronica’s presence, and it is unclear whether the Empress pretends not to know about her mutilation, or whether its fact is known but Aetiopissa assumes that its perpetrators have remained unidentified. In *TA*, Tamora is presumably unaware of Lavinia’s presence until Titus unveils her immediately before killing her (5.3.44–6).

TITO No, fair Empress, I cannot do that; she must stand and wait upon you. I beg your majesty, eat and be merry.

*He goes to the pies, cuts portions for the
Emperor and Aetiopissa, but Vespasianus eats
nothing. Old Tito walks sorrowfully
about the table.*

AETIOPISSA Truly, in all my life I have never eaten better pies than these. I cannot imagine how they have been 25
prepared or what is baked inside them.

TITO O lovely Empress, please eat more of them if they are to your liking. [aside] I'll tell the Empress later what they are made of.

*He cuts another piece and places it
before Aetiopissa.*

AETIOPISSA But please tell me, my dear Tito Andronico, 30
why are you so melancholy and do not eat?

23 SD *He ... Aetiopissa* In *TA*, Titus 'plac[es] the dishes' (5.3.25.2) as soon as he has entered, and the business of cutting the pie is not mentioned in *TA*'s SDs.

23 SD–29 SD In keeping with its emphasis on physical action and spectacle, *Tito* emphasizes the point at which Tito's Thyestean revenge succeeds. In *TA*, Tamora does not comment upon the pie, and it is only after killing his daughter that Titus mentions that Tamora 'daintily hath fed' on the pie (5.3.60).

28–29 *I'll ... of* ('worvon er aber gemachet, wil ich der Keyserinnen darnach

erzehlen') Brennecke alters 'Empress' to 'you', but the sentence is probably an aside.

30–8 *But ... afflicted* In *TA* the dialogue leading up to Titus' killing of his daughter is between Titus and Saturninus. It is initiated by Titus and is about the legendary slaying of Virginia by her father (5.3.35–42), whereas in *Tito*, it is between Tito and Aetiopissa, is initiated by Aetiopissa and deals with the reason for Tito's grief. As with Ovid's tale of Philomel, the reference to classical literature is thus absent from *Tito*.

28 SD] *this edn; not in 1620*

TITO O lovely Empress, eat your fill. But I am too full of grief for it. Yes, the most distressed in all the world! I do not know what I may do in my anguish.

AETIOPISSA I ask you, tell me, why are you so sad, what has driven you to such grief? 35

Tito goes to Andronica.

TITO Empress, it is for this wretched creature, for my dearest daughter, that I am so sorely afflicted. [*to Andronica*] But now it is impossible for me to see you so wretched before me; my heart wants to burst within me! Take this. 40

Thrusts his knife into her heart. She falls to the ground, dead.

EMPEROR Alas, alas, Tito Andronico, have you lost your wits? Why do you murder your own flesh and blood? Alas, this pitiful creature.

TITO Yes, Emperor, I suffered the greatest pain and infernal anguish because of her. But hear what I say, your cursed and haughty Empress is the sole cause, for she made her sons hew off the hands and cut out 45

32 **eat . . . fill** In *TA*, it is not until after Titus' killing of Lavinia that Titus asks Saturninus, 'Will't please you eat? Will't please your highness feed?' (5.3.53).

39–41 **it . . . me!** In *TA* there is a similar emphasis on the tremendous pain that Lavinia's condition causes Titus, but he identifies shame as the principal motive for her murder: 'Die, die, Lavinia, and thy shame with thee, / And with thy shame thy father's sorrow die' (5.3.45–6).

40 **heart . . . burst** See note at 3.3.41.

43 **Why . . . blood?** At the equivalent moment in *TA* this question is posed

twice, first by Saturninus ('What hast thou done, unnatural and unkind?', 5.3.47) and then by Tamora ('Why hast thou slain thine only daughter thus?', 5.3.54).

45–61 The order of actions and speeches corresponds to that in *TA*, with the exception of Aetiopissa's exclamation at l. 54, which has no equivalent in *TA*.

47–9 **your . . . daughter** In *TA*, Titus holds the Empress' sons responsible: 'twas Chiron and Demetrius: / They ravished her and cut away her tongue, / And they, 'twas they, that did her all this wrong' (5.3.55–7).

the tongue of my unfortunate daughter. – But know,
 cursed Empress, even now you have feasted on your 50
 sons' heads, which I baked in the pies.

Aetiopissa shakes and trembles violently in fright.

Now you shall never again afflict any other man as
 you have afflicted me. Take this for it!

*He attacks her with his knife and stabs her at
 the table beside the Emperor.*

[AETIOPISSA] O, murder, alas!

Falls to the ground, dead.

EMPEROR Alas, shall I suffer such a murder? Impossible! 55

*Draws his sword, stabs Tito Andronico, who falls
 dead to the ground in front of the table. Vespasianus
 leaps over the table at the Emperor.*

VESPASIANUS Emperor, now you must die, even if you
 had a thousand lives.

He stabs the Emperor, who falls to the ground dead.

50–1 **you . . . heads** Titus tells Tamora that her sons have been 'both baked in this pie' (*TA*, 5.3.59) but only Tito singles out the 'sons' heads'.

51 SD There is no equivalent SD in *TA* (see Introduction, p. 5).

52–3 **Now . . . me** In *TA*, Titus makes no equivalent comment to Tamora before stabbing her (5.3.62).

53 SD *TA*'s SD is less detailed: 'He stabs the Empress' (5.3.62 SD). Tito's knife ties together the key actions in this scene: after entering with it 'in his hand' (0.4), he 'cuts' the pie with it (23.1, 29.1), 'Thrusts' it into his daughter's 'heart'

(41.1) and here 'stabs' Aetiopissa with it. 54 SP The SP is missing in 1620 and 1624; we follow Lippner in assigning the speech to Aetiopissa. See 3.3.67 SP and note.

54 **murder** ('mordio') See 3.3.67 and note.

55 SD Ravenscroft ('Emp. stabs Titus') and Rowe ('He stabs Titus') are the first ones to add a SD at the equivalent point in *TA*, but neither is as detailed as *Tito*'s.

56–7 Saturninus likewise points out that his killing is retaliatory: 'Die, frantic wretch, for this accursed deed' (*TA*, 5.3.63).

57 SD There is no equivalent SD in the early quarto and Folio texts of *TA*; Ravenscroft added 'Lucius stabs the Emperour'.

54 SP] *Cohn* (EMPRESS); not in 1620

- VICTORIADES Alas, alas, this wretched and despicable creature. Alas, I will never find peace. – Now, Vespasianus, the empire belongs to you. Set the crown on your head, and rule in peace. 60
- VESPASIANUS O gracious lord uncle, how can I rule the empire? My heart is ready to burst at this tragedy, the most pitiful that has ever been heard of. I do not know what to do in my wretchedness, so bear the imperial crown upon your head, for your claim to it is the strongest. 65
- VICTORIADES O, no. I have no wish to wear it. You are the rightful heir to it, and your brave deeds have won you much renown throughout the world; you have no equal. And you know that the empire faces many troubles and enemies, and lacks a strong ruler. So do not refuse, accept the imperial seat, make a universal peace, and rule in harmony and joy. 70
- VESPASIANUS Then let us go in, so that I may receive the crown in the presence of all, though I shall never be happy again. 75
[Exeunt.]

58–9 **this . . . creature** It is unclear whether Victoriades is referring to the Emperor or to Aetiopissa.

59–77 **Now . . . again** The ending in *Tito* is very brief by comparison with the protracted ending of *TA* (5.3.66–199). See Introduction, pp. 17–18. *Tito*'s final moments are reminiscent of the conclusion of *Lear* (5.3.318–25): the imperial crown is offered to two characters; the older one declines and the younger accepts.

68 **I . . . it** In his unwillingness to accept the crown, Victoriades resembles his brother, Tito, in the play's opening scene.

69 **rightful heir** In Act 1, Rome is an elec-

tive monarchy, whereas only Vespasianus and Victoriades are involved in choosing the new emperor at the play's close. In *TA*, the election of Lucius is legitimized by the 'common voice' (5.3.139), and 'ALL ROMANS' (5.3.145) acclaim him as their new emperor.

71–4 **And . . . joy** Similar ideas are expressed by Marcus, 'O let me teach you how to knit again / This scattered corn into one mutual sheaf, / These broken limbs again into one body' (*TA*, 5.3.69–71), and Lucius, 'May I govern so / To heal Rome's harms and wipe away her woe' (*TA*, 5.3.146–7).