

**TITUS ANDRONICUS,
WITH THE TRUE TRAGEDIE
OF RICHARD THE THIRD**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649166978

Titus Andronicus, with The true tragedie of Richard the Third by William Shakespeare

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Edited by Trieste Publishing Pty Ltd.
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WILLIAM SHAKESPEARE

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TITUS ANDRONICUS

WITH

THE TRUE TRAGEDIE OF
RICHARD THE THIRD



TITUS AND LAVINIA.

TITUS: "FAINT-HEARTED BOY, ARISE, AND LOOK UPON HER."

Act III., Scene I.

W. S. P. Woodhouse

1920

TITUS
ANDRONICUS

BY
WILLIAM SHAKESPEARE

WITH
THE TRUE TRAGEDIE OF
RICHARD THE THIRD

With an Introduction by
HENRY MORLEY

CASELL AND COMPANY, LIMITED
LONDON, PARIS, NEW YORK
AND MELBOURNE. MCMV

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INTRODUCTION.

OF *Titus Andronicus* there were two quarto editions printed for Edward White, near the little north door of St. Paul's, at the sign of the "Gun." The first quarto, in 1600, gave the play "As it hath been played by the Right Honourable the Earl of Pembroke, the Earl of Darbie, the Earl of Sussex, and the Lord Chamberlain, their servants." The second quarto, in 1611, gave it "As it hath sundry times been played by the King's Majesty's Servants." Neither of these quartos names Shakespeare as the author of the play, although at either date his name would have strongly recommended it to readers.

But in the *Palladis Tamia* Francis Meres included *Titus Andronicus* in the list of Shakespeare's tragedies; and in the first folio of 1623, into which his fellow-players Heminge and Condell collected Shakespeare's works, *Titus Andronicus* is included.

In the registers of the Stationers' Company there was entered to John Daunter, on the 6th of February, 1593 (new style, 1594), "a Noble Roman Historie of Tytus Andronicus," and on the same day was "entred alsoe vnto him by warraunt from Master Woodecock the ballad thereof." This agrees with the statement in Langbaine's "Account of English Dramatic Poets," published in 1691, that *Titus Andronicus* was "first

printed, quarto, London, 1594." Of the edition of 1600 only two copies exist. Of the edition of 1594, which Langbaine knew two hundred years ago, no copy is now known to exist. We may take, therefore, the year 1594 as the date of the first printing of *Titus Andronicus* in its present form. It is the year also of the first printing of *The True Tragedy of King Richard III.*, which is given in this volume, together with *Titus Andronicus*, and has no connection, except likeness of subject, with the *Richard III.* of Shakespeare. Shakespeare's *Richard III.* was the first play certainly his that was printed in 4to, and the date of its publication was 1597.

In the year 1591 there was a piece acted in London called *Titus and Vespasian*. In Henslowe's Diary it is marked as a new play (*ne*) when he first mentions it on the 11th of April, 1591, and there are frequent mentions of it between that date and the 15th of January, 1593 [4], which show that it was popular. There is no *Vespasian* in the play ascribed to Shakespeare. The old play of *Titus and Vespasian* is lost in England. But Mr. Albert Cohn in his illustrations of "Shakespeare in Germany in the Sixteenth and Seventeenth Centuries" (published in 1865) gives the text of a tragedy of *Titus Andronicus*, acted by English players in Germany about the year 1600, which is evidently a revision of *Titus and Vespasian*, for it does contain a *Vespasian* who is one of the sons of *Titus*.

The persons of the old play as acted in Germany were *Vespasianus*; The Roman Emperor; *Titus Andronicus*;

Andronica; Ætiopissa, Queen of Ethiopia, Empress; Morian; Helicates, eldest son of Ætiopissa; Saphonus, second son of Ætiopissa; The Husband of Andronica (not otherwise named); Victoriades; a Messenger and White Guards. The play opens with a speech by Vespasian, who has the Roman Crown in his hand. This answers to the speech of Marcus Andronicus in the play ascribed to Shakespeare. Ætiopissa, Queen of Ethiopia, becomes Tamora, Queen of the Goths, presented by Titus Andronicus to the Emperor. Morian corresponds to Aaron the Moor. Helicates and Saphonus, sons of Ætiopissa, who love Andronica, daughter of Andronicus, married to a husband who appears in the play, but has no name assigned to him, are Demetrius and Chiron, sons of Tamora, who love Lavinia, daughter of Andronicus, beloved by Bassianus.

In this German version of the old English play, after the scenes in the wood, when Morian causes Titus Andronicus to cut off his right hand to save two of his sons from execution, Titus's remaining son, Vespasian, and Titus's brother Victoriades, both offer their own hands for his. When they have gone to cast lots which shall make the sacrifice, and Titus meanwhile cuts off his own hand, on their return it is Vespasian who enters with rejoicing that the lot has fallen upon him. Then comes Morian, with the heads of the two sons of Titus and his hand returned to him; and Vespasian calls for sword and armour, that he may fight "not like a man, but like a furious devil," to avenge his father's wrong. Vespasian swoons at the sight of his sister Andronica, who enters with her

tongue and hands cut off. It is he, afterwards, who spreads sand on the floor, that she may take a staff between her stumps and write upon the sand the names of those who had thus injured her. The crimes of the day of the hunt are so discovered. The incidents of Morian—Aaron—and his child lead on to his capture by men of the army raised by Vespasian—in the other play, Lucius. Vespasian has marched through Italy, everywhere striking terror. He is resolved to seize the emperor, the empress and her two sons, when Morian and his child are found and brought to him, and the whole truth is told to him by Morian, who seeks thereby to save his child. Then follows the revenge of Titus, with all its horrible incidents. After Titus has killed Ætiopissa, the emperor kills Titus. Then Vespasian "leaps over the table" and kills the emperor. After which, says his uncle Victoriades, "O woeful, woeful! most harrowing sight, Ah, I shall never be happy again. Now, Vespasian, the empire belongs to you; place the crown on your head, and rule in peace." And so the play ends with Vespasian, son of Titus Andronicus, Emperor of Rome.

Thus, thanks to Mr. Albert Cohn, we have restored to us, in mangled form, the old play of *Titus and Vespasian*, with absolute certainty that it was the original of *Titus Andronicus*. We find in it all those crude horrors which Shakespeare himself could never have invented, but which were delightful to rough audiences that divided their attention between plays and bear-baiting, until the poets worked with finer magic on the minds of men.