

Play: Titus Andronicus Author: William ShakespeareText used: Arden ed. J.C. Maxwell, 1953 (1993) Library ref:     

Key: ↓ ↑	enter from within	↘	↙	enter from without
	exit inwards	↖	↗	Exit outwards

act/sc	door IN	Entering characters	door OUT	Space-time indication	Commentary and notes
I. i	↘ G	Tribunes Senators Saturninus S's followers Bassianus B's followers	↙  ↙	<i>Enter the Tribunes and Senators aloft; and then enter Saturninus and his followers at one door, and Bassianus and his followers [F: at the other], with drums and trumpets.</i> BASS. Keep then this passage to the Capitol, And suffer not dishonour to approach The imperial seat. (12-14)	Bassianus' remark at line 12 indicates that the inwards door and the gallery above it represents the Capitol. Therefore both Saturninus and Bassianus enter with their respective followers from the outwards door. Q's SD is therefore not to be modified as F suggests. It indicates that both groups enter separately at one door. Staggered entrance. Bassianus' followers return whence they came...
		B's followers	↗	MARC. Withdraw you and abate your strength, Dismiss your followers, and, as suitors should, Plead your desserts in peace and humbleness. BASS. I will here dismiss my loving friends. (43-5, 53)	...as do those of Saturninus.
		S's followers	↗	SAT. Friends.... I thank you all and here dismiss you all. (56-7)	
	↖ ↖G	Bassianus Saturninus Tribunes Senators		SAT. Rome, be as just and gracious unto me As I am confident and kind to thee. Open the gates and let me in. BASS. Tribunes, and me, a poor competitor(60-3)	The two competitors, having dismissed their followers, are admitted to the Capitol as the Tribunes and Senators vacate the gallery.
[I.ii]		Captain	↙	CAPT. Romans, make way, the good Andronicus...With honour and with fortune is return'd. (64, 67)	Simultaneous mid-scene entrance and exit, or it would be if this were not a new scene, which it really is. Arden scene numbering has been preserved, but real scene-breaks have been marked with hairlines or double-lines as appropriate, and entered into statistics.
		Titus Lucius Quintus Martius Mutius 2 Men Tamora Alarbus Chiron Demetrius Aaron Others	↙	<i>Sound drums and trumpets, and then enter two of Titus' sons, and then two Men bearing a coffin covered with black; then two other sons; then Titus Andronicus; and then Tamora, the Queen of Goths, and her sons, Alarbus, Chiron, and Demetrius, with Aaron the Moor, and others as many as can be; then set down the coffin, and Titus speaks.</i> TIT. Hail, Rome. (70) MARC. At this day To the monument of the Andronici. (35)	From outwards arriving at the tomb of the Andronici, signified by the inwards door.
		Lucius Quintus Martius Mutius Alarbus	↗	LUC. Give us the proudest prisoner of the Goths, That we may hew his limbs, and on a pile <i>Ad manes fratrum</i> sacrifice his flesh Before this earthy prison of their bones... Away with him, and make a fire straight. (96-9, 127)	Though Alarbus is to be sacrificed before the tomb, this occurs offstage (outwards).
		Lucius	↙	LUC. See, lord and father, how we have	The pyrotechnics must occur

Quintus Martius Mutius		perform'd Our Roman rights: Alarbus' limbs are lopp'd, And entrails feed the sacrificing fire, whose smoke like incense doth perfume the sky. (142-5)	offstage for obvious reasons.
↖ 2 men		Remaineth nought but to inter our brethren. (146)	The coffin is then placed in the tomb (inwards)... ...and return.
↘ 2 men Lavinia	↙	LAV In peace and honour live Lord Titus long... lo, at this tomb my tributary tears I render. (157, 159-60)	She arrives from the city...
Marcus Tribunes Saturninus Bassianus Others	↙	MARC. Long live Lord Titus, my beloved brother, Gracious triumpher in the eyes of Rome. (169-70)	...as do the officials.
Marcus Bassianus Lavinia	↗	BASS. By him that justly may Bare his betroth'd from all the world away. (285-6)	They return to Rome.
Lucius Quintus Martius	↗	MUT. Brothers, help to convey her hence away, And with my sword I'll keep this door safe. TIT. Follow, my lord, and I'll soon bring her back. MUT. My lord, you pass not here. TIT. What, villain boy, Barr'st me my way in Rome? (287-91)	The boys follow to aid and abet Bassianus and Titus trying to follow and impeded by Mutius, kills him .
Saturninus Tamora Demetrius Chiron Aaron Lucius	↗	<i>During the fray, exeunt...</i>	
Lucius Saturninus	↙	MUT. Help, Lucius, help! (291)	Lucius returns in response to Mutius' call for help... ...but exits again immediately.
↘ G Tamora Demitrius Chiron Aaron	↗		Having promised to make Lavinia his empress and "In the sacred Pantheon her espouse" (242), Saturninus has now switched his affections to Tamora.
↖ G Saturninus Tamora Demetrius Chiron Aaron		SAT. Ascend, fair queen, Pantheon. Lords, accompany Your noble emperor, and his lovely bride... There shall we consummate our spousal rights. (333-4, 337)	They exit to perform the marriage.
Marcus Lucius Quintus Marcius	↙	TIT. He rests not in this tomb... Bury him where you can, he comes not here. (349, 54) MARC. Suffer thy brother Marcus to inter His noble nephew here in virtue's nest. (375-6) TIT. Well, bury him, and bury me the next. (386)	They persuade Titus to allow them to bury Mutius in the family tomb...
↖ Mutius		LUC. There lie thy bones, sweet Mutius, with thy friends, Till we with trophies do adorn thy tomb. (387-8).	...and inter the body.
Lucius Quintus Marcius	↗	MARC. My lord, to step out of these dreary dumps, How comes it that the subtle Queen of Goths Is of a sudden thus advanc'd in Rome. (391-3)	No exit marked, but abrupt shift of topic and conversation between Marcus and Titus suggests they are left alone on stage as transition scene before next triumphal entry. Marcus' speech also suggests a time lapse since the wedding of

	<p>↘ Saturninus Tamora Demetrius Chiron Aaron Bassianus ↙ Lavinia Others Lucius</p> <p>↖ Saturninus Tamora Demetrius Chiron Bassianus Lavinia Others Lucius Marcus Titus</p>	<p><i>Enter the Emperor, Tamora and her two sons with the Moor, at one door. Enter at the other door Bassianus and Lavinia, with others.</i></p> <p>SAT. Come, if the emperor's court can feast two brides, You are my guest, Lavinia, and your friends. (489-90) TIT. To-morrow, and it please your majesty To hunt the panther and the hart with me. (492-3)</p>	<p>Saturninus and Tamora. Split entrance: new performance segment, despite two characters remaining on stage, is even more prominently marked in Folio, which precedes this stage direction with a flourish. Change of door function mid-scene.</p> <p>Opposition marked by split entrance is seemingly resolved by common exit into emperor's court.</p>
II. i	<p>Chiron ↙ Demetrius</p> <p>↖ Aaron Chiron Demetrius</p>	<p>AAR. Now climbeth Tamora Olympus' top... (1)</p> <p>AAR. So near the emperor's palace dare ye draw? (46)... My lords, a solemn hunting is in hand. (112)</p> <p>AAR. Come, come, our empress, with her sacred wit To villainy and vengeance consecrate, Will we acquaint withal what we intend. (120-2)</p>	<p>Act break, despite fact that stage is not 'clere', since Aaron remains on stage. Tamora's sons enter from outwards, as indicated by Aaron's question.</p> <p>They follow the court into the palace to speak with Tamora.</p>
II.ii	<p>↘ Titus Marcus Martius Lucius Quintus</p> <p>↙ Saturninus Tamora Bassianus Lavinia Chiron Demetrius Attendants ↗ Titus Marcus Martius Lucius Quintus Saturninus Tamora Bassianus Lavinia Chiron Demetrius Attendants</p>	<p><i>Enter Titus Andronicus, and this three sons, making a noise with hounds and horns, and Marcus.</i></p> <p>TIT. The hunt is up, the morn is bright and grey...Uncouple here and let us make a bay, And wake the emperor and his lovely bride, And rouse the prince, and ring a hunter's peal, That all the court may echo with the noise. (1, 3-6)</p> <p>SAT.. Come on then; horse and chariots let us have, And to our sport. (18-19)</p>	<p>Arriving outside the court, ready for the hunt.</p> <p>From the palace.</p> <p>They exit to the hunt.</p>
II.iii	<p>↘ Aaron ↙ Tamora</p>	<p>TAM. Whilst the babbling echo mocks the hounds, Replying shrilly to the</p>	<p>Arrives at the hunt after the others. She has absented herself momentarily from the hunt, which</p>

			well-tun'd horns, As if a double hunt were heard at once, Let us sit down...(17-20)	is still proceeding beyond the outwards door.
	Bassianus Lavinia Aaron	↙ ↗	AAR., No more, great empress; Bassianus comes:...	From the hunt
	Chiron Demetrius Bassianus ↓	↙	...Be cross with him; and I'll go fetch thy sons. (52-3)	To the hunt...
	Chiron Demetrius Lavinia Tamora	↙ ↗ ↗	DEM. How now, dear sovereign...(89)  CHI. Drag hence her husband to some secret hole, And make his dead trunk pillow to our lust. (129-30)...Bring thou her husband: This is the hole where Aaron bid us hide him. (185-6)	...and Tamora's sons arrive, sent by Aaron. Bassianus dragged to the trap.
	Aaron Quintus Martius	↙	TAM. Away with her! (137)..Therefore away with her, and use her as you will. (166)...	They exit back outwards with Lavinia...
	Martius ↓ Aaron	↙ ↗	TAM.. Farewell, my sons...Now will I hence to seek my lovely Moor, And let my spleenful sons this trull deflower. (187, 190-1)	...followed by Tamora: staggered exit, with rhyming couplet segmenting this scene from the following.
	Quintus ↓ Saturninus Aaron	↙ ↙ ↙	AAR. Come on, my lords, the better foot before: Straight will I bring you to the loathsome pit Where I espied the panther fast asleep. (192-4)	Mid-scene crossover at outwards door; one character exiting (staggered exits), and one character entering (stagger suggested by Aaron's first line).
	Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙	QUINT. What, art thou fallen? What subtle hole is this...(198)	Falls into the trap.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	AAR. Now I will fetch the king to find them here. (206)	Falls into the trap.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	QUINT. Thy hand once more; I will not loose again, Till thou art here aloft, or I below. Thou canst not come to me: I come to thee. (243-5)	Saturninus has been fetched by Aaron.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	SAT. Alone with me: I'll see what hole is here, And what he is that now is leapt into it. (246-7)	They too now return from outwards.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	TAM. Where is my lord the king? (259)	They emerge from the trap.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	SAT. Thou shalt not bail them: see thou follow me. Some bring the murdered body, some the murtherers.	All return inwards away from the hunt.
	↙ Saturninus Aaron Tamora Titus Lucius Bassianus Quintus Martius	↙ ↙ ↙ ↙ ↙ ↙ ↙ ↙	TIT. Come, Lucius, come; stay not to talk with them. (299-300, 306)	
II.iv	Chiron Demetrius Lavinia	↙	<i>Enter the empress' sons, with Lavinia, her hands cut off, and her tongue cut out, and ravish'd.</i>	
	↙ Chiron Demetrius Marcus	↙ ↙	CHI. Go home, call for sweet water, wash thy hands. (6)	They too return to the city.
	↙ Marcus Lavinia	↙	<i>Enter Marcus, from hunting.</i> MARC.. Who is this? My niece, that flies away so fast! (11)	Simultaneous mid-scene entrance/exit ; stage direction reinforces inwards (city) - outwards (forest) polarity.
	↙ Marcus Lavinia	↙	MARC. Come, let us go, and make thy father blind... One hour's storm will	They too, like all the others, return inwards towards the city.

			drown the fragrant meads; What will whole months of tears thy father's eyes? (52, 54-5)	
III.i	Judges Senators Quintus Martius Titus	↙	<i>Enter the Judges and Senators, with Titus' 2 sons, bound, passing on the stage to the place of execution, and Titus going before, pleading.</i>	Ceremonial entry; change of location and time-lapse. Outwards loop, on way to execution.
	Judges Senators Quintus Martius Lucius	↗	TIT. This way to death my wretched sons are gone. (98)	The procession loops back inwards: see l. 155
	↙	↙	<i>Enter Lucius with his weapon drawn.</i>	Inwards door seems to be Titus' house.
	Marcus Lavinia	↙	MARC. Titus, prepare thy aged eyes to weep. (59)	Carousel move after backstage cross. Spatial discontinuity balanced by continuity of dialogue (second reference to Titus' tears: see II. iv. 55).
	Aaron	↙	AAR. Titus Andronicus, my lord the emperor Sends thee this word...Chop off your hand And send it to the king: he for the same Will send thee hither both thy sons alive. (150-1, 153-5)	Aaron arrives with a message from the emperor.
	↗	↙	LUC. Then I'll go fetch an axe. (184)	They go back into the armoury...  ...and return shortly afterwards.
	↙	↗	TIT. Good Aaron, give his majesty my hand. AAR. I go, Andronicus; and for thy hand look by and by to have thy sons with thee. (193, 200-201)	He returns whence he came.
	Messenger	↙	<i>Enter a messenger with two heads and a hand.</i> MESS. Here are the heads of thy two noble sons, And here's thy hand, in scorn to thee sent back. (236-7)	Obvious continuity with Aaron's point of exit...
	↗	↗	TIT. Then which way shall I find Revenge's cave?... As for thee, boy, go get thee from my sight; Thou art an exile, and thou must not stay: hie to the Goths, and raise an army there. (270, 283-5)	...and he returns whence he came. Titus, having directed Lucius to flee returns inward with his daughter and brother.
	Lucius	↗	LUC. Fare well, proud Rome, till Lucius come again... Now will I to the Goths, and raise a pow'r, To be reveng'd on Rome and Saturnine. (290, 299-300)	Exits outwards.
III.ii	↙	↙		Domestic scene, from inwards.
	↗	↗	TIT. Come, take away. Lavinia, go with me: I'll to thy closet, and go read with thee Sad stories chanced in the times of old. Come, boy and go with me. (81-4)	They return inwards.
IV.i	↙	↙	<i>Enter Lucius' son, and Lavinia running after him, and the boy flies from her with his books under his arm. Enter Titus and Marcus.</i>	MINIMAL congestion at inwards door (rare case of immediate re-entry): boy enters first, pursued by Lavinia, and then addresses the

	<p>Boy ↗ Lavinia Titus</p> <p>↖ Marcus</p>	<p>BOY. Help, grand sire, help! My aunt Lavinia Follows me everywhere, I know not why. Good uncle Marcus, see how swift she comes. (1-3)</p> <p>TIT. Come, go with me into mine armoury... Lavinia, come. Marcus, look to my house; Lucius and I'll go brave it at the court. (113, 120-1)</p>	<p>later entrants (staggered entrance pattern minimises congestion). Some pause required to signify time-lapse implied in Boy's dialogue.</p> <p>They exit outwards to arm and go to the court...</p> <p>...while Marcus returns inwards to the house.</p>
IV.ii	<p>↘ Aaron Chiron Demetrius Boy ↙ Another</p> <p>Boy ↗ Another</p> <p>↘ Nurse Blackamoor Child</p> <p>Chiron ↗ Demetrius Nurse</p> <p>↗ Aaron Blackamoor Child</p>	<p><i>Enter Aaron, Chiron and Demetrius at one door, and at the other door, young Lucius and another, with a bundle of weapons...</i></p> <p>CHI. Demetrius, here's the son of Lucius. (1)</p> <p>BOY. And so I leave you both, like bloody villains. (17)</p> <p>DEM. Why do the emperor's trumpets flourish thus?</p> <p>CHI. Belike for joy the emperor hath a son.</p> <p>DEM. Soft, who comes here? (49-51)</p> <p><i>Enter Nurse, with a blackamoor Child.</i></p> <p>AAR. And you must needs bestow her funeral; The fields are near, and you are gallant grooms. (164-5)</p> <p>AAR. Now to the Goths, as swift as swallow flies... Come on, you thick-lipp'd slave, I'll bear you hence... I'll make you feed on berries and on roots. (173, 176, 178)</p>	<p>MINIMAL congestion at inwards door with one exiting character.</p> <p>From within the palace.</p> <p>They take the Nurse's body off for burial..</p> <p>He goes to join the Goths.</p>
IV.iii	<p>↘ Titus Marcus Boy Gentlemen Clown ↙</p> <p>Clown ↗</p> <p>Titus ↗ Marcus Boy Gentlemen</p>	<p>TIT. Come, Marcus, come; kinsmen, this is the way... Go, get you gone. (1, 21)</p> <p>TIT. Marcus, the post is come. Sirrah, what tidings ? Have you any letters? (76-7)</p> <p>CLOW. I am going with my pigeons to the tribunal plebs...</p> <p>TIT.. Sirrah, can you with grace deliver up a supplication?... I'll be at hand, sir; see you do it bravely. (90, 105, 110)</p> <p>TIT. Come, Marcus, let us go. (119)</p>	<p>At home, Titus about to send them out.</p> <p>From outwards.</p> <p>Clown exits to deliver pigeons and supplication...</p> <p>...and Marcus and Titus follow.</p>
IV.iv	<p>↘ Saturninus Temora 2 sons Clown ↙</p> <p>Clown ↗</p> <p>↙ Aemilius</p> <p>↗ Aemilius</p>	<p>TAM. How now, good fellow! would's't thou speak with us? (39)</p> <p>SAT. Go, take him away, and hang him presently. (45)</p> <p>Sat. What news with thee, Aemilius?</p> <p>AEM. Arm, my lords!... The Goths have gathered head, and with a power Of high-resolved men, bent to the spoil, They hither march amain. (61-5)</p> <p>TAM. Go thou before, be our</p>	<p>Court scene...</p> <p>...to which Clown arrives...</p> <p>....and is taken off to be hanged..</p> <p>News, as usual, from outwards.</p> <p>Aemilius is sent outwards to</p>

	<p>Tamora ↗ 2 sons ↖ Saturninus</p>	<p>ambassador: Say that the emperor requests a parley Of warlike Lucius, and appoint the meeting Even at his father's house, the old Andronicus. (100-103) TAM. Now will I to that old Andronicus, and temper him with all the art I have, To pluck proud Lucius from the warlike Goths. SAT. Then go incessantly, and plead to him. (108-10, 113)`</p>	<p>arrange a meeting with Lucius at Andronicus' house...  ...and Tamora goes herself to Andronicus' house, while Saturninus returns inwards. (split exit)</p>
V.i	<p>Lucius ↖ Soldiers  Goth ↖ Aaron Child  Aemilius ↖  Lucius ↗ Soldiers Goth Aaron Child Aemilius</p>	<p><i>Enter Lucius with an army of Goths, with drums and soldiers.</i>  <i>Enter a Goth, leading of Aaron with his Child in his arms.</i> 2 GOTH. Renowned Lucius, from our troops I stray'd. (20) GOTH. My lord, there is a messenger from Rome Desires to be admitted to your presence. (53-4) LUC. Aemilius, let the emperor give his pledges Unto my father and my uncle Marcus, And we will come. March away. (163-5)</p>	<p>MARKED congestion at outwards door, covered by sound effect of drums. From outwards.  They exit marching towards Rome.</p>
V.ii	<p>Tamora ↖ Chiron Demetrius  ↘ G Titus ↖ G Titus  ↘ Titus  ↘ Marcus Marcus ↗  Tamora ↗  ↘ Publius Others ↖ Titus  ↘ Titus</p>	<p>TAM. Thus... I will encounter with Andronicus... knock at his study, where they say he keeps, To ruminate strange plots of dire revenge. (1, 2, 5-6) TIT. Who doth molest my contemplation? It is your trick to make me ope the door. (9-10) TAM. Come down and welcome me to this world's light. TIT. Do me some service ere I come to thee... I will dismount... Now do I come to thee. (33, 44, 54, 67) TIT. Welcome, dread Fury to my woeful house. (82)  TIT. Marcus, my brother, 'tis sad Titus calls. (121) TIT. Go, gentle Marcus, to thy nephew Lucius; Thou shalt enquire him out among the Goths: bid him repair to me and bring with him Some of the chiefest princes of the Goths; Bid him encamp his soldiers where they are. Tell him, the emperor and empress too Feast at my house, and he shall feast with them. (122-28) TAM. Farewell, Andronicus: Revenge now goes To lay a complot to betray thy foes. (146-7) TIT. Publius, come hither, Caius, and Valentine TIT.  TIT. Come, come, Lavinia. (166)</p>	<p>MARKED congestion at outwards door: fx of drum specified at head of scene i, and Flourish (Folio) covers congestion. Change of location back to Rome  Titus is clearly in the gallery above the stage.  12 lines for Titus to come down backstage and come out of his house.  Clear spatial directions for this and the succeeding scene are provided here.  She returns outwards...  ...and Titus summons Publius etc from within the house. They lay their hands on Chiron and Demetrius and bind them as Andronicus exits into the house... ...returning shortly afterwards with</p>

	<p>↖ Lavinia Titus Lavinia Publius Others Chiron Demetrius</p>	<p>TIT. So, now bring them in, for I'll play the cook, and see them ready against their mother comes.</p>	<p>his daughter.</p>
V.iii	<p>↙ Lucius Marcus Goths Aaron</p> <p>↖ Goths Aaron Saturninus Tamora Aemilius Tribunes Attendants</p> <p>↘ Titus Lavinia</p> <p>↖ Attendants</p> <p>↘ Attendants Aaron Lucius Marcus Aaron Saturninus Tamora Aemilius Tribunes Attendants Titus Lavinia</p> <p>↗ backstage cross</p>	<p>↙ LUC. Good uncle, take you in this barbarous Moor...let him receive no sust'nance, fetter him, Till he be brought unto the empress' face. (4, 6-7)</p> <p>↙ LUC. Sirs, help our uncle to convey him..</p> <p>↙ <i>Sound trumpets. Enter emperor and empress, with Aemilius, Tribunes and others.</i></p> <p>MARC. The feast is ready which the careful Titus Hath ordain'd to an honourable end. (21-2)</p> <p><i>Trumpets sounding, enter Titus, like a cook, placing the dishes, and Lavinia, with a veil over her face.</i></p> <p>TIT. Welcome, my lord; welcome, dread queen; Welcome, ye warlike Goths; welcome Lucius; And welcome, all. (26-8)</p> <p>MAEC. Go, go into old Titus' sorrowful house, And hither hail that misbelieving Moor. (142-3)</p> <p>↗ LUC. Some loving friends convey the emperor hence, And give him burial in his father's grave. My father and Lavinia shall forthwith Be closed in our household's monument. As for that ravenous tiger, Tamora,.... But throw her forth to beasts and birds to prey. (191-5, 198)</p>	<p>Marcus has now returned with Lucius to Andronicus' house, as set out in V. ii. 125</p> <p>They take Aaron into the house.</p> <p>Simultaneous mid-scene entrance and exit. The court too now arrives at the appointed place.</p> <p>Attendants sent inwards...</p> <p>...whence they return with Aaron.</p> <p>All exit outwards to dispose of the bodies.</p>