1.

Write on the following passage from *Titus Andronicus* 3.2. Place the speech in its narrative and dramatic context and comment on its language. What do the characters say and what do they mean by saying it this way? How do their words and actions typify -- or exceed -- the dramatic style of this peculiar play?

**TITUS** [To LAVINIA ] Thou map° of woe, that thus dost talk in signs,
When thy poor heart beats with outrageous beating
Thou canst not strike it thus to make it still!
15 Wound it with sighing, girl: kill it with groans,
Or get some little knife between thy teeth
And just against ° thy heart make thou a hole,
That all the tears that thy poor eyes let fall
May run into that sink° and, soaking in,
Drown the lamenting fool° in sea-salt tears.

**MARCUS** Fie, brother, fie! Teach her not thus to lay
Such violent hands upon her tender life.

**TITUS** How now! Has sorrow made thee dote° already?
Why, Marcus, no man should be mad but I.
25 What violent hands can she lay on her life?
Ah, wherefore dost thou urge the name of hands
To bid Aeneas tell the tale twice o'er
How Troy was burnt and he made miserable?
O, handle not the theme, to talk of hands,
Lest we remember still that we have none.

Fie, fie, how franticly I square° my talk
As if we should forget we had no hands
If Marcus did not name the word of hands!
Come, let's fall to; and, gentle girl, eat this.

**TITUS** In thy dumb° action° will I be as perfect°
As begging hermits in their holy prayers.
Thou shalt not sign, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,
But I of these will wrest an alphabet
And by still° practice learn to know thy meaning.

*Titus Andronicus, 3.2.12-45*

* Scene 3.2 is based on the Folio text, not included in our Norton 3E Essential edition because of the edition's "one-text policy." The scene, available in full on our open website, is believed to be a late addition to the play.
2.

This part asks you to comment briefly on one feature of Julie Taymor's *Titus*. What you write need not be a full-fledged essay, but it should address the prompt in coherent and continuous prose.

"*Titus,*" says Taymor, "is not just about violence: it's about how we make entertainment out of violence."† She's talking about her film, but she might be talking about Shakespeare's *Titus Andronicus* too, for revenge plays were inherently bloody. (Remember little Johnny Webster's words in *Shakespeare in Love*? "Plenty of blood. That is the only writing.")

Select one feature of Taymor's film – an image, a scene, a characterization, a costuming or setting decision – that reflects her presentation of the staging of violence. Does that feature help to beautify or resist beautifying the violence that the play so abundantly stages, and why?

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