



WILLIAM SHAKESPEARE	KING LEAR	HAMLET	MACBETH	OTHELLO	ROMEO AND JULIET	JULIUS CAESAR	CORIOLANUS
CYMBELINE	TITUS ANDRONICUS	TIMON OF ATHENS	TROILUS AND CRESSIDA	ANTONY AND CLEOPATRA	KING JOHN		
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# Titus Andronicus

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## theme

posted Aug 3, 2013, 12:35 PM by alaa hagag [ **updated Aug 3, 2013, 12:35 PM** ]

## Black Power

Aaron the Moor was, for many years, taken to be an inexperienced young playwright's stab at creating a villainous character. He was treated as one part Othello and two parts Iago - far more evil than noble. Today, however, he is recognized as one of Shakespeare's most remarkable characters. His wit outshines everyone else's in the play, and his ability to exercise his power, whether with his hands or his tongue, outpaces even Tamora's. Moreover, his downfall comes not because of flawed strategy, but because he must venture outside of Rome to save his child. Indeed, if the barbaric and sanctimonious Titus can be called a hero, why can't Aaron be labeled a martyr?

Aaron's full character is revealed with the appearance of his child in Act Four scene two. His response to the white characters in the scene who are appalled that Tamora gave birth to a Moor's son is unflinching: "Is

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black so base a hue?" he asks, before proceeding to unseat the typical Elizabethan tendency to favor white over black. Aaron's verbal facility is such that he creates a convincing alternative, saying that black is the better color because it does not allow another color to change its hue; black skin does not blush or become stained by any other color that touches it, and is thus true to itself. Whether or not we accept Aaron's argument, its very existence is a triumph. His love for his son and his insistence that Chiron and Demetrius treat their black half-brother as just that - a brother - further endear Aaron to modern readers.

Later in the play, Aaron has other moments of power, such as his remarkable speech in Act Five scene one, in which he outlines his history of horrible offenses, causing the mighty Lucius to gag him. His scornful and unapologetic rejection of the society that rejects him is a weapon with which he battles the status quo; he does not seek to win, but only to preserve his identity. Shakespeare understood somehow that power, for a minority in a hostile society, is found in trueness to oneself. No matter how hideous others feel Aaron to be, he believes himself to be triumphant. Even if it is somewhat pitiable that he must use violence to harness his rage, Aaron's refusal to bend is nevertheless inspiring. Some playwrights might have bent to the temptation and given him a last-minute change of heart or a swift execution, but Shakespeare lets Aaron live on past the play's end with his head above ground, able to continue his railings against Rome for another day.

### **Violence**

Critic S. Mark Hulse figures that *Titus Andronicus* "has 14 killings, 9 of them on

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stage, 6 severed members, 1 rape (or 2 or 3 depending on how you count), 1 live burial, 1 case of insanity, and 1 of cannibalism – an average of 5.2 atrocities per act, or one for every 97 lines." There's so much revenge-fuelled violence in the play that it becomes ridiculous, and at times its grisliness has a comical effect. For some, this suggests that Shakespeare is mocking the genre of the revenge tragedy that was so popular in his time. For others, the play's violence is indicative of a young, inexperienced playwright setting out to emulate Seneca's dramas.

## Revenge

*Titus Andronicus* is considered a "revenge tragedy," a genre that was made popular in the 16th century by Thomas Kyd (*Spanish Tragedy*) and John Webster (*White Devil*). As such, it features a seemingly endless cycle of bloody vengeance that nearly destroys Rome and takes down the city's most important political figures. While the play seems to take grisly pleasure in its over-the-top acts of vengeance, it also suggests that revenge reduces everyone to the status of wild animals. (For more on *Titus Andronicus* as a revenge tragedy, see "[Genre](#).")

## Dismemberment: Personal and Political

At the beginning of *Titus*, when he is announcing the election of Titus as emperor, Marcus tells his brother, "Be *candidatus* then, and put it on, / And help to set a head on headless Rome." He thus speaks of an emperorless Rome as a beheaded body. This metaphor continues throughout the play, as Titus' fateful decision to instill Saturninus as emperor results in a disfigured Roman body. Lavinia's mutilation by the wrongful heirs of Rome - Chiron and Demetrius - is only the most grotesque expression of this theme. She is a "map of woe," "Rome's fair mistress," who in her virtue and beauty represents the Empire.

When she is silenced and behanded by the Goths, Shakespeare dramatizes the dismemberment of Rome itself.

There are many more instances of persons dismembered by the corrupt state, all of which illustrate this tendency to equate the body of the state with the bodies of its citizens. Titus' sons are beheaded unjustly due to the mechanizing of Aaron and his fellow Goths; Titus sacrifices his own hand in an attempt to save them, representing his pledge of service and action to Rome and her emperor, only to have the hand and the service it represents sent back in scorn.

But before we attribute all of these personal and political dismemberments to the Goths, it is important to remember that the first two mutilations of the play are by Titus' own hand. He hews Alarbus' limbs and sacrifices him to the Roman gods, and he kills his own son in the streets: clearly, Titus and the "true" Romans have an equally barbarous fascination with the symbolism of political dismemberment made personal. Titus cuts up Alarbus just as his army figuratively cut up the Goths; when his son disobeys him in Rome he kills him, figuring that his son is no longer part of the orderly Roman body. The virtual dismemberment of Aaron at the play's end, when he is buried up to his chest in Roman ground, is the final example of this symbolic theme. The Romans wish to illustrate how Rome has swallowed Aaron not only in a figurative manner, but in a physical one.

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### Female Power

There are only two prominent women in the violent, male-dominated world of *Titus*: Tamora and Lavinia. These two women may seem like complete opposites, and indeed, during their sole confrontation in the whole play, they behave as such. Tamora refuses to listen to Lavinia's appeals to her feminine sympathy while Chiron and Demetrius prepare to ravish her. Lavinia curses Tamora, saying, "No grace? no womanhood? Ah, beastly creature, / The blot and enemy of our general name." Like Lady Macbeth, Tamora seems to have stifled her natural femininity in order to fit into the masculine game of politics. "Be ruled by me," she tells Saturninus, and indeed she rules him. For the greater part of the play, Tamora is the most powerful person in Rome.

Yet Tamora's power is not wholly divorced from her innate femininity. Indeed, we must keep in mind that *Titus* is just as much the story of Tamora's revenge as it is Titus'. The death of her son, Alarbus, for whose life she pleads tenderly to Titus in Act One, spurs her later

cruelty. Indeed, she implies that her refusal to listen to Lavinia is a direct consequence of Titus' refusal to listen to her. Her seemingly masculine immunity to pity is actually the byproduct of a deep-seated grief. There are also moments in *Titus* where we see Tamora's feminine side, such as when she meets Aaron in the forest and recites lovely, maternal poetry to him: "While hounds and horns and sweet melodious birds / Be unto us as is a nurse's song / Of lullaby to bring her babe asleep." Her cruelty and political strategies are motivated *by*, not in spite of, her maternal leanings.

Lavinia is also involved in an exploration of feminine power, though her journey is quite dissimilar from Tamora's. Lavinia's power is more or less passive: she is seen as Titus' prized daughter, the exemplar of Rome. She has the power to attract Chiron and Demetrius, but does not have the strength to prevent the tragic results of this limited power. In an effort to illustrate the full extent of Lavinia's lack of agency, Titus kills her with his own hands at the banquet in Act Five. She primarily exists, then, as a metaphor for Rome, and as an ornament for her father.

Yet Lavinia too has moments of power and agency, although they are far subtler than Tamora's. She disobeys her father's command to marry Saturninus, though it is Bassianus who must rescue her from the emperor. Also, in her confrontation with Tamora and Aaron she shows wit and defiance, although she is ultimately raped and mutilated in retribution. Finally, she is able to convey that she has been raped and reveal the identities of her assailants despite her lack of hands and tongue (although she requires Marcus and Titus' help to do

so). This pattern repeats itself throughout the play: Lavinia has power, but it can only be exercised with the help of her male admirers. Lavinia, it appears, never has true agency on her own accord: her power is always compromised or augmented by a man. Lavinia's symbolic rather than semantic power is, perhaps, is one of the chief tragedies of *Titus* for a modern reader.

## Family

Vengeance is a strange family affair in *Titus Andronicus*. When Tamora wants to get back at Titus for sacrificing her eldest son, she goes after the man's children. Titus's response is to trick Tamora into eating her two remaining sons. At the same time, the play is also filled with domestic violence and in-fighting. Titus kills two of his own children, and there are two sets of brothers who squabble over power and a woman.

## Hands and Tongues

There are almost eighty mentions of hands in *Titus Andronicus*, and many - although not *quite* so many - mentions of tongues, as well. These two bodily organs take on great significance in the play, respectively representing action and speech. Lavinia has both her hands and her tongue taken from her, Titus has one hand chopped off, and the Andronici in general find their tongues to be ineffectual instruments when pitted against the corrupt leadership of Saturninus and Tamora.

The symbolic references to hands in the play are so numerous that



they border on the obsessive. Like other oft-used words in various Shakespearean plays, "hands" in *Titus* seems to transcend its thematic meaning. The word does not merely suggest duty and action, but also a state of general mania. The constant talk of hands clearly demonstrates Titus' maddened state, his relentless meditations on his own impotence, and the misery of his family, which explodes into violence in Act Five.

Likewise, it is important to notice which characters' tongues are effectual, and which characters' aren't. Throughout the play, the Andronici are revealed as somewhat inept in terms of expression and language. Their poetry is often inappropriate - consider, for example, Marcus' long and incongruous speech upon meeting the mutilated Lavinia - and almost always ineffectual. Aaron's tongue, on the other hand, is sharp and brilliant - an instrument of torture and strategy. He tells Lucius while he is being tortured, "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." Forget pitchforks: Aaron needs only his tongue, and he uses it relentlessly as his only reliable weapon against the Romans. Even at the play's end, though his body is contained, his tongue is not.

## Race

At first glance *Titus Andronicus* presents the "civilized" Romans and "barbarous" Goths as racial opposites, but this is quickly overturned when the play blurs the differences between the two groups. The play also dramatizes some 16th century attitudes toward race and skin

color. Aaron the Moor's dark skin is associated with evil, and he displays a hyper-sexuality that Elizabethans often associated with black men. At the same time, Shakespeare also raises the possibility that

### **Primogeniture vs. Merit**

The very first conflict in a play rife with conflicts is between Bassianus and Saturninus. The subject: which of the emperor's two sons, the eldest or the more meritorious, should succeed Titus as emperor? The traditionalist Titus settles the question in favor of primogeniture, thus setting off a series of events that renders Rome corrupt and feeble, and creates unspeakable tragedy for the Andronici. Shakespeare, it seems, feels that merit ought to take precedence over primogeniture; the whole play, it might even be argued (as the critic Sid Ray has done), is a plea for elective rather than aristocratic descent.

The Goths have their own twisted interpretation of the primogeniture versus merit question, as can be seen in the debate between Chiron and Demetrius over who should woo Lavinia in the beginning of Act Two. Chiron says that he should because he is the eldest, and Demetrius opposes him on the basis of worth. Of course, their argument is mere bravado; a fact that becomes painfully obvious when Aaron suggests that they "both should speed." Still, by echoing the Bassianus/Saturninus debate in the bickering of two violent rapists, Shakespeare makes a statement about the dangerous, petty childishness of the political process as a whole.

Aaron's motives for vengeance may originate in the way society views him.

## Gender

In *Titus Andronicus*, Shakespeare examines stereotypical gender roles. In the play's opening scene, both female lead characters are treated like property to be exchanged and traded between men, who are valued for their military service and political commitment to Rome. At the same time, the play uses the virtuous Lavinia and the sensual Tamora to create a classic good woman / bad woman dichotomy to explore female sexuality and power.

## Spectacle and Performance

The general consensus about *Titus* is that the play is much better on the stage than on the page. While some believe that the poetry of *Titus*, when understood in its uniquely macabre context, is quite rewarding on its own, there is something to be said for the commonly-held opinion. For one thing, *Titus* is all about spectacle. For example, many of its most powerful scenes are made powerful more through actions than through words. The appearance of a mutilated Lavinia, for instance, is far more moving than the words, spoken by Marcus, that accompany her appearance. And the final scene of the play, which seems to go by ludicrously fast on the page, is made for performance. Imagine the dinner party commencing after the pies have been served - the polite tinkle of silverware as Saturninus and Tamora unwittingly eat the Roman princes, who have been baked into the pastry. This moment could be drawn out to excruciating effect on the stage. On the page, however, it is abrupt and risible.

Even beyond these set pieces, *Titus* is so preoccupied with

performance and ritual that a dramatic production would inevitably capture more than a simple read-through. The opening scene, in which Alarbus is disemboweled, for example, evokes a recondite ritualism that heightens the tragedy of the begging Tamora. Tamora's disguise as Revenge and her sons' turns as Rape and Murder virtually *beg* to be seen, as does Titus' chef's garb as he serves the meat pies. All of these images seem ludicrous when merely read, but gripping - or at the very least darkly comic - when staged.

There is no doubt that the young Shakespeare was more a dramatist than a poet. His imagination was fired as much by the spectacle of theater as by its lofty language. Thus, while his later plays, written in conjunction with or after his purely poetical works, tend to offer as much interest to the reader at home as to the theatergoer, *Titus* unquestionably favors the latter. The modern reader of *Titus*, then, has no better aid than Julie Taymor's 2000 film, *Titus*, which captures the eerie spectacle of the play visually as well as poetically.

## Sex

*Titus Andronicus* portrays a horrific view of sexuality that suggests there's an inherent ugliness in desire. Demetrius and Chiron view the act of rape as a speedier, more convenient alternative to courtship, and most characters see Tamora's adulterous affair with Aaron as an activity that "stains" Tamora's "honour" black like Aaron's skin color (2.3.2). What's more, at the center of the play is a pit, a "bloodstained hole" (2.3.3) and "swallowing womb" (2.3.6) that is an obvious and disturbing metaphor for Lavinia's raped and brutalized body.

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### summary

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The Roman emperor is dead, and his sons, [Saturninus](#) and [Bassianus](#), are agitating over who will take over the position. Saturninus declares that it is his right by primogeniture, while Bassianus declares that he deserves the throne because he has greater merit. Their bickering is interrupted by the announcement that the Roman citizens have elected the general, [Titus](#) Andronicus, newly returned from a victorious war against the Goths, as their new emperor. On that note, Titus arrives bearing the bodies of his dead sons - of his original twenty-five he has lost twenty-one in battle - as well as his Goth prisoners.

The prisoners include the queen of the Goths, [Tamora](#), and her three sons: [Alarbus](#), [Chiron](#), and [Demetrius](#). Titus orders that Alarbus be sacrificed as a gift to the Roman gods, despite the heartfelt pleading of Tamora that he spare her eldest son. He then entombs his sons and greets his daughter, [Lavinia](#).

[Marcus](#), his brother, informs Titus that he has been made emperor. Titus, however, declines the honor and declares Saturninus emperor. Saturninus' first imperial act is to claim Lavinia for his bride, despite of the fact that Lavinia is betrothed to Bassianus. Titus agrees to the marriage, but Bassianus steals Lavinia from Saturninus' side, claiming his just right to her. When Titus' remaining sons and brother defend

Bassianus' right as well, Titus is appalled and declares them traitors. He even kills one of his sons, [Mutius](#), who stands up to him. Saturninus is aghast and blames Titus as well as his family for the loss of Lavinia; he is somewhat ameliorated, however, by the sight of Tamora, whom he is instantly smitten with and so marries instead. Thus made empress, Tamora begs Saturninus to forgive Titus and the Andronici, meanwhile secretly promising to have her revenge on them for the sacrifice of Alarbus. After their reconciliation, the Andronici and the emperor plan to hunt together the following day.

Tamora has a Moorish lover, [Aaron](#), whose chief joy in life is to devise villainous acts. He comes across Chiron and Demetrius arguing over which of them will woo Lavinia. Aaron suggests that during the scheduled hunt they both lead Lavinia to a secluded spot and rape her, and the boys agree. During the hunt, Aaron also plants a bag of money, planning to create further mayhem. He meets Tamora in the secluded spot he has chosen and they begin to behave amorously, only to be interrupted by Bassianus and Lavinia, who promise to report their tryst to Saturninus. Chiron and Demetrius enter before they can get away, and when Tamora tells her sons that Bassianus planned to kill her they stab him. They then prepare to rape Lavinia, who begs Tamora to intercede with her sons. Tamora, however, refuses. After dragging Bassianus' body to a hole that Aaron has scouted, they exit with Lavinia.

Aaron meanwhile fetches two more of Titus' sons, telling them that a panther is in the hole. They fall in and discover Bassianus' body. Before they can get out, Aaron brings Saturninus and Titus to the scene. He

produces a letter that "proves" that Titus' sons murdered Bassianus for the gold that he hid. Saturninus instantly orders their executions, despite Titus' plea for a trial.

Chiron and Demetrius, in the meantime, have finished raping Lavinia. They mutilate her, cutting off her tongue and hands so that she cannot accuse her rapists, and leave her to be found by Marcus, who, after a long speech, brings her to her father. Titus has been pleading with the tribunes of Rome to give his sons a fair hearing, but to no avail. He is already miserable, and upon beholding his mutilated daughter he is horror-struck. Aaron arrives in the midst of his misery, claiming that the emperor will pardon Titus' sons if only one of the Andronici will chop off his hand and present it as a gift. While Marcus and **Lucius** search for an ax to chop off their hands, Titus has Aaron chop off his own. Aaron, however, soon returns with both his sons' heads and his hand. The Andronici woefully carry these body parts away.

Some time later, Lavinia is able to indicate to Marcus and Titus, by referring to Ovid's tale of Philomel's rape, that she has been raped. With Marcus' help, she uses a tree branch to write the names of her rapists in the sand. Titus is spurred to revenge, and begins by sending Chiron and Demetrius weapons wrapped with verses from Horace.

Aaron, meanwhile, learns that Tamora has given birth to his child. She sends the baby to him, ordering him to kill it, and Chiron and Demetrius try to do so themselves. Aaron protects his son, however, insisting that he will grow up to be heir to Rome. He kills the nurse and midwife who witnessed the birth and, in order to fool Saturninus, has

Chiron and Demetrius fetch a white infant to be presented as his son. He then escapes with his son to the Goths outside of Rome, hoping to find a safe home for him.

The Andronici, meanwhile, have taken to shooting arrows wrapped in letters to the gods begging for justice into the Imperial court. Saturninus is infuriated at the suggestion that justice is not to be found in Rome, and is also worried because Lucius, whom he banished, has raised an army of Goths to depose him and has the support of the Roman people. Tamora reassures her husband that she will take care of Titus. She plans a banquet with Titus, Lucius, and the imperial family, to be held at Titus' house.

During his attempt to save his son, Aaron is captured by the Goths and taken to Lucius. Lucius is about to kill them both when Aaron strikes a bargain with him to let the baby live in exchange for a full confession of his crimes. He tells Lucius about the rape of Lavinia, the murder of Bassianus, and the many other heinous acts that he gleefully committed. Lucius, horrified by his tales, has him bound and gagged.

Tamora arrives at Titus' house to enact her plan. She comes dressed as the goddess Revenge, hoping that Titus is maddened enough by his misery to blind him to her true identity. Her sons also come in costume, as Rape and Murder. Titus, at their bidding, agrees to hold the banquet at his house and sends Revenge off to smite his enemies. He orders Revenge to leave Rape and Murder behind, however, and when Tamora is gone he reveals that he recognized them all along. He and Lavinia cooperate to murder Chiron and Demetrius, and hatch a



plan to bake their flesh and blood into meat pies and serve them at the coming banquet.

The night of the banquet arrives, and Saturninus and Tamora eat the pies. Titus asks Saturninus whether the father of a raped woman should kill her, and Saturninus says that yes, he should. At that, Titus kills Lavinia, revealing that Chiron and Demetrius raped and mutilated her at the bidding of Tamora and Aaron. Titus then stabs Tamora, Saturninus stabs Titus, and Marcus stabs Saturninus. With the emperor and Titus dead, the Romans agree to elect Lucius emperor. Lucius orders that Saturninus and Titus be buried, that Tamora be left to scavengers, and that Aaron be buried up to the chest in the ground and left to starve to death

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### characters

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#### Titus Andronicus

General of Rome and tragic hero of the play. Father of Lavinia and Lucius. Titus has spent the last ten years fighting Rome's enemies and winning honor for his country, yet his heroic deeds have taken so much out of him that he feels incapable of leading his country despite its desire that he be its new emperor. He is first held up as a model of piety for his staunch reverence for traditions, but it is this strict adherence to tradition that causes his enemies to take revenge against him. A Senecan hero, he pursues revenge to the end, and dies in the process.

#### Tamora

Queen of the Goths, mother of Chiron and Demetrius. Though her very first speech

shows her to be a caring mother who has an appreciation of the nobility of mercy, Tamora is associated with barbarism, savagery, and unrestrained lasciviousness. Indeed, Tamora exhibits extreme ruthlessness, particularly when she encourages her sons to rape Lavinia, and says that she knows not the meaning of pity. Even though she is opposite in everything to the archetypal victim Lavinia, feminist theorists like to cast her in the position of a victim of a male law of order. In this light, she becomes the dartboard for misogynistic fear of sexual appetite.

### Aaron

Tamora's Moorish lover. Shakespeare only created four other black characters before the tragic hero Othello, and Aaron is the most substantial of the four. As he himself admits, there is not a crime in *Titus* in which he has not had a hand. He is practically the engine of action in Act II, bringing Tamora's dream of revenge to reality. This simplistic, depthless portraiture of evil is a descendant of the "Devil" or "Vice" from early Elizabethan morality plays, created only to move the audience to contempt. For that reason, there is little about Aaron to win our sympathy or to even explain the motivation for his evil. His protectiveness of his child presents an interesting contrast in parenthood to Tamora and Titus.

### Lavinia

The only daughter of Titus Andronicus, she spurns Saturninus's offer to make her his empress because she is in love with Bassianus. She is brutally raped and disfigured by Chiron and Demetrius in the forest during the hunt. Thereafter, she is a mute and horrifying presence constantly on stage, complement to her father's loquacious sufferings, and accomplice to his bloody vengeance. Deprived of every means of communication, and robbed of her most precious chastity, she comes across as one of Shakespeare's most incapacitated heroines. Yet, as she is physically pared down, her narrative and thematic importance escalates, drawing our attention to the importance of pantomime on the stage. The rape of Lavinia is undoubtedly the central and most horrific crime of the play, which is why Edward Ravenscroft's adaptation of the play has the alternate name of "The Rape of Lavinia." For this reason, her character invites especially careful scrutiny.

### Marcus Andronicus

Roman Tribune of the People. Brother of Titus Andronicus. Unlike the other Andronici, he never participates in the war. Where everyone else has had a hand in at least one murder or crime, he remains conspicuously removed from the bloodshed. Every time he speaks, he is the sound of reason and calmness, standing in stark contrast to the ravenous and crazed speeches of the other characters.

### **Saturninus**

The eldest son of the late Emperor of Rome. Titus successfully advocates for him to be the new emperor. However, Saturninus shows no gratitude. He is impatient with the Andronici and would rather have them out of his way; he feels threatened by the genuine honor and people's support that they have won for themselves. He chooses the captive Tamora, Queen of the Goths, for his empress, thereby giving her the power to wreak havoc on Rome and Titus's family.

### **Bassianus**

- The younger brother of Saturninus. It is to him that Lavinia is betrothed. He steals her away when Saturninus wants to make her his empress, which sets into motion the events that lead Titus to kill his own son, and Saturninus to despise the Andronici. He is murdered by Chiron and Demetrius, but Quintus and Martius are framed for his murder, which leads to their beheadings. As the representative of grace and virtue, his failure to become emperor in the first act is the sign of a degenerate Rome.

### **Lucius**

- Titus's only surviving son. He defends his sister, Lavinia, from their father after she runs away with Bassianus. He tries to free his captive brothers Quintus and Martius, for which he is banished from Rome. The people of Rome support him over Saturninus. He is probably the one character to undergo a substantial psychological transformation over the course of the play, moving from bloodthirsty youth to sober leader.

### **Chiron and Demetrius**

- Two Goth princes. Sons of Tamora. They squabble over who loves Lavinia more, when really they are merely guided by lust. They murder Bassianus and then brutally

rape and disfigure Lavinia. They are shown in this play to be nothing more than engines of lust, destruction, and depravity, empty of even the basic wit that makes Aaron a more compelling villain. They are finally killed by Titus, who has their blood and bones made into a pastry to be fed to their mother.

**Martius**

One of Titus' sons, falsely executed by Saturninus.

**Messenger**

A bearer of bad news.

**Mutius**

One of Titus' sons. When he defends Bassianus' right to flee with Lavinia, Titus kills him in the streets of Rome.

**Nurse**

A woman who brings Aaron's newborn son to him, asking him to kill it. Aaron kills her instead.

**Publius**

Marcus Andronicus' son.

**Quintus**

Another of Titus' sons, also executed by Saturninus after being framed by Aaron.

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**Sempronius**

A kinsman of Titus'.

**Valentine**

A kinsman of Titus'.

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