

# DOWNLOAD PDF TREASURES OF CULTURE, TITUS ANDRONICUS AND DEATH BY HANGING FRANCIS BARKER

## Chapter 1 : Riverwalk Jazz - Stanford University Libraries

*Barker, Francis, 'Treasures of Culture: Titus Andronicus and Death by Hanging', The Production of English Renaissance Culture, ed. David Lee Miller, Sharon O'Dair, and Harold Weber, Ithaca: Cornell University Press,*

Origins[ edit ] The concept for the series originated in with Cedric Messina , a BBC producer who specialised in television productions of theatrical classics, while he was on location at Glamis Castle in Angus , Scotland, shooting an adaptation of *J. By the time he had returned to London, however, his idea had grown considerably, and he now envisioned an entire series devoted exclusively to the dramatic work of Shakespeare; a series which would adapt all thirty-seven Shakespearean plays. He had anticipated that everyone in the BBC would be excited about the concept, but this did not prove so. Furthermore, they argued that Shakespeare on television rarely worked, and they were of the opinion that there was simply no need to do all thirty-seven plays, as many were obscure and would not find an audience amongst the general public, even in England. Disappointed with their lack of enthusiasm, Messina went over the departmental heads, forwarding his proposal directly to Director of Programmes, Alasdair Milne and Director-General, Ian Trethowan , both of whom liked the idea. Clarke-Smith as Iago 14 December. None of them survive now. Produced and directed by Ronald Eyre , and starring Roger Livesey as Falstaff , the series took all of the Falstaff scenes from the *Henriad* and adapted them into seven thirty-minute episodes. Featuring nine sixty-minute episodes, the series adapted the Roman plays, in chronological order of the real life events depicted; *Coriolanus* , *Julius Caesar* and *Antony and Cleopatra*. At the end of its run, the production was remounted for TV, shot on the actual Royal Shakespeare Theatre stage, using the same set as the theatrical production, but not during live performances. Due to the popularity of the broadcast, the series was again screen in , but the three plays were divided up into ten episodes of fifty minutes each. Funding[ edit ] The BBC Television Shakespeare project was the most ambitious engagement with Shakespeare ever undertaken by either a television or film production company. So large was the project that the BBC could not finance it alone, requiring a North American partner who could guarantee access to the United States market, deemed essential for the series to recoup its costs. In their efforts to source this funding, the BBC met with some initial good luck. Challenger knew that Morgan were looking to underwrite a public arts endeavour, and he suggested the Shakespeare series to his superiors. Morgan contacted the BBC, and a deal was quickly reached. Securing the rest of the necessary funding took the BBC considerably longer – almost three years. Exxon were the next to invest, offering another third of the budget in However, because CPB used public funding, its interest in the series caught the attention of US labour unions and theatre professionals, who objected to the idea of US money subsidising British programming. That was in itself a kind of extraordinary feat. This idea was quickly rejected, however, as it was felt to be an unacceptable compromise and it was instead decided to simply have one season with seven episodes. Initially, Messina toyed with the idea of shooting the plays in the chronological order of their composition , but this plan was abandoned because it was felt that doing so would necessitate the series beginning with a run of relatively little known plays, not to mention the fact that there is no definitive chronology. When the production of the inaugural episode, *Much Ado About Nothing*, was abandoned after it had been shot, it was replaced by *The Famous History of the Life of King Henry the Eight* as the sixth episode of the season. Messina had wanted to shoot the eight sequential history plays in chronological order of the events they depicted, with linked casting and the same director for all eight adaptations David Giles , with the sequence spread out over the entire six season run. The second set of four plays were then directed by Jane Howell as one unit, with a common set and linked casting, airing during the fifth season. When Cedric Messina attempted to cast Jones as *Othello* , Equity threatened to strike, as they wanted only British and Irish performers to appear in the shows. Another early idea, which never came to fruition, was the concept of forming a single repertory acting company to perform all thirty-seven plays. The RSC, however, were not especially pleased with this idea, as it saw itself as the national repertory. During the*

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planning for season two, when it came to their attention that Messina was trying to cast James Earl Jones as Othello, Equity threatened to have their members strike, thus crippling the series. This forced Messina to abandon the casting of Jones, and Othello was pushed back to a later season. This was based upon what Messina knew of TV audiences and their expectations. His opinion, supported by many of his staff, was that the majority of the audience would not be regular theatregoers who would respond to stylisation or innovation. I would love to have tried to do Romeo outside in a Verona town somewhere. John Wilders, for example, preferred the "fake realism" of the first plays, which he felt were "much more satisfactory than location work because the deliberate artificiality of the scenery works in harmony with the conventions of the plays. Unfortunately, it may create the impression that we have tried to build realistic sets but have failed for want of skill or money. When Jonathan Miller took over as producer at the start of season three, realism ceased to be a priority. UK publicity[ edit ] Prior to the screening of the first episode, UK publicity for the series was extensive, with virtually every department at the BBC involved. Once the series had begun, a major aspect of the publicity campaign involved previews of each episode for the press prior to its public broadcast, so reviews could appear before the episode aired; the idea being that good reviews might get people to watch who otherwise would not. For example, the BBC had their books division issue the scripts for each episode, prepared by script editor Alan Shallcross seasons 1 and 2 and David Snodin seasons 3 and 4 and edited by John Wilders. Each publication included a general introduction by Wilders, an essay on the production itself by Henry Fenwick, interviews with the cast and crew, photographs, a glossary, and annotations on textual alterations by Shallcross, and subsequently Snodin, with explanations as to why certain cuts had been made. As well as the published annotated scripts, the BBC also produced two complementary shows designed to help viewers engage with the plays on a more scholarly level; the radio series Prefaces to Shakespeare and the TV series Shakespeare in Perspective. Prefaces was a series of thirty-minute shows focused on the performance history of each play, with commentary provided by an actor who had performed the play in the past. He or she would discuss the general stage history, as well as their own experiences working on the play, with each episode airing on BBC Radio 4 one to three nights prior to the screening of the actual episode on BBC 2. However, the series often ran into trouble. For the show on Hamlet, Prince of Denmark, for example, when the crew turned up to shoot, the presenter stated simply, "This is one of the silliest plays ever written, and I have nothing to say about it. The most commented upon example of this disparity was in relation to Cymbeline, which was hosted by playwright and screenwriter Dennis Potter. In his review for The Observer of both the production and the Perspective show, Julian Barnes wrote "several furlongs understandably separate the left hand of the BBC from the right one. Only rarely, though, do we witness such a cameo of intermanual incomprehension as occurred last week within their Shakespeare cycle: According to Barnes, Potter was first discovered lurking among the mossy rocks and echoing grottoes of the Forest of Dean, fit backdrop, he explained, to introduce a play full of "the stonily mysterious landscapes of both my own childhood and all our fairytale-ridden memories. Your eyelids are drooping [ Faerie was out; rocks were off; stonily mysterious landscapes could get stuffed. Ancient Britain in the reign of Augustus Caesar became a foppish 17th-century court, with nods to Rembrandt, Van Dyck and when Helen Mirren was caught in a certain light and a certain dress Vermeer. The fairytale Mr Potter had promised became a play of court intrigue and modern passion: However, because the show aired on public television, many US newspapers and magazines would not cover it. The main representative was Anthony Quayle, who had been cast as Falstaff for the second season Henry the Fourth episodes. It also helped that, unlike many of the other actors appearing in early episodes, Quayle was well known in the US. James Earl Jones was initially scheduled to appear, in anticipation of the second season production of Othello, but by the time of the reception, Messina had been forced to abandon casting him. This created something of a media circus when they half jokingly asked Joseph Papp if he would be interested in hosting it. However, when the early episodes of the show did not achieve the kind of ratings which had been initially hoped, financing for publicity quickly dried up; a Shakespeare variety show planned for PBS in , set to star Charlton Heston, Robin Williams, Richard Chamberlain and Chita Rivera, failed to

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find an underwriter and was cancelled. The Globe and the World, a multimedia touring exhibition, was more successful and travelled to cities all over the country for the first two seasons of the show. Educational efforts were focused on middle school and high school, which is when US students first encounter Shakespeare. Tel-Ed had a three-pronged goal; to make students familiar with more plays most schools taught only Romeo and Juliet, Julius Caesar and Macbeth, to encourage students to actually enjoy Shakespeare, and to have Shakespeare taught more frequently. During the first season, they sent out 36, educational packs to English departments, receiving 18, requests for further information. The concept of the show was that episodes of the BBC Television Shakespeare would be presented specifically as educational tools. Planned as a three-year show with five episodes per year over a fifteen-week season, the series would group plays together thematically. Walter Matthau was hired as host, and each episode featured documentary material intercut with extensive clips from the BBC productions themselves. A book was also published with the full transcript of each episode; *The Shakespeare Hour*: However, the show achieved very poor ratings and was cancelled at the end of the first season. Each of the six seasons was to be broadcast in two sections; three weekly broadcasts in late winter, followed by a short break, and then three weekly broadcasts in early spring. This was done so as to maximise marketing in the lead up to Christmas, and then capitalise on the traditionally quiet period in early spring. However, the schedule then began to run into problems. The first historical tetralogy temporarily regularised the schedule, and was aired on successive Sundays; 2, 9, 16 and 23 January. The sixth season began with *Cymbeline* on Sunday, 10 July, but the second episode did not follow until Saturday, 5 November *Macbeth*. US scheduling was even more complex. In the UK, each episode could start at any time and run for any length without any major problems, because shows are not trimmed to fit slots; rather slots are arranged to fit shows. In the US however, TV worked on very rigid time slots; a show could not run, say, minutes, it must run either or minutes to fit into the existing slot. Additionally, whereas the BBC included an intermission of five minutes roughly halfway through each show, PBS had to have an intermission every sixty minutes. In seasons one and two, any significant time gaps at the end of a show were filled by Renaissance music performed by the Waverly Consort. When Jonathan Miller took over as producer at the end of the second season, WNET suggested something different; each episode should have a two-minute introduction, followed by interviews with the director and a cast member at the end of the episode, which would be edited to run however long, was necessary to plug the gaps. Running a total of fourteen hours, WNET felt that airing the shows in four straight back-to-back segments would not work. First, they changed the schedule to air the episodes on Sunday afternoon as opposed to the usual Monday evening screening, then they divided the three *Henry VI* plays into two parts each. Finally, they cut a total of 77 minutes from the three productions 35 were taken from *The Third Part of Henry the Sixth* alone. In an effort to help trim *The First Part of Henry the Sixth*, much early dialogue was cut, and instead a voice over introduction recorded, ironically, by James Earl Jones was added, informing viewers of the necessary backstory. Strangely, however, *The Tragedy of Richard III* the longest of the four was aired as one piece, with only 3 minutes cut. A two and a half-hour maximum running time was also mandated, although this was soon jettisoned when it became clear that the major tragedies in particular would suffer if truncated too heavily. The initial way around this was to split the longer plays into two sections, showing them on separate nights, but this idea was also discarded, and it was agreed that for the major plays, length was not an overly important issue. The financiers were primarily concerned with ratings, and the restrictions worked to this end, ensuring the plays had "maximum acceptability to the widest possible audience. All of them are, for want of a better word, straightforward productions. Many people, they hoped, might see Shakespeare performed for the first time in the televised series, a point Messina emphasised repeatedly; others would doubtless recite the lines along with the actors [ Being acceptable is not always synonymous with being good, however, and initially the goal seems to have been the former, with a few forays into the latter. Partly because of this aesthetic credo, the series quickly developed a reputation for being overly conventional. As a result, when Miller would later try to persuade celebrated directors such as Peter Brook, Ingmar Bergman, William Gaskill and John Dexter to direct adaptations, he would fail. They were

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making TV adaptations of plays for an audience the vast majority of whom would be unfamiliar with most of the material. They wanted to reach a wide audience and get more people interested in Shakespeare, and as such, novelty and experimentation was not part of the plan, a decision Venza calls "very sensible. Indeed, there is evidence to suggest that BBC management simply regarded the production as a failure. While Messina was the man to plan the series, it seemed he was not the man to produce it. He was part of too many power struggles; too many directors would not work for him; he proceeded with too many of the traditional production habits. The battle over *Much Ado* was actually a battle over power and the producership; once Messina lost and the show was cancelled, his tenure as producer was jeopardized. Messina and Shallcross strenuously denied ever stating the productions would be "definitive," claiming the US publicity people had used that word on their own.

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## Chapter 2 : Titus Andronicus - Wikipedia

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English , Shakespeare and Marlowe Seminar Prof. Boyer Summer The following books and articles are especially important for the topics of the seminar. Call numbers appear for those books held by the SXU Library. Books on 3-day reserve are noted. This bibliography focuses much more on Marlowe than on Kyd or Shakespeare. Spying and Court Culture in the English Renaissance. The Theater of Marlowe and Kyd. U of Chicago P, The Culture of Violence: Essays on Tragedy and History. The Tremulous Private Body: U of Michigan P, Imperialism, Alienation, and Marlowe. U of Pennsylvania P, Desire on the Renaissance Stage. From Mankind to Marlowe: Homosexuality in Renaissance England. Burt, Richard, and John Michael Archer, eds. Feminist Readings of Early Modern Culture: Lindsay Kaplan, and Dymphna Callaghan. Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare. Burt and Archer Marlowe, Shakespeare, and the Economy of Theatrical Experience. U of Toronto P, Drama of a Nation: Public Theater in Renaissance England and Spain. Suffering and Evil in the Plays of Christopher Marlowe. Christopher Marlowe and the Renaissance of Tragedy. U of Delaware P, The Homoerotics of Early Modern Drama. Cambridge UP, Dollimore, Jonathan. Augustine to Wilde, Freud to Foucault. An Analysis of the Concepts of Pollution and Taboo. Lavinia in Titus Andronicus. Shirley Nelson Garner and Madelon Sprengnether. Elizabethan Literature and Contemporary Theory. The Birth of the Prison. The History of Sexuality: Postmodernism, Psychoanalysis, and Shakespearean Comedy. New Essays on Christopher Marlowe. Shakespeare and the Geography of Difference. Renaissance Texts, Modern Sexualities. Christopher Marlowe and English Renaissance Culture. From More to Shakespeare. Essays in Early Modern Culture. Status, Genre, and the Representation of Rebellion. Also in Representing the English Renaissance. U of California P, The Shakespearean Playing Companies. The Shakespearean Stage The Poetics of Primitive Accumulation: English Renaissance Culture and the Genealogy of Capital. Selections from English Literary Renaissance. Kinney and Dan S. U of Massachusetts P, The Elizabethan Minor Epic. Patricia Fumerton and Simon Hunt. The Age of Shakespeare. Drama, Politics, and the Translation of Empire. A New History of the Renaissance. Warriors, Wounds, and Women. Feminist Readings of Shakespeare. Kastan, David Scott, and Peter Stallybrass, eds. Reinterpretations of Elizabethan and Jacobean Drama. Wayne State UP, Body and Gender from the Greeks to Freud. A Study of Christopher Marlowe. Christians, Muslims, and Jews in the Age of Discovery. Tudor and Stuart Britain, Gender, Race, Renaissance Drama. The Critical Heritage Maquerlot, Jean-Pierre, and Michele Willems, eds. The Case of Doctor Faustus. Collaboration, Authorship, and Sexualities in Renaissance Drama. Islam in Britain, Inwardness and Theater in the English Renaissance. The Production of Renaissance Culture. Europe and England in the Sixteenth Century. The Place of the Stage: License, Play, and Power in Renaissance England. The Idea of the City in the Age of Shakespeare. U of Georgia P, U of Wisconsin P, Rose, Mary Beth, ed. Renaissance Drama as Cultural History: Essays from Renaissance Drama The Body and the City in Western Civilization. Shakespeare and the Jews. Gender in Play on the Shakespearean Stage: Boy Heroines and Female Pages. Marlowe and the Politics of Elizabethan Theatre. Agrarian Change and Interarticulation. Cultural Materialism and the Politics of Dissident Reading. Feminist Perspectives on Renaissance Drama. Dorothea Kehler and Susan Baker. Christopher Marlowe and Canterbury. Faber and Faber, Shakespeare and the Popular Tradition in the Theater:

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### Chapter 3 : Titus Andronicus (Vol. 62) - Essay - racedaydvl.com

*Francis Barker* – *Treasures of Culture. Titus Andronicus and Death by Hanging*". In: David Lee Miller, Sharon O'Dair, Harold Weber (eds.), *The Production of English Renaissance Culture* (Ithaca and London: Cornell U.P., ), S. bes. S.

Hughes also reviews the issues of greatest concern among twentieth-century critics, noting that the violence in the play receives a considerable amount of attention from modern scholars. Amongst his works, only *Venus and Adonis* was entered earlier, on 18 April. These are the only specific records we have of performances of *Titus Andronicus* in the public playhouses. Accordingly, we may accept January as a pretty reliable *terminus ante quem* for the composition of *Titus Andronicus*. The evidence for the former is reviewed below; evidence for the latter is slight and circumstantial. If the other companies really had performed the play, there is no guarantee that it was in the form that reached print. We have no record of this company before the autumn of 1594, and the last we hear of them for several years is a vivid vignette of Elizabethan theatrical life. The London playhouses were closed because of the plague, and the companies were dispersed, most of them touring in the provinces. On 28 September 1594, Henslowe wrote to his son-in-law, Edward Alleyn: "That in requital of his service done, Did offer him the imperial Diademe" (10). While this is not precisely what happens in *Titus Andronicus*, it is difficult to agree with those who have tried to explain it away in order to support a later date. Violence is commonplace in Elizabethan drama, but these plays are linked by a bizarre and sensational type of violence in which dismemberment is unusually conspicuous: Both tragedies have grand old heroes driven mad by suffering and oppression, and the Senecan rhetoric of their madness enjoyed such an enduring vogue that additional mad scenes were commissioned to exploit it. The cannibal imagery of the banquet scene in *Tamburlaine the Great*, Part 1 c. Like Aaron, Barabas revels in evil: John Dover Wilson has demonstrated the resemblance. How, what, when, and where, have I bestowed a day That tended not to some notorious ill. Even now I curse the day – and yet I think Few come within the compass of my curse – Wherein I did not some notorious ill" (5). If it was written much after that date, it was a belated specimen of the type. Passing from even such circumstantial evidence to internal evidence is like entering a carnival fun-house with its distorting mirrors. In the light of that remark, it is surprising to find him playing it himself. Coincidences and common sources are both difficult to rule out, the latter especially when we recall how much Elizabethan literature we have lost. Even when a parallel is as clear as such things may be, we often cannot know which author wrote first, or how much time separated first writing from imitation. Wilson uses this coincidence to argue that Peele not only wrote both passages, but did so at very nearly the same time, and that the play must be slightly the earlier of the two because he thinks the word is better suited to its context there than in the poem. Furthermore, since the play shows signs of revision, a parallel may belong to either a first draft or a revised version. The same hazards attend any hope of using recent archaeology to date the stagecraft in *Titus Andronicus*. Like a verbal parallel, however, this stage business could as easily date from a revision as from the original draft. The only real evidence for the date of the play, then, is external, but it is scanty and not beyond question: Henslowe might have been mistaken, perhaps Danter lied. With these caveats, we can say that *Titus Andronicus* was probably established on the stage by mid-1594, and possibly earlier. Circumstantial evidence suggests that it might have been first written several years before: In the end, we can only conjecture or despair. Thus, discarding all pretence of objective proof, I shall base a conjecture upon my subjective assessment of style. As I have shown, *Titus Andronicus* resembles several sensational plays which were all written somewhat earlier than 1594. Moreover, the writing seems stylistically uneven. These passages feel like the work of a young poet. The stagecraft, on the other hand, is as dexterous as anything Shakespeare ever accomplished, which suggests a working familiarity with the theatre. They may have played it in the provinces. This complicated hypothesis must await the discovery of new, reliable evidence to be tested. It may wait long. The context of the story is the decline of the Roman Empire, but the events are fictional: Shakespeare is unlikely to have invented the story; his only original plots are found in comedy: For tragedy

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and history plays, he and his fellow dramatists turned to historians such as Livy, Plutarch and Holinshed; to old plays like King Leir or The Troublesome Raigne of John King of England; or to the Italian novella, which the Titus story resembles. Nevertheless, some scholars believe they have found it in either the ballad or the History. Dicey, is known to have reprinted old works on other occasions. No early edition of the History is known, but while spelling and punctuation follow eighteenth-century practice, the diction is archaic. The ballad and the History are linked by an identical couplet, which Lavinia writes with her staff to identify her assailants: The lustful sons of the proud Empress Are doers of this hateful wickedness. The latter narrates the incident 5. This is not in the History. Since the ballad is original in no other respect, this incident may be drawn from a lost source, or from the play. The latter seems more likely. Marco Mincoff<sup>21</sup> argues that the ballad is the source of the History, but his case has been exploded by G. Nevertheless, there must be some link. Since the entire story is fiction, all versions must be related to each other. If we rule out the ballad as a source, only three possibilities remain: Shakespeare preferred English sources, but he may have been able to read Italian and could certainly read French. No such work is known, however. Hunter argues that some details of the History seem to be drawn from ancient sources which were not available in English in the sixteenth century. If that was the case, however, he amalgamated his historical sources with the play in an imaginative and creative manner which appears to be inconsistent with his modest literary abilities. It is easier to believe that Shakespeare worked up a dry tale like the History into drama. If we consider the creative changes he frequently made, for dramatic effect, in the narrative of his sources, it seems probable that the History or a common source came first. Besides, there is external evidence to consider. This gave him the sole right to publish the book named in the entry, much in the manner of modern copyright. It does not prove that he exercised that right. Danter published the first quarto Q, which is dated on the title page. There is no reason to doubt the date. But his wording appears to refer to the History, and since the ballad is mentioned as well, it looks as though he meant to print something rather like the eighteenth-century chapbook. If this was so, the History had evidently existed long enough to permit the ballad to be written. If the History was based on the play, several people had been incredibly busy. We would have to suppose that the author of the History saw the 23 January performance and adapted the play, with major changes; that the author of the ballad then somehow saw the History, and adapted it too; and that both subsequently took their works to Danter and persuaded him to publish, all in a few days. It is easier to believe that the History was based on an earlier version of the play, or completely preceded it. More probably, Danter took the initiative. Titus Andronicus was a playhouse success, and he intended to capitalise on it by publishing the History and the ballad. We cannot be certain that he never did so; his edition is not extant, but to argue from absence of evidence will not do. This is a difficult coincidence to swallow, but no other explanation readily presents itself. Unless we suppose that not only he but Danter and the author of the ballad read the History in manuscript, in Italian, or both, there must have been an earlier printed English edition which Danter proposed to reprint. There is no way of knowing how old it was in, but if it was still in print Danter was surely risking trouble with its publisher. It follows that this lost edition must have been several years old. More probably, the publisher simply reprinted that line along with the rest of the text. In that case, the old edition was probably the first in English, but adapted or translated from an Italian source. Since an English version was available, Shakespeare is likely to have used it instead of the original, a suspicion which the verbal parallels quoted above tend to confirm. Perhaps Shakespeare knew both works so well that he did not need to open either as he wrote; but Ovid was fresher in his memory. They would hardly have included a play they believed to be spurious, and as senior partners in the same company of players as Shakespeare they were in a position to know. Meres may have lacked inside knowledge, but he was an educated man who was living in London by In view of the relative authority of the evidence, it seems odd that so many scholars have agreed with Ravenscroft. The nineteenth century followed suit, with the exception of the Germans apart from Gervinus. In fact, Titus Andronicus simply offended their literary taste, and they wished to absolve Shakespeare of the responsibility for perpetrating it. Scholars in the twentieth century have turned to internal evidence. Robertson used verbal

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parallels to propose George Peele as principal author. In his scheme, Act I is entirely by Peele. There have been several attempts to apply objective tests to the text. Parrott used statistics on feminine line-endings to argue for Shakespeare as reviser. He argues that the search for parallel phrases is equally ineffective, because the results simply tend to confirm the literary taste of the scholar who seeks them. These doubts tend to evaporate, however, when we recall that he was a dramatist and theatrical craftsman as well as a poet. Indeed, it is conceivable that his theatrical talents matured first. Revising later, possibly in , he may have left Act I substantially unchanged. That would explain why its poetry seems inferior to that of the remainder of the play. But if we turn from language to dramaturgy and stagecraft, his signature is everywhere. While Hill points to flaws in the plot, A.

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### Chapter 4 : 40 best Titus Andronicus images on Pinterest | Books to Read, Cake and Fruit tarts

*On civility and barbarism in this text and its Elizabethan context, see Francis Barker, 'Treasures of Culture: Titus Andronicus and Death by Hanging', in The Production of English Renaissance Culture, ed. David Lee Miller, Sharon O'Dair and Harold Weber (Ithaca: Cornell University Press, ), pp.*

Saturninus, Son to the late Emperor of Rome, and afterwards declared Emperor. Bassianus, Brother to Saturninus, in love with Lavinia. A Nurse, and a black Child illegitimate son of Tamora and Aaron. Aaron, a Moor beloved by Tamora. A Captain, Tribune, Messenger, and a Clown: The Emperor of Rome has died and his sons Saturninus and Bassianus are squabbling over who will succeed him. Tamora begs for the life of Alarbus, but Titus refuses her pleas. Tamora secretly plans for horrible revenge on Titus and all of his remaining sons. However, Bassianus was previously betrothed to the girl. In the fighting, Titus kills his son Mutius. Titus is angry with his sons because in his eyes they are disloyal to Rome. The new emperor, Saturninus, marries Tamora instead. The two are arguing over which should take sexual advantage of the newlywed Lavinia. They are easily persuaded by Aaron to ambush Bassianus and kill him in the presence of Tamora and Lavinia, in order to have their way with her. Lavinia begs Tamora to stop her sons, but Tamora refuses. To keep her from revealing what she has seen and endured, they cut out her tongue and her hands. This mutilation provides a source for black comedy throughout the play. Angry, the Emperor arrests them. Marcus then discovers Lavinia and takes her to her father. When she and Titus are reunited, he is overcome with grief. He and his remaining son Lucius have begged for the lives of Martius and Quintus, but the two are found guilty and are marched off to execution. Aaron enters, and falsely tells Titus, Lucius, and Marcus that the emperor will spare the prisoners if one of the three sacrifices a hand. In return, a messenger brings Titus the heads of his sons. Desperate for revenge, Titus orders Lucius to flee Rome and raise an army among their former enemy, the Goths. In the book, she indicates to Titus and Marcus the story of Philomela, in which a similarly mute victim "wrote" the name of her wrongdoer. Marcus gives her a stick to hold with her mouth and stumps and she writes the names of her attackers in the dirt. Feigning madness, he ties written prayers for justice to arrows and commands his kinsmen to aim them at the sky. Marcus directs the arrows to land inside the palace of Saturninus, who is enraged by this. He confronts the Andronici and orders the execution of a Clown who had delivered a further supplication from Titus. Tamora delivers a mixed-race child, and the nurse can tell it must have been fathered by Aaron. Later, Lucius, marching on Rome with an army, captures Aaron and threatens to hang the infant. To save the baby, Aaron reveals the entire plot to Lucius, relishing every murder, rape, and dismemberment. She tells Titus that she as a supernatural spirit will grant him revenge if he will convince Lucius to stop attacking Rome. Titus agrees, sending Marcus to invite Lucius to a feast. He plans to cook them into a pie for their mother. This is the same revenge Procne took for the rape of her sister Philomela. The next day, during the feast at his house, Titus asks Saturninus whether a father should kill his daughter if she has been raped. When the Emperor asks for Chiron and Demetrius, Titus reveals that they were in the pie Tamora has just been enjoying, and then kills Tamora. Aaron, however, is unrepentant to the end, proclaiming: Danter sold the rights to the booksellers Thomas Millington and Edward White; they issued the first quarto edition Q1 later that year, with printing done by Danter. Q1 is regarded as a reasonably "good" complete and reliable text, and is the basis for most modern editions, although it does not include some material found in the First Folio. Only a single copy is known to exist today. Q2 appears to be based on a damaged copy of Q1, as it is a good reproduction of the Q1 text, but is missing a number of lines. Two copies are known to exist today. Q3 appears to be a further degradation of the Q2 text: The First Folio text of seems to be based on the Q3 text, but also includes material found in none of the quarto editions, including the entirety of Act 3, Scene 2 in which Titus seems to be losing his sanity. This scene is generally regarded as authentic and included in modern editions of the play. None of the three quarto editions name the author as was normal in the publication of playtexts in the early s. In the introduction to his adaptation of the play

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printed nine years later, in , Edward Ravenscroft states: However, the story has been used to bolster arguments that another author was partly responsible. The play has characteristics similar to the work of Seneca , specifically his play *Thyestes* , which included horrific scenes of severed hands, cannibalism, and rape. Although violence was not uncommon in Elizabethan plays, *Titus Andronicus* stands out due to the volume and extremity of the violent acts committed. Unlike his other works, the play contains an uncanny number of crude and savage moments, which has sparked debate among critics as to whether or not the play was actually composed by Shakespeare. *Julius Caesar* and *Macbeth* also have elements of the revenge tragedy, albeit that none of these works contain the volume or the vivid descriptions of violence of *Titus Andronicus*. Eliot claimed that the play was the "worst play ever written" Bate Shakespearean critic Harold Bloom, in his work *Shakespeare: Invention of the Human*, says that Shakespeare must have intended the work as a parody of the violent plays of colleague Christopher Marlowe , who was writing at the same time as Shakespeare. Language The language of *Titus Andronicus* adds greatly to the grisly action of the play. Jack Reese notes that, as a result of its gruesome nature, the play is often disregarded "as an immature exercise in sensationalism" He says that this is the fault of the readers who are unaware of the literary elements and techniques present throughout the work. Reese suggests that the horrific fates of the characters are not even so horrific because the characters lack any human quality that would lead the readers to identify with them. In the example of Lavinia, he refers to her as "an emblematic figure representing Injured Innocence" There are greater implications to her brutal experience than what is simply written on the page. Reese mentions that the audience is further disconnected from the violence on stage through its various descriptions. The language used in these descriptions serves to "further emphasize the artificiality of the play; in a sense, they suggest to the audience that it is hearing a poem read rather than seeing the events of that poem put into dramatic form" Gillian Kendall follows a similar line of thought, stating that rhetorical devices, such as metaphor, augment the violent imagery, also elevating it. She discusses how the figurative use of certain words complements their literal counterparts. This, however, "disrupts the way the audience perceives imagery" Critic Mary Fawcett looks not only at the language of the play, but also at language as a theme. She comments on the communication methods of Lavinia, post-rape, looking first at the term "scowl" used by Demetrius in Act 2 Scene 4. Not only is Lavinia raped, but she is brutally dismembered as her tongue and hands are cut off. Titus eventually takes revenge on Tamora by killing and then cooking Chiron and Demetrius into a pie and serving it to the Queen. In the Restoration , the play was performed in at Drury Lane , in an adaptation by Edward Ravenscroft. The eighteenth-century actor James Quin considered Aaron, the villain in *Titus*, one of his favourite roles. *Titus* , directed by Julie Taymor. *Anatomie Titus* *Fall of Rome*. *Titus Andronicus* Arden Shakespeare, , p. Co-Author Oxford University Press, describes the history of this attribution and adds more evidence of his own. Shakespeare *The Invention of the Human*. New York Publishing Company. *Narrative and Dramatic Sources of Shakespeare*. New York, Columbia University Press, Detroit, Wayne State University Press, *Modern Language Notes*, Vol. *The Lamentable Tragedy of Titus Andronicus*. Methuen and Co, Cambridge University Press, Houghton Mifflin Company, *Revenge, Trauma Theory, and Titus Andronicus*".

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## Chapter 5 : Sweeney Todd | Stage Mom Musings

Barker, Francis. "Treasures of Culture: Titus Andronicus and Death by Hanging." In *The Production of English Renaissance Drama*, ed. David Lee Miller, Sharon O'Dair, and Harold Weber.

Titus subsequently arrives to much fanfare, bearing with him as prisoners the Queen of the Goths Tamora, her three sons Alarbus, Chiron, and Demetrius, and Aaron the Moor her secret lover. Distraught, Tamora and her two surviving sons vow to obtain revenge on Titus and his family. Meanwhile, Titus refuses the offer of the throne, arguing that he is not fit to rule and instead supporting the claim of Saturninus, who then is duly elected. A scuffle breaks out, during which Titus kills his own son, Mutius. Saturninus then denounces the Andronici family for their effrontery and shocks Titus by marrying Tamora. Putting into motion her plan for revenge, Tamora advises Saturninus to pardon Bassianus and the Andronici family, which he reluctantly does. During a royal hunt the following day, Aaron persuades Demetrius and Chiron to kill Bassianus, so they may rape Lavinia. To keep her from revealing what has happened, they cut out her tongue and cut off her hands. Horrified at the death of his brother, Saturninus arrests Martius and Quintus, and sentences them to death. Some time later, Marcus discovers the mutilated Lavinia and takes her to her father, who is still shocked at the accusations levelled at his sons, and upon seeing Lavinia, he is overcome with grief. Desperate for revenge, Titus orders Lucius to flee Rome and raise an army among their former enemy, the Goths. Later, Lavinia writes the names of her attackers in the dirt, using a stick held with her mouth and between her mutilated arms. Meanwhile, Tamora secretly gives birth to a mixed-race child, fathered by Aaron. Thereafter, Lucius, marching on Rome with an army, captures Aaron and threatens to hang the infant. In order to save the baby, Aaron reveals the entire revenge plot to Lucius. Convinced of his madness, Tamora, Chiron, and Demetrius approach him, dressed as the spirits of Revenge, Murder, and Rape. Tamora as Revenge tells Titus that she will grant him revenge on all of his enemies if he can convince Lucius to postpone the imminent attack on Rome. Titus agrees and sends Marcus to invite Lucius to a reconciliatory feast. Revenge then offers to invite the Emperor and Tamora as well, and is about to leave when Titus insists that Rape and Murder, Chiron and Demetrius, respectively stay with him. When Tamora is gone, Titus has them restrained, cuts their throats and drains their blood into a basin held by Lavinia. Titus morbidly tells Lavinia that he plans to "play the cook", grind the bones of Demetrius and Chiron into powder, and bake their heads. The next day, during the feast at his house, Titus asks Saturninus if a father should kill his daughter when she has been raped. When Saturninus answers that he should, Titus kills Lavinia and tells Saturninus of the rape. When the Emperor calls for Chiron and Demetrius, Titus reveals that they have been baked in the pie Tamora has just been eating. Lucius is then proclaimed Emperor. Aaron, however, is unrepentant to the end, regretting only that he had not done more evil in his life. Even the time in which Titus is set may not be based on a real historical period. According to the prose version of the play see below, the events are "set in the time of Theodosius", who ruled from 379 to 451. On the other hand, the general setting appears to be what Clifford Huffman describes as "late-Imperial Christian Rome", possibly during the reign of Justinian I (527-565). For example, Jonathan Bate has pointed out that the play begins with Titus returning from a successful ten-year campaign against the Goths, as if at the height of the Roman Empire, but ends with Goths invading Rome, as if at its death. Spencer argues that "the play does not assume a political situation known to Roman history; it is, rather a summary of Roman politics. It is not so much that any particular set of political institutions is assumed in Titus, but rather that it includes all the political institutions that Rome ever had. AD 8, which is featured in the play itself when Lavinia uses it to help explain to Titus and Marcus what happened to her during the attack. After five years in Thrace, Procne yearns to see her sister again, so she persuades Tereus to travel to Athens and accompany Philomela back to Thrace. Tereus does so, but he soon begins to lust after Philomela. When she refuses his advances, he drags her into a forest and rapes her. He then cuts out her tongue to prevent her from telling anyone of the incident and returns to Procne, telling her that Philomela is dead. However, Philomela weaves a tapestry, in which she

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names Tereus as her assailant, and has it sent to Procne. The sisters meet in the forest and together plot their revenge. They kill Itys and cook his body in a pie, which Procne then serves to Tereus. Upon encountering her father, she attempts to tell him who she is but is unable to do so until she thinks to scratch her name in the dirt using her hoof. They take up refuge in Mycenae and soon ascend to co-inhabit the throne. However, each becomes jealous of the other, and Thyestes tricks Atreus into electing him as the sole king. Determined to re-attain the throne, Atreus enlists the aid of Zeus and Hermes, and has Thyestes banished from Mycenae. Atreus subsequently discovers that his wife, Aerope, had been having an affair with Thyestes, and he vows revenge. He asks Thyestes to return to Mycenae with his family, telling him that all past animosities are forgotten. He cuts off their hands and heads, and cooks the rest of their bodies in a pie. At a reconciliatory feast, Atreus serves Thyestes the pie in which his sons have been baked. As Thyestes finishes his meal, Atreus produces the hands and heads, revealing to the horrified Thyestes what he has done. Seeing that defeat is imminent, Verginius asks Claudius if he may speak to his daughter alone, to which Claudius agrees. However, Verginius stabs Verginia, determining that her death is the only way he can secure her freedom. Her screams bring her husband, but the Moor pulls up the drawbridge before the nobleman can gain entry. The Moor then kills both children on the battlements in full view of the man. The nobleman pleads with the Moor that he will do anything to save his wife, and the Moor demands he cut off his nose. The man does so, but the Moor kills the wife anyway, and the nobleman dies of shock. The Moor then flings himself from the battlements to avoid punishment. Shakespeare also drew on various sources for the names of many of his characters. That story involves a sadistic emperor named Titus who amused himself by throwing slaves to wild animals and watching them be slaughtered. However, when a slave called Andronicus is thrown to a lion, the lion lies down and embraces the man. The emperor demands to know what has happened, and Andronicus explains that he had once helped the lion by removing a thorn from its foot. This is the role that Lucius fulfills in the play. Hamilton speculates that the name of Tamora could have been based upon the historical figure of Tomyris, a violent and uncompromising Massagetae queen. The prose was first published in chapbook form some time between and by Cluer Dicey under the title *The History of Titus Andronicus, the Renowned Roman General* the ballad was also included in the chapbook, however it is believed to be much older than that. The orthodox belief is that this entry refers to the play. However, the next version of the play to be published was for Edward White, in , printed by Edward Allde, thus prompting the question of why Pavier never published the play despite owning the copyright for nine years. Joseph Quincy Adams, Jr. Both scholars conclude that the evidence seems to imply the prose existed by early at the latest. Traditionally, the prose has been seen as the original, with the play derived from it, and the ballad derived from both play and prose. For example, Ralph M. Sargent agrees with Adams and Bullough that the prose was the source of the play, but he argues that the poem was also a source of the play prose-ballad-play. Harold Metz felt that Mincoff was incorrect and reasserted the primacy of the prose-play-ballad sequence. Hunter however, believes that Adams, Dover Wilson, Bullough, Sargent, Mincoff and Metz were all wrong, and the play was the source for the prose, with both serving as sources for the ballad play-prose-ballad. Henslowe marked the play as "ne", which most critics take to mean "new". There were subsequent performances on 29 January and 6 February. This evidence establishes that the latest possible date of composition is late There is evidence, however, that the play may have been written some years earlier than this. Perhaps the most famous such evidence relates to a comment made in by Ben Jonson in *Bartholomew Fair*. In the preface, Jonson wrote "He that will swear, Jeronimo or Andronicus are the best plays, yet shall pass unexcepted at, here, as a man whose judgement shows it is constant, and hath stood still these five and twenty, or thirty years. If Jonson is taken literally, for the play to have been between 25 and 30 years old in , it must have been written between and , a theory which not all scholars reject out of hand. For example, in his edition of the play for the *Arden Shakespeare 2nd Series*, J. Maxwell argues for a date of late This is highly unusual in copies of Elizabethan plays, which usually refer to one company only, if any. The tour was a financial failure, and the company returned to London on 28 September, financially ruined. However, Jonathan Bate and Alan Hughes have argued that there is no

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evidence that the listing is chronological, and no precedent on other title pages for making that assumption. The poem was written to celebrate the installation of Henry Percy, 9th Earl of Northumberland as a Knight of the Garter on 26 June. Bate takes these three pieces of evidence to suggest a timeline which sees Shakespeare complete his Henry VI trilogy prior to the closing of the theatres in June. At this time, he turns to classical antiquity to aid him in his poems *Venus and Adonis* and *The Rape of Lucrece*. For example, Gary Taylor has employed stylometry, particularly the study of contractions, colloquialisms, rare words and function words. As such, Taylor settles on a date of mid for Titus. He also argues that 3. On 19 April, Millington sold his share in the copyright to Thomas Pavier. However, the next version of the play was published again for White, in 1619, under the slightly altered title *The Most Lamentable Tragedie of Titus Andronicus*, printed by Edward Allde. Q3. Q2 appears to be based on a damaged copy of Q1, as it is missing a number of lines which are replaced by what appear to be guess work on the part of the compositor. Q3 is a further degradation of Q2, and includes a number of corrections to the Q2 text, but introduces many more errors. The First Folio text of F1, under the title *The Lamentable Tragedy of Titus Andronicus*, is based primarily on the Q3 text which is why modern editors use Q1 as the control rather than the usual practice in Shakespeare of using the Folio text. The Peacham drawing c. The Peacham drawing[ edit ] Main article: The drawing appears to depict a performance of Titus, under which is quoted some dialogue. Waith argues of the illustration that "the gestures and costumes give us a more vivid impression of the visual impact of Elizabethan acting than we get from any other source."

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### Chapter 6 : Classic Literature Summaries - The Literature Network

*In Titus Andronicus we see Titus fall victim to his own obsessive adherence to romanitas.. By the end of the play, the very qualities he considers to be virtuous - sacrificial piety, constancy, and militarism - are those that lead to tragedy.*

Also on the menu, stories about that "sweet spot" where food and jazz come together, from bass legend Milt Hinton and New Orleans guitarist and banjo man Danny Barker. Savor the beginning of this holiday season with a concert of cuisine-inspired jazz tunes. While you listen to our show, you can chop, slice, saute, bake and broil your way to a heavenly meal. When Louis and his wife-to-be Lucille were courting, he asked her if she could cook his favorite dish. Like many great cities, New Orleans has a long history of celebrating good food and music. His career spanned some 70 years until his death a decade ago at the age of In the s, Milt worked on the road with the Cab Calloway Orchestra nonstop for 15 years. In those days, touring band members had to get creative if they wanted home-cooked meals. Milt Hinton tells this story So we ordered a big trunk, made with an electric stove in it. It had three compartments. You could even bake in this thing and we would take turns fixing our food. It happened that one time in Kansas City we had to go on the stage and it was my turn to cook. And I wanted some cabbage and ham hocks. Our dressing rooms were in the basement of the theater. So I put all this stuff on the stove and then we went on the stage to perform. In the s, Barker moved up north to work in top swing bands, and for eight years toured with Cab Calloway. Wherever he went, Danny carried the culture of the Crescent City with him. With his vivid memory and eye for detail, he brought the flavors of early New Orleans to life in his storytelling. On our show Danny Barker talks about the "carnival atmosphere" of food vendors and musicâ€”right outside his door as a kid. New Orleans reedman Sidney Bechet was more at home in France than in the states.

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### Chapter 7 : Plays - Drama Online

*"Treasures of Culture: Titus Andronicus and Death by Hanging." In The Production of English Renaissance Culture, edited by David Lee Miller, Sharon O'Dair, and Harold Weber, pp.*

In *Titus Andronicus* we see Titus fall victim to his own obsessive adherence to Romanitas. By the end of the play, the very qualities he considers to be virtuous – sacrificial piety, constancy, and militarism – are those that lead to tragedy. He is eventually forced to abandon his moral code when his family is preyed upon by Tamora, her sons, and Aaron. In this play, the possibilities for masculine identity become archetypes that are set in opposition to one another; the characters do not see a middle ground. Titus, moreover, is characterized as a Roman hero above all others. From the beginning, then, we learn that heroism in Rome is deeply rooted in militarism and sacrifice for the good of the empire. Titus does not take long to prove that, for Romans, militarism and sacrifice are not only appropriate on the battlefield. Kahn goes on to label Titus a delinquent father whose negligence derives from his over-zealous and in the killing of his son Mutius, self-contradictory commitment to those forms of pietas specifically involving men: Not only does Titus take his own son for an enemy and slay him but, after Saturninus chooses Tamora as his wife, Titus must accept that his prisoners of war have suddenly become fellow citizens and, furthermore, members of the royal family. Tamora is aware of her power and publicly reinforces her status, disguising her threat as a reconciliation speech: Although she does not respect Roman virtues, she seems to have mastered them better than Saturninus has. If Roman heroes place state before family, revenge heroes place personal and familial concerns above all others. Because "revenge heroes are inherently decent men [2] reluctant to act outside the law," Kahn 67, "revenge exists in the margin between justice and crime" Belsey While we might sympathize with revengers and believe that they pursue justice, they are vigilantes, however reluctant, often committing acts of hyperbolic violence, rather than seeking lawful, measured punishment for their enemies. Procne, for instance, the revenger from whom Titus takes his lead, kills and feeds her own son to her husband for his vicious rape and mutilation of her sister. In this way, Shakespeare blurs the distinction between state-sanctioned execution and murder, between Roman and revenger. The ritualized violence which an Elizabethan audience would have known best was public execution, itself a highly theatrical activity" Introduction He goes on to say that "By casting revenge in the form of an elaborate public performance, the drama reveals that the public performance known as the law is also a form of revenge action" 24 [4]. Shakespeare, by overlapping the injustices of murder and execution, is able to criticize thoroughly the traditions of violence in both Roman heroism and revenge heroism. Both Titus and Lear are on the threshold of change – Titus is home from war and his emperor is dead; Lear is ready to relinquish his crown and must divide his kingdom among his daughters – and both men are counting on their children to see them obediently through. In *Titus Bassianus* and Saturninus represent the future; the strength of the empire depends on which one will be chosen to succeed their father. Titus represents the past, a past he feels he can maintain by continuing to adhere strictly to his Roman moral code; in particular, he feels that the only way for Rome to proceed is to continue to support primogeniture and absolute imperial power. It is not a coincidence that the son Titus executes is named "Mutius. It might also seem to Titus that his son is "mutable," or "Inconstant in mind, will, or disposition" OED to wound so traitorously the "honour" 1. Lastly, but I believe not least importantly, "Mutius" holds the Latin root of all these words, that is, "mutare," "to change" OED. Mutius embodies the unpredictability of the upcoming empire where princes fight each other for the emperorship of Rome; plebeians turn their backs on tradition and elect a soldier as their leader; citizens contest the right of the emperor to choose his own bride; and sons turn against their fathers in order to protect beliefs that conflict with the law. When Titus at first refuses to allow Mutius proper burial, he cites the historical significance of the tomb: This monument five hundred years hath stood, Which I have sumptuously re-edified. Finally, when he realizes that his sons and brother will not be satisfied until Mutius is properly buried, or perhaps when Marcus accuses him of being "barbarous" 1. In fact,

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Titus sees the entry of Mutius into the sacred monument as a portent of his own doom: Rather than defining himself as a Roman first and a father second, he places the wrongs his family has endured above his duty to protect the state. In other words, there is a conflict between professional and personal duty, between the public and the domestic sphere. Titus will eventually kill Tamora as a father; his sacrifice of Alarbus was as a statesman. The sacrifice of Alarbus marks our ambiguous introduction to Titus. Five speeches within the first lines of the play feature his triumphs and victories on the battlefield. Romans are ceremonial and lawful; their motivation for violence is not vengeance. In fact, Titus does not even seem to understand revenge at first. It becomes obvious that the sacrifice of Alarbus was a matter of principle, not an act of malice or of personal revenge. Titus is anything but a hypocrite. Revengers are thirsty for blood, are willing to wait for an opportunity for retaliation, and hold bitter, relentless grudges against their enemies. By the time Tamora comes to him posing as Revenge in Act Five, he immediately sees through her disguise. Because he has Tamora disguised as Revenge, Shakespeare connects revenge with women, and thus sets up another difference between revenge and the overtly masculine principles of Roman heroism. In contrast to the state-sanctioned violence of the first scene, the violence that dominates the rest of the play is feminized. It is appropriate that Tamora takes the part of Revenge, for she is the first revenger to be introduced, and the mother who sets the entire revenge tragedy moving when she swears she will destroy Titus and his family for the murder of her son. The language that Tamora uses to convince Titus that she is Revenge is particularly revealing; as Bate notes Introduction , she re-introduces the pit imagery from Act Two, Scene Two: As Titus stands, apparently transformed into the revenge hero, costumed as a cook, over the bloody pies he has made himself, his attire "is an ironic inversion of the robes of state he had refused in the opening scene" Christensen Because, as Christensen informs us, "the chores related to food provision were almost universally allotted to housewives [in Renaissance England]" , Shakespeare portrays Titus as domesticated and feminized. He not only "play[s] the cook" 5. His fall from the position of Roman hero begins when he refuses to become emperor, opting for retirement instead. Because his power has been weakened, his family becomes the prey of the newly-crowned empress and her sons. He is then forced to take on a nurturing role, reading to Lavinia 3. Titus, although he plays the cook in the last scene, "deploys theatricality and deception in a banquet of revenge; he offers meals not intended to nourish; and he takes on this nurturing role in response to his weakened political power" Christensen In this way, Shakespeare challenges the absolutes of masculine identity, forcing his audience to consider a middle ground where the male hero wins our sympathy by adopting aspects of the female. Still, although Titus is not admirable, there are ways in which we might read his killing of Lavinia that cast him in a sympathetic light. With their thirst for revenge sated, there is nothing left for either Lavinia or the maddened Titus but the surcease of sorrow in death. 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. 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. If thou hadst hands to help thee knit the cord. Even if Titus and Lavinia do have an unspoken agreement about her death, his lines at the banquet before he kills her make it impossible to identify with him. Finally we must realize that the metamorphosis of Titus is abortive; he never manages to escape his earth-bound prejudices. In the end, Titus does not know who he is. Titus may have learned to value his family, but his time as nurturer has not profoundly re-educated him. In the end, neither the Roman hero nor the revenge hero is satisfying; both sets of values embrace unjustifiable violence. If he reaches self-recognition, learning to abandon blind obedience to the state and to value his family, it is only to sacrifice it again in the name of Roman virtue. Lucius Shakespeare further disturbs the apparent restorative order at the end of Titus in his characterization of Lucius, the man who is to redeem Rome. In the collapse of the distinction between Roman and revenger, Shakespeare creates a hovering tempest of clashing values that threatens to agitate violently the surface of apparent order: He too embodies the dual identity of Roman hero and revenge hero that we see in Titus. Molly Easo Smith also sees a connection between Lucius and Saturninus: And even as we perceived

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Saturninus as an inappropriate choice because of his feud with his brother and his first act of revenge. Chiron, Demetrius, and Tamora. For instance, Taylor argues that There is a correspondence between the sacrifice of Alarbus and the rape of Lavinia: First hang the child, that he may see it sprawl: Get me a ladder. See how with signs and tokens she can scrawl. Fawcett The word, then, is embedded in our memories waiting to be recalled when Lucius encounters Aaron and his child. Instead of a one-dimensional saviour, he is multi-faceted, a complex character who hosts a complicated conclusion to the play. He offers his own hand to save his brothers. Miola, as well, sees this as the ultimate indication that Lucius is the man who will restore order to Rome: The end of the play, for instance, does not clearly indicate whether or not Lucius has kept his promise. The innocent child is pointed to as an incarnation of the evil deeds of Aaron, but it is not explicitly stated that the child is alive. In fact, it seems quite possible that the child is dead; at least one director thought so. The resolution of the play, then, is not only unconvincing because Lucius is flawed, or even because some of his characteristics mimic those of villains, but because his usurpation of female roles has absented, or debilitated, every woman in the play Christensen Lavinia is killed and Tamora is forced to experience a reverse labour before her own murder. In identifying with the Roman- and revenge-plots of the Andronici, we are forced to accept their stories instead of the stories of women: Lucius, in spite of his role as nurturer to both young Lucius and Rome, is a violent, unreliable patriarch without a female counterpart. Vengeance is still the governing principle and Rome, in the end, is doomed, for it is without women and therefore without a way to be reborn. Works Cited Baker, Francis. *Titus Andronicus and Death by Hanging*. Cornell University Press, Introduction to *Titus Andronicus*. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*. *Nurturing Men in Titus Andronicus*. Holger Klein and Rowland Wymer. *The Edwin Mellen Press*, *Language and the Body in Titus Andronicus*. *A Response to Anthony Brian Taylor*. *Warriors, Wounds, and Women*. *Feminist Readings of Shakespeare*.

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### Chapter 8 : Oak Island & the Masons | Atlantis Rising Magazine Library

*Francis Barker's essay examines the opposition Titus Andronicus constructs between the civilized and the barbaric that identifies "culture" with civilization and violence with barbarism. The play's spectacular violence, he argues, works to occlude the legitimated violence exercised in the name of civilization.*

During that time it has drawn adventurers of all kinds, including Hollywood entertainers such as John Wayne and Errol Flynn, and even an American president-to-be, Franklin D Roosevelt. The story began in when three young men decided to row out to the island and search for treasure. To their great surprise, the young treasure seekers found, just two feet down, a virtual pavement of carefully placed flagstones. Digging another ten feet produced an oaken platform. At twenty feet and then thirty feet came two more oak platforms. Someone had gone to a great deal of trouble to hide something. The treasure hunters had, however, reached the limit of their time and resources and, failing to enlist any support in their quest from the hardworking townspeople, they quit and went home. Lynds formed a local company to pursue the project. Through the efforts of his Onslow Syndicate, and numerous others that would make the attempt, it was ultimately realized that the pit went ninety feet down with platforms at ten-foot intervals. It was further ascertained that a series of booby traps caused the shaft to flood. Protected by drains, the flooding tunnels were, in turn, protected by coconut fibers and eel grass that prevented the drains from silting up. It became clear that someone with expertise in hydraulic engineering, and with something of great value to hide, had been at work. The presence of coconut fiber was evidence that the ships that brought it to Nova Scotia had sailed a great distance. Today the treasure hunt has become a television reality show: I first investigated some of the weaker theories and quickly ruled out Vikings, Mayans, military pay ships, Acadians, and French refugees hiding the jewels of Marie Antoinette. Later I looked into what was, and still is for most of the public, the favorite suspect: Piracy has existed in the Americas since the earliest settlements. The first suspect for creating the Oak Island pit was Captain Kidd. After starting out as a privateer licensed to go after pirates, Kidd went on to capture ships of great wealth in the Indian Ocean. His exploits so aggravated relations with the people of India, in fact, that the British East India Company pressured the crown to declare him a pirate and to take away his privileges as privateer. Kidd also visited a small island called St. Here a virtual pirate nation named Libertalia existed where pirates were free to trade with each other, repair their ships, and hide their treasure. Remarkably, a treasure vault there, similar to the one in the Money Pit, had shafts and side tunnels where pirates could hide their ill-gotten gains from each other. Here, Captain Kidd, no longer a licensed privateer, learned that he had been denounced as a pirate. Heading home, he hoped to find a way to buy his way out of trouble. In all of these places, however, his holes had been hurriedly dug and quickly discovered. There was no evidence that he had spent any time to construct anything like the Money Pit. He was soon arrested, brought to England for trial, and hung for his troubles. A better suspect might be someone who started his career as a true pirate but later became a legitimate privateer, Sir Francis Drake. When I first discussed the Oak Island money Pit with owner, David Tobias, he told me he was convinced it was Drake who had hidden a treasure. Drake was a hero in England for his success in capturing Spanish treasure ships. He started by taking smaller ships in partnership with William Le Testu, a Huguenot pirate, but soon Drake, on his own, graduated to capturing massive amounts of gold and silver in the Americas. Tobias told me Drake had gaps in his career when no one could pinpoint his whereabouts. I found two major holes, though, in the Drake theory. The first was that he was on a dual mission for Queen Elizabeth that had him sailing up the coast of California and possibly as far north as Alaska. Second, when he did return home, he had no reason to hide his money. Indeed, he gave the crown enough to finance its own navy, and he bought through agents a Cistercian Abbey that had been in the hands of a rival. In my last conversation with Tobias, he had begun to lean towards the idea that I had first suggested to him: The Templars had started as a small order that aimed, ostensibly, to make the highways to Jerusalem safe. After spending nine years in the stables of King Solomon beneath the Temple of Jerusalem, they returned

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to France. Bernard, the head of the Cistercian order of monks, helped them grow to the extent that they became the largest fighting force in Europe, owned the largest fleet of ships, and in turn, a bank. Pilgrims on their way to Jerusalem could deposit funds in London or Paris and then withdraw them in Jerusalem. Kings and nobles could also deposit jewels as collateral for loans. The French King Philip was broke and in debt to the Templars. They refused to allow him to join their order, so he decided he would banish them and proceeded to order their arrest and imprisonment. Just days before Friday the thirteenth of October, , I believe, they loaded their treasures housed in the Paris Temple on to wagon trains and transported them to the port city of La Rochelle. There, their treasures were likely loaded onto their ships, and then the fleet secretly headed for the outlaw nation Scotland, led by Robert the Bruce who had stabbed his rival to death on a church altar. Bruce and his country had been excommunicated. What better place for an outlawed order to find refuge? The legendary Templar treasure could have been vast. Besides gold, silver, and jewels belonging to various nobles, it may have contained religious artifacts taken from Jerusalem. In Scotland the Sinclair family would be declared the guardians of the Templarsâ€™ now reconstituted as Freemasonsâ€™ and protectors of the wealth of the order. There is reason to believe that in , Henry Sinclair beat Columbus to the Americas by a century. In Nova Scotia, I maintain, Sinclair found a perfect refuge from persecution and a perfect place to hide the treasures of the Templars. Still others, linked closely to the Cistercians and who, incidentally, were expert engineers, came over the Atlantic to Nova Scotia and the Money Pit and began its intricate construction. The year was , a time when the Sinclair family had recruited hundreds of masons and craftsmen, allegedly to work on building the Rosslin Chapel. Instead, I have argued, they sailed to Nova Scotia and began the Oak Island construction in , completing it in . Then they sailed home to start work on the Chapel. Among the massive intricate carvings in Rosslin was one that depicted maize, native corn indigenous only to North America. He had battled with his junior partner Dan Blankenship over whether dowsing could be considered a serious method. Fred Nolan, owner of the smaller half of the island, also challenged him. His family, who had long been against sinking millions of dollars into the Money Pit, also opposed him. A group of treasure seekers from Michigan were the new buyers. Marty and Rick Lagina and Craig Tester became the latest to put their money into this mysterious hole in the ground. Their first battle was to get the treasure trove permit reissued to them. It took years of negotiations before they could stick a shovel into the ground, but they came with deep pockets and open minds. Several years after taking ownership, the group started work and for the first time on much of what ended up on television. Their research was to take them in many surprising directions. The original shaft dug by the Onslow Syndicate, however, appears to be lost. There are so many shafts and tunnels crisscrossing the island that the location of the original shaft is uncertain. The syndicate attempted to extend the most famous shaft, dubbed Borehole X. They even sent divers through the narrow shaft and that led to other challenges; and they were forced to stop, as the effort became too dangerous. Metal detectors, ground-penetrating radar, and heavy construction equipment was employed. In the process, the group and their show examined the whole spectrum of theories and even traveled to Scotland to research the Knights Templar. The research did turn up, though, one Spanish coin dating to . This could point to Spanish treasure, or maybe not. After all, Spanish pieces of eight were, at one time, the most used currency in America, even in New York City. In nearby Chester a Genoese coin dating between and also turned up; and while it is tempting to say that a member of the Sinclair-Zeno expedition must have brought it, it is worth remembering that coins often provide problematic evidence. So the jury is still out: Anson had already made a great fortune attacking the Spanish and brought home a treasure worth , pounds, the greatest haul to date. This is an interesting connection itself, as one prominent theory is that the Money Pit also holds the papers of Sir Francis Bacon. There is evidence that Bacon wrote the plays attributed to Shakespeare. He also wrote on science and learning and proposed that documents could be preserved in mercury. Mercury flasks were found on the island. When Bacon died, his closest friend Thomas Bushnell disappeared for two years. Bushnell was a mining engineer and had the skills required for the Oak Island construction. Theorists claim Bacon left numerous clues in works attributed to the Bard. And Titus was the Roman who first looted Jerusalem. George Anson, the

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admiral, was a descendant of William Anson. Despite his riches, the admiral was not ready to settle down; and with Washington Shirley, a grandmaster of an elite Freemason lodge, George Keppel the third Lord of Albemarle, his two brothers, and George Pocock, planned a massive raid against Havana. Anson died just before the attack was launched, which, ironically, turned out to be a great success. The raiders were supposed to return to England with an unprecedented booty of silver and gold. But, these high-ranking Masons may have had a better plan than giving the majority of their plunder to the king. After reaching Bermuda, the fleet, apparently, then separated, with ten ships heading north to Nova Scotia, and the rest to England. Depending on which version you believe, most of the men disembarked in Halifax, where they were given a share of the plunder and did what self-respecting pirates were known to do. While they raised hell, the cabal headed to Mahone Bay where they constructed the Money Pit with its platforms, side tunnels, and booby traps. Another version has the ten ships that left Bermuda going straight to Oak Island. After constructing the vault, it is speculated, they burned eight of the ships and returned to England on the other two. According to this theory, the raiders planned to return in to recover their treasure.

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### Chapter 9 : Titus Andronicus | Penny's poetry pages Wiki | FANDOM powered by Wikia

*Zoe Ford's Titus Andronicus is anarchic, alternative, and thoroughly exhausting writes Daniel Harrison from Arcola Theatre. Find this Pin and more on LEON - Skins by Bryony Neylan-Francis.*

Senators , Tribunes, Soldiers , Plebians , Goths etc. Titus subsequently arrives to much fanfare, bearing with him as prisoners the Queen of the Goths Tamora , her three sons, and Aaron the Moor her secret lover. Despite the desperate pleas of Tamora, Titus sacrifices her eldest son, Alarbus, in order to avenge the deaths of his own sons during the war. Distraught, Tamora and her two surviving sons, Demetrius and Chiron, vow revenge on Titus and his family. Titus agrees, although Lavinia is already betrothed to Bassianus, who refuses to give her up. A scuffle breaks out, during which Titus kills his own son, Mutius. Saturninus then denounces the Andronicus family for their effrontery and shocks Titus by marrying Tamora. However, putting into motion her plan for revenge, Tamora advises Saturninus to pardon Bassianus and the Andronici, which he reluctantly does. During a royal hunt the following day, Aaron persuades Demetrius and Chiron to kill Bassianus, so they may rape Lavinia. To keep her from revealing what has happened, they cut out her tongue and cut off her hands. Horrified at the death of his brother, Saturninus arrests Martius and Quintus and sentences them to death. Some time later, Marcus discovers the mutilated Lavinia and takes her to her father, who is still shocked at the accusations leveled at his sons, and upon seeing Lavinia, is overcome with grief. Desperate for revenge, Titus orders Lucius to flee Rome and raise an army among their former enemy, the Goths. Meanwhile, Tamora secretly gives birth to a mixed-race child, fathered by Aaron. Thereafter, Lucius, marching on Rome with an army, captures Aaron and threatens to hang the infant. To save the baby, Aaron reveals the entire revenge plot to Lucius. Convinced of his madness, Tamora, Chiron and Demetrius approach him, dressed as the spirits of Revenge, Murder, and Rape. Tamora as Revenge tells Titus that she will grant him revenge on all of his enemies if he can convince Lucius to postpone the imminent attack on Rome. Titus agrees and sends Marcus to invite Lucius to a reconciliatory feast. Revenge then offers to invite the Emperor and Tamora as well, and is about to leave when Titus insists that Rape and Murder Chiron and Demetrius stay with him. The next day, during the feast at his house, Titus asks Saturninus if a father should kill his daughter when she has been raped. When Saturninus answers that he should, Titus kills Lavinia by breaking her neck, telling Saturninus of the rape. When the Emperor calls for Chiron and Demetrius, Titus reveals that they have been baked in the pie Tamora has just been eating. Lucius is then proclaimed Emperor. Aaron, however, is unrepentant to the end, regretting only that he had not done more evil in his life. Even the time in which Titus is set may not be based on a real historical period. According to the prose version of the play see below , the events are "set in the time of Theodosius," who ruled from to On the other hand, the general setting appears to be what Clifford Huffman describes as "late-Imperial Christian Rome," possibly during the reign of Justinian I For example, Jonathan Bate has pointed out that the play begins with Titus returning from a successful ten year campaign against the Goths, as if at the height of the Roman Empire, but ends with Goths invading Rome, as if at its death. Spencer argues that "the play does not assume a political situation known to Roman history; it is, rather a summary of Roman politics. It is not so much that any particular set of political institutions is assumed in Titus, but rather that it includes all the political institutions that Rome ever had. AD 8 , which is featured in the play itself when Lavinia uses it to help explain to Titus and Marcus what happened to her during the attack. After 5 years in Thrace, Procne yearns to see her sister again, so she persuades Tereus to travel to Athens and accompany Philomela back to Thrace. Tereus does so, but he soon begins to lust after Philomela. When she refuses his advances, he drags her into a forest and rapes her. He then cuts out her tongue to prevent her telling anyone of the incident and returns to Procne, telling her that Philomela is dead. However, Philomela weaves a tapestry in which she names Tereus as her assailant, and has it sent to Procne. The sisters meet in the forest and together they plot their revenge. They kill Itys and cook his body in a pie, which Procne then serves to Tereus. For the scene where Lavinia reveals her rapists by writing in the sand,

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Shakespeare may have used a story from the first book of *Metamorphoses*; the tale of the rape of Io by Zeus, where, to prevent her divulging the story, he turns her into a cow. Upon encountering her father, she attempts to tell him who she is, but is unable to do so until she thinks to scratch her name in the dirt using her hoof. The play tells the story of Thyestes, son of Pelops, King of Pisa, who, along with his brother Atreus, was exiled by Pelops for the murder of their half-brother, Chrysippus. They take up refuge in Mycenae, and soon ascend to co-inhabit the throne. However, each becomes jealous of the other, and Thyestes tricks Atreus into electing him as the sole king. Determined to re-attain the throne, Atreus enlists the aid of Zeus and Hermes, and has Thyestes banished from Mycenae. He asks Thyestes to return to Mycenae with his family, telling him that all past animosities are forgotten. He cuts off their hands and heads and cooks the rest of their bodies in a pie. At a reconciliatory feast, Atreus serves Thyestes the pie in which his sons have been baked. As Thyestes finishes his meal, Atreus produces the hands and heads, revealing to the horrified Thyestes what he has done. Another specific source for the final scene is discernible when Titus asks Saturninus if a father should kill his daughter when she has been raped. Seeing that defeat is imminent, Verginius asks Claudius if he may speak to his daughter alone, to which Claudius agrees. However, Verginius stabs Verginia, determining that her death is the only way he can secure her freedom. Her screams bring her husband, but the Moor pulls up the drawbridge before he can gain entry. The Moor then kills both children on the battlements in full view of the man. He pleads with the Moor that he will do anything to save his wife, and the Moor demands he cut off his nose. The man does so, but the Moor kills the wife anyway and the man dies of shock. The Moor then flings himself from the battlements to avoid punishment. Shakespeare also drew on various sources for the names of many of his characters. The story involves a sadistic emperor named Titus who amused himself by throwing slaves to wild animals and watching them be slaughtered. However, upon throwing a slave called Andronicus to a lion, the lion lies down and embraces the man. The emperor demands to know what has happened, and Andronicus explains that he had once helped the lion by removing a thorn from its foot. This is the role that Lucius fulfils in the play. Hamilton speculates that the name of Tamora could have been based upon the historical figure of Tomyris, a violent and uncompromising Massagetae queen. However, the date of composition is unknown. The prose was 1st published in chapbook form some time between and by Cluer Dicey under the title *The History of Titus Andronicus, the Renowned Roman General* the ballad was also included in the chapbook, however it is believed to be much older than that. The orthodox belief is that this entry refers to the play. However, the next version of the play to be published was for Edward White, in , printed by Edward Allde, thus prompting the question of why Pavier never published the play despite owning the copyright for nine years. Joseph Quincy Adams, Jr. Both scholars conclude that the evidence seems to imply the prose existed by early at the latest. Traditionally, the prose has been seen as the original, with the play derived from it, and the ballad derived from both play and prose. For example, Ralph M. Sargent agrees with Adams and Bullough that the prose was the source of the play, but he argues that the poem was also a source of the play prose-ballad-play. Harold Metz felt that Mincoff was incorrect and reasserted the primacy of the prose-play-ballad sequence. Hunter however, believes that Adams, Dover Wilson, Bullough, Sargent, Mincoff and Metz were all wrong, and the play was the source for the prose, with both serving as sources for the ballad play-prose-ballad.