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presents

the Annotated Popular Edition of

TAMBURLAINE the GREAT
PART TWO

by Christopher Marlowe

Written c. 1587

Earliest Extant Edition: 1590

Featuring complete and easy-to-read annotations.

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TAMBURLAINE THE GREAT

Part the Second

By Christopher Marlowe

Written c. 1587

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DRAMATIS PERSONAE.

Tamburlaine, King of Persia.
Zenocrate, wife to Tamburlaine.

Tamburlaine's sons:

Calyphas.
Perdicas, Servant to Calyphas.
Amyras.
Celebinus.

Tamburlaine's Kings:

Techelles, King of Fess (Fez).
Theridamas, King of Argier.
Usumcasane, King of Morocco.

Other Kings:

Orcanes, King of Natolia.
King of Trebizond.
King of Soria.
King of Jerusalem.
King of Amasia.
Gazellus, Viceroy of Byron.
Uribassa.
Sigismund, King of Hungary.

Lords of Buda and Bohemia:

Frederick.
Baldwin.

Callapine, Son to Deceased Ottoman Sultan Bajazeth.
Almeda, his Keeper.

Captain of Balsera.

Olympia, Wife of the Captain of Balsera.
His Son.

Maximus.
Physicians.
Another Captain.

Lords, Citizens, Soldiers, Turkish Concubines, &c.

INTRODUCTION to the PLAY

Christopher Marlowe, perhaps with some foresight, did not kill Tamburlaine off in *Part One*, leaving the conqueror available to thrill his audiences with a *Part Two*. Tamburlaine picks up where he left off, blustering and violent, and always backing up his words with smashing defeats against enemies all over Asia. Alert readers will notice how many of the elements and much of the language from *Part One* are repeated in *Part Two*, including reused phrases, unusual words, imagery and even mythological allusions, suggesting that Marlowe had hurried to finish *Part Two* while *Tamburlaine* was still a hot ticket.

OUR PLAY'S SOURCE

The text of the play is taken from the *Mermaid* edition of the plays of Christopher Marlowe, edited by Havelock Ellis, and cited in the footnotes below at #7, with some original wording and spelling reinstated from the octavo of 1590.

NOTES ON THE ANNOTATIONS

Mention in the annotations of various editors cited below refers to the notes supplied by these scholars for their editions of this play. We note that the works of Bartlett (#21) and Davis (#23) are history texts.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

The footnotes in the annotations correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Cunningham, Lt. Col. Francis. *The Works of Christopher Marlowe*. London: Chatto and Windus, 1879.
5. Dyce, Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
6. Schelling, Felix E. *Christopher Marlowe*. New York:

American Book Company, 1912.

7. Ellis, Havelock, ed. *The Best Plays of the Old Dramatists: Christopher Marlowe*. London: Viztelly & Co., 1887.

9. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.

11. Bevington, David, and Rasmussen, Eric. *Doctor Faustus and Other Plays*. Oxford: Oxford University Press, 1995.

15. Wolff, Tatiana A. *Tamburlaine the Great, Parts I and II*. London: Methuen & Co. LTD, 1964.

16. Jump, John D. *Tamburlaine the Great, Parts I and II*. Lincoln, NE: University of Nebraska Press, 1967.

17. Dawson, Anthony B. *Tamburlaine the Great, Parts One and Two*. London: Bloomsbury Methuen Drama, 1971.

21. Bartlett, W.B. *The Mongols, From Genghis Kahn to Tamerlane*. Gloucestershire: Amberley Publishing, 2009.

23. Davis, Robert C. *Christian Slaves, Muslim Masters*. Houndmills, Basingstoke: Palgrave MacMillan, 2003.

A. Our Story So Far: a Review of *Part One*.

With a small crew of bandits, **Tamburlaine**, a Scythian shepherd, began his rise to power by robbing merchant travellers in the Persian Empire. After suborning a troop of Persian cavalry to join his band, Tamburlaine defeated the rival kings of Persia in battle. Having now captured the Persian crown for himself, Tamburlaine took his command west to Anatolia, where he defeated the Ottoman army, capturing the Sultan **Bajazeth** and his wife in the process. Tamburlaine gave the crowns of several North African territories (which were actually part of the Ottoman Empire, and which he now had title to) to his favorite subordinates.

Tamburlaine had also previously captured **Zenocrate**, the daughter of the **Soldan** (Sultan) **of Egypt**, and the two had fallen in love. After sacking Damascus, Tamburlaine fought a battle with the Egyptian Soldan's army, defeating it in turn. As a favour to his beloved, Tamburlaine spared the life of her father, who in return (and no doubt in relief) blessed the marriage of Tamburlaine and Zenocrate, who was in her turn crowned Empress of Tamburlaine's empire.

B. Our Maps for *Part Two* Are Online.

We discussed in *Part One* Marlowe's use of the maps of Abraham Ortelius as a source for the geography of the *Tamburlaine* plays. *Part Two* in particular is filled with exotic place names from all over the Eastern Hemisphere; Marlowe seems to have relied primarily on five of Ortelius' maps: Europe, the Turkish Empire, Africa, Natolia, and the World.

If you wish to follow the paths taken by the various armies of *Part Two*, or simply note the locations of the many place names mentioned in the play, we encourage you to view or print out the maps created specifically for *Part Two* which are available on our website, *ElizabethanDrama.org*, on the *Tamburlaine, Part Two* page.

C. How Much Time has Passed Between *Parts One* and *Two*?

In *Tamburlaine, Part One*, the conqueror travelled from Scythia to Asia Minor to Damascus. *Part Two* begins with Tamburlaine and his army at the city of Larissa on the Sinai Peninsula.

Early in *Part Two*, one of Tamburlaine's subordinates, the King of Morocco, Usumcasane, informs his boss that upon leaving Tamburlaine after the end of *Part One*, he and his army were on the road for at least fifteen months, conquering North Africa, before rejoining Tamburlaine at Larissa. His comment suggests that about two years have passed between *Part One* and *Part Two*.

However, after *Part One*, Tamburlaine married Zenocrate, and the royal couple now have three grown sons. This would require about 16 years to have passed between the two *Parts*.

Should we be concerned by this lack of internal consistency in the passage of time? No, we shouldn't: matters of continuity were never to be of particular interest to any of the playwrights of the Elizabethan era!

D. Other Developments **Since the End of *Part One*.**

Despite their crushing defeat to Tamburlaine in *Part One*, the Ottomans have since recovered and reestablished control over Anatolia (and perhaps some parts of the Middle East, including a portion of Syria), and resumed their wars in Europe, where they have captured lands up to the Danube River in Hungary and the Balkans.

But now, Tamburlaine is on the Sinai Peninsula, gathering his armies and preparing to march north. He has at some point captured, and now holds prisoner, Callapine, the son and heir of the previous Ottoman Sultan, Bajazeth. The rulers of the various Ottoman territories must once again figure out how to defeat the Scythian, who seems only to get stronger with each successive victory.

E. Marlowe's Ahistorical Approach to History **in *Part Two*.**

There is no question that the titanic personality and supreme, even Napoleonic confidence, of Tamburlaine could easily fill the pages of two plays without embarrassment; and so it was with great fortune that Christopher Marlowe chose, perhaps with subtle forethought, to leave Tamburlaine alive at the end of *Part One*, in order to bring him back for a sequel.

Luckily for civilization, the real Tamburlaine (Timur), having devastated much of Syria and crushing the Ottoman army, returned in 1403 to his homeland east of the Caspian Sea, where, while planning a new invasion, this time of China, he promptly died on 17 February 1405, at Otrar in modern Kazakhstan.

Which is to say that Timur died very shortly after the end of *Part One*, and thus all the events portrayed in *Part Two* are fictional in so far as they are meant to represent the continuing story of Tamburlaine - not that anyone watching the play would have cared.

After Timur's death, the empire he had taken four decades to build quickly disintegrated, as his sons fought for supreme control. A truncated version of the empire thrived for four decades under the rule of Timur's enlightened astronomer-grandson, Ulug-Beg.

F. Scene Breaks, Settings, and Stage Directions.

Tamburlaine the Great, Part I was originally published in 1590 in combination with *Part Two* in a single octavo; it was reprinted in 1592 and 1597, with further editions released in the first decade of the 17th century. As usual, we lean towards adhering to the wording of the earliest volume as much as possible.

Words or syllables which have been added to the original text to clarify the sense or repair the meter are surrounded by hard brackets []; these additions are often adopted from the play's later editions. A director who wishes to remain truer to the original text may of course choose to omit any of the supplementary wording.

The 1590 octavo divides our edition of *Tamburlaine, Part Two* into Acts and Scenes. However, as is the usual case, it does not provide scene settings. Scene locations are hence the editor's own suggestions.

Finally, as is our normal practice, a good number of the octavo's stage directions have been modified, and others added, usually without

comment, to give clarity to the action. Most of these changes are adopted from Dyce.

TAMBURLAINE THE GREAT

Part the Second

By Christopher Marlowe

Written c. 1587

Earliest Extant Edition: 1590

THE PROLOGUE.

- 1 The general welcomes Tamburlaine received,
2 When he arrivèd last upon our stage,
Hath made our poet pen his Second Part,
4 Where death cuts off the progress of his pomp,
And murderous fates throw all his triumphs down.
6 But what became of fair Zenocrate,
And with how many cities' sacrifice
8 He celebrated her sad funeral,
Himself in presence shall unfold at large.

= universally positive reception.¹

3-4: note the extended alliteration of *p*- words.
= ie. Tamburlaine's.

= explain fully.

ACT I.

SCENE I.

Southern Bank of the Danube River, Hungary.

*Enter Orcanes (King of Natolia),
Gazellus (Viceroy of Byron), Uribassa,
and their train, with drums and trumpets.*

1 **Orcan.** Egregious viceroys of these eastern parts,
2 Placed by the issue of great Bajazeth,
And sacred lord, the mighty Callapine,

4 Who lives in Egypt, prisoner to that slave
Which kept his father in an iron cage; –

6 Now have we marched from fair Natolia
Two hundred leagues, and on Danubius' banks

8 Our warlike host, in complete armour, rest,
Where Sigismund, the king of Hungary,
10 Should meet our person to conclude a truce.

What! Shall we parlë with the Christiän,

12 Or cross the stream, and meet him in the field?

Scene Settings: the play begins with a visit to the Ottoman army. The Ottomans have for years been taking control of increasingly larger swaths of south-eastern Europe.

Entering Characters: the named characters are all heads of state who rule lands or cities controlled by the Ottomans. However, with the last Turkish Sultan (Bajazeth) now dead, and his son and heir a prisoner of Tamburlaine, **Orcanes** (the **King of Natolia**, ie. Anatolia, or Asia Minor), is the ranking leader of the empire, or at least the first amongst equals.

Gazellus is the **deputy king of Byron**, a city located on the rivers just north of the Persian Gulf (and labeled **Biron** on Ortelius' map of the Turkish Empire); **Uribassa** is the deputy king of an unnamed place.

train = attendants and followers.

1-3: "my distinguished (**egregious**)¹ heads of state and deputy kings (**viceroy**s), who were appointed to your positions by **Callapine**, the son (**issue**) of the previous Sultan **Bajazeth**".

4-5: Callapine is currently held prisoner by Tamburlaine. His father (the Sultan **Bajazeth**) and mother were captured by Tamburlaine in the climactic battle of *Part One*, and Bajazeth was famously kept by Tamburlaine in a cage. The royal Ottoman couple eventually killed themselves by smashing their heads against the cage. We note that Callapine's capture occurred in the time period between the two parts of *Tamburlaine*.

Callapine is being held in Egypt, just a short distance from Alexandria.

= a **league** is an ancient measurement of length, believed to be about 3 miles (5 kilometers); Orcanes' estimate of his army's march of 600 miles (or 1000 kilometers) would place the Ottomans right at the point where the Danube River (**Danubius**) crosses the modern border from Croatia into Hungary - which makes sense, as they are about to meet Sigismund, the King of Hungary.

= valiant army. = wearing full armour.

= ie. "me"; Orcanes employs the royal "we".

= a call to attention. = talk, negotiate; **parle** is technically a different word from **parley**, though they are both disyllables, and both pronounced the same.¹

9-12: Orcanes wants to bring the Ottoman army out of Europe to fight Tamburlaine, who is once again threatening the Ottoman Empire; a truce with the Europeans would free up his forces to attend to this project.

On the other hand, the Ottomans have been so successful in subjugating south-eastern Europe, that Orcanes is not

14 **Gaz.** King of Natolia, let us treat of peace;
 16 We are all gluttoned with the Christians' blood,
 18 And have a greater foe to fight against, –
 Proud Tamburlaine, that, now in Asiä,
 Near Guyron's head doth set his conquering feet,

And means to fire Turkey as he goes.
 20 'Gainst him, my lord, must you address your power.

22 **Urib.** Besides, King Sigismund hath brought from
 Christendom
 More than his camp of stout Hungarians –

24 Sclavonians, Almains, rutters, Muffes, and Danes,

That with the halberd, lance, and murthering axe,

26 Will hazard that we might with surety hold.

28 **Orcan.** Though from the shortest northern parallel,

completely certain as to whether they should stay and meet the Christian army on the battlefield (*field*) instead, since both sides are present and ready for a fight.

= negotiate a peace treaty.

= **Guiron** (Marlowe's **Guyron**) is a city on the Euphrates River east of Aleppo on Ortelius' Turkish Empire map; **head** suggests Guyron may be a river, or at the head of a river (which it is not), but **head** could also mean simply "boundary."¹ An intriguing alternate thought is that Marlowe meant to write **Giulap** instead of **Guyron**, **Giulap** being a river whose head is near Guiron on Ortelius' map.

Either way, Gazellus is wrong about Tamburlaine's position: the conqueror is actually gathering an army at Larissa, which is located on the Mediterranean shore of the Levant, near Gaza.

= burn; **fire** is disyllabic here: *fi-yer*.

= "direct your army."¹⁶

22f: Sigismund, the King of Hungary, has brought his own large, mixed army of European warriors to meet the Ottomans.

= haughty.²

24: **Sclavonians** = Slavonians; on Ortelius' map of Europe, Slavonia encompasses the eastern coast of the Adriatic Sea from about Rijeka in Croatia to the border between Montenegro and Albania.

Almains = Germans.

rutters = cavalry.¹

Muffes = Germans or Swiss, perhaps a derogatory term.^{1,16}

Note that line 24 is repeated exactly at line 63.

25: **halberd** = a medieval pole weapon, with a blade and a pointed end.⁴³

murthering = ie. murdering; the octavo prints the common alternate form of **murder** with a **th** throughout *Part Two*.

26: "will imperil our hold on those lands which we could securely keep possession of (if we make peace with the Europeans)."

Uribassa's point is that a large battle is always risky, and it would thus be wiser to assure their sovereignty over the land they already have *de facto* control over by making a treaty with the Europeans, than to jeopardize those possessions by engaging the enemy in unpredictable battle.

28-35: briefly, "no matter how many men the Europeans bring to battle, even if they are joined by millions of men from the farthest north, we will destroy them."

Though = ie. even if.

shortest northern parallel = ie. the smallest circle of latitude, meaning "the farthest north".

	Vast <u>Gruntland</u> , compassed with the <u>Frozen Sea</u> ,	29: <i>Gruntland</i> = Greenland, the usual 16th century spelling. <i>compassed with</i> = surrounded by. <i>Frozen Sea</i> = term used by old English writers to describe any of the ocean waters north of Europe or Asia; Ribner ⁹ suggests simply "Arctic ocean" (p. 114).
30	(Inhabited with tall and sturdy men, Giants as big as <u>hugy Polypheme</u> .)	30-31: Marlowe has in mind the superstition that there were giants in Lapland, when in fact the natives of that land were known for their diminutive size, averaging about 5 feet in height (in <i>Doctor Faustus</i> , Marlowe refers to " <i>Lapland giants</i> "). ⁴⁰ Schelling ⁶ comments oddly, "On the contrary, the inhabitants (of Gruntland) are almost dwarfs." <i>hugy</i> = huge. <i>Polypheme</i> = famous Cyclops (one-eyed giant), who imprisoned Odysseus and his men in a cave during the hero's voyage home from Troy. In the well-known story, Odysseus escaped by getting the monster drunk, then burning his eye out with a red-hot log.
32	Millions of soldiers cut the <u>artic</u> line, Bringing the strength of Europe to these arms,	32-33: <i>cut the...arms</i> = "cross the Arctic Circle to come south to join Sigismund's army to fight against us". <i>artic</i> = common 16th century spelling for <i>arctic</i> .
34	Our <u>Turkey blades</u> shall glide through all their throats, And make this <u>champion mead</u> a bloody <u>fen</u> .	= Turkish swords. = level or unbroken meadow. = swamp.
36	<u>Danubius' stream</u> , that runs to <u>Trebizond</u> ,	36: <i>Trebizond</i> was both a small kingdom and a city on the south-eastern coast of the Black Sea; needless to say, the Danube River (<i>Danubius' stream</i>) flows into the Black Sea at its western end, "diametrically opposite to T[rebizond]". ⁴⁰
38	Shall carry, wrapped within <u>his scarlet waves</u> , As <u>martial presents</u> to our friends at home, The slaughtered bodies of these Christiäns.	= its waves which are red with blood. = gifts from the war.
40	The <u>Terrene Main</u> , wherein Danubius' falls,	40: Orcanes suggests a branch of the Danube flows into the Mediterranean Sea (<i>Terrene Main</i>); Schelling notes here this "mistake of Marlowe's, whose ideas of geography seem vague."
		Bevington, ¹¹ however, suggests that Orcanes simply means that the bloody, corpse-choked waters of the Danube will make their way to the Mediterranean Sea via the Black Sea, the Bosphorus, the Sea of Marmara, the Dardanelles and finally the Aegean Sea.
42	Shall <u>by</u> this battle <u>be</u> the Bloody Sea. The wandering sailors of proud Italy Shall meet those <u>Christians</u> , <u>fleeting</u> with the tide,	= "as a result of" = ie. "be called". = referring to the bodies of the dead Christians. = floating.
44	Beating in heaps against their <u>argosies</u> ,	44: the image is of large numbers of Christian corpses smashing against the sides of large merchant-vessels (<i>argosies</i>). ¹
46	And make fair Europe, <u>mounted on her bull</u> , <u>Trapped</u> with the wealth and riches of the world, <u>Alight</u> , and wear a woeful mourning <u>weed</u> .	45-47: briefly, "and send all of Europe into mourning." <i>mounted on her bull</i> = a mythological allusion: Jupiter, the king of the gods, famously took the form of an attractive <i>bull</i> in order to approach the beautiful maiden <i>Europa</i> ; having somehow convinced her to sit on him, Jupiter plunged into the ocean and swam to Crete, where he raped her; they had three children, including the Minotaur. The

48

Gaz. Yet, stout Orcanes, Prorex of the world,

50

Since Tamburlaine hath mustered all his men,
Marching from Cairo northward with his camp,

52

To Alexandria and the frontier towns,

54

Meaning to make a conquest of our land,
'Tis requisite to parlë for a peace
With Sigismund, the King of Hungary,
And save our forces for the hot assaults
Proud Tamburlaine intends Natolia.

58

Orcan. Viceroy of Byron, wisely hast thou said.
My realm, the centre of our empery,
Once lost, all Turkey would be overthrown,
And for that cause the Christians shall have peace.
Sclavonians, Almain rutters, Muffes, and Danes,
64 Fear not Orcanes, but great Tamburlaine;

Nor he, but Fortune, that hath made him great.

66

We have revolted Grecians, Albanese,
Sicilians, Jews, Arabians, Turks, and Moors,
68 Natolians, Sorians, black Egyptiäns,
Illyrians, Thracians, and Bithynians,
70 Enough to swallow forceless Sigismund,
Yet scarce enough t' encounter Tamburlaine.

72

He brings a world of people to the field,

continent is named after her.

Trapped = adorned.

Alight = descend (from her bull).

weed = outfit.

49: **stout** = valiant.

Prorex = deputy king, but with *of the world*, recognizing Orcanes as leader of the Ottomans in the absence of Callapine.

51: the octavo prints **Cairon**, but this name does not appear elsewhere in contemporary literature.

camp = army.

= the Ottomans' **frontier towns** are those near the border between the Ottoman Empire and Egypt, located somewhere on the Mediterranean's eastern coast.

Note how Gazellus is contradicting his own assertion of line 18 above as to the location of Tamburlaine's army.

= empire.

= ie. the entire Ottoman empire.

= ie. reason.

= frighten not.³ = ie. "but they do".

65: ie. nor does Tamburlaine frighten Orcanes, but Orcanes is concerned about **Fortune**, who has always been on Tamburlaine's side. Fortune is frequently personified in Elizabethan drama.

66-71: Orcanes admits that though the Ottoman army has enough men to easily destroy the Western coalition, it is still dwarfed by Tamburlaine's army; at last count, in *Part One*, Tamburlaine was reported to have 800,000 men at arms.

revolted Grecians = rebellious Greeks, meaning those who have joined the Turks.

Albanes = ie. Albanians.

Sorians = Marlowe's term for Syrians.

Illyrians = those who live in Illyria, or Illyricum, the region comprising the eastern coast of the Adriatic Sea. This region has also been called Dalmatia, and it overlaps with Ortelius' Sclavonia.

Thracians = the people of Thrace, the large region encompassing the extreme south-eastern portion of Europe across from Anatolia.

Bithynians = the dwellers of Bithynia, a small region and one-time kingdom at the extreme north-west of Asia Minor, bordering the Black Sea.

	From <u>Scythia</u> to the <u>oriental plague</u>	73: Scythia = the extensive but vaguely defined region north of the Black Sea, and the birth-place of Marlowe's Tamburlaine. oriental plague = eastern region, ⁵ or possibly eastern sea. ¹⁵
74	Of India, where raging <u>Lantchidol</u>	= Lantchidol Mare was the sea located between Australia and Java in the Indian Ocean, appearing on Ortelius' map of the World. It is worth noting that the land we know to be the island of Australia is pictured by the mapmaker as actually part of an enormous and poorly-defined land mass that includes all of Antarctica, the whole of which is labeled <i>Terra Australis Nondum Cognita</i> , or "the not-yet known southern land".
76	Beats on the regions with <u>his</u> boisterous <u>blows</u> , That never seaman yet discovered. All Asia is <u>in arms</u> with Tamburlaine,	= its. = blasts or buffets, ¹ ie. waves. = ie. fighting on Tamburlaine's side, in his army.
78	Even from the <u>midst</u> of fiery Cancer's tropic,	= the Tropic of Cancer is a circle of latitude, located at about 23.5° north of the equator, representing the northernmost latitude at which the sun can appear directly overhead, which occurs on about June 21 (the summer solstice). The Tropic of Cancer passes through southern Egypt, central Arabia and India in the Eastern Hemisphere, and central Mexico in the Western Hemisphere. Ribner suggests the midst of the Tropic of Cancer refers to the Canary Islands, presumably because of its location only 15° west of the prime meridian, the line of longitude at 0° which passes through Greenwich, England. ⁹ Thus, in lines 78-80, Orcanes draws an imaginary triangle, from the Canary Islands to Amazonia to the Aegean islands. ¹⁶
	To <u>Amazonia</u> under <u>Capricorn</u> ,	79: Amazonia = the region called Amazonum appears on Ortelius' map of Africa between the equator and the Tropic of Capricorn, approximately where eastern Zambia is today. Capricorn = the Tropic of Capricorn is the Southern Hemisphere's twin of the Tropic of Cancer, passing through northern Argentina and southern Brazil in the Western Hemisphere, central Botswana in Africa, and central Australia. Orcanes' point of course is that Tamburlaine seems to have pulled an army together of soldiers from all over Asia and Africa.
80	And <u>thence</u> as far as <u>Archipelago</u> ,	80: thence = from there. Archipelago = the islands of the Aegean Sea between Greece and modern Turkey. ¹
82	All Afric is in arms <u>with</u> Tamburlaine; Therefore, viceroy, the Christians must have peace.	= on the side of.
84	<i>Enter Sigismund, Frederick, Baldwin, and their <u>train</u>, with drums and trumpets.</i>	Entering Characters: Sigismund is the King of Hungary, Frederick and Baldwin are two of his nobles, Lords of Buda (the western half of modern Budapest, located on the western bank of the Danube, and a separate city before 1873), and Bohemia (the modern Czech Republic),

86 *Sigis.* Orcanes, (as our legates promised thee,)
 88 We, with our peers, have crossed Danubius' stream
 90 To treat of friendly peace or deadly war.
 90 Take which thou wilt, for as the Romans used,
 92 I here present thee with a naked sword;
 92 Wilt thou have war, then shake this blade at me;
 94 If peace, restore it to my hands again,
 94 And I will sheathe it to confirm the same.

96 *Orcan.* Stay, Sigismund. Forget'st thou I am he
 That with the cannon shook Vienna walls,
 98 And made it dance upon the continent,
 As when the massy substance of the earth
 100 Quiver[s] about the axle-tree of Heaven?

102 Forget'st thou that I sent a shower of darts,
 Mingled with powdered shot and feathered steel,

So thick upon the blink-eyed burghers' heads,

104 That thou thyself, then county palatine,

106 The King of Boheme, and the Austrie Duke,
 Sent heralds out, which basely on their knees,
 In all your names, desired a truce of me?
 108 Forget'st thou that to have me raise my siege,
 Wagons of gold were set before my tents,
 110 Stamped with the princely fowl, that in her wings
 Carries the fearful thunderbolts of Jove?

presumably respectively.

train = entourage.

= ambassadors or messengers.¹

= ie. "I"; Sigismund uses the "royal we".

= ie. "used to do".

= ie. "if you choose war".

87-94: note that Sigismund has addressed Orcanes by his name, not his title; and, in addressing him with the pronoun *thou* instead of *you*, he further signals his belief in his own superior status to his fellow king, and may even intend for it to be somewhat insulting.

Orcanes, not surprisingly, will respond in kind, and the kings briefly bicker.

= "hold on a moment".

97f: the chronologically-challenged (or perhaps clairvoyant) Orcanes should be the one "holding on" here: the Ottomans did not reach, and then besiege, *Vienna* until 1529, and then again in 1685; our play takes place in the early 15th century.

= land (as opposed to water).¹

99-100: briefly, "like an earthquake".

massy substance = massive foundation.¹

axle-tree of Heaven = the axis around which the earth and the spheres of the universe rotate. The phrase reflects the ancient Ptolemaic view of the universe, in which the sun, moon, planets and stars, each incased in its own titanic sphere, revolve around the earth, which of course lies at the universe's center.

= spears or arrows.

= reference to arrows with steel heads, which might penetrate armour.

103: *blink-eyed* = a condition causing excessive blinking, suggesting the blinker is stunned.¹

burghers = citizens or inhabitants of a town.¹

= "who at the time was only County Palatine"; a *Count Palatine* was a noble who exercised supreme and independent control of a territory.¹

= ie. "and also the". = Bohemia. = Austrian.

= servilely.

110-1: coins portraying eagles (*princely fowl*) holding thunderbolts were common in the ancient world.

thunderbolts of Jove = Jove, or Jupiter, was the god responsible for thunder and lightning.

112	How canst thou think of this, and <u>offer war</u> ?	= ie. "still challenge us to battle?"
114	Sigis. Vienna was besieged, and I was there, Then county palatine, but now a king,	
116	And what we did <u>was in extremity</u> . But now, Orcanes, view my royal <u>host</u>	= ie. was done only because it was absolutely necessary. = army.
118	<u>That hides these plains</u> , and seems as vast and wide, As doth the desert of Arabia To those that stand on <u>Bagdet's lofty tower</u> ; Or as the ocean to the traveller That rests upon the snowy <u>Apennines</u> ; And tell me whether I should <u>stoop so low</u> , Or treat of peace with the Natolian king.	= Sigismund's army has so many men that it completely covers the ground for miles around. = Baghdad's. = highest minaret (Ribner, p. 117). ⁹ = the mountain ranges that make up the spine of Italy. = ie. bow down servilely to.
126	Gaz. Kings of Natolia and of Hungary, We came from Turkey to confirm a <u>league</u> , And not to dare each other to the field. A friendly <u>parlè</u> might <u>become ye</u> both.	= alliance. = discussion. ¹⁶ = benefit. = plural form of <i>you</i> .
130	Fred. And we from Europe, to the same intent, Which if <u>your general</u> refuse or scorn, Our tents are pitched, our men stand in array, Ready to charge you <u>ere</u> you stir your feet.	= ie. Orcanes. = before.
136	Orcan. So <u>prest</u> are we: but yet, if Sigismund Speak as a friend, and <u>stand not upon terms</u> , Here is his sword, – let peace be ratified On these conditions, specified before, Drawn with advice of our ambassadors.	= ready (to fight). ³ = ie. "stubbornly insist on certain terms that would preclude our reaching a settlement", ie. negotiate in bad faith.
142	Sigis. Then here I sheathe it, and give thee my hand, Never to draw it out, or <u>manage arms</u> Against thyself or thy <u>confederates</u> , But whilst I live will be a truce with thee.	= conduct war. = allies.
146	Orcan. But, Sigismund, confirm it with an oath, And swear in sight of <u>Heaven</u> and by thy Christ.	= Heaven is almost always pronounced as a one-syllable word, with the <i>v</i> elided over (ie. essentially omitted): <i>Hea'n</i> .
150	Sigis. By him that made the world and saved my soul, The son of God and <u>issue</u> of a <u>Maid</u> , Sweet Jesus Christ, I solemnly <u>protest</u> And vow to keep this peace inviolable.	= off-spring. = virgin. = promise.
154	Orcan. By sacred <u>Mahomet</u> , the friend of God, Whose holy <u>Alcoran</u> remains with us, Whose glorious body, when he left the world, Closed in a coffin mounted up the air, And hung on stately <u>Mecca's temple roof</u> , I swear to keep this truce inviolable; Of whose conditions and our solemn oaths, Signed with our hands, each shall retain a <u>scroll</u> As memorable witness of our league.	= Mahomet will always be pronounced with the stress on the first syllable. = Koran. 157-9: a tradition seems to have arisen in Europe that the Prophet's coffin was suspended in the air by a magnet. ⁴⁵ = Muhammad's tomb is actually in Medina, not Mecca. = ie. a copy of the treaty.

164	Now, Sigismund, if any Christian king	164-9: the treaty acts not only as a truce, but also as a promise by each side to come to the defense of the other, should one of them be attacked by a third party.
	Encroach upon the <u>confines</u> of thy realm,	= boundaries.
166	<u>Send word</u> , Orcanes of Natolia	= ie. "just tell them".
	Confirmed this <u>league</u> beyond Danubius' stream,	= alliance.
168	And they will, trembling, sound a quick retreat;	
	So am I feared among all nations.	
170		
	Sigis. If any <u>heathen</u> potentate or king	= ie. pagan, or one who is not Christian or Muslim.
172	Invade Natolia, Sigismund will send	
	A hundred thousand <u>horse trained to the war</u> ,	= trained cavalry.
174	And backed by <u>stout lancers</u> of Germany,	= brave. = cavalryman carrying a lance. ¹
	The strength and <u>sinews</u> of the Imperial seat.	= means of support, strength behind the throne. ¹
		Sigismund refers in lines 174-5 to soldiers of the Holy Roman Empire, which at the time encompassed much of Europe, stretching from modern Germany south to northern Italy; the kingdom of Hungary, however, was still independent at this time, comprised of much of Slovakia, Romania and the Balkans.
176		
	Orcan. I thank thee, Sigismund; but, when I war,	177-9: Orcanes appreciates the Hungarian king's gesture, but suggests he won't need the help, should Turkey be invaded.
178	All Asia Minor, Africa, and Greece,	
	Follow my standard and my thundering drums. –	
180	Come, let us go and banquet in our tents.	
	I will dispatch <u>chief</u> of my army <u>hence</u>	= the greater part of. ¹⁶ = from here.
182	To fair Natolia and to Trebizond,	
	To <u>stay</u> my coming ' <u>gainst</u> proud Tamburlaine.	= wait for. = in anticipation of (the arrival of).
184	Friend Sigismund and peers of Hungary,	
	Come, banquet and carouse with us a while,	
186	And then depart we to our territories.	
188		
	[<i>Exeunt.</i>]	
	 <u>ACT I, SCENE II.</u>	
	<i>Egypt, just south of Alexandria.</i>	
	 <i>Enter Callapine with Almeda, his Keeper.</i>	Entering Characters: <i>Callapine</i> is the son of the now-deceased Bajazeth, Sultan of the Ottomans, and hence heir to the throne; as mentioned above, he had been captured by Tamburlaine at some point in time between <i>Parts One</i> and <i>Two</i> , and the conqueror is holding him prisoner.
		<i>Almeda</i> is employed by Tamburlaine as Callapine's warden.
1	Call. Sweet <u>Almeda</u> , pity the <u>ruthful</u> plight	1: <i>Almeda</i> = <i>Almeda</i> is pronounced with the stress on the first syllable: <i>AL-me-da</i> .
		<i>ruthful</i> = pitiful.
2	Of Callapine, the son of Bajazeth,	= ie. western Asia. ¹¹
	Born to be monarch of <u>the western world</u> ,	= ie. in Egypt. ¹¹
4	Yet <u>here</u> detained by cruël Tamburlaine.	

6	<i>Alm.</i> My lord, I pity it, and with my heart Wish your release; but he whose wrath is death,	
8	My sovereign lord, <u>renowmèd</u> Tamburlaine, Forbids you further liberty than this.	= renowned, a common alternate form.
10		
12	<i>Call.</i> Ah, were I now but half so eloquent To paint in words what I'll perform in deeds, I know thou wouldst depart <u>from hence</u> with me.	11-13: "if I were capable of describing the wonderful things I could do for you, I know you would join me in escaping from here." <i>from hence</i> = a technically redundant, but commonly used, phrase: <i>hence</i> by itself means "from here".
14		
16	<i>Alm.</i> Not for all Afric; therefore <u>move</u> me not.	= provoke. ²
18	<i>Call.</i> Yet hear me speak, my gentle Almeda.	
20	<i>Alm.</i> No speech to that end, by your favour, sir.	19: "please, let there be no more discussion along those lines."
22	<i>Call.</i> By Cairo runs –	21-27: as often happens in Marlowe's plays, single lines of dialogue can be short, and often are in prose.
24	<i>Alm.</i> No talk of running, I tell you, sir.	23: Almeda interrupts Callapine.
26	<i>Call.</i> A little further, gentle Almeda.	25: "let me say a little more."
28	<i>Alm.</i> Well, sir, what of this?	
30	<i>Call.</i> By Cairo runs to Alexandria bay <u>Darotè's stream</u> , wherein at anchor lies	= On Ortelius' map of Africa, <i>Darote</i> is a city in Egypt, north of Cairo; <i>Darote's stream</i> refers to a branch of the Nile river on the Delta, which the map shows flowing to Alexandria.
32	A Turkish <u>galley</u> of my royal fleet, Waiting my coming to the river side, Hoping by some means I shall be released,	= a single-decked sailing vessel, usually rowed by slaves. ¹
34	Which, when I come aboard, will hoist up sail, And soon put forth into the <u>Terrene Sea</u> ,	= Mediterranean Sea.
36	Where, 'twixt the isles of Cyprus and of Crete, We quickly may in Turkish seas arrive.	36: ie. off the southern coast of Asia Minor.
38	Then shalt thou see a hundred kings and more, Upon their knees, all bid me welcome home, Amongst so many crowns of <u>burnished</u> gold,	= polished so as to shine. ¹
40	Choose which thou wilt, all are at thy command; A thousand galleys, manned with Christian slaves, I freely give thee, which shall cut <u>the Straits</u> ,	= ie. the Straits of Gibraltar. ¹¹
42		
44	And bring <u>armados</u> from the coasts of Spain <u>Fraughted</u> with gold of rich America;	= armadas, fleets of naval ships.
46	The Grecian virgins shall attend on thee, Skilful in music and in amorous <u>lays</u> ,	45: another glaring anachronism: the Europeans would not "discover" America for almost another century. <i>fraughted</i> = laden. = despite the suggestive possibilities of this word, <i>lays</i> simply means "songs" or "singing".

48 As fair as was Pygmalion's ivory girl

Or lovely Iö metamorphosèd.

50 With naked negroes shall thy coach be drawn,
 52 And, as thou rid'st in triumph through the streets,
 The pavement underneath thy chariot wheels
 With Turkey carpets shall be coverèd,

54 And cloth of arras hung about the walls,
 Fit objects for thy princely eye to pierce.

56 A hundred bassoos, clothed in crimson silk,
 Shall ride before thee on Barbarian steeds;

58 And when thou goest, a golden canopy
Enchased with precious stones, which shine as bright
 60 As that fair veil that covers all the world,

When Phoebus, leaping from his hemisphere,
 62 Descendeth downward to th' Antipodès,
 And more than this – for all I cannot tell.

64 *Alm.* How far hence lies the galley, say you?

66 *Call.* Sweet Almeda, scarce half a league from hence.

68 *Alm.* But need we not be spied going aboard?

70 *Call.* Betwixt the hollow hanging of a hill,
 72 And crookèd bending of a craggy rock,
 The sails wrapt up, the mast and tacklings down,
 74 She lies so close that none can find her out.

76 *Alm.* I like that well. But tell me, my lord, if I should
 let you go, would you be as good as your word? Shall
 78 I be made a king for my labour?

80 *Call.* As I am Callapine the Emperor,
 And by the hand of Mahomet I swear

82 Thou shalt be crowned a king, and be my mate.

48: *As fair as was* = "the women are as beautiful as was".
Pygmalion's...girl = in his *Metamorphoses*, Ovid tells the tale of the Cyprian citizen *Pygmalion*, who shunned women because of their shameful behavior. He carved a statue of a woman that was so beautiful he fell in love with it. Hearing Pygmalion's prayer for a wife like his statue, Venus caused the statue to come to life, and Pygmalion and his new bride lived happily forever.

= the maiden *Iö* was beloved by Jupiter, but his jealous wife Juno changed her into a white cow.
metamorphosed = ie. "who had been metamorphosed."

= the tradition of Turkish carpet-making is an ancient one, dating back to very early nomadic tribes.²⁰
 = tapestry for hanging.
 = sights. = penetrate with the intellect.¹

= Bashaws, or Pashas, Turkish governors or military commanders.³
 = reference to the famous, and oft-referred-to, horses from North Africa, ie. *Barbary*.

= "you walk".
 = inlaid.
 60: a poetic image of the night sky filled with stars.

61-62: a poetic image of twilight.
Phoebus = ie. the sun: *Phoebus* is the name of Apollo in his guise as the god of the sun.
hemisphere = half of the globe.¹
th' Antipodes = the opposite side of the earth, or its residents.^{1,37}

= from here; Almeda is intrigued after all!

= since a *league* is about 3 miles (5 kilometers), the prince is actually quite close to his rescue ship.

= ie. "is it not likely we will be".

71: Marlowe indulges his taste for alliteration.

= rigging.
 = hidden.

76-78: Almeda briefly switches to prose.

81: it was common in Elizabethan drama for characters to swear on body parts.
 = equal.¹

84	Alm. Then here I swear, as I am Almeda, Your keeper under Tamburlaine the Great,	
86	(For that's the <u>style and title</u> I have yet,)	= the two words are essentially synonyms; this type of redundancy, a figure of speech known as a <i>pleonasm</i> , was ubiquitous in Elizabethan drama.
	<u>Although</u> he sent a thousand armèd men	= even if.
88	To intercept this <u>haughty</u> enterprise,	= grand. ¹⁷
	Yet would I <u>venture</u> to conduct your grace,	= risk.
90	And die before I brought you back again.	
92	Call. Thanks, gentle Almeda; then let us haste, Lest <u>time be past</u> , and <u>lingering let</u> us both.	= "our opportunity passes us by". = "delay hinders".
94		
96	Alm. When you will, my lord, I am ready.	
	Call. <u>Even straight</u> ; and farewell, cursèd Tamburlaine.	= ie. "I am ready now."
98	Now go I to revenge my father's death.	
100	[<i>Exeunt.</i>]	
	 <u>ACT I, SCENE III.</u>	
	<i>Larissa on the Sinai Peninsula.</i>	Scene I: in <i>Tamburlaine, Part One</i> , Marlowe waited until play's second scene to introduce us to his hero; here in <i>Part Two</i> , we do not meet him until third scene.
		Tamburlaine and his army are at Larissa , a city on the north-east corner of the Sinai Peninsula on its Mediterranean coast
	<i>Enter Tamburlaine, Zenocrate, and their three sons, Calyphas, Amyras, and Celebinus, with drums and trumpets.</i>	Entering Characters: Tamburlaine is Marlowe's fictional counterpart to Timur, one of history's most feared and ruthless conquerors.
		Early in <i>Part One</i> , Tamburlaine, at the time still only a small-time bandit, had captured Zenocrate , the daughter of the Sultan of Egypt, as she was travelling from Persia back to her homeland. Captor and captive soon fell in love, and sometime between <i>Parts One</i> and <i>Two</i> , the couple got married, and now have three mostly grown sons.
1	Tamb. Now, bright Zenocrate, <u>the world's fair eye</u> ,	= common poetic description of the sun. ¹
2	Whose beams illuminate <u>the lamps of Heaven</u> ,	= ie. the stars.
	Whose cheerful looks do clear the cloudy air,	
4	And clothe it in a crystal <u>livery</u> ;	= uniform or outfit.
	Now rest thee here on fair <u>Larissa</u> plains,	= Ribner rightly identifies Larissa as the modern city of El Arish on the northern coast of the Sinai Peninsula.
6	Where Egypt and the Turkish empire part,	6: in <i>Part One</i> , the Egyptian Empire actually included Syria, so that any border between the Ottoman and Egyptian Empires lay somewhat further north than Larissa; Tamburlaine suggests here that the border now is much further south.
	Between thy sons, that shall be emperors,	
8	And every one commander of a world.	
10	Zeno. Sweet Tamburlaine, when wilt thou leave these arms,	10-12: Zenocrate pleads with Tamburlaine: when will he give up his warrior's ways, and finally settle down?

12	And save thy sacred person free from <u>scathe</u> , And dangerous chances of the wrathful war?	= harm or injury. ¹
14	Tamb. When Heaven shall cease to move on both the poles, And when the ground, whereon my soldiers march, 16 Shall rise aloft and touch <u>the hornèd moon</u> , And not before, my sweet Zenocrate. 18 Sit up, and rest thee like a lovely queen; – So, now she sits in pomp and majesty, 20 When these, my sons, more precious in mine eyes Than all the wealthy kingdoms I <u>subdued</u> , 22 Placed by her side, look on their mother's face But yet methinks their looks are amorous, 24 Not martial as the sons of Tamburlaine:	14: on both the poles = ie. on earth's axis, which passes through both of the earth's poles. = a reference to the moon in its crescent shape. = subjected. 24: ie. the boys' thoughts are not warlike as they should be.
26	<u>Water and air</u> , being <u>symbolized</u> in one, Argue their <u>want</u> of courage and of wit;	25-26: Tamburlaine engages in some medieval physiology and temperament analysis: the ancients believed the human body contained four fundamental fluids, which Hippocrates equated with the four elements, and the Roman physician Galen associated with certain temperaments: (1) black bile (fluid), earth (element), melancholic, meaning either irascible or gloomy ¹ (temperament); (2) phlegm , water, phlegmatic; (3) blood , air, sanguine; and (4) yellow bile , fire, choleric. If the fluids were out of balance, disorders arose. In noting that his sons are controlled by water and air , Tamburlaine means to say they suffer from an excess phlegm and blood, which is causing their personalities to be correspondingly phlegmatic (sluggish) and sanguine (hopeful and amorous); he would have preferred them to be comprised of more black bile and yellow bile, which would make them more melancholic (excitable or easily angered) and choleric (irascible), and hence more warrior-like. ³⁸ symbolized = united, mixed. ¹ want = lack.
28	Their hair, as white as milk, and soft as down, which should be like the quills of porcupines, As black as <u>jet</u> , and hard as iron or steel,	
30	<u>Bewrays</u> they are too dainty for the wars; Their fingers made to <u>quaver on a lute</u> , 32 Their arms to hang about a lady's neck, Their legs to dance and <u>caper</u> in the air, 34 Would make me think them bastards, not my sons, <u>But</u> that I know they issued from thy womb, 36 That never looked on <u>man</u> but Tamburlaine.	= a form of coal, frequently used in Elizabethan drama in similes for blackness. = betrays the fact that. = ie. play a lute (an early guitar) in a trilly fashion (quaver). = leap. = except. = ie. any other man.
38	Zeno. My gracious lord, they have their mother's looks, But when they <u>list</u> , their conquering father's heart. 40 This lovely boy, the youngest of the three,	= wish. 40: here Zenocrate indicates Celebinus, her youngest son.
	Not long ago <u>bestrid</u> a <u>Scythian steed</u> ,	41: bestrid = rode. Scythian steed = horse of Scythia, the widely-spread and

42 Trotting the ring, and tilting at a glove,
 44 Which when he tainted with his slender rod,
 46 He reined him straight, and made him so curvet,
 As I cried out for fear he should have fall'n.

Tamb. Well done, my boy, thou shalt have shield and
 lance,
 48 Armour of proof, horse, helm, and curtle-axe,

And I will teach thee how to charge thy foe,
 50 And harmless run among the deadly pikes.
 If thou wilt love the wars and follow me,
 52 Thou shalt be made a king and reign with me,
 Keeping in iron cages emperors.

54 If thou exceed thy elder brothers' worth,
 And shine in complete virtue more than they,
 56 Thou shalt be king before them, and thy seed
 Shall issue crownèd from their mother's womb.

58 **Celeb.** Yes, father: you shall see me, if I live,
 60 Have under me as many kings as you,
 And march with such a multitude of men,
 62 As all the world shall tremble at their view.

64 **Tamb.** These words assure me, boy, thou art my son.
 When I am old and cannot manage arms,
 66 Be thou the scourge and terror of the world.

68 **Amyr.** Why may not I, my lord, as well as he,
 Be termed the scourge and terror of the world?

70 **Tamb.** Be all a scourge and terror to the world,
 72 Or else you are not sons of Tamburlaine.

74 **Caly.** But while my brothers follow arms, my lord,
 Let me accompany my gracious mother;
 76 They are enough to conquer all the world,
 And you have won enough for me to keep.

78 **Tamb.** Bastardly boy, sprong from some coward's loins,
 80 And not the issue of great Tamburlaine!
 Of all the provinces I have subdued,
 82 Thou shalt not have a foot, unless thou bear
 A mind courageous and invincible;
 84 For he shall wear the crown of Persiä
 Whose head hath deepest scars, whose breast most
 wounds,
 86 Which being wroth sends lightning from his eyes,

vaguely defined region north of the Black and Caspian Seas
 from which Marlowe's fictional Tamburlaine came.

42-44: Zenocrate describes Celebinus skillfully putting his
 horse through its paces.
tilting at a glove = an equestrian game of skill in which
 a rider would attempt to pick up an object, such as the glove
 or scarf of a favoured lady, with the tip of his lance.⁴¹
Which when he tainted = "and when he touched or struck
 his horse lightly"; *taint* in this sense is a term from jousting.³
curvet = leap.

48: *of proof* = of tested or proven strength.¹⁶
helm = helmet.
curtle-axe = curved sword, scimitar.

= without getting hurt.

53: Tamburlaine alludes to his keeping the captured
 Ottoman Sultan Bajazeth in a cage in *Part One*.

= perfect courage or valour.^{1,16}
 = ie. children.
 57: ie. "shall be born kings."

= ie. can no longer conduct war.

66: Tamburlaine frequently refers to himself by these
 epithets.

= "all of you be".

74ff: Calyphas, the eldest son, will demonstrate, to the
 horror of his father, a strong disinclination to play
 soldier.

= ie. sprung, a common alternate form.
 = off-spring.

= who. = stirred to a state of fury.¹

88	And in the furrows of his frowning brows Harbours revenge, war, death, and cruëlty; For in a <u>field</u> , whose <u>superficiës</u>	89: <i>field</i> = ie. battlefield. <i>superficies</i> = surface; a geometric term, the word could be singular or plural. ¹
90	Is covered with a <u>liquid purple veil</u> And sprinkled with the brains of slaughtered men,	The octavo here prints <i>superfluities</i> , which refers to an "excessive or superfluous amount of something"; since this meaning does not fit this context, we accept the emendation of Dyce ⁵ as shown. (oddly, the word <i>superfluity</i> was used in the 15th century as a collective term for a group of nuns, ie. "a superfluity of nuns"; see def. 7 in the OED.)
92	My royal <u>chair of state</u> shall be advanced; And he that means to place himself <u>therein</u> ,	= ie. blood, of course.
94	Must armèd wade up to the chin in blood.	= ie. throne.
96	Zeno. My lord, such speeches to our princely sons Dismay their minds before they <u>come to prove</u>	= ie. thereon.
98	The wounding troubles angry war affords.	= the sense is "experience for (or prove to) themselves". 98: "the harmful dangers of war."
100	Celeb. No, madam, these are speeches fit for us, For if his chair were in a sea of blood,	
102	I would prepare a ship and sail to it, <u>Ere</u> I would lose the title of a king.	= before.
104	Amyr. And I would strive to swim through pools of blood, Or make a bridge of murdered carcasses,	
106	Whose arches should be framed with bones of Turks,	
108	Ere I would lose the title of a king.	
110	Tamb. Well, lovely boys, you shall be emperors both, Stretching your conquering arms from East to West;	
112	And, <u>sirrah</u> , if you mean to wear a crown, When we shall meet the <u>Turkish deputy</u> And all his viceroys, snatch it from his head, And cleave his <u>pericranion</u> with thy sword.	= common form of address of a father to a son; Tamburlaine is addressing Calyphas here. = ie. Orcanes, a deputy king of the Sultan.
114		= ie. pericranium, a humorous term for the skull. ¹
116	Caly. If any man will hold him, I will strike And cleave him to the <u>channel</u> with my sword.	117-8: an unexpected response from Calyphas, given his pacifistic nature. <i>channel</i> = collar bone. ³
118		
120	Tamb. Hold him, and cleave him too, or I'll cleave thee, For we will march against them <u>presently</u> .	= shortly or soon.
122	Theridamas, Techelles, and Casane Promised to meet me on Larissa plains	122-4: in expectation of war with the Ottoman army, Tamburlaine has called his own deputy kings to bring their armies to join his.
124	<u>With hosts apiece</u> against this Turkish crew;	<i>With hosts apiece</i> = "each with his own army (to employ)".
	For I have sworn <u>by sacred Mahomet</u>	= though Tamburlaine's own religion was left unclear in <i>Part One</i> , here he proves himself to be - at least for the moment - unambiguously Muslim; while officially a follower of Islam, the real Tamburlaine, with his many wives and fondness for alcohol, was only as devout as it suited his immediate

126	To make <u>it parcel of my empery</u> ; –	needs. ²¹
128	The trumpets sound, Zenocrate; they come.	= ie. Turkey. = "part of my empire".
130	<i>Enter Theridamas and his train, with drums and trumpets.</i>	Entering Characters: <i>Theridamas</i> is one of Tamburlaine's main commanders, and now also the King of Argier, a position appointed him by Tamburlaine. Originally serving the Persian king, and assigned in <i>Part One</i> to capture Tamburlaine when the latter was still but a petty bandit, Theridamas was persuaded by Tamburlaine to bring his cavalry over to Tamburlaine's side and fight alongside him against his own king.
132	Tamb. Welcome Theridamas, King of Argier.	
134	Ther. My lord, the great and mighty Tamburlaine,	
136	Arch-monarch of the world, I offer here	
138	My crown, myself, and all the power I have,	136ff: Theridamas ceremoniously gives his crown to
140	In all affection at thy kingly feet.	Tamburlaine, who will return it to him after hearing of his
142	Tamb. Thanks, good Theridamas.	accomplishments, confirming his position as deputy king.
144	Ther. Under my colours march ten thousand Greeks;	
146	And of Argier and Afric's frontier towns	
148	Twice twenty thousand valiant men-at-arms,	
150	All which have sworn to sack Natolia.	
152	Five hundred <u>brigandines</u> are under sail,	= small, light ships. ²²
154	<u>Meet</u> for your service on the sea, my lord,	= suitable. ¹
156	That, launching from Argier to <u>Tripoli</u> ,	= not the well-known Libyan city, but a city on the
158	Will quickly ride before Natolia,	Mediterranean coast of the northern Levant.
160	And batter down the castles on the shore.	
162	Tamb. <u>Well said</u> , Argier; receive thy crown again.	= ie. "well done".
164	<i>Enter Techelles and Usumcasane together.</i>	Entering Characters: <i>Techelles</i> and <i>Usumcasane</i> are
166		Tamburlaine's other two closest subordinates, and fellow
168		Scythians; <i>Techelles</i> is the King of Fess (Fez), and
170		<i>Usumcasane</i> (usually called <i>Casane</i> for short) the King of
172		Morocco. Both Fess and Moroco (Ortelius' spelling) are
174		cities located in north-west Africa in the region of Morocco.
176	Tamb. Kings of Morocus and of <u>Fess</u> , welcome.	= ie. Fez, a city and region in Morocco.
178	Usum. Magnificent and peerless Tamburlaine!	
180	I and my neighbour king of Fess have brought	
182	To aid thee in this Turkish expedition,	
184	A hundred thousand <u>expert</u> soldiërs:	= proven.
186	From <u>Azamor</u> to Tunis near the sea	= ie. <i>Azemmour</i> , a coastal city of Morocco; Ortelius' map
188		places it about 150 miles further north along the Atlantic
190		coast than where it really is.
192	<u>Is Barbary unpeopled</u> for thy sake,	= ie. "I have stripped North Africa of its men"; <i>Barbary</i> is
194	And all the men in armour under me,	the name assigned to all of North Africa west of Egypt.
196	Which with my crown I gladly offer thee.	

166	Tamb. Thanks, king of Morocus, take your crown again.	
168	Tech. And, mighty Tamburlaine, our earthly god, Whose looks make this inferior world to quake,	
170	I here present thee with the crown of Fess, And with an host of Moors trained to the war,	
172	Whose coal-black faces make their foes <u>retire</u> ,	= retreat, run away.
		172: Coal-black Faces: Robert Davis, in <i>Christian Slaves, Muslim Masters</i> (2003), describes how the number of European slaves captured by North African pirates in the 17th and 18th centuries was so staggering, and the breeding of the African men with their female slaves so widespread, that the skin tone of North African society actually shaded towards white over the two-and-a-half centuries during which the Barbary pirates were most active (Davis, pp. 25-26). ²³
	And quake for fear, as if <u>infernal Jove</u> ,	= Pluto, the king of Hades.
174	Meaning to aid them in <u>this Turkish arms</u> , Should pierce the black <u>circumference</u> of hell	= "our (upcoming) battle with the Turks". = ie. boundary.
176	With ugly <u>Furies</u> bearing <u>fiery flags</u> ,	176: Furies = the Furies were mythological creatures with the appearance of monsters, whose job it was to punish those who committed certain crimes, such as murder or disobedience to one's parents, by perpetually tormenting them. The Furies were in the service of Pluto. ¹⁷ fiery flags = torches.
	And millions of his <u>strong</u> tormenting spirits.	= Dyce believes the insertion of the word strong in this line is a mistake, an accidental copying caused by its presence in the next line.
178	From strong <u>Tesella</u> unto <u>Bilèdull</u> ,	178: Tesella = Tisala , a city shown on Ortelius' map of Africa lying on the extreme north-west coast of Morocco. Bilèdull = a region on Ortelius' map corresponding approximately to the southern half of Algeria.
	All Barbary is unpeopled for thy sake.	179: compare this line to line 162 above.
180	Tamb. Thanks, king of Fess; take here thy crown again.	
182	Your presence, loving friends and fellow kings, Makes me to <u>surfeit in</u> conceiving joy.	= become satiated with.
184	If all the crystal gates of Jove's high court Were opened wide, and I might enter in	
186	To see the state and majesty of Heaven, It could not more delight me than your sight.	
188	Now will we banquet on these plains a while, And after march to Turkey with our camp,	
190	In number more than are the drops that fall When <u>Boreas rents</u> a thousand swelling clouds;	191: poetically, "during a large storm." Boreas = god of the fierce north wind. rents = rends, pulls apart. ³
192	And proud Orcanes of Natolia With all his viceroys shall be so afraid,	
194	That though the stones, as at <u>Deucalion's flood</u> , Were turned to men, he should be overcome.	194-5: "that even if all the stones were turned into soldiers who would fight against us, we would still prevail." The reference is to a well-known myth: after Zeus sent a

196 Such lavish will I make of Turkish blood,

198 That Jove shall send his wingèd messenger
To bid me sheath my sword and leave the field;

200 The sun, unable to sustain the sight,
Shall hide his head in Thetis' watery lap,

And leave his steeds to fair Boötes' charge;

202 For half the world shall perish in this fight.
But now, my friends, let me examine ye;
204 How have ye spent your absent time from me?

206 **Usum.** My lord, our men of Barbary have marched

Four hundred miles with armour on their backs,
208 And lain in leaguer fifteen months and more;

flood to destroy the race of degenerate men which had come to occupy the earth, **Deucalion** built a boat, saving the lives of him and his wife; after the flood subsided, the couple prayed to Zeus for the restoration of mankind; on the advice of the gods, the couple threw stones behind their backs, and from these stones arose the modern race of mankind.¹⁴

= profusion; this interesting use of **lavish** as a noun did not survive the 16th century.¹

197-8: ie. that even the king of the gods will say to Tamburlaine, "enough!"

his winged messenger = Mercury, the messenger god, was frequently portrayed bearing wings on his travelling hat and sandals, and sometimes on his own shoulders.

199-200: the **sun**, feeling shame or horror at the sight of all the bloodshed (line 199), will either fail to rise, or hurry to set (line 200).

Thetis was a water nymph, who lived in the depths of the sea (she was also the mother of Achilles). A number of contemporary works describe a sunset in the metaphorical (and mythological) terms of the sun (or its god, Apollo) as laying down with Thetis.

201: the sun is often imagined to be pulled across the sky by a pair of horses (**steeds**), led by the sun god Apollo; Tamburlaine imagines the sun, hesitant to show its face, leaving its horses unhitched, and in the care of **Boötes**, a large constellation known appropriately as "the herdsman".

206ff: the rest of the scene is made up primarily of descriptions by each of Tamburlaine's subordinates of their armies' travels and the lands they have conquered, or at least pillaged, a genuine geographical tour-de-force. One can imagine Marlowe sitting with Abraham Ortelius' maps of Africa and Europe in front of him, his eyes pouring over the foreign locations, and selecting the most exotic and poetically fitting names to insert into the mouths of his characters, hoping they would excite the fancies of his audience as much as they did his own.

All place names in Usumcasane's speech can be found on Ortelius' map of Africa.

206-216: from Egypt, Usumcasane marched his troops west, and conquered all of Barbary, or north-west Africa.

208: **in leaguer** = in camp, mobilized,³ or engaged in sieges.¹⁶

fifteen months or more = if we assume there was a short period of rest following the nuptials of Tamburlaine and Zenocrate immediately after *Part One*, then it would be further reasonable to assume that Tamburlaine's subordinates would have afterwards then gone on to conquer their assigned provinces; Usumcasane describes this project as having taken more than fifteen months, and then begs Tamburlaine in line 216 below to give his army a chance to

For, since we left you at the Soldan's court,

210 We have subdued the southern Guallatia

And all the land unto the coast of Spain;

212 We kept the narrow Strait of Gibraltar,
And made Canaria call us kings and lords;

214 Yet never did they recreate themselves,
Or cease one day from war and hot alarms,
216 And therefore let them rest awhile, my lord.

218 **Tamb.** They shall, Casane, and 'tis time, i' faith.

220 **Tech.** And I have marched along the river Nile

To Machda, where the mighty Christian priest,
222 Called John the Great, sits in a milk-white robe,

Whose triple-mitre I did take by force,

224 And made him swear obedience to my crown.
From thence unto Cazates did I march,

rest. This strongly implies that the setting of *Part Two* is about two years after *Part One*; of course this directly conflicts with Tamburlaine and his wife having had a chance to raise three sons - an irresolvable problem of chronology, but one that no theatre-goer would notice.

= the **Soldan** (Sultan) is the Egyptian head of state; the present Soldan is the father of Tamburlaine's wife Zenocrate; his life was spared by Tamburlaine at the concluding battle of *Part One*, and lived in the conqueror's favour thanks to his relationship to him as his father-in-law.

= **Gualata** is a small region in north-west Africa, roughly near the point where modern Mauritania, Mali and Algeria meet.

211: after having defeated the Ottomans in Anatolia in the climactic battle of *Part One*, Tamburlaine took technical possession of all the Sultan's lands, which included much of North Africa west of Egypt; Tamburlaine subsequently gave the crowns of several of these African states to his key subordinates; their sovereignty was only nominal, of course, until Tamburlaine's armies physically took possession of them.

= controlled, or sailed through.^{1,11}

= the **Canary Islands**, off the extreme southern coast of Morocco.

214: "yet the army rested not once".

= calls to arms.

220-239: Techelles, the King of Fess, took his army south through the heart of Africa, almost to its southern tip, then followed a path north along Africa's extreme south-west coast, turned west at the elbow of the continent for a short bit, before cutting straight through Africa's north-center back to Egypt.

All the place names in Techelles' speech appear on Ortelius' map of Africa.

= **Macada**, a city along the Nile, situated in modern Sudan.

= the legendary **Prester John** was believed by many in medieval Europe to be a genuine Christian king, priest and conqueror who ruled over large areas of the Far East. At some point in the literature his domain was transferred to Ethiopia.

= the high dome-shaped head-dress (usually understood to be worn by the pope) encircled by three crowns, one above the other.¹

= Ortelius' map of Africa traces the source of the Nile all the way back to two large, unnamed lakes, presumably meant to represent modern lakes Victoria and Nyasa; in reality, the

		first is a true source of the Nile, the second is not. Ortelius' map places the larger of the two lakes in deep south-central Africa (in modern Zambia), much further south and west than where the Nile actually flows from; Techelles' army followed the Nile south all the way to this lake. Next to this imaginary lake is a region identified as Cafates , and within Cafates is the city of Cazates .
226	Where <u>Amazonians</u> met me <u>in the field</u> ,	226: Ortelius' Amazonum Region sits east of Cazates, in modern eastern Zambia. While the Amazons - the members of the famed race of female warriors - were traditionally situated in Asia Minor or some similar classical location, in later periods they might be placed elsewhere, including in Africa. <i>in the field</i> = prepared to fight.
	With whom (being women), I <u>vouchsafed a league</u> ,	= granted or made an alliance.
228	And with my <u>power</u> did march to <u>Zanzibar</u> ,	228: power = army. Zanzibar = a region in the extreme south-west of Africa, corresponding to modern Namibia. From Zanzibar, Techelles marched up the Atlantic coast of Africa.
230	The western part of Afric, where I viewed <u>The Ethiopian sea</u> , rivers and lakes,	= an ancient name for the South Atlantic, labeled on Ortelius' map as Oceanus Aethio .
232	But neither man nor child in all the land; Therefore I took my course to <u>Manico</u> ,	= Marlowe's poetic corruption of the region of Manicongo , north of Zanzibar, located in modern Angola. = ie. "moved my army."
	Where, unresisted, I <u>removed my camp</u> ;	
234	And, by the coast of <u>Byather</u> , at last I came to <u>Cubar</u> , where the negroes dwell,	= likely Ortelius' Biafar , at the inner elbow-joint of Africa, modern Cameroon. = ie. the region of Guber , located roughly where modern Burkina Faso sits.
236	And conquering that, made haste to <u>Nubia</u> .	= Ortelius' Nubia is a large region comprising modern Chad. Techelles is now cutting across north-central Africa.
	There, having sacked <u>Borno</u> , the kingly seat,	= a city shown a little east of Ortelius' Borno lacus , or modern Lake Chad.
238	I took the king and led him bound in chains Unto <u>Damasco</u> , where I <u>stayed</u> before.	239: having finished his journey to Africa, Techelles actually took his army north of Tamburlaine's current location, where he rested (<i>stayed</i>), until called by Tamburlaine to join him. One would think Techelles might have concluded his travels by taking up residency in his kingdom of Fess in Barbary. Damasco = ie. Damascus.
240		
242	Tamb. Well done, Techelles. What saith Theridamas? Ther. I left the confines and the bounds of Afric,	243-251: Theridamas, the king of Argier, brought his army to Europe, conquering regions just north-west of the Black Sea; all the place names in this speech appear on Ortelius' map of Europe.
244	And made a voyage into Europe, Where by the <u>river Tyros</u> I subdued	= Ortelius' Tyros River is the ancient name for today's Dniester, which flows through Ukraine and Moldova and into the north-west Black Sea.

246	Stoka, <u>Padalia</u> , and <u>Codemia</u> ;	246: <i>Podolia</i> is the region, <i>Stoka</i> and <i>Codemia</i> (modern Kodyma) two cities, all located around or along the Tyros (Dniester) River.
	Then crossed the sea and came to <u>Oblia</u>	= actually appearing on Ortelius' map as <i>Olbia</i> , and once an ancient Greek colony; Ortelius' Olbia is a town on the modern Southern Bug River in Ukraine (which also flows into the Black Sea), roughly in the same location as the modern city of Myko. The archaeological remains of Greek Olbia are extant.
248	And <u>Nigra Sylva</u> , where the devils dance,	= Ortelius' <i>Black Forest</i> has been placed in Russia just north of Odessa!
	Which in despite of them, I set on fire.	249: to spite the resident devils, Theridamas burned the Black Forest.
250	From thence I crossed the gulf called by the name <u>Marë Majorë</u> of th' inhabitants.	251: <i>Mare Majore</i> = the Black Sea; from the mouth of the Southern Bug River, Theridamas sailed across the Black Sea, presumably to Anatolia, and marched south to join Tamburlaine <i>of</i> = by.
252	Yet shall my soldiers <u>make no period</u> ,	= ie. not stop moving; <i>period</i> = pause or cessation. ¹
254	Until Natolia kneel before your feet.	
256	<i>Tamb.</i> Then will we triumph, banquet, and carouse; Cooks shall have <u>pensions</u> to provide us <u>cates</u> , And glut us with the <u>dainties</u> of the world;	= expenditures. ¹ = delicacies. = delicious foods. ¹
258	<u>Lachryma Christi</u> and <u>Calabrian</u> wines Shall common soldiers drink in <u>quaffing bowls</u> ,	258-9: Tamburlaine mentions two fine wines which his soldiers will be able to drink. <i>Lachryma Christi</i> = an old wine from Campania in Italy. ¹ <i>Calabrian</i> = another well-known wine, from Calabria, the toe of Italy's boot. <i>quaffing bowls</i> = drinking bowls. ¹
260	Ay, liquid gold when we have conquered <u>him</u> ,	= ie. the king of Natolia. ⁵
262	Mingled with coral and with <u>oriental pearl</u> . Come, let us banquet and carouse the whiles.	= eastern pearls; but Dyce emends to <i>orient pearls</i> , the collocation used by Marlowe in <i>The Jew of Malta</i> and <i>Doctor Faustus</i> .
264	[<i>Exeunt.</i>]	
	END OF ACT I.	

ACT II.

SCENE I.

Hungary, north of the Danube River.

*Enter Sigismund, Frederick, Baldwin,
with their train.*

Entering Characters: we have met *Sigismund*, the King of Hungary, and his two nobles, *Frederick* and *Baldwin*.

= impulse.

1 *Sigis.* Now say, my lords of Buda and Bohemia,
2 What motion is it that inflames your thoughts,
And stirs your valours to such sudden arms?

4
6 *Fred.* Your majesty remembers, I am sure,
What cruël slaughter of our Christian bloods

6-11: Frederick describes in nonsensical geographic terms the extent of the successful and bloody raid made by the Turks against the Christian armies, before Sigismund negotiated the peace treaty with Orcanes.

bloods = lives.¹¹

= recently.

These heathenish Turks and pagans lately made
8 Betwixt the city Zula and Danubius;

= the city of *Zula* appears on Ortelius' map of Europe to be in the south-west of modern Romania, very roughly at the location of modern Târgu Jiu, north of the Danube River (*Danubius*).

= *Varna* is a still-extant city on the north-central Black Sea coast of Bulgaria. The mention of Varna here suggests a possible reference to the Battle of Varna, which took place in 1444, sometime after the events of the *Tamburlaine* plays; but see the note at line 70 at the end of this scene.

10 And almost to the very walls of Rome,

= on Ortelius' map of Europe, there appears to be a city labelled *ROMA* situated on the coast of Bulgaria, about 120 kilometers (75 miles) south of Varna; perhaps Marlowe adapted this name for his *Rome*.

However, as Wolff¹⁵ notes, *ROMA* is only the first half of the name of the region on the map, *ROMANIA*; unfortunately, the second half of the name, *NIA*, is printed so far away from *ROMA*, that it is quite easy to overlook the connection of the two parts of the word.

Alternately, Dawson¹⁷ suggests that by *Rome*, Marlowe may mean Constantinople; the literature of the era sometimes referred to the Byzantine capital as *New Rome*.

= remains only.

They have, not long since, massacred our camp.
12 It resteth now, then, that your majesty
Take all advantages of time and power,
14 And work revenge upon these infidels.
Your highness knows, for Tamburlaine's repair,
16 That strikes a terror to all Turkish hearts,
Natolia hath dismissed the greatest part

= ie. "in anticipation of Tamburlaine's arrival".¹⁶

17-22: *Natolia* here means Orcanes, the king of Natolia, and leader of the Ottomans, who has taken most of his army, which till now was facing Sigismund, out of Europe to meet Tamburlaine.

18	Of all his army, pitched against our <u>power</u> ,	18-22: Frederick describes the movements of the Ottoman armies as they mobilize to face Tamburlaine. ⁹ He describes a path through Asia Minor from west to east to Antioch, then south into Palestine. <i>power</i> = army.
	Betwixt <u>Cutheia</u> and <u>Orminius' mount</u> ,	19: <i>Cutheia</i> is likely Ortelius' <i>Chiutaie</i> , a regional name for west-central Anatolia, which would correspond nicely with modern Kütahya in west-central Turkey. <i>Orminius' mount</i> = a mountain in north-west Anatolia, mentioned by the 2nd century A.D. Greek astronomer Claudius Ptolemy in his <i>Geographia</i> as one of "the most noted mountains in this region". ³⁹
20	And sent them marching up to <u>Belgasar</u> ,	= a city shown by Ortelius' map of Asia to be located just north-east of Cutheia, in western Asia Minor, along a river that seems to correspond with the modern Sakarya River.
	<u>Acantha</u> , <u>Antioch</u> , and <u>Caesarea</u> ,	21: <i>Acantha</i> = likely <i>Acanta</i> , which appears on the Ortelius map of Asia in central Anatolia, south of modern Ankara. <i>Antioch</i> = ancient city located on the coast of the extreme north-east corner of the Mediterranean Sea, modern Antakya in Turkey. It does not appear on Ortelius' maps. <i>Caesarea</i> = ancient coastal town of modern Israel, situated between Tel Aviv and Haifa.
22	To aid the kings of <u>Soria</u> and Jerusalem.	= Syria.
24	Now then, my lord, advantage take hereof, And issue suddenly upon the rest;	23-24: Frederick advises Sigismund to break the treaty with Orcanes, and attack the small remnant of Orcanes' army, which the general left behind in the Balkans to mind the store while he attacks Tamburlaine.
26	That in the fortune of their <u>overthrow</u> ,	= defeat. ²
28	We may discourage all the pagan troop That dare attempt to war with Christiäns.	
30	<i>Sigis.</i> But <u>calls</u> not then your grace to memory The <u>league</u> we lately made with king Orcanes, Confirmed by oath and articles of peace, And calling Christ for <u>record</u> of our truths? This <u>should</u> be treachery and violence Against the grace of <u>our profession</u> .	= ie. recalls. = alliance. = witness. ¹ = would. = ie. his act of professing, or vowing. To break one's sworn word was considered a sin.
36	<i>Bald.</i> <u>No whit</u> , my lord, for with such infidels, In whom no faith nor true religion rests, We are not bound to those <u>accomplishments</u>	= not at all. = <i>The English Expositor</i> of 1719 defines "to accomplish" as "to perform"; the sense here then is "performance or fulfillment of oaths". ²²
	The holy laws of Christendom <u>enjoin</u> ;	= impose (as a spiritual directive), ie. to not fail to fulfill a vow.
40	But as the faith, which they profanely <u>plight</u> , Is not by necessary policy	40-42: "Since the vows the Turks (as Muslims) make in the name of their religion cannot, according to the tenets of

42	To be esteemed assurance for ourselves,	prudent statecraft (line 41, see Bevington, p. 421), be trusted (Islam being inherently profane)". <i>plight</i> = pledge. ¹ 42: ie. the sense is, "to be accounted by us as trustworthy".
44	So what we vow to them should not infringe Our liberty of arms and victory.	43-44: "therefore we should not be bound by our vows made in the name of Christ, and thus be prevented from pursuing a military victory."
46	<i>Sigis.</i> Though I confess the oaths they undertake Breed little strength to our security,	47: "give me very little sense of safety".
48	Yet those infirmities that thus defame Their faiths, their honours, and <u>their</u> religiön,	48-50: "just because their religion is false does not mean we should treat our own oaths so unfaithfully"; Sigismund's reasoning is clearly of a more admirable nature than is Baldwin's. <i>their</i> = Dyce deletes for the sake of the meter.
50	Should not give us presumption to the like.	
52	Our <u>faiths</u> are <u>sound</u> , and must be <u>consummate</u> , Religious, righteous, and inviolate.	51: "The pledges (<i>faiths</i>) we made are valid (<i>sound</i>), and they must be fulfilled (<i>consummate</i>)". ¹ 51-52: a rare rhyming couplet in this play.
54	<i>Fred.</i> Assure your grace, 'tis <u>superstitiön</u> To stand so strictly on <u>dispensive faith</u> ;	54-55: the sense is, "it is irrational to interpret the requirements of religion so strictly or narrowly." <i>superstition</i> = irrational or unfounded religious belief. ¹ <i>dispensive faith</i> = the phrase seems to allude to a religion which is characterized by granting dispensations, ie. exemption from penalty, for violating its canons; Frederick's point may be that Sigismund need not rely on the church's giving him a dispensation for breaking the truce; he will explain another reason why it would be permissible to attack the Turks.
56	And should we lose the opportunity That God hath <u>given</u> to venge our Christians' death	= a monosyllable: <i>gi'n</i> .
58	And scourge their <u>foul</u> blasphemous paganism,	= a disyllable: <i>fou-el</i> .
60	As fell to <u>Saul</u> , to <u>Balaam</u> , and the rest, That would not <u>kill</u> and <u>curse</u> at God's command,	59-60: Frederick provides two purported Biblical examples of God punishing those who resist His direction to harm their enemies. 60: <i>kill</i> and <i>curse</i> refer to Saul and Balaam, respectively. <i>Saul</i> = the first king of the Israelites, Saul lost God's favour when he failed to slaughter every last living creature, meaning all people and domesticated animals, as God had ordered him to do, in a battle against the Amalekites (1 Samuel 15). <i>Balaam's</i> = the presence of Balaam in these lines is more puzzling: the king of Moab had asked Balaam to curse the Israelites, but Balaam actually followed God's directives repeatedly to bless them instead (Numbers 22-24).
62	So surely will the vengeance of the Highest, And jealous anger of His <u>fearful</u> arm,	= fear-inducing, frightening.
64	Be poured with rigour on our sinful heads, If we neglect this offered victory.	61-64: Frederick doubles down on Baldwin's argument: not only would God not punish them for breaking the treaty and attacking the Turks, he <i>would</i> punish them if they did <i>not</i> break the treaty, and take advantage of the opportunity God has specifically given them to smite their enemies!
66	<i>Sigis.</i> Then arm, my lords, and <u>issue suddenly</u> ,	= "attack immediately".

68	Giving commandment to our <u>general host</u> , With <u>expedition</u> to assail the Pagan, And take the victory our God hath given.	= entire army. = promptness.
70		
	[<i>Exeunt.</i>]	
		The Violation of the Truce: the events portrayed here are loosely based on real history: in 1443, King Wladislaus of Hungary and Poland, along with the famous Hungarian general John Hunyadi, began a campaign that resulted in a number of great victories over the Ottomans; the Ottomans sued for peace, even offering to return to Hungary all the possessions the Ottomans had conquered from her. The result was the Peace of Szeged (July 1, 1444). Unfortunately, a papal legate talked Wladislaus into abandoning the treaty in the name of religion, and only two days after vowing to keep peace with the Ottomans, the king crossed the Danube and resumed the war. On November 10, 1444, the two sides finally met in Bulgaria, and the Ottomans crushed the crusading army in what is now known as the Battle of Varna. ⁸
	ACT II, SCENE II.	
	<i>Near Orminius' Mount in Bithynia.</i>	Scene II: the setting is the mountain <i>Orminius</i> in the extreme north-west of Anatolia.
	<i>Enter Orcanes, Gazellus, and Uribassa, with their train.</i>	Entering Characters: <i>Orcanes</i> , the King of Natolia, is the acting head of the Ottoman armies; <i>Gazellus</i> and <i>Uribassa</i> are two of Orcanes' deputy kings.
1	Orcan. Gazellus, Uribassa, and the rest,	
2	Now will we march from proud Orminius' mount To fair <u>Natolia</u> , where our neighbour kings	= ie. to that part of Asia Minor where the main body of the Ottoman army has gathered.
4	Expect our power and our royal presence, T' encounter with the cruël Tamburlaine,	4: ie. "await the arrival of my army and me".
6	That <u>nigh</u> Larissa <u>sways</u> a mighty <u>host</u> , And with the thunder of his martial <u>tools</u>	= near. = controls. = army. = weapons.
8	Makes earthquakes in the hearts of men and Heaven.	
10	Gaz. And now come we to make his <u>sinews</u> shake, With greater power than <u>erst</u> his pride hath felt.	= muscles. = ie. ever before.
12	An hundred kings, <u>by scores</u> , will <u>bid him arms</u> , And hundred thousands <u>subjects</u> to each score,	= by groups of twenty. = offer him battle. ¹ = ie. soldiers.
14	Which, <u>if</u> a shower of wounding thunderbolts Should break out of the <u>bowels</u> of the clouds,	= ie. "even if". = interior. ¹
16	And fall as thick as hail upon our heads, In partial aid of that proud Scythian,	17: ie. hence favouring Tamburlaine.
18	Yet should our courages and steelèd <u>crests</u> , And numbers more than infinite of men,	= helmets. ¹
20	Be able to withstand and conquer him.	
22	Urib. Methinks I see how glad the Christian king Is made for joy of your <u>admitted</u> truce,	= granted.
24	That could not but before be terrified With <u>unacquainted</u> power of our <u>host</u> .	25: perhaps meaning that Sigismund had never before experienced, and was therefore previously <i>unacquainted</i> , with an army (<i>host</i>) as large as the Ottomans'.
26		

	<i>Enter a Messenger.</i>	
28		
30	Mess. Arm, dread sovereign, and my noble lords! The treacherous army of the Christiäns, Taking advantage of your <u>slender</u> power,	= limited, reduced.
32	Comes marching on us, and determines straight To bid us battle for our dearest lives.	
34		
36	Orcan. Traitors, villains, damnèd Christiäns! Have I not here the articles of peace, And solemn <u>covenants</u> we have both confirmed,	= a disyllable: COV-'nants.
38	He by his Christ, and I by Mahomet?	
40	Gaz. Hell and <u>confusion</u> <u>light</u> upon their heads, That with such treason seek our overthrow,	= ruin. = descend, land.
42	And cares so little for <u>their prophet, Christ</u> !	= in the Koran, Jesus is a prophet, but is without divinity.
44	Orcan. Can there be such deceit in Christiäns, Or treason in the <u>fleshly</u> heart of man,	= soft (as in soft-hearted). ¹
46	Whose shape is figure of the highest God?	46: "who was created by God in His own image", perhaps a reference to Genesis 1:27.
	Then, if there be a Christ, as Christians say, But in their deeds deny him for their Christ,	47-48: "then, if a man asserts he is a Christian, but does not act in a manner befitting a Christian".
48	If <u>he</u> be son to everliving <u>Jove</u> ,	= ie. Christ. = ie. the Christian God. The Elizabethans often used the name Jove to refer to their own God.
50	And hath the power of his outstretched arm;	50: allusion to the idea that it is difficult for a subject to escape the reach of his ruler or the law; the modern version refers to "the long arm of the law".
	If he be <u>jealous</u> of his name and honour, As is our holy prophet, Mahomet, Take here these papers as our sacrifice And witness of <u>thy servant's perjury</u> . –	= protective, vigilant. ¹ 53-54: Orcanes now addresses Christ directly. = ie. Sigismund's breaking of his sacred vow.
56	[<i>He tears to pieces the articles of peace.</i>]	
58	Open, thou shining veil of <u>Cynthia</u> ,	58-65: Orcanes asks the moon to open up a sight-line for God so that he can see from Heaven the dastardly vow- breaker Sigismund, and dispense the appropriate punishment. Cynthia = the traditional personification of the moon.
	And make a passage from <u>th' empyreal Heaven</u> ,	= the outermost sphere, or the region that exists at the farthest reaches of the universe; it is in the Empyrean Heaven that one finds the throne of God, Christ and all of the angels.
60	That <u>He</u> that sits on high and never sleeps, Nor in one place is <u>circumscribable</u> ,	= ie. God. 61: "nor is subject to being limited in space". circumscribable = an early version of circumscrib- able . ¹
62	But everywhere fills every continent With strange infusion of his sacred vigour,	
64	May, in his endless power and purity, Behold and <u>venge</u> this traitor's perjury! –	= avenge.

66 Thou Christ, that art esteemed omnipotent,
 68 If thou wilt prove thyself a perfect God,
 68 Worthy the worship of all faithful hearts,
 70 Be now revenged upon this traitor's soul,
 70 And make the power I have left behind
 (too little to defend our guiltless lives.)
 72 Sufficient to discomfort and confound
 The trustless force of those false Christiäns. –
 74 To arms, my lords! "On Christ" still let us cry!
 If there be Christ, we shall have victory.

[Exeunt.]

ACT II, SCENE III.

A battlefield south of the Danube.

*Alarms of battle within. –
 Enter Sigismund, wounded.*

1 **Sigis.** Discomfited is all the Christian host,
 2 And God hath thundered vengeance from on high,
 For my accursed and hateful perjury. –
 4 O just and dreadful punisher of sin,

Let the dishonour of the pains I feel,
 6 In this my mortal well-deservèd wound,
 End all my penance in my sudden death!

8 And let this death, wherein to sin I die,
 10 Conceive a second life in endless mercy!

[He dies.]

Enter Orcanes, Gazellus, Uribassa, and others.

14 **Orcan.** Now lie the Christians bathing in their bloods,
 16 And Christ or Mahomet hath been my friend.

18 **Gaz.** See here the perjured traitor Hungary,
 20 Bloody and breathless for his villainy.

22 **Orcan.** Now shall his barbarous body be a prey
 To beasts and fowls, and all the winds shall breathe,
 Through shady leaves of every senseless tree,
 24 Murmurs and hisses for his heinous sin.

= accounted.

= troops.

= few. = ie. their. = innocent.

= defeat and destroy.¹

Scene III: Orcanes' prayers have been answered; the Turks, despite their greatly reduced numbers, have crushed the attacking Christians. Note how Orcanes is happy to give credit for the upset to either Mahomet or Jesus.

= ie. calls to arms.

= defeated in battle.¹

= ie. breaking his oath.

4f: Sigismund prays to God.

5-7: Sigismund knows that he must be punished for breaking his word, a sin, but he hopes the guilt he feels will serve as his penance.

8-9: "and let my death, [wherein I sin to die], beget (*con-ceive*)¹¹ for me an afterlife filled with God's mercy!"

wherein to sin I die = an obscure clause: Bevington and Wolff suggest something like "which I hope will end the toils of my sin", and Dawson proposes "which absolves me of my sin" (p. 115).¹⁷

15-16: Orcanes' liberal approach to religion makes him seem more contemporary or approachable than your typical Elizabethan character.

= again, the sovereign is named by the land he rules.

= dead (literally "without breath").

22-24: *all the winds...sin* = Orcanes expects the winds to spread the word of Sigismund's perfidy throughout nature.

senseless = not possessing any of the physical senses.

hisses = *hissing* has long been the traditional reaction of an unhappy or disapproving crowd or theatre audience.

	Now <u>scalds</u> his soul in the <u>Tartarian streams</u> ,	25: "Sigismund's soul now burns (<i>scalds</i>) in Hades' river of fire". <i>Tartarian streams</i> = <i>Tartarus</i> is a special part of hell reserved for the most wicked; in Book VI of the <i>Aeneid</i> , Tartarus is described as being surrounded by the river Phlegethon, which is comprised of fire, rather than air.
26	And feeds upon the <u>baneful tree of hell</u> , That <u>Zoäcum</u> , that fruit of bitterness,	26-27: the zuqqum (<i>Zoacum</i>) tree is the <i>tree of hell</i> described in chapter 37:62-68 of the Koran; it is " <i>a symbol of the contrast with the beautiful Garden of heaven with its delicious fruits.</i> " Those who are sinful are described as perpetually returning to eat its fruit, which serves as a metaphor for the " <i>unending chain of evil</i> " (from the commentary by Ali, p. 312-3). ²⁴ <i>baneful</i> = poisonous, destructive. ¹
28	That in the midst of fire is <u>ingrafted</u> , Yet flourisheth as <u>Flora</u> in her pride,	28: " <i>For it is a tree that springs out of the bottom of Hell-Fire</i> " (Ali, 37:64). ²⁴ <i>fire</i> = a disyllable. <i>ingrafted</i> = grafted ¹ ie. firmly rooted. ¹⁶ 29: a mythological metaphor: " <i>yet the tree flourishes like when all of nature is filled with blooming flowers.</i> " <i>Flora</i> is the Roman goddess of flowers.
30	With apples like the heads of damnèd fiends.	30: " <i>The shoots of its fruit-stalks are like the heads of devils</i> " (Ali, 37:65). ²⁴
32	The devils there, in chains of quenchless flame, Shall lead his soul through <u>Orcus' burning gulf</u> , From pain to pain, <u>whose change shall never end</u> . –	= the opening to Hades. <i>Orcus</i> was another name for Pluto, the king of the underworld. = ie. "whose torments shall go on forever". Ribner points out Orcanes' mixing of Islamic (<i>Zoacum</i> , <i>the tree of hell</i>), pagan (<i>Flora</i> and <i>Orcus</i>) and Christian (<i>fiends</i> and <i>devils</i>) imagery in lines 26-33.
34	What say'st thou yet, Gazellus, to his <u>foil</u> , Which we <u>referred</u> to justice of his Christ,	= defeat. = appealed.
36	And to <u>his</u> power, which here appears as <u>full</u> <u>As rays of Cynthia</u> to the clearest sight?	= ie. Christ's. = fully, ie. obviously. = ie. "as is the light of the moon (<i>Cynthia</i>)".
38	<i>Gaz.</i> 'Tis but the fortune of the wars, my lord,	
40	Whose power is often <u>proved</u> a miracle.	= "asserted to be". ¹⁷
42	<i>Orcan.</i> Yet in my thoughts shall Christ be honourèd, Not doing Mahomet an injury,	43: ie. "without thinking any less of Mahomet".
44	Whose power had share in this our victory;	43-44: note the rhyming couplet.
46	And since this miscreant hath disgraced his faith, And died a traitor both to Heaven and earth, We <u>will</u> both <u>watch and ward</u> shall keep his trunk	47: "I order (<i>will</i>) that a guard be kept over Sigismund's body". ⁵ The alliterative expression <i>keep watch and ward</i> , meaning "to act the watchman" or "sentinel", was a common one.
48	Amidst these plains for <u>fowls</u> to prey upon. – Go, Uribassa, <u>give it straight in charge</u> .	= ie. birds of prey. = "give the order immediately."
50		

52	Urib. I will, my lord.	
54		[Exit Uribassa.]
56	Orcan. And now, Gazellus, let us <u>haste</u> and meet	= hurry.
58	<u>Our army</u> , and our <u>brothers</u> of Jerusalem,	= the main body of the army. ¹⁷ = fellow kings.
60	Of Soria, Trebizond, and <u>Amasia</u> ,	= Amasia was both a city and region shown in north-central Anatolia on Ortelius' map of the Turkish Empire.
62	And happily, with full Natolian bowls	
	Of Greekish wine, now let us celebrate	
	Our happy conquest and <u>his angry fate</u> .	= ie. Sigismund's sharp or smarting or bitter fate. ^{11,44}
		[Exeunt.]
	<u>ACT II, SCENE IV.</u>	
	<i>Larissa.</i>	
	<i>The arras is drawn and Zenocrate</i>	
	<i>is <u>discovered</u> lying in her bed of state,</i>	= the curtain is pulled back to reveal this tableau at the back of the stage; discovered = revealed.
	<i>with Tamburlaine sitting by her.</i>	
	<i>About the bed are three Physicians <u>tempering</u> potions.</i>	= mixing.
	<i>Around are Theridamas, Techelles, Usumcasane,</i>	
	<i>and Zenocrates' three Sons.</i>	
1	Tamb. Black is the beauty of the brightest day;	1-7: note the extended mixed imagery describing the sun going dark.
2	The golden ball of Heaven's eternal fire,	2: typical Elizabethan poetic description of the sun.
4	That danced with glory on the silver waves,	
	Now <u>wants</u> the fuel that inflamed <u>his</u> beams;	= lacks. = its.
	And all with faintness and <u>for</u> foul disgrace,	5: note the line's emphatic alliteration. for = because of (its).
6	He binds his temples with a frowning cloud,	
8	Ready to darken earth with endless night.	
	Zenocrate, that gave <u>him</u> light and life,	= ie. the sun.
	Whose eyes shot <u>fire</u> from their ivory <u>bowers</u> ,	9: fire = a disyllable here. bowers = chambers; but some editors think bowers might mean "brows".
10	And tempered every soul with lively heat,	10: perhaps, "and with her eyes' heat perfected the soul of all who looked on her". The line may suggest a metaphor from metallurgy: steel, an alloy, has to be heated to a very high temperature (and then cooled) in order to give it just the right degree of both hardness and elasticity, a process known as tempering .
	Now by the malice of the angry skies,	11-13: the heavens are killing Zenocrate because they want no competition when it comes to brightness.
12	Whose jealousy admits no <u>second mate</u> ,	second mate = competitor, equal.
	Draws in the comfort of her <u>latest</u> breath,	latest = last.
14	All <u>dazzled</u> with the hellish mists of death.	= overpowered; ¹¹ but dazzled also could suggest a dimming of one's sight. ¹
	Now walk the <u>angels</u> on the <u>walls</u> of Heaven,	15-17: Heaven is compared to a fortress; the angels , acting

16	As sentinels to warn th' immortal souls To entertain divine Zenocrate.	as watchmen on the walls of the fort, are imagined to see Zenocrate's soul arriving from earth, and give warning to those inside the fortress.
18	<u>Apollo</u> , <u>Cynthia</u> , and the <u>ceaseless lamps</u>	18-33: Tamburlaine will go on to describe four entities, each of which must abandon its usual job in order to prepare for Zenocrate's arrival in Heaven, in four parallel passages; each of the four passages will conclude with a repetition of line 17.
20	That gently looked upon this loathsome earth, Shine downwards now no more, but <u>deck</u> the heavens To <u>entertain</u> divine Zenocrate.	18-21: the celestial bodies will shine no more on earth, but rather direct their light towards Heaven, in order to welcome (entertain) Zenocrate. <i>Apollo</i> = the sun god, meaning the sun itself. <i>Cynthia</i> = the moon. <i>ceaseless lamps</i> = ie. the stars, which never stop shining. <i>deck</i> = adorn.
22	The crystal springs, whose taste <u>illuminates</u>	22-25: Heaven's streams, whose water when tasted removes spiritual blindness (illuminates), run only to help welcome Zenocrate.
24	<u>Refined</u> eyes with an <u>eternal sight</u> , Like <u>tried silver</u> , run through Paradise, To entertain divine Zenocrate.	<i>Refined</i> = purified, often used in a spiritual sense. <i>eternal sight</i> = this expression was normally reserved to describe the vision of the all-seeing God. <i>tried silver</i> = purified silver ore; ¹ <i>tried</i> is disyllabic: <i>TRI-ed</i> .
26	The <u>cherubins</u> and holy <u>seraphins</u> ,	26: the highest classes of angels, who usually sing and play music for God, will now do so to welcome Zenocrate.
28	That sing and play before the King of Kings, Use all their voices and their instruments To entertain divine Zenocrate.	<i>Cherubins</i> (cherubims) and <i>seraphins</i> are the second and first highest choirs (ie. orders) respectively of angels, out of a total of nine choirs. ²⁵
30	And in this sweet and <u>curious</u> harmony,	= elaborately beautiful. ¹
32	The God that tunes this music to our souls Holds out his hand in highest majesty To entertain divine Zenocrate.	
34	Then let some holy trance convey my thoughts Up to the palace of <u>th' empyreal Heaven</u> ,	= ie. the highest Heaven, the home of God: see the note at Act II.ii.59.
36	That this my life may be as short to me As are the days of sweet Zenocrate. –	
38	Physicians, will no <u>physic</u> do her good?	= medicine.
40	Phys. My lord, your majesty shall soon <u>perceive</u> : <u>And if</u> she pass this fit, the worst is past.	= ie. "see for yourself." = ie. if.
42		
44	Tamb. Tell me, how fares my fair Zenocrate?	43: Tamburlaine, engaging in a little wordplay, is addressing Zenocrate here
46	Zeno. I fare, my lord, as other empresses, That, when this frail and transitory flesh Hath sucked the <u>measure</u> of that <u>vital</u> air	= ie. the (last) portion. = life-giving. ¹
48	That feeds the body with <u>his dated</u> health, <u>Wane</u> with enforced and necessary change.	= ie. "its allotted portion of". = diminishes.
50		
52	Tamb. May never such a change transform my love, In whose sweet being I repose my life, Whose heavenly presence, beautified with health,	

54	Gives light to <u>Phoebus</u> and the fixèd stars;	54: Tamburlaine frequently returns to the idea that he and Zenocrate each possess such a high degree of light that otherwise independently luminous celestial bodies actually take or borrow light from them. <i>Phoebus</i> , again, is the sun.
56	Whose absence makes the sun and moon as dark As when, opposed <u>in one diameter</u> ,	56-58: briefly, "as during an eclipse." <i>in one diameter</i> = describing the sun and moon lining up with the earth in colinear fashion, either on opposite sides of the earth (producing a lunar eclipse), or with the moon in between the sun and earth (resulting in a solar eclipse). ¹⁵
58	Their spheres are mounted on the <u>serpent's head</u> , Or else descended to his winding <u>train</u> .	The <i>Serpent</i> is the constellation Serpens, whose <i>head</i> lies to the west of its <i>tail</i> . ³³ Dawson explain that an eclipse occurs when the moon's path intercepts the sun's orbital path (called the ecliptic) ¹ at two points, one each in Serpen's head and tail. (119). ¹⁷
60	Live still, my love, and so conserve my life, Or, dying, be the <u>author</u> of my death!	= the octavo prints <i>anchor</i> , but <i>author of one's death</i> was a common expression, hence the word is emended.
62	Zeno. Live still, my lord! O, let my sovereign live! And sooner let <u>the fiery element</u>	= ie. the sphere of fire. The ancients believed that all matter was made up of four elements: air, earth, fire and water. Around the globe, which was comprised of earth and water, was a sphere, or layer, of air, and immediately surrounding that was a <i>sphere of fire</i> .
64	Dissolve and <u>make your kingdom</u> in the sky, Than this base earth should shroud your majesty:	= "create for you a new kingdom". 65: that the lowly earth should conceal Tamburlaine's greatness (by burying him).
66	For should I but suspect <u>your death by mine</u> ,	66: ie. "that my death will be the cause of your death".
68	The comfort of my future happiness, And hope to meet your highness in the heavens, Turned to despair, would break my wretched breast,	
70	And fury would <u>confound</u> my <u>present rest</u> .	= ruin. = immediate or approaching peace of mind. Note the rhyming couplet of lines 69-70.
72	But let me die, my love; yet let me die; With love and patience let your true love die!	
74	Your grief and fury <u>hurts my second life</u> . – Yet let me kiss my lord before I die, And let me die with kissing of my lord.	= "will cause me pain in my afterlife."
76	But since my life is lengthened yet a while, Let me take leave of these my loving sons, And of my lords, whose true nobility Have merited my latest memory. –	
80	Sweet sons, farewell! In death <u>resemble me</u> , And in your lives <u>your</u> father's excellence.	79: "have deserved to be the last thing I think about". = "follow my example", referring to dying with dignity. = ie. "resemble your".
82	Some music, and my fit will cease, my lord.	
84	[<i>They call music.</i>]	
86	Tamb. Proud fury and intolerable fit, That dares torment the body of my love, And scourge the scourge of the immortal God!	88: briefly, "and flogs me!"
88	Now are <u>those spheres</u> , where <u>Cupid</u> used to sit,	89-90: <i>Cupid</i> , the god of love, was always metaphorically

90 Wounding the world with wonder and with love,

92 Sadly supplied with pale and ghastly death,
Whose darts do pierce the centre of my soul.
94 Her sacred beauty hath enchanted Heaven;
And had she lived before the siege of Troy,

96 Helen, whose beauty summoned Greece to arms,
And drew a thousand ships to Tenedos,

98 Had not been named in Homer's Iliad;
Her name had been in every line he wrote.
Or, had those wanton poets, for whose birth
100 Old Rome was proud, but gazed a while on her,

Nor Lesbia nor Corinna had been named;

102 Zenocrate had been the argument
Of every epigram or elegy. –

present in Zenocrate's eyes (*those spheres*), spreading amazement (*wonder*) and love wherever she gazed.

Wounding = Cupid spread his influence by shooting golden arrows at people.

Note the dramatic alliteration of line 90.

= furnished, or perhaps saturated.¹

= arrows.

94-98: if Zenocrate had been alive during the Trojan War, Homer would have written only about her, and not at all about Helen (of Troy).

94-96: after the Trojan prince Paris eloped with Helen, the most beautiful woman in the world, and the wife of Sparta's King Menelaus, the Greeks commenced their region-wide war against Troy.

96: here is the immediate precursor to one of the most famous lines in English literature, the description of Helen as "*the face which launched a thousand ships*", which appeared in Marlowe's later play *Doctor Faustus* in 1589.

Tenedos = an island west of Troy (which lies at the Aegean entrance to the Dardanelles Strait), today known as Bazcaada; in Book II of the *Aeneid*, it is described as the island the Greek fleet hid behind, pretending to have abandoned the siege of Troy, after having left the Trojan horse near Troy.

= "would not have been".

= "would have been".

= describing those who wrote lewd verse.¹

= only. = ie. Zenocrate.

101: "then the poets would have written about Zenocrate, not **Lesbia** (a disyllable: *LES-bya*) or **Corinna** (stressed on the second syllable: *cor-IN-na*)."

Lesbia = believed to be the pseudonym for the 1st century B.C. Roman matron Clodia Metelli, whose scandalous life was memorialized in the poetry of the Roman poet - and one of Clodia's lovers - Catullus.²⁶

Corinna = the subject of a poem by Ovid in his *Amores*, considered to be an instruction manual in seduction. What follows is some of what he wrote of Corinna; the translation is by Marlowe himself, who had translated the entire *Amores*, probably early in his career; from 1.5:

*Then came Corinna in a long loose gowne...
I snatcht her gowne: being thin, the harme was small...
Starke naked as she stood before mine eie,
Not one wen (ie. blemish) in her bodie could I spie,
What armes and shoulders did I touch and see,
How apt her breasts were to be prest by me,
How smoothe a bellie, under her waste sawe I...
I clinged her naked bodie, downe she fell,
Judge you the rest, being tyrde (tired) she bad me kisse.
Jove send me more such afternoones as this.*

= would have been. = subject.

= inscription.¹ = a poem in memory of the dead.¹

104		
106	[<i>The music sounds. – Zenocrate dies.</i>]	
108	What, is she dead? Techelles, draw thy sword And wound the earth, that it may <u>cleave in twain</u> , And we descend into <u>th' infernal vaults</u> ,	= split in two. = ie. hell.
110	To <u>hale the Fatal Sisters</u> by the hair,	110: <i>hale</i> = drag. <i>the Fatal Sisters</i> = ie. the three Fates, the goddesses who measure out the length of, and eventually terminate, each person's life. Tamburlaine wishes to punish the goddesses for cutting Zenocrate's life short.
	And throw them in the <u>triple-moat of hell</u> ,	= allusion to three of the five rivers of Hades: Lethe, Styx, and Phlegethon; see Act III.ii.13 below. = from here.
112	For taking <u>hence</u> my fair Zenocrate. – Casane and Theridamas, to arms!	
114	Raise <u>cavalieros</u> higher than the clouds, And with the cannon break the <u>frame of Heaven</u> ;	= mounds for artillery. ³ = a common image of the universe, or any part of it, as a structure. ¹
116	Batter the shining palace of the sun, And <u>shiver</u> all the <u>starry firmament</u> ,	117: <i>shiver</i> = smash. <i>starry firmament</i> = the sphere within which the stars are inlaid and which rotates around the earth was sometimes called the <i>firmament</i> . ^{1,18}
118	For amorous Jove hath snatched my love from hence, Meaning to make her stately queen of Heaven.	
120	<u>What</u> god soever holds thee in his arms, Giving thee <u>nectar and ambrosiä</u> ,	= whichever. = the drink and food of the gods respectively.
122	<u>Behold me</u> here, divine Zenocrate, Raving, impatient, desperate, and mad,	= "look down on me"
124	Breaking my steelèd lance, with which I burst The rusty beams of <u>Janus' temple doors</u> ,	124-5: Tamburlaine metaphorically and formally declares war (here, on the gods) the way the Romans used to do: by breaking open the <i>doors of Janus' temple</i> . The doors of the temple of <i>Janus</i> (the Roman god of gates and doorways, always portrayed with two faces looking in opposite directions) were opened only in times of war.
126	Letting out Death and tyrannizing War, To march with me under this bloody flag!	
128	And if thou pitiest Tamburlaine the Great, Come down from Heaven, and live with me again!	
130	Ther. Ah, good my lord, be patient; she is dead,	
132	And all this raging cannot make her live. If words might <u>serve</u> , our voice <u>hath rent</u> the air;	= suffice, ie. be effective. = "would have pierced".
134	<u>If tears</u> , our eyes <u>have</u> watered all the earth;	134: <i>If tears</i> = ie. "if tears might serve", ie. could help in any way. <i>have</i> = ie. would have.
	<u>If grief</u> , our murdered hearts <u>have strained</u> forth blood; Nothing <u>prevails</u> , for she is dead, my lord.	= ie. "if grief might serve". = "would have trickled". ¹ = avails. ⁵
138	Tamb. "For she is dead!" Thy words do pierce my soul! Ah, sweet Theridamas! say so no more;	138: the characters of Marlowe's plays have the occasional habit of repeating each other's lines.

140	Though she be dead, yet let me think she lives, And feed my mind that dies <u>for want of her</u> . –	= ie. because of her absence. ²
142	[<i>To the body</i>] Where'er her soul be, <u>thou</u> shalt stay with me,	= ie. Zenocrate's body.
144	Embalmed with <u>cassia</u> , <u>ambergris</u> , and <u>myrrh</u> ,	= cassia is an aromatic shrub; ambergris , an aromatic secretion of the sperm whale; and myrrh , an aromatic gum resin. ¹ In the 16th century, the embalming process in England included "stuffing and covering the body with herbs and spices". ²⁸
	Not <u>lapped in lead</u> , but in a sheet of gold,	Oddly, the usual 16th century spelling of ambergris was amber greece ; though gris comes from the French word for grey, there seems to have been a notion that gris was somehow related to the <i>Greeks</i> or to <i>grease</i> , hence the unusual spelling. ¹
146	And till I die thou shalt not be interred. Then in as rich a tomb as <u>Mausolus</u> '	= wrapped in lead; this was also a part of the 16th century burial process. ²⁸
		= Mausolus was a popular 4th century B.C. king of Caria in south-west Anatolia, whose magnificent tomb was accounted one of the seven wonders of the ancient world; our word mausoleum derives from his name.
148	We both will rest and <u>have</u> one epitaph	= ie. share.
	Writ in as many <u>several</u> languages	= distinct.
150	As I have conquered kingdoms with my sword.	
	<u>This cursèd town</u> will I consume with fire,	= ie. Larissa.
152	Because this place bereaved me of my love:	
	The houses, burnt, will look as if they mourned;	
154	And here will I set up her <u>statue</u> ,	= statue, an alternate form; some editors emend statue to the trisyllable statuū , another form of the word statue , to fill out the line's meter.
	And march about it with my mourning camp,	
156	Drooping and <u>pinning for</u> Zenocrate.	= "suffering distress over the loss of".
158	[<i>The arras is drawn.</i>]	158: the curtain closes.
	END OF ACT II.	

ACT III.

SCENE I.

Somewhere in Anatolia.

*Enter the kings of Trebizond and Soria,
one bringing a sword and the other a sceptre;
next Orcanes (King of Natolia) and
the King of Jerusalem with the imperial crown;
after them enters Callapine,
and after him, other lords and Almeda.*

*Orcanes and the King of Jerusalem crown Callapine,
and the others give him the sceptre.*

1 **Orcan.** Callapinus Cyricelibes, otherwise Cybelius,

2 son and successive heir to the late mighty Emperor
Bajazeth, by the aid of God and his friend Mahomet,
4 Emperor of Natolia, Jerusalem, Trebizond, Soria,
Amasia, Thracia, Illyria, Carmania, and all the

6 hundred and thirty kingdoms late contributory to his
mighty father. Long live Callapinus, emperor of
8 Turkey!

10 **Call.** Thrice-worthy kings of Natolia, and the rest,
I will requite your royal gritudes
12 With all the benefits my empire yields;
And were the sinews of th' imperial seat
14 So knit and strengthened as when Bajazeth,
My royal lord and father, filled the throne,

16 Whose cursèd fate hath so dismembered it,
Then should you see this thief of Scythia,
18 This proud usurping king of Persiä,
Do us such honour and supremacy,
20 Bearing the vengeance of our father's wrongs,

Scene I: Callapine, the son of the deceased Ottoman Sultan Bajazeth, has, with the help of his guard Almeda, successfully escaped imprisonment from Tamburlaine in Egypt, and returned to Asia Minor. In a stirring ceremony, he is welcomed back by the empire's deputy kings.

1-8: the ceremonial invocation is in prose.

Cyricelibes = identified in a 1575 publication, Thomas Newton's *A Notable Historie of the Saracens*, as an alternate name for Callapine.

It is worth noting that Newton wrote of Callapine, "*the turkes...atchieued nothing worthy of any remembrance vnder this Cyriscelebes.*"

5: **Thracia** = the land at the extreme south-east point of Europe, comprising very roughly the European portion of modern Turkey.

Illyria = more commonly Illyricum, the west coast of the Balkans, off the Adriatic Sea.

Carmania = **Caramania** on Ortelius' map of the Turkish Empire, corresponding to the south-central region of modern Turkey.

= repay.

13-15: briefly, "if the empire had been as strong now as it was when Bajazeth was alive".

sinews = the muscles of the body; **sinews** was frequently used as a metaphor for "strength" or "support" of the state.

= "caused the empire to come apart".

19-20: "Tamburlaine would be compelled to acknowledge my supremacy, and suffer the vengeance he deserves for the injuries he did to my father" (Bevington, p. 422).¹¹

22 As all the world should blot our dignities
Out of the book of baseborn infamies.

24 And now I doubt not but your royal cares
Hath so provided for this cursèd foe,
26 That, since the heir of mighty Bajazeth,
(An emperor so honoured for his virtues,) Revives the spirits of true Turkish hearts,
28 In grievous memory of his father's shame,
We shall not need to nourish any doubt,
30 But that proud Fortune, who hath followed long
The martial sword of mighty Tamburlaine,
32 Will now retain her old inconstancy,
And raise our honours to as high a pitch,

34 In this our strong and fortunate encounter;
For so hath Heaven provided my escape
36 From all the cruëly my soul sustained,
By this my friendly keeper's happy means,
38 That Jove, surcharged with pity of our wrongs,
Will pour it down in showers on our heads,
40 Scourging the pride of cursèd Tamburlaine.

42 **Orcan.** I have a hundred thousand men in arms;
Some, that in conquest of the perjured Christiän,
44 Being a handful to a mighty host,
Think them in number yet sufficiënt
46 To drink the river Nile or Euphrates,
And for their power enow to win the world.

48

50 **K. of Jer.** And I as many from Jerusalem,
Judaea, Gaza, and Scalonia's bounds,

52 That on Mount Sinai, with their ensigns spread,
Look like the parti-coloured clouds of Heaven
54 That show fair weather to the neighbour morn.

21-22: "so that my name will be removed from the register of infamous persons or deeds." Bajazeth's fall and subsequent treatment by Tamburlaine led to his son's disgrace.¹⁶

= ie. "have no doubt".

= Callapine refers to himself in the third person.

= **Fortune** is frequently personified.

32-33: **Fortune** usually spins a wheel, which lifts up the circumstances and luck of some people while lowering those of others; in *Part One*, Zenocrate's maid Anippe offered an image of Fortune's wheel frozen in place, with Tamburlaine's fortune at the top, suggesting his continuous success in all his endeavors. Callapine is hoping it is time for Fortune's wheel to return to its arbitrary business as usual (hence Fortune's **inconstancy**, or fickleness), as the moment has arrived for Callapine's luck to rise to a new height (**pitch**).

= ie. (upcoming) battle.

= ie. Almeda's. = fortunate

= overburdened.¹ = "the wrongs done to me".

= ie. pity.

43-47: the soldiers of the force that defeated the Christians, despite the fact that there were so few of them compared to how many soldiers the Christians possessed (line 44), are now so confident that they believe there are enough of them (line 45) to drink whole rivers (line 46) and even conquer the world (line 47).

them (line 45) = ie. themselves.

sufficient = a four-syllable word here: *suf-FI-ci-ent*.

46: in *Part One*, Tamburlaine made a reference to a description in Herodotus' *Histories* of Cyrus' Persian army being so large that it drank rivers dry.

Euphrates = stressed on the first syllable, both here and below at line 59.

enow = plural form of enough.

50: on Ortelius' map of the Turkish Empire, **Judaea** is a region in the Levant, and **Cazza** (Marlowe's **Gaza**) and **Scalona** (**Scalonia**, modern Ashkelon) are cities on its southern Mediterranean coast.

= (colourful) banners.

= multi-coloured.¹

56	<i>K. of Treb.</i> And I as many bring from Trebizond, <u>Chio</u> , <u>Famastro</u> , and <u>Amasiä</u> ,	56: the cities of <i>Chio</i> and <i>Famastro</i> appear on Ortelius' maps of the Turkish Empire and Asia respectively, lying on the northern coast of Anatolia, on the Black Sea. <i>Amasia</i> , as has been mentioned, was a city and region in north-central Anatolia.
58	All bordering on the <u>Marë Major</u> sea, <u>Riso</u> , <u>Sancina</u> , and the bordering towns	= Black Sea. 58: the cities of <i>Riso</i> and <i>Santina</i> appear at the extreme south-east corner of the Black Sea.
60	That touch the end of famous Euphrates, Whose courages are <u>kindled</u> with the flames	60-62: Tamburlaine's having literally burnt down the soldiers' homes has figuratively <i>kindled</i> their courage to <i>burn</i> , ie. destroy, Tamburlaine. ¹¹
62	The cursèd Scythian sets on all their towns, And vow to <u>burn</u> the villain's cruël heart.	
64	<i>K. of Soria.</i> From Soria with seventy thousand strong, Ta'en from Aleppo, <u>Soldino</u> , <u>Tripoli</u> ,	65: <i>Soldino</i> and <i>Tripoli</i> are cities located west of Aleppo on the Mediterranean coast of the northern Levant. = ie. Damascus.
66	And so unto my city of <u>Damasco</u> ,	
68	I march to meet and aid my neighbour kings; All which will join against this Tamburlaine, And bring him captive to your highness' feet.	
70	<i>Orcan.</i> Our <u>battle</u> then, in martial manner <u>pitched</u> ,	71-75: the soldiers are arrayed on the battlefield in the shape of a crescent. <i>battle</i> = main army. ¹ <i>pitched</i> = camped. ¹
72	According to our ancient use, shall bear The figure of the semicircled moon,	
74	Whose horns shall sprinkle through the tainted air The poisoned brains of this proud Scythian.	
76	<i>Call.</i> Well then, my noble lords, for this my friend	77-81: Callapine's honourable decision to keep his promise to reward Almeda for helping him escape is surprising, and pleasing.
78	That freed me from the bondage of my foe, I think it requisite and honourable,	
80	To keep my promise and to make him king, That is a gentleman, I know, at least.	81: Callapine is acknowledging that it is unusual to make a man such as Almeda, who has no royal or noble blood, a sovereign; he explains that at a minimum, Almeda is a gentleman - a rank one step below that of a noble. Almeda, in his response, concedes the point.
82	<i>Alm.</i> That's no matter, sir, for being a king; for	83-84: given that Tamburlaine has risen to such a high position after having begun life as a lowly shepherd, it should be no big deal to make Almeda, who was born into a higher rank than the conqueror, a king.
84	Tamburlaine came up of nothing.	= ie. appointed. = "it's nothing", or "it is no big deal".
86	<i>K. of Jer.</i> Your majesty may choose some <u>pointed</u> time, Performing all your promise to the full;	
88	<u>'Tis nought</u> for your majesty to give a kingdom.	
90	<i>Call.</i> Then will I shortly keep my promise, Almeda.	
92	<i>Alm.</i> Why, I thank your majesty.	
94	[<i>Exeunt.</i>]	
	<u>ACT III, SCENE II.</u>	

	Larissa.	
	<i>Enter Tamburlaine with his three sons Calyphas, Amyrus and Celebiuns; Usumcasne; four Attendants bearing the <u>hearse</u> of Zenocrate; the drums sounding a doleful march; the town burning.</i>	= the term hearse in the 16th century normally referred to a wooden frame used in the funerals of royal and noble persons, on which were placed decorations such as "banners, heraldic devices, and lighted candles" and on which "it was customary for friends to pin short poems or epitaphs." (Skeat, p. 189). ¹²
1	Tamb. So burn the turrets of this cursèd town,	1-14: Tamburlaine imagines a series of natural, astronomical, meteorological and fantastical disasters descending on the land and city of Larissa.
2	Flame to the <u>highest region of the air</u> , And kindle heaps of <u>exhalations</u> ,	2-3: Tamburlaine wants the flames of the burning city to reach the highest level of the atmosphere, where they may engender meteors (exhalations). The sphere, or layer, of air surrounding the earth was believed to be comprised of three regions, the highest being above the tallest mountains, but the exact boundaries between the regions were never clear. It was in the highest regions that astronomical phenomena like comets and meteors were thought to originate. 3: meteors were thought to form out of ignited vapours from the earth.
4	That being fiery meteors may presage Death and destruction to th' inhabitants!	4-5: heavenly phenomena such as meteors and comets were believed to be omens of misfortune.
6	Over my <u>zenith</u> hang a <u>blazing star</u> ,	= the point in the sky directly over one's head. ¹ = comet.
8	That may endure till Heaven be dissolved, Fed with the fresh supply of earthly <u>dregs</u> ,	= filth. ³¹
10	Threatening a <u>dearth</u> and famine to this land!	= lack of food. ²
12	Flying dragons, lightning, fearful thunderclaps, Singe these fair plains, and make them seem as black As is the island where the <u>Furies mask</u> ,	12-13: Tamburlaine imagines the Furies , mythological monsters who tormented those guilty of certain egregious crimes, as living on a dismal island in Hades, the island surrounded by (compassed with) three of its principle rivers.
14	<u>Compassed with</u> Lethë, Styx, and Phlegethon, Because my dear Zenocrate is dead.	Lethe = a disyllable: <i>LE-the</i> . mask = wander, ¹ lurk ¹⁶ or hide. ¹⁷
16	Caly. This pillar, placed in memory of her, Where in Arabian, Hebrew, Greek, is writ, –	
18	<i>This town, being burnt by Tamburlaine the Great, Forbids the world to build it up again.</i>	
20		
22	Amyr. And here this mournful <u>streamer</u> shall be placed, <u>Wrought</u> with the Persian and Egyptian <u>arms</u> ,	= banner. = adorned, ie. embroidered. = ie. coat-of-arms.
24	To signify she was a princess born And wife unto the monarch of the East.	
26	Celeb. And here this <u>table</u> as a register Of all her virtues and perfectiöns.	= tablet, record of things to be remembered. ⁴⁴
28		
30	Tamb. And here the picture of Zenocrate, To <u>show</u> her beauty which the world admired;	= show, a common alternative form.

32 Sweet picture of divine Zenocrate,
That, hanging here, will draw the gods from Heaven,
And cause the stars fixed in the southern arc,

34 (Whose lovely faces never any viewed
That have not passed the centre's latitude,)
36 As pilgrims, travel to our hemisphere,
Only to gaze upon Zenocrate. –

38 Thou shalt not beautify Larissa plains,
But keep within the circle of mine arms;
40 At every town and castle I besiege,
Thou shalt be set upon my royal tent;
42 And when I meet an army in the field,

Those looks will shed such influence in my camp,
44 As if Bellona, goddess of the war,
Threw naked swords and sulphur-balls of fire
46 Upon the heads of all our enemies. –

And now, my lords, advance your spears again:
48 Sorrow no more, my sweet Casane, now; –
Boys, leave to mourn! this town shall ever mourn,
50 Being burnt to cinders for your mother's death.

52 **Caly.** If I had wept a sea of tears for her,
It would not ease the sorrow I sustain.

54
56 **Amyr.** As is that town, so is my heart consumed
With grief and sorrow for my mother's death.

58 **Celeb.** My mother's death hath mortified my mind,
And sorrow stops the passage of my speech.

60 **Tamb.** But now, my boys, leave off and list to me,

62 That mean to teach you rudiments of war.
I'll have you learn to sleep upon the ground,
64 March in your armour thorough watery fens,
Sustain the scorching heat and freezing cold,
66 Hunger and thirst, right adjuncts of the war.

And after this, to scale a castle wall,
68 Besiege a fort, to undermine a town,
And make whole cities caper in the air.

= the editors generally agree that by **arc**, Marlowe means "hemisphere".

= ie. southward across the equator.

33-37: Tamburlaine imagines the stars of the southern hemisphere (line 33), which have never been seen (line 34) by anyone who has not crossed the equator (line 35), as travelling north just to see the picture of Zenocrate (lines 36-37).

38-39: Tamburlaine tells Zenocrate's picture he will not leave it behind in Larissa, but always keep it with him.

= battlefield.

43-46: "the soldiers, by seeing Zenocrate's picture, will be as inspired to fight as if the Roman war goddess **Bellona** herself had joined in the attack on their side."

naked = ie. unsheathed.

sulpher...fire = incendiary bombs,¹⁶ comprised of flammable materials, that when set on fire, cannot be put out by water.

= meaning Tamburlaine's sons. = cease.

= destroyed, as by fire.

61-100: In this long digression of a speech, Tamburlaine introduces the lessons he will give his sons on the art of war.

list = listen.

= through. = swamps or marshland.

66: **thirst** = the octavo prints **cold**, rightly emended by Dyce to the later editions' **thirst**.

adjuncts = accessories.

68-69: **to undermine...in the air** = to **undermine** is to dig a tunnel or mine underneath an enemy town, wall or fort, with the intent of placing explosives beneath it to blow it up.

caper = leap, as in a dance, from the explosion.

70	Then next, the way to <u>fortify</u> your men,	70-90: Tamburlaine engages in an impressive-sounding but decidedly oddly-placed lesson in building fortifications. <i>fortify</i> = build forts or defensive works for.
72	In <u>champion</u> grounds, what <u>figure</u> serves you best, For which the <u>quinque-angle form</u> is <u>meet</u> ,	71-75: the editors agree that Tamburlaine is explaining the considerations for placing a pentagon-shaped (<i>quinque-angle form</i>) fort. Flattened vertexes or angles, being easier to defend, should be placed on level (<i>champion</i>) ground, and more acute, or sharper, angles, which are harder to defend, should be situated on rougher ground over which an attacker is at a greater disadvantage to cross. See Wolff, p. 259, and Bevington, p. 423.
74	<u>Whereas</u> the fort may fittest be assailed, And sharpest where th' assault is desperate.	<i>figure</i> = shape. <i>meet</i> = appropriate. <i>Whereas</i> = where. ⁵
76	The ditches must be deep; the <u>counterscarps</u>	76-86: see the note at line 86 below for a detailed discussion of the terminology used in this passage. <i>counterscarps</i> = the outer walls of the moat or ditch surrounding the fort. Cunningham ³ appropriately wonders why these walls should be counter-intuitively <i>narrow</i> (line 77).
78	Narrow and steep, the <u>walls</u> made high and broad; The <u>bulwarks</u> and the <u>rampires</u> large and strong,	= ie. the fort's main walls. = defensive earthworks. ¹ = ramparts.
80	With cavalieros and thick counterforts, And room within to lodge six thousand men.	
82	It must have privy ditches, countermines, And secret <u>issuings</u> to defend the ditch;	= exits.
84	It must have high argins and covered ways, To keep the bulwark fronts from battery,	
86	And parapets to hide the musketeers; Casemates to place the great artillery;	70-86: so how does one build a fort? We start with a ring of earth, or a circular mound of dirt, inside of which the troops are held. This ring is our rampart . The level top of the rampart, on which the soldiers may stand and artillery be placed, is called the terraplein . A wall is built on the terraplein, facing the enemy, behind which the soldiers and artillery are protected - this is the parapet . Along the outer down-slope of the rampart a ditch or moat is dug; the inner wall of the ditch is the scarp , the outer wall facing the scarp is the counterscarp . Above the counterscarp is another walkway, called the covered way . It is not covered with a roof, but rather protected by a high wall of earth in front of it, normally called a glacis , but referred to here by the Italian name argin , which itself slopes down towards the enemy. Additional features a fort may contain are: (1) casemates , which are rooms, or vaults, beneath the rampart, in which cannon may be placed, which would obviously give them greater protection; a hole in the front of the rampart (called an embrasure) allows the cannon to be fired at the enemy; (2) countermines , tunnels dug outward from underneath the fort to intercept mines dug by the enemy; (3) hidden exits from which soldiers may issue forth to surprise the enemy (the secret issuings of line 82); (4) cavalieros , small patches of land raised to greater

88	<p>And <u>store of ordnance</u>, that from every <u>flank</u> May scour the outward <u>curtains</u> of the fort,</p>	<p>elevations than any other in the fort, for artillery; (5) extra masonry or buttresses, called counterforts, used to support and strengthen the walls of the fort; and finally (6) privy ditches, supplementary ditches running alongside the main ditches.^{1,13,16}</p>
		<p>87-88: "and (the fort must further possess) an abundance of artillery (<i>store of ordnance</i>), which must be able to reach all of the areas immediately outside the walls of the fort (<i>curtains</i>)", in order to create a deadly field of fire for an enemy which chooses to rush the fort.</p>
		<p>Tamburlaine seems here to be describing features of the 16th century style of fort known as a bastion fort; this is the familiar polygonal fort-design comprised of four or more sides, but with salients, or angular works, called bastions, projecting outward from the vertexes, creating the visually attractive appearance of stars (see, e.g., aerial photos of Fort McHenry in Baltimore in the USA, or Charles Fort in Ireland).</p>
		<p>The <i>curtains</i> of a fort are its primary walls; think of them as the walls of a fort before the bastions are added; the <i>flanks</i> are the parts of the bastions that extend directly outward from the curtain wall (ie. the portion of the walls perpendicular to the curtains); cannon placed thereon could face and fire in a direction parallel to the curtains, and thus be able to sweep (<i>scour</i>) every square foot of ground which lay outside its walls.^{1,8,13}</p>
90	<p>Dismount the cannon of <u>the adverse part</u>, Murther the foe, and save the walls from breach.</p>	<p>89: properly placed cannon should be able to knock the cannon of the enemy (<i>the adverse part</i>) off its carriages. 90: here Tamburlaine refers again to the cannon of the fort's bastions killing opposing troops who are storming it.</p>
92	<p>When this is learned for service on the land, By plain and easy demonstratiön I'll teach you how to <u>make the water mount</u>,</p>	
		<p>93-98: Tamburlaine will teach the boys how an army can overcome water obstacles by, he seems to suggest, holding the water back (as with a dam, which would cause the water to <i>mount</i>, or rise),¹¹ thus allowing it to cross safely.</p>
94	<p>That you may dry-foot march through lakes and pools,</p>	<p>= sheltered harbours.¹</p>
96	<p>Deep rivers, <u>havens</u>, creeks, and little seas,</p>	
	<p>And make a fortress in the raging waves, <u>Fenced with the concave</u> of a monstrous rock,</p>	<p>= ie. "protected by or within the cavity".¹</p>
98	<p>Invincible by nature of the place.</p>	
	<p>When this is done, then are <u>ye</u> soldiers,</p>	<p>= plural form of <i>you</i>.</p>
100	<p>And worthy sons of Tamburlaine the Great.</p>	
		<p>70-90: Tamburlaine's lengthy discussion of fortification-building has long puzzled scholars. (1) What was Marlowe's source? scholars have long recognized that Marlowe borrowed many terms and phrases for this passage directly from a work entitled <i>Practice of Fortification</i>, written by Paul Ive, a professional fort-builder. But there is a problem: the book was published in 1589, a couple of years after Marlowe wrote <i>Part Two</i> of <i>Tamburlaine</i>. Some early scholars therefore concluded that <i>Part Two</i> could not have been written before that year. 20th century Elizabethan drama scholar Frederick Boas, however, solves the problem by suggesting that Marlowe more likely simply added this entire speech to the play after Ive's work was published, in order to include it in the first</p>

published edition of the *Tamburlaine* plays in 1590. This would explain why this speech, which as Boas puts it, is "detached" from the scene around it, appears so jarringly where it does.

(2) **Why is this speech in here to begin with?** Joseph Jarrett, in his 2019 publication, *Mathematics and Late Elizabethan Drama*, suggests that Marlowe is simply trying to impress his audience with cutting-edge military lingo, just as he was seeking to impress them, by writing the *Tamburlaine* plays, with a cutting-edge pair of stage works. Certainly no contemporary audience would be expected to understand or follow this speech; but the point was to create the aura of military genius possessed by *Tamburlaine*. (see pp. 43-47).⁴²

102-3: Calyphas has no stomach for soldiering.
= before.

= scimitar.

= ie. "haven't you". = discharge or firing of cannon.¹

109: a mixed body of men with pole weapons (*pikes*), musketeers (*shot*) and cavalry (*horse*).⁵

= dust particles.

= across.¹

117-8: wine, when digested (*concocted*), was believed to replenish lost blood.¹⁷

filling = replenishing.

airy wine = according to medieval physiology, *blood* was assigned the characteristic of being moist and hot. According to medieval cosmology, the element *air* was also considered moist and hot. Hence, the wine, which can replace one's lost blood, is described as *airy*.¹¹

= avoid the battlefield.

129: blood is the metaphorical uniform (*livery*) of soldiers, who are in a sense servants of Mars.

livery = term used to describe the colourful outfits of household servants.

= inlaid.

102 *Caly.* My lord, but this is dangerous to be done;
We may be slain or wounded ere we learn.

104
106 *Tamb.* Villain! art thou the son of *Tamburlaine*,
And fear'st to die, or with a curtle-axe
To hew thy flesh, and make a gaping wound?
108 Hast thou beheld a peal of ordnance strike
A ring of pikes, mingled with shot and horse,

110 Whose shattered limbs, being tossed as high as Heaven,
Hang in the air as thick as sunny motes,
112 And canst thou, coward, stand in fear of death?
Hast thou not seen my horsemen charge the foe,
114 Shot through the arms, cut overthwart the hands,
Dying their lances with their streaming blood,
116 And yet at night carouse within my tent,
Filling their empty veins with airy wine,
118 That, being concocted, turns to crimson blood,

And wilt thou shun the field for fear of wounds?
120 View me, thy father, that hath conquered kings,
And, with his host march[ed] round about the earth,
122 Quite void of scars and clear from any wound,
That by the wars lost not a dram of blood,
124 And see him lance his flesh to teach you all.

126 [He cuts his arm.]

128 A wound is nothing, be it ne'er so deep;
Blood is the god of war's rich livery.

130 Now look I like a soldier, and this wound
As great a grace and majesty to me,
132 As if a chair of gold enamelled,
Enchased with diamonds, sapphires, rubies,

134	And fairest pearl of wealthy India, Were mounted here under a canopy,	
136	And I sat down, clothed with the <u>massy</u> robe That late adorned <u>the Afric potentate</u> ,	= large or great. ¹ = ie. Bajazeth.
138	Whom I brought bound unto Damascus' walls. Come, boys, and with your fingers search my wound,	
140	And in my blood wash all your hands at once, While I sit smiling to behold the sight.	
142	Now, my boys, what think you of a wound?	
144	Caly. I know not what I should think of it. Methinks tis a pitiful sight.	144-153: the lines appear to be prose. The pacific Calyphas is squeamish, his brothers not.
146	Celeb. 'Tis nothing: give me a wound, father.	
148	Amyr. And me another, my lord.	
150	Tamb. Come, <u>sirrah</u> , give me your arm.	= common form of address from a father to a son.
152	Celeb. Here, father, cut it <u>bravely</u> , as you did your own.	= well. ¹
154	Tamb. It shall suffice thou dar'st abide a wound. My boy, thou shalt not lose a drop of blood Before we meet the army of the Turk:	
158	But then run desperate through the thickest throngs, <u>Dreadless</u> of blows, of bloody wounds, and death;	= not dreading, fearless.
160	And let the burning of Larissa walls, <u>My speech of war</u> , and this my wound you see,	= the lessons imparted by Tamburlaine earlier in the scene.
162	Teach you, my boys, to bear courageous minds, Fit for the <u>followers</u> of great Tamburlaine! –	= successors. ³
164	Usumcasane, now come let us march Towards Techelles and Theridamas,	
166	<u>That</u> we have sent before to <u>fire</u> the towns, The towers and cities of these hateful Turks,	= whom. = burn, reduce to ashes.
168	And hunt <u>that coward faintheart runaway</u> , With that accursèd traitor, Almeda,	= ie. Callapine.
170	Till fire and sword have found them <u>at a bay</u> .	= a hunting phrase, used to describe a hunted animal, which, cornered, turns to face its pursuers. ¹
172	Usum. I long to pierce his bowels with my sword, That hath betrayed my gracious sovereign, –	
174	That cursed and damnèd traitor, Almeda.	
176	Tamb. Then let us see if coward Callapine Dare <u>levy</u> arms against our <u>puissance</u> ,	= muster. = power, army; a trisyllable here.
178	That we may tread upon his captive neck, And <u>treble</u> all his father's slaveries.	= triple.
180		
	[Exeunt.]	
	 <u>ACT III, SCENE III.</u> <i>Balsera in Syria.</i> <i>Enter Techelles, Theridamas, and their train.</i>	

1	Ther. Thus have we marched northward from Tamburlaine,	1ff: Theridamas and Techelles have ridden north from Larissa to begin the process of subduing Ottoman possessions. Their first stop is Balsera .
2	Unto the frontier point of Soria,	
4	And this is <u>Balsera</u> , their chiefest <u>hold</u> , Wherein is all the treasure of the land.	3: Balsera = on Ortelius' map of the Turkish Empire, Balsera corresponds to the modern Basra, in extreme south-east Iraq, which cannot be correct, as the army is in Soria (Syria); Ribner reasonably suggests Marlowe meant Passera , a city on the northern Mediterranean coast of the Levant, just south of Anatolia, appearing on Ortelius' map of Natolia. hold = fortress or castle.
6	Tech. Then let us bring our light artillery, <u>Minions, fauknets, and sakers</u> to the trench,	= all names for types of small cannons. ⁵ The modern word for faukents is falconets ; fauknets should be pronounced with three syllables: FAUK-e-nets .
8	Filling the ditches with the <u>walls' wide breach</u> ,	8: ie. pieces of the outer wall which were blasted apart.
10	And enter in to seize upon the hold.	
12	How say you, soldiërs? shall we or not?	
14	Soldiers. Yes, my lord, yes; come, let's about it.	
16	Ther. But <u>stay</u> a while; – <u>summon a parlë, drum</u> . –	14: stay = hold on, pause. summon a parle, drum = Tamburlaine asks the drummer to "beat a parley", a drummed signal that would have been recognized by the enemy as a summons to meet for discussion or negotiation.
18	It may be they will yield it quietly,	
20	Knowing <u>two kings</u> , the friend[s] to Tamburlaine,	= ie. Techelles and Theridamas themselves.
22	Stand at the walls with such a mighty <u>power</u> .	= army.
24	[A <i>parle</i> sounded.]	
26	<i>The Captain appears on the walls,</i>	Entering Characters: the Captain is the commander of the castle or fort; he and his family appear on the stage's balcony, which frequently stood in for the walls of a city or fortress.
28	<i>With Olympia his Wife, and his Son.</i>	
30	Capt. What require you, <u>my masters</u> ?	= old form of address for "gentlemen". ¹
32	Ther. Captain, that thou yield up thy hold to us.	
34	Capt. To you! Why, do you think me weary of it?	
36	Tech. Nay, Captain, thou art weary of thy life, If thou withstand the friends of Tamburlaine!	
38	Ther. These <u>pioners</u> of Argier in Africa,	= pioneers or sappers, the labourers of an army.
40	Even in the cannon's face, shall raise a hill	
42	Of earth and <u>faggots</u> higher than thy fort,	= bundles of sticks, wood.
44	And over thy <u>argins</u> and <u>covered ways</u>	36: a covered way is a walkway appearing above the outer wall of a ditch surrounding or fronting a fort; the high wall of earth in front of the covered way is referred to here by its Italian name of argin .
46	Shall <u>play</u> upon the <u>bulwarks of thy hold</u>	= fire. = "ramparts of your fortress".

38	Volleys of <u>ordnance</u> , till the breach be made	= artillery fire.
	That with <u>his</u> ruin fills up all the trench;	39: that will fill the defensive ditch (trench) with pieces of crumbled wall. ¹⁷ his = its.
40	And when we enter in, not Heaven itself	
42	Shall ransom thee, thy wife, and family.	33-39: Wolff notes that according to one of Marlowe's sources, Thomas Fortescue's <i>The Foreste</i> , Tamburlaine did in fact build up earthworks that were higher than the walls he was facing, in order to be able to fire his cannon into the fort or town with devastating effectiveness.
	Tech. Captain, these Moors shall cut the leaden pipes	
44	That bring fresh water to thy men and thee,	= ie. "and also watch vigilantly as they lie in the trench".
46	<u>And lie in trench</u> before thy castle walls,	= ie. food or provisions.
48	That no <u>supply of victual</u> shall come in,	= ie. "nor will any of your soldiers be able to leave the fortress".
	<u>Nor any issue forth</u> but they shall die;	
50	And, therefore, Captain, yield it quietly.	50: ie. "even if you, the friends of Tamburlaine, were".
	Capt. Were you, that are the friends of Tamburlaine,	
52	Brothers to holy Mahomet himself,	
	I would not yield it; therefore do your worst:	53: a list of imperatives:
	<u>Raise mounts</u> , <u>batter</u> , <u>intrench</u> , and undermine,	Raise mounts = build earthworks. batter = strike (the gates) with a battering ram. ¹ intrench = "surround us with trenches". ¹⁶
54	Cut off the water, <u>all convoys that come</u> ,	= (and) intercept any arriving supplies. ^{5,16}
56	Yet I am resolute, and so, farewell.	
58	[<i>Captain, Olympia and their Son retire from the walls.</i>]	
	Ther. Pioners, <u>away</u> ! And where I stuck the stake,	= ie. "get to work".
60	Intrench with those dimensions I prescribed;	= the stress is on the second syllable here.
	Cast up the earth <u>towards</u> the castle wall,	
62	Which, till it may defend you, labour low,	62-63: ie. "until the raised earthworks you build are high enough to protect you from the enemy's fire, keep low as you work".
64	And few or none shall perish by their shot.	
	Pioners. We will, my lord.	
66		
	[<i>Exeunt Pioners.</i>]	
68	Tech. A hundred <u>horse</u> shall scout about the plains	= cavalry.
70	To spy what force comes to relieve the hold.	
72	Both we, Theridamas, will entrench our men,	= an astronomical instrument originally used to determine the altitude of the sun, but later to measure distances and heights in general. ¹ Here the attackers use the staff to help the gunners find their range. ¹¹
	And with the <u>Jacob's staff</u> measure the height	
74	And distance of the castle from the trench,	= directly or straight, suggesting a line-drive, as opposed to a lob. ¹
	That we may know if our artillery	
	Will carry full <u>point-blank</u> unto their walls.	
76	Ther. Then <u>see</u> the bringing of our <u>ordnance</u>	77: see = ie. see to. ¹¹ ordnance = ie. ordnance, spelled so to indicate it is

		trissyllabic.
78	Along the trench into the <u>battery</u> ,	= platform on which the artillery is placed. ¹
80	Where we will have <u>gabions</u> of six foot broad To save our cannoniers from musket shot;	79-80: gabions are large baskets which can be filled with earth and employed defensively in fortifications, e.g. on batteries to protect the gunners, as described here. ³
82	Betwixt which shall our ordnance thunder forth, And with the breach's fall, smoke, fire, and dust,	
84	The crack, the echo, and the soldier's cry, Make deaf the air and dim the crystal sky.	77-84: Wolff suggests the din of battle increases during this speech.
86	Tech. Trumpets and drums, <u>alarum</u> presently!	= "play a call to arms".
88	And, soldiers, <u>play the men</u> ; the hold is yours!	= ie. "act like men", a common exhortation.
	[Exeunt.]	
	<u>ACT III, SCENE IV.</u>	
	<i>Balsera (Passera).</i>	
	[Alarms within.]	Scene III: the battle for Balsera rages; alarms are calls-to-arms.
	<i>Enter the Captain, with his wife Olympia, and his Son.</i>	Entering Characters: the ruling family of Balsera now appears on the main stage; the Captain has been wounded.
1	Olym. Come, good my lord, and let us <u>haste from hence</u>	= "get out of here quickly".
2	<u>Along the cave</u> that leads beyond the foe;	= ie. through the tunnel.
4	No hope is left to save this conquered <u>hold</u> .	= fortress.
6	Capt. A deadly bullet gliding through my side Lies heavy on my heart; I cannot live.	
8	I feel my liver pierced, and all my veins, That there begin and nourish every part,	
10	Mangled and torn, and all my entrails bathed In blood that straineth from their <u>orifex</u> .	= openings. ²
12	Farewell, sweet wife! Sweet son, farewell! I die.	
14	[He dies.]	
16	Olym. Death, <u>whither</u> art thou gone, <u>that both we live</u> ?	= to where. = "that you leave the two of us alive?"
18	Come back again, sweet Death, and strike us both. <u>One minute end our days!</u> and one <u>sepulchre</u>	17: One...days = ie. "let us all die at the same time." sepulchre = probably stressed on the second syllable.
20	Contain our bodies! Death, why com'st thou not? Well, <u>this</u> must be the messenger for thee.	= ie. her dagger.
22	[Drawing a dagger.]	
24	Now, ugly Death, stretch out thy <u>sable</u> wings, And carry both our souls <u>where his remains</u> . – Tell me, sweet boy, art thou content to die?	= black. = ie. "to where his soul now resides." ²

26	These barbarous Scythians, full of cruēlty,	
	And Moors, in whom was never pity found,	
28	Will hew us <u>piecemeal</u> , put us to <u>the wheel</u> ,	28: <i>piecemeal</i> = into pieces. <i>the wheel</i> = a gruesome instrument of execution, by which a victim was beaten to death with hammers or clubs while he or she was tied to a slowly rotating wheel.
	Or else invent some torture worse than that;	
30	Therefore die by thy loving mother's hand,	
	Who gently now will lance thy ivory throat,	
32	And quickly rid thee both of pain and life.	
34	Son. Mother, dispatch me, or I'll kill myself;	
	For think ye I can live and see him dead?	
36	Give me your knife, good mother, or strike home:	
	The Scythians shall not tyrannize on me.	
38	Sweet mother, strike, that I may meet my father.	
40	[<i>She stabs him, and he dies.</i>]	
42	Olym. Ah, sacred Mahomet, if this be sin,	
	Entreat a pardon of the God of Heaven,	
44	And <u>purge</u> my soul before it come to thee.	= free from sin. ¹
46	[<i>She burns the bodies of her Husband and Son</i>	
	<i>and then attempts to kill herself.</i>]	
48		
	<i>Enter Theridamas, Techelles, and all their train.</i>	49: the entering soldiers grab hold of Olympia before she can kill herself.
50		
	Ther. How now, madam! What are you doing?	
52		
	Olym. Killing myself, as I have done my son,	
54	Whose body, with his father's, I have burnt,	
	Lest cruēl Scythians should dismember him.	
56		
	Tech. 'Twas bravely done, and like a soldier's wife.	
58	<u>Thou shalt with us</u> to Tamburlaine the Great,	= ie. "you will go with us"; note the common Elizabethan grammatical construction of this phrase: in the presence of a word of intent (<i>shalt</i>), the word of movement (<i>go</i>) may be omitted.
	Who, when he hears how resolute thou wert,	
60	Will <u>match thee with</u> a viceroy or a king.	= "marry you to".
62	Olym. My lord deceased was dearer unto me	
	Than any viceroy, king, or emperor;	
64	And for his sake here will I end my days.	
66	Ther. But, lady, go with us to Tamburlaine,	
	And thou shalt see a man, greater than Mahomet,	
68	In whose high looks is much more majesty	
	Than from the <u>concave superficies</u>	68-71: Tamburlaine's appearance presents greater grandeur than exists from the outermost sphere of the universe (<i>the empyreal orb</i>) to the innermost (that of <i>Cynthia</i> , the moon), ie. than exists in the rest of the universe.
70	Of Jove's vast palace, the <u>empyreal orb</u> ,	
	Unto the shining <u>bower</u> where <u>Cynthia</u> sits,	Theridamas metaphorically describes the upper reaches of the <i>empyreal orb</i> , or sphere, as the curved interior surface (<i>concave superficies</i>) of the roof of Jove's palace. ¹¹ <i>orb</i> = <i>orbs</i> is another name for the spheres of Ptolemaic astronomy: the universe was imagined to be comprised of a

72 Like lovely Thetis, in a crystal robe;
 74 That treadeth Fortune underneath his feet,
 And makes the mighty god of arms his slave;
 On whom Death and the Fatal Sisters wait
 76 With naked swords and scarlet liveries;
 Before whom, mounted on a lion's back,
 78 Rhamnusia bears a helmet full of blood,
 And strows the way with brains of slaughtered men;
 80 By whose proud side the ugly Furies run,
Hearkening when he shall bid them plague the world;
 82 Over whose zenith, clothed in windy air,
 And eagle's wings joined to her feathered breast,
 84 Fame hovereth, sounding of her golden trump,
 That to the adverse poles of that straight line,
 86 Which measureth the glorious frame of Heaven,
 The name of mighty Tamburlaine is spread;
 88 And him, fair lady, shall thy eyes behold.
 Come!
 90 **Olym.** Take pity of a lady's ruthful tears,
 92 That humbly craves upon her knees to stay
 And cast her body in the burning flame
 94 That feeds upon her son's and husband's flesh.
 96 **Tech.** Madam, sooner shall fire consume us both
 Than scorch a face so beautiful as this,
 98 In frame of which Nature hath showed more skill
 Than when she gave eternal chaos form,
 100 Drawing from it the shining lamps of Heaven.
 102 **Ther.** Madam, I am so far in love with you,
 That you must go with us – no remedy.
 104 **Olym.** Then carry me, I care not, where you will,
 106 And let the end of this my fatal journey

series of concentric spheres, each holding a planet (including one for the sun and the moon each, and one carrying all the stars), and each sphere rotating around the earth which sat at the center.

The **empyrean orb** - the highest sphere - refers to the medieval conception of the absolute outermost sphere, which was thought to house the throne of God, Christ, and the angels.¹⁸

bower = dwelling.

= second mention in the play of the sea nymph.

= ie. "the man (Tamburlaine) who"

= ie. Mars, the god of war.

75: **the Fatal Sisters** = another reference to the goddesses who measure out the life spans of humans.

wait = attend.

Wolff notes that Tamburlaine keeps Death and the Fates "all very busy" (p. 260).¹⁵

= blood-red uniforms.

78: a surname for Nemesis, the goddess of vengeance, punishment, and reverence for law.¹⁴

= strews, a common alternate form.

= listening attentively for (instructions regarding).

= ie. "over whose head",¹⁶ though **zenith** technically refers to the point in the sky directly over his head.

= ie. Fame's.

= personified **Fame**, ie. reputation. = trumpet.

85-86: **the adverse...Heaven** = ie. the ends of the axis of rotation around which the spheres of the universe rotate, meaning "from one end of the universe to the other".

= on. = pitiful.

= "in the forming or creation of which".¹¹

99-100: **chaos** was the term used by the ancients to describe the confused mass of the universe before order was imposed.

= "there is no way out of this."

108	Be likewise end to my accursèd life.	
110	Tech. No, madam, but <u>the</u> beginning of your joy: Come willingly, therefore.	= Dyce suggests that the word the , which ruins the meter, was added by the transcriber or printer by mistake.
112	Ther. Soldiers, now let us meet the general, Who by this time is at Natolia,	113: while Techelles and Theridamas captured Balsera, Tamburlaine has taken the main army north to Aleppo.
114	Ready to charge the army of the Turk. The gold, the silver, and the pearl ye got,	
116	<u>Rifling</u> this fort, divide in equal shares: This lady shall have twice so much again	= plundering.
118	Out of the coffers of our treasury.	
120	[<i>Exeunt.</i>]	
	<u>ACT III, SCENE V.</u>	
	<i>Near Aleppo.</i>	Scene V: the Ottomans are approaching Tamburlaine's army, now at Aleppo in northern Syria.
	<i>Enter Callapine, Orcanes, and the Kings of Jerusalem, Trebizond, and Soria, with their train; Almeda.</i>	
	<i>– to them Enters a Messenger.</i>	
1	Mess. <u>Renowmèd</u> emperor, mighty Callapine,	= renowned, a common alternate form.
2	God's great lieutenant over all the world!	
4	Here at Aleppo, with a host of men, <u>Lies</u> Tamburlaine, this king of Persiä,	= camps. ²
6	(in numbers more than are the quivering leaves Of <u>Ida's forest</u> , where your highness' hounds,	= Ida is a mountain in western Anatolia, near Troy; the hero Aeneas was conceived and raised on the mountain, and it was on Ida where the Judgment of Paris took place.
8	With open cry, pursue the wounded stag,) Who means to <u>girt</u> <u>Natolia's</u> walls with siege, <u>Fire</u> the town, and overrun the land.	= encircle. = ie. Aleppo's. = fire is disyllabic.
10		
12	Call. My royal army is as great as his, That, from the bounds of <u>Phrygia</u> to the sea	12: Phrygia = the ancient name of a region and former kingdom in west-central Anatolia. the sea = ie. the Mediterranean Sea.
	Which washeth <u>Cyprus</u> with his brinish waves,	= the island of Cyprus lies just south of Turkey and west of the Levant on the Mediterranean.
14	Covers the hills, the valleys, and the plains. Viceroys and peers of Turkey, <u>play the men!</u>	= "act like men!" a common exhortation.
16	<u>Whet</u> all your swords to mangle Tamburlaine, His sons, his captains and his followers!	= sharpen.
18	By Mahomet! not one of them shall live; The field wherein this battle shall be fought	
20	Forever <u>term</u> <u>the Persian's</u> sepulchre, In memory of this our victory!	= call. = the Persian is Tamburlaine, who captured the throne of Persia in <i>Part One</i> .
22	Orcan. Now, he that calls himself the scourge of Jove,	

24	The emperor of the world, and earthly god, Shall end the warlike progress he intends,	
26	And travel headlong to the lake of hell, Where legions of devils, (knowing he must die	
28	Here in Natolia by your highness' hands.) All brandishing their <u>brands</u> of quenchless fire,	= flaming torches; note the wordplay in the line.
30	<u>Stretching</u> their monstrous <u>paws</u> , grin with their teeth,	30: Cunningham prefers <i>jaws</i> for <i>paws</i> ; if the devils <i>stretch</i> their <i>paws</i> , they would drop their firebrands; but <i>stretching</i> may simply mean "extending". We note that in the literature of the day, it was common to say both <i>stretch one's paws</i> and <i>stretch one's jaws</i> .
	And guard the gates to <u>entertain</u> his soul.	= welcome.
32	Call. Tell me, viceroys, the number of your men,	
34	And what our army royal is esteemed.	34: "and how many total men we have".
36	K. of Jer. From Palestina and Jerusalem, Of Hebrews three score thousand fighting men	
38	Are come, since last we <u>shewed</u> your majesty.	= showed, ie. reported to.
40	Orcan. So from Arabia Desert, and the bounds Of that sweet land, <u>whose brave metropolis</u>	= ie. Babylon.
42	<u>Re-edified</u> the fair <u>Semiramis</u> ,	42: <i>Semiramis</i> (the historical Sammuramat) was a 9th century B.C. queen of the Assyrian empire, of which northern Arabia was a part; many legends surround her name, including her responsibility for numerous construction projects, such as building the walls of Babylon. <i>re-edified</i> = rebuilt.
	Came forty thousand warlike foot and horse,	= ie. reckoned or reported to. ¹ This line will be repeated exactly by the next two speakers.
44	Since last we <u>numbered</u> to your majesty.	
46	K. of Treb. From Trebizond in <u>Asiä the Less</u> ,	= ie. Asia Minor.
	<u>Naturalized Turks</u> and <u>stout</u> Bithynians	47: <i>naturalized Turks</i> = ie. those persons who have become of the empire through long-term residence in the region. ¹ <i>stout</i> = valiant.
48	Came to my bands, full fifty thousand more, That, fighting, knows not what retreat doth mean,	
50	Nor e'er return but with the victory, Since last we numbered to your majesty.	
52	K. of Soria. Of <u>Sorians</u> from <u>Halla is repaired</u> ,	53: <i>Sorians</i> = Syrians. <i>Halla</i> = perhaps modern Hama, the Bible's Hamath, in western Syria, or Halab, the ancient name for Aleppo. <i>is repaired</i> = have come.
54	And neighbour cities of your highness' land, Ten thousand <u>horse</u> and thirty thousand <u>foot</u> ,	= cavalry. = infantry.
56	Since last we numbered to your majesty; So that the army royal is esteemed	
58	Six hundred thousand valiant fighting men.	
60	Call. Then welcome, Tamburlaine, unto thy death. – Come, <u>puissant</u> viceroys, let us to the field,	= mighty.

62	the Persians' sepulchre, and sacrifice	
64	Mountains of <u>breathless</u> men to Mahomet,	= without breath, ie. dead.
	Who now, with Jove, opens <u>the firmament</u>	= the heavens.
	<u>To</u> see the slaughter of our enemies.	63-65: note Callapine's mixing of Islamic (<i>Mahomet</i>) and pagan (<i>Jove</i>) imagery. <i>To</i> = ie. in order to.
66		
68	<i>Enter Tamburlaine with his three Sons,</i> <i>and Usumcasane, and others.</i>	67-68: once again, the leaders of opposing sides are given an opportunity to meet and taunt each other prior to battle.
70	Tamb. How now, Casane? See a <u>knot</u> of kings,	= assemblage, group.
72	Sitting as if they were a-telling riddles.	
	Usum. My lord, your presence makes them pale and wan:	
74	Poor souls! they look as if their deaths were near.	
76	Tamb. And so <u>he</u> is, Casane; <u>I am here</u> ;	= ie. Death. = Tamburlaine sees himself as personified Death.
78	But yet I'll save their lives, and make them slaves. –	
80	Ye petty kings of Turkey, I am come,	
82	As <u>Hector</u> did into the Grecian camp,	79-82: Hector and Achilles were the greatest warriors of the Trojans and the Greeks respectively; Tamburlaine alludes to an episode not from Homer, but from <i>The Troy Book</i> , an epic poem written by John Lyndgate in the early 15th century. In Book III, Hector visits Achilles in his tent and challenges him, as a way to end the Trojan War once and for all, to single combat. ^{11,15}
	To <u>overdare</u> the <u>pride of Graecia</u> ,	<i>overdare</i> = outdare. ¹
	And set his warlike person to the view	<i>the pride of Graecia</i> = ie. the Greek army.
	Of fierce <u>Achilles</u> , rival of his fame:	
	I do you honour in the simile;	83: Tamburlaine indeed flatters Orcanes, in comparing Orcanes to Achilles, who proved himself to be a greater warrior than Hector.
84	For if I should, as Hector did Achilles,	
86	(the worthiest knight that ever brandished sword,) Challenge in combat any of you all,	= plural form of <i>you</i> .
88	I see how fearfully <u>ye</u> would refuse,	= "run away from my gauntlet which I have figuratively thrown down in challenge" (Ribner, p. 147). ⁹
	And <u>fly my glove</u> as from a scorpion.	
90	Orcan. Now thou art <u>fearful of</u> thy army's strength,	90-91: Orcanes suggests that since Tamburlaine is afraid for his army's survival against the Ottomans, he instead is challenging Orcanes, who is superior to Tamburlaine, to single-combat, as Hector did Achilles.
	Thou wouldst with <u>overmatch of person</u> fight;	<i>fearful of</i> = afraid for. <i>overmatch of person</i> = "one who is more than a match for you". ¹
92	But, <u>shepherd's issue</u> , baseborn Tamburlaine,	= son of a shepherd.
94	Think of thy <u>end</u> ! this sword shall lance thy throat.	= ie. death.
96	Tamb. Villain! the shepherd's issue, (at whose birth Heaven did afford a <u>gracious aspect</u> ,	96: an indirect allusion to the auspicious (<i>gracious</i>) placement of the stars at his birth (their <i>aspect</i>), which have decided that Tamburlaine's life will be ruled by good fortune.

98 And joined those stars that shall be opposite
Even till the dissolution of the world,

100 And never meant to make a conqueror
So famous as is mighty Tamburlaine,)

Shall so torment thee and that Callapine,

102 That, like a roguish runaway, suborned
That villain there, that slave, that Turkish dog,
104 To false his service to his sovereign,
As ye shall curse the birth of Tamburlaine.

106 **Call.** Rail not, proud Scythian! I shall now revenge
108 My father's vile abuses, and mine own.

110 **K. of Jer.** By Mahomet! he shall be tied in chains,
Rowing with Christians in a brigandine

112 About the Grecian isles to rob and spoil,
And turn him to his ancient trade again:
114 Methinks the slave should make a lusty thief.

116 **Call.** Nay, when the battle ends, all we will meet
And sit in council to invent some pain
118 That most may vex his body and his soul.

120 **Tamb.** Sirrah, Callapine! I'll hang a clog about your

neck for running away again. You shall not trouble me
122 thus to come and fetch you.
But as for you, viceroy[s], you shall have bits,
124 And, harnessed like my horses, draw my coach;
And when ye stay, be lashed with whips of wire.
126 I'll have you learn to feed on provender
And in a stable lie upon the planks.

128 **Orcan.** But, Tamburlaine, first thou shalt kneel to us,
130 And humbly crave a pardon for thy life.

132 **K. of Treb.** The common soldiers of our mighty host
Shall bring thee bound unto the general's tent.

134 **K. of Soria.** And all have jointly sworn thy cruël death,
136 Or bind thee in eternal torments' wrath.

138 **Tamb.** Well, sirs, diet yourselves; you know I shall

97-98: an obscure pair of lines: here is Jump's¹⁶ attempt to make sense of it: "and brought into apparent proximity heavenly bodies whose extreme apparent divergence will now endure until the end of time" (p. 153).

Editors and commentators have observed that when beneficial stars appear diametrically *opposite* to each other in the sky, the result is bad luck or even unavoidable disaster.²⁷

99-100: Consequently, the propitious alignment of the stars which created a Tamburlaine will never be repeated.

101: the subject of this sentence is *the shepherd's issue* way back in line 95.

102-4: *suborned...sovereign* = in brief, "convinced or bribed that dog Almeda to turn traitor, and betray (*false*)^{1,3} me in letting you escape."

= rant.²

= harms, wrongs.

111: captive Christians might be assigned the traditional slaves' job of rowing their new masters' ships (*brigandines*).

= ie. Tamburlaine. = ie. banditry.

= vigorous.

120: *Sirrah* = here used as a contemptuous form of address.
clog = heavy block of wood.²
Lines 120-2 are in prose.

= "to prevent you from".⁶

= mouthpieces of horses' bridles.

= hesitate, ie. refuse to pull.

= dry food, or fodder, such as hay, for horses.¹

= ie. "eat well from now on", in preparation for their future jobs as drawers of Tamburlaine's chariot.

140	have occasion shortly to <u>journey you</u> .	= "drive you", as horses. ^{1,16}
142	Celeb. See, father, How Almeda the jailor looks upon us.	142: it appears Tamburlaine has not noticed Almeda standing amongst those present; this would not be surprising, since Tamburlaine would not have expected to find Almeda dressed like a king or noble.
144	Tamb. Villain! Traitor! damnèd fugitive! I'll make thee wish the earth had swallowed thee!	
146	See'st thou not death within my wrathful looks?	
148	Go, villain, cast <u>thee</u> headlong from a rock, Or rip thy bowels and <u>rend</u> out thy heart	= thyself. = tear, rip. ¹
150	T' appease my wrath! or else I'll torture thee, Searing thy hateful flesh with burning irons	
152	And drops of scalding lead, while all thy joints Be <u>racked</u> and beat <u>asunder</u> with the <u>wheel</u> ;	152: racked = torn apart on a rack, the quintessential medieval instrument of torture. asunder = into pieces. wheel = see the note at Act III.iv.28 above.
	For, if thou liv'st, <u>not any element</u>	= neither air, earth, fire nor water, ie. "there is nothing on earth that".
154	Shall <u>shroud</u> thee from the wrath of Tamburlaine.	= cover, ie. shield.
156	Call. Well, in despite of thee, he shall be king. Come, Almeda; receive this crown of me.	
158	I here invest thee king of <u>Ariadan</u> , Bordering on <u>Marè Rosso</u> , near to Mecca.	158-9: Almeda is made king of Ariadan , a city on the coast of the Red Sea (Mare Rosso); Ortelius places Ariadan directly south of Mecca.
160	Orcan. What! Take it, man.	
162	Alm. [To Tamburlaine] Good my lord, let me take it.	163: Cunningham comments that Almeda is no doubt trembling as he speaks this line.
164	Call. Dost thou ask him <u>leave</u> ? Here; take it.	= permission.
166	Tamb. Go to, sirrah, take your crown, and make up	167-177: the dialogue turns to prose briefly, and will again at 196-201. 167-8: make up the half dozen = Almeda would become the sixth king on the Turkish side, the others being Callapine, Orcanes, and the kings of Jerusalem, Trebizond and Soria.
168	the half dozen. So, sirrah, now you are a king, you must <u>give arms</u> .	= to give arms is to take a coat of arms. ¹ As the second half of <i>Part Two</i> continues, Tamburlaine begins to increasingly exhibit his droll sense of humour.
170	Orcan. So he shall, and wear thy head in his <u>scutcheon</u> .	= ie. escutcheon, the shield on which a coat of arms is displayed. ¹ Orcanes responds with appropriate dry humour.
172	Tamb. No; let him hang a bunch of keys on his <u>standard</u> , to put him in remembrance he was a jailor, that, when I take him, I may knock out his brains with them, and lock you in the stable, when you shall come sweating from my chariot.	= a nobleman's distinct banner. ^{1,17}
178	K. of Treb. Away; let us to the <u>field</u> , that the villain	= battlefield.

180	may be slain.	
182	Tamb. Sirrah, prepare whips, and bring my chariot	
184	to my tent; for, as soon as the battle is done, I'll ride	183-4: <i>I'll ride...camp</i> = ie. being pulled all the way by a
	in triumph through the camp.	team of the enemy's kings.
186	<i>Enter Theridamas, Techelles, and their train.</i>	186: Techelles and Theridamas rejoin the main army after
		taking Balsera.
188	How now, ye petty kings? Lo, here are <u>bugs</u>	= bug-bears, objects intended to strike one with terror. ^{3,5}
		Tamburlaine is addressing the Ottomans, referring to his
		subordinates.
	Will make the hair stand upright on your heads,	
190	And <u>cast</u> your crowns in slavery at their feet. –	= ie. "make you cast".
	Welcome, Theridamas and Techelles, both!	
192	See ye this <u>rout</u> , and know ye this same king?	= crew.
194	Ther. Ay, my lord; he was Callapine's keeper.	
196	Tamb. Well now you see he is a king; look to him,	
198	Theridamas, when we are fighting, lest he hide his	197-8: <i>lest...did</i> = a reference to an incident in <i>Part One</i> ,
	crown as the foolish king of Persia did.	in which Mycetes, the terrified Persian king, tried to hide
200	K. of Soria. No, Tamburlaine; he shall not be put to	his crown during his army's battle with Tamburlaine.
	That exigent, I warrant thee.	
202	Tamb. You know not, sir. –	
204	But now, my followers and my loving friends,	203: "you never can tell" (Bevington, p. 426). ¹¹
	Fight as you ever did, like conquerors,	
206	The glory of this happy day is yours.	
	My stern <u>aspéct</u> shall make fair Victory,	= countenance. = Victory is personified.
208	Hovering betwixt our armies, <u>light on</u> me,	= land on.
	<u>Loaden</u> with <u>laurel wreaths</u> to crown us all.	= loaded, laden. = the traditional symbols of victory.
210	Tech. I smile to think how when this field is fought	
212	And rich Natolia ours, our men shall sweat	
	With carrying pearl and treasure on their backs.	
214	Tamb. You shall be princes all, immediately;	
216	Come, fight, ye Turks, or yield us victory.	
218	Orcan. No; we will meet thee, slavish Tamburlaine.	
	[<i>Exeunt.</i>]	
	END OF ACT III.	

ACT IV.

SCENE I.

A battlefield near Aleppo.

Alarm within. –

= calls-to-arms are heard from off-stage, indicating the battle with the Ottomans has finally begun.

*Amyras and Celebinus issue from the tent
where Calyphas sits asleep.*

Entering Characters: a curtain may be pulled back to reveal a large, open tent belonging to Tamburlaine's three sons.

1 **Amyr.** Now in their glories shine the golden crowns
2 Of these proud Turks, much like so many suns
3 That half dismay the majesty of Heaven.
4 Now, brother, follow we our father's sword,
5 That flies with fury swifter than our thoughts,
6 And cuts down armies with his conquering wings.

3: ie. by trying to outshine it.

= its, ie. the sword's.

8 **Celeb.** Call forth our lazy brother from the tent,
9 For if my father miss him in the field,
10 Wrath, kindled in the furnace of his breast,
11 Will send a deadly lightning to his heart.

12
13 **Amyr.** Brother, ho! What, given so much to sleep!
14 You cannot leave it, when our enemies' drums
15 And rattling cannons thunder in our ears
16 Our proper ruin and our father's foil?

14-16: Amyras is surprised Calyphas can sleep through the threatening din of battle around them.

= own. = defeat or dishonour.¹

18 **Caly.** Away, ye fools! My father needs not me,
19 Nor you, in faith, but that you will be thought
20 More childish-valorous than manly-wise.
21 If half our camp should sit and sleep with me,
22 My father were enough to scare the foe.
23 You do dishonour to his majesty,
24 To think our helps will do him any good.

= in truth. = ie. "except that, by joining the fight".

= ie. "would still have enough men remaining in his army",
or "by himself is still enough".

26 **Amyr.** What, dar'st thou then be absent from the field,
27 Knowing my father hates thy cowardice,
28 And oft hath warned thee to be still in field,
29 When he himself amidst the thickest troops
30 Beats down our foes, to flesh our taintless swords?

= "always (*still*) on the field of battle."

= the phrase *to flesh one's sword* was used to describe the first time one's sword was used in battle, and hence one's own first battle; *taintless* means unused or uncorrupted: the image suggests the military equivalent of losing one's virginity.

= *conscience* is trisyllabic: CON-sci-ence.

32 **Caly.** I know, sir, what it is to kill a man;
33 It works remorse of consciënce in me;
34 I take no pleasure to be murtherous,
35 Nor care for blood when wine will quench my thirst.

= family, ancestors.

36
37 **Celeb.** O cowardly boy! Fie! for shame, come forth!
38 Thou dost dishonour manhood and thy house.

= brave.

40 **Caly.** Go, go, tall stripling, fight you for us both,

	And take my other <u>toward</u> brother here,	= compliant ^{1,2} or promising. ¹⁷
42	For person like to prove a second Mars.	42: "he who will likely prove himself to be a second god of war." Calyphas' entire speech is condescending and sarcastic!
	"Twill please my mind as well to hear both you	
44	Have won a heap of honour in the field	
	And left your <u>slender</u> carcasses behind,	= immature or spare. ¹
46	As if I lay with you for company.	
48	Amyr. You will not go, then?	
50	Caly. You say true.	
52	Amyr. Were all the lofty mounts of <u>Zona Mundi</u> ,	= Latin for "zone of the world"; this appears to be a translation for a mountain range in Tartaria labeled Orbis zona montes by Ortelius (Newman <i>et al</i> , p. 91-92). ²⁹
	That fill the midst of farthest <u>Tartary</u> ,	= Tartary is Ortelius' name for the vast region north of the Black and Caspian Seas.
54	Turned into pearl and <u>proffered for my stay</u> ,	= "offered to me to stay behind, ie. out of the battle".
	I would not <u>bide</u> the fury of my father,	= "(dare to) face".
56	When, made a victor in these <u>haughty</u> arms,	= aspiring. ²
	He comes and finds his sons have had no shares	
58	In all the honours he proposed for us.	
60	Caly. Take you the honour, I will take my ease;	
	My wisdom shall excuse my cowardice. –	
62	I go into the field before <u>I need</u> !	= "I have to", ie. "it is necessary for me to do so." Line 62 is spoken with a sniffing, dismissive attitude; one can almost imagine Calyphas uttering a "pshaw!" here.
64	[<u>Alarums.</u> – <i>Amyras and Celebinus run out.</i>]	= calls to arms. = ie. off-stage.
66	The bullets fly at random where they <u>list</u> ;	= wish.
	And <u>should</u> I go and kill a thousand men,	= even if.
68	<u>I were as soon</u> rewarded with a shot,	= "I would be quickly".
	And sooner far than he that never fights;	
70	And should I go and do nor harm nor good,	
	I might <u>have harm</u> , which all the good I have,	= ie. be wounded.
72	<u>Joined</u> with my father's crown, would never cure.	= in combination with.
	I'll to cards. – Perdicas!	73-105: in prose.
74		
	<i>Enter Perdicas.</i>	Entering Character: <i>Perdicas</i> is Calyphas' servant.
76		
	Perd. Here, my lord.	
78		
	Caly. Come, thou and I will go to cards to drive away	
80	the time.	
82	Perd. Content, my lord; but what shall we play for?	
84	Caly. Who shall kiss the fairest of the Turks'	
	concubines first, when my father hath conquered them.	
86		

88	Perd. Agreed, i' faith.	
90	[<i>They play.</i>]	
92	Caly. They say I am a coward, Perdicas, <u>and</u> I fear as little their <u>taratantar</u> s, their swords or their cannons, as I do a naked lady in a net of gold, <u>and</u> , for fear I should be afraid, would <u>put it off</u> and come to bed with me.	= ie. but. = bugle calls. = ie. "who". = ie. remove the netting.
96	Perd. Such a fear, my lord, would never make ye <u>retire</u> .	= retreat.
98	Caly. I <u>would</u> my father would let me be put in the front <u>of such a battle</u> once to <u>try</u> my valour.	= wish. = ie. with a naked lady facing him. = test.
102	[<i>Alarms within.</i>]	
104	What a <u>coil</u> they keep! I believe there will be some hurt done <u>anon</u> amongst them.	= fuss. = soon.
106	<i>Enter Tamburlaine, Theridamas, Techelles,</i>	Entering Characters: the reader will not be surprised to learn that Tamburlaine has defeated the Ottomans. The Scythians lead in the captured kings of the Turkish side.
108	<i>Usumcasane, Amyras, and Celebinus,</i>	
110	<i>leading in Orcanes and the Kings of Jerusalem, Trebizond and Soria.</i>	
112	Tamb. See now, ye slaves, my children <u>stoops your pride</u>	= ie. "humble you", or "humiliate you". ^{11,17} Tamburlaine is addressing the four captured Ottoman kings.
114	And leads your <u>glories</u> sheeplike to the sword. –	= splendours or magnificences; ¹ Dyce emends <i>glories</i> to <i>bodies</i> , which appears in a later edition.
116	Bring them, my boys, and tell me if the wars Be not a life that may <u>illústrate</u> gods,	= "make famous" ¹² or "shed luster upon". ¹⁶
118	And tickle not your spirits with desire Still to be trained in arms and chivalry?	
120	Amyr. Shall we let go these kings again, my lord, To gather greater numbers 'gainst our power,	= ie. "luck that gave us victory". = unmatched, ie. overwhelming.
122	That they may say it is not <u>chance doth this</u> , But <u>matchless</u> strength and magnanimity?	
124	Tamb. No, no, Amyras; tempt not fortune so; Cherish thy valour still with fresh supplies,	126: "nourish or foster your courage by conquering new and different kings elsewhere".
126	And glut it not with stale and daunted foes. – But where's this coward villain, <u>not my son</u> , But traitor to my name and majesty? –	
130	[<i>He goes in and brings Calyphas out.</i>]	= meaning Calyphas.
132	Image of sloth and picture of a slave, The <u>obloquy</u> and scorn of my <u>renown</u> !	
134	How may my heart, thus fired with mine eyes, Wounded with shame and killed with discontent,	131: Calyphas' location is unclear; he may have wandered off-stage, or moved into the tent with Perdicas. The stage direction is from the octavo.
136		= digrace. ¹ = reputation or fame. The octavo is inconsistent in its spelling of <i>renown</i> / <i>renown</i> .
		135-8: "how can my heart, which has been both kindled with fury at what I have seen, and wounded so with shame,

138	<u>Shroud</u> any thought <u>may</u> hold my striving hands From martial justice on thy wretched soul?	be expected to harbour (<i>shroud</i> , ie. hang on to) any thought which might prevent me from punishing you?" <i>may</i> = ie. which may. 25-26: <i>striving...soul?</i> = the sense is that his hands are struggling against the temptation to murder Calyphas. ¹
140	Ther. Yet pardon him, I pray your majesty.	140-3: it was customary, even expected, for the king's entourage to formally beg for forgiveness on behalf of a transgressing member of his family.
142	Tech. & Usum. Let all of us <u>entreat</u> your highness' pardon.	= ask or beg for; the soldiers all kneel here to formalize the supplication process.
144	Tamb. <u>Stand up</u> , ye base, unworthy soldiërs! Know ye not yet the <u>argument of arms</u> ?	= "do not kneel to me for this pardon." ⁵ = "importance of living a soldier's life?" (Ribner, p. 152). ⁹
146		
148	Amr. Good my lord, let him be forgiven for once, And we will force him to the field hereafter.	
150	Tamb. Stand up, my boys, and I will teach ye arms, And what <u>the jealousy of wars</u> must do. –	= zeal for martial activity. ¹
152	O <u>Samarcanda</u> , where I breathèd first, And joyed the <u>fire</u> of this martial flesh, –	152-7: Tamburlaine apostrophizes to the land of his birth. <i>Samarcanda</i> = Marlowe may have meant a region of land labeled on Ortelius' map of Asia immediately east of the Caspian Sea as <i>Samarchand</i> . The city of <i>Samarkand</i> in Uzbekistan was Timur's capital; the real Tamburlaine was actually born in Kesh, the modern <i>Shahrisabz</i> in Uzbekistan, a short distance south of Samarkand. 153: "and enjoyed my first experience of military life", or "and was thrilled to be born into a military life." ¹¹ <i>fire</i> is disyllabic.
154	Blush, blush, fair city, at thine honour's <u>foil</u> , And shame of nature, which <u>Jaertis' stream</u> , 156 Embracing thee with deepest of his love, Can never wash from thy <u>distainèd</u> brows! –	= defilement, dishonour. ⁶ 155-7: <i>which Jaertis'...brows</i> = the river of Tamburlaine's own homeland would be incapable of washing off the taint or stain of Calyphas' failure. <i>Jaertis' stream</i> = previous editors suggest Tamburlaine is referring to the <i>Jaxartes River</i> , the modern Syr Darya River, which actually flows some distance north of Samarkand into the Avar Sea, although the ancients believed it emptied into the Caspian. ⁵ <i>distained</i> = dishonoured.
158	Here, Jove, receive his fainting soul again; A form not <u>meet</u> to give that <u>subject essence</u> 160 Whose matter is the <u>flesh</u> of Tamburlaine; Wherein an incorporeal spirit moves, 162 Made of the mould whereof thyself consists, Which makes me valiant, proud, ambitiöus,	158: Tamburlaine, addressing Jove, foreshadows Calyphas' imminent death. 159-160: Calyphas' weak and effeminate spirit (his <i>fainting soul</i> of line 47) is not a fitting (<i>meet</i>) vehicle around which to give life (<i>essence</i>) to a body (<i>subject</i>) which issued from Tamburlaine's seed, and hence is of his <i>flesh</i> . 161-2: but in Tamburlaine's own body is a soul comprised of the same stuff as that of Jove (to whom Tamburlaine is still speaking).

164	Ready to levy power against thy throne, That I might move the turning spheres of Heaven!	164: Tamburlaine likes to remind Jove that he is interested in challenging him for his throne. 165: yet another of the endless allusions to the spheres which carry the heavenly bodies with them as they rotate about the earth; in displacing Jove, Tamburlaine would assume control of the movement of the spheres.
166	For earth and all this <u>airy region</u>	= the sphere or layer of air surrounding the earth.
168	Cannot contain the state of Tamburlaine. [He stabs Calyphas.]	
170	By Mahomet! <u>thy mighty friend</u> , I swear,	= ie. Jove.
172	In sending to my <u>issue</u> such a soul, Created <u>of</u> the <u>massy dregs</u> of earth,	= offspring, child. = ie. out of. = substantial corrupted matter. ^{1,2}
174	The scum and <u>tartar</u> of <u>the elements</u> ,	174: tartar = the crusty salt that clings to the side of wine-barrels during fermentation. ¹ the elements = yet another reference to the four fundamental substances - air, earth, fire and water - of which the human body is formed.
176	Wherein was neither courage, strength, or wit, But folly, sloth, and damnèd idleness, <u>Thou</u> hast procured a greater enemy	175-6: Calyphas has too much of the cold element earth in him, and not enough of the hot elements (air and fire), which would give Calyphas some spunk. ¹⁵ = Tamburlaine continues to address Jove.
178	Than <u>he</u> that <u>darted mountains</u> at thy head,	178: Tamburlaine repeats a confused mythological reference from <i>Part One</i> : he is Typhon, a monster who challenged Jove for sovereignty of the universe, but was killed by the king of the gods; the tossing of the mountains, however, comes from the <i>Battle of the Giants</i> , in which the Giants, a race of monsters born from Mother Earth, sought to overthrow the Olympian gods; as part of their strategy they threw boulders (darted mountains) and flaming trees at Mt. Olympus, but the Olympians, with the help of Hercules, were able to defeat them.
	Shaking <u>the burthen mighty Atlas bears</u> ;	179: the heavens, which the Titan Atlas famously bears on his shoulders.
180	Whereat thou trembling hid'st <u>thee</u> in the air, <u>Clothed</u> with a <u>pitchy</u> cloud <u>for</u> being seen. –	180-1: Tamburlaine imagines Jove as afraid of and hiding from him. thee = thyself. Clothed = concealed (as in disguise). pitchy = black. for = to prevent. ³
182	And now, ye <u>cankered curs</u> of Asiä, That will not see the strength of Tamburlaine,	182f: Tamburlaine returns to speaking to the Ottoman kings. cankered curs = envious or spiteful dogs. ¹
184	Although it <u>shine as brightly</u> as the sun;	183: that refuse to recognize Tamburlaine's strength, ie. they should have foreseen their inevitable defeat. = metaphorically meaning, "is as obvious to perceive".
186	Now you shall feel the strength of Tamburlaine, And, by <u>the state of his supremacy</u> ,	= ie. his status or authority as the superior king. ¹
188	<u>Approve</u> the difference 'twixt himself and you.	= prove, ie. demonstrate. ⁵

Orcan. Thou show'st the difference 'twixt ourselves
 and thee,
 190 In this thy barbarous damnèd tyranny.
 192 **K. of Jer.** Thy victories are grown so violent,
 That shortly Heaven, filled with the meteors
 194 Of blood and fire thy tyrannies have made,
 Will pour down blood and fire on thy head,
 196 Whose scalding drops will pierce thy seething brains,
 And, with our bloods, revenge our bloods on thee.
 198 **Tamb.** Villains! these terrors, and these tyrannies
 200 (If tyrannies war's justice ye repute,)

I execute, enjoined me from above,
 202 To scourge the pride of such as Heaven abhors;
 Nor am I made arch-monarch of the world,
 204 Crowned and invested by the hand of Jove
 For deeds of bounty or nobility;
 206 But since I exercise a greater name,
 The scourge of God, and terror of the world,
 208 I must apply myself to fit those terms,
 In war, in blood, in death, in cruëlty,
 210 And plague such peasants as resisting me
 The power of Heaven's eternal majesty. –
 212 Theridamas, Techelles, and Casane,
 Ransack the tents and the paviliöns
 214 Of these proud Turks, and take their concubines,
 Making them bury this effeminate brat;
 216 For not a common soldier shall defile
 His manly fingers with so faint a boy.
 218 Then bring those Turkish harlots to my tent,
 And I'll dispose them as it likes me best;
 220 Meanwhile, take him in.
 222 **Soldiers.** We will, my lord.
 224 [Exeunt with the body of Calyphas.]
 226 **K. of Jer.** O damnèd monster! Nay, a fiend of hell,
 Whose cruëlties are not so harsh as thine,
 228 Nor yet imposed with such a bitter hate!

189ff: the Ottoman kings show their contempt for their captor by addressing him with the insulting *thou*.

= destructive or oppressive.¹

193-5: the skies have absorbed the spilt blood and fire created by Tamburlaine's army, and will soon rain them back down back onto Tamburlaine's person.¹⁵

meteors = often used as here to refer to meteorological phenomena generally.

fire = has one syllable in line 194, but is disyllabic in line 195.

200: ie. "if tyranny is what you call *war's justice*".

201-3 (outside the parentheses): "I perform these tyrannical acts, the orders for which were handed down to me by the gods above".

Line 201 continues the sentence begun in line 199; it is unclear to what degree Elizabethan playwrights expected their audiences to follow such complex sentences that were interrupted by parenthetical asides.

= those who.

203-5: "nor have I become the supreme king of the world, invested so by the king of the gods, by engaging in acts of generosity (*bounty*) and nobility, ie. for being a good guy."

= wield.¹

207: Tamburlaine refers to himself by these names frequently and tiresomely.

208: "I must make my actions fit my epithets".

211-3: note the rhyming triplet here.

= a *pavilion* is a ceremonial tent, as opposed to a shelter tent.¹

= ie. Calyphas.

= ie. by touching. = ie. faint-hearted.

= pleases.

230 **Orcan.** Revenge it, Rhadamanth and Aeäcus,

And let your hates, extended in his pains,
232 Expel the hate wherewith he pains our souls!

234 **K. of Treb.** May never day give virtue to his eyes,
Whose sight, composed of fury and of fire,
236 Doth send such stern affections to his heart!

238 **K. of Soria.** May never spirit, vein, or artier, feed

The cursèd substance of that cruèl heart!

240 But, wanting moisture and remorseful blood,
Dry up with anger, and consume with heat!

242

Tamb. Well, bark, ye dogs. I'll bridle all your tongues,
244 And bind them close with bits of burnished steel,
Down to the channels of your hateful throats;
246 And, with the pains my rigour shall inflict,
I'll make ye roar, that earth may echo forth
248 The far-resounding torments ye sustain:
As when an herd of lusty Cymbrian bulls
250 Run mourning round about the females' miss,
And, stung with fury of their following,
252 Fill all the air with troublous bellowing;

= famous jurists of hell.

The two named persons, along with a third, Minos, were rewarded for their records of justice and wisdom while they lived on earth by being appointed judges in the underworld. **Rhadamanthys** was a tutor for Hercules, and a judge on earth, but where he practiced is unclear - perhaps he served with his brother, Minos, the king of Crete (Murray, pp. 240-3).¹⁰

Aeacus ruled the island of Aegina in the Saronic Gulf south of Athens.

231-2: "and may your loathing of Tamburlaine, manifested in the tortures you inflict on him, override or crush the hatred by which he punishes us!"

= power.¹⁶

= severe passions.¹

238: **spirit** = the supernatural animating power that gives life to the soul.³¹

artier = artery.

feed = ie. bring life force or blood to.

240: "the cursed physical matter that is your heart!"

241-2: without blood (which as noted previously was identified in medieval physiology as being hot and moist), Tamburlaine's heart would be left hot and dry, which are the characteristics of the element fire; the result, hopes the king of Soria, is that the conqueror's heart will burn itself to ashes (**consume with heat**).

wanting = lacking.

remorseful = compassionate.⁵

= tightly. = a **bit** is the mouthpiece of a **bridle**.

249-252: the kings' roars will resemble those of bulls that are in heat, but have no females around with which to mate (**the females' miss**).

their following = ie. following the females.¹⁶

Cymbrian bulls = A Dictionary of Ancient Geography (1773) notes that the **Cimbrians** were believed by the ancients to be an itinerant German people who eventually settled in Scythia.³⁷ The Cymbrians' connection to **bulls** has no literary or historical basis.⁹ Instead, we can see that the entire passage has been adapted from Edmund Spencer's 1590 *The Faerie Queene* (see the note at Act IV.iv.153 for a brief discussion of the timing of Marlowe's adaption of Spencer's verse):

*That all the fieldes rebellowed againe,
As great a noyse, as when in cymbrian plaine
An heard of Bulles, whom kindly rage doth sting,*

I will, with engines never exercised,

254 Conquer, sack, and utterly consume
 Your cities and your golden palaces;
 256 And, with the flames that beat against the clouds,
Incense the heavens, and make the stars to melt,
 258 As if they were the tears of Mahomet,
 For hot consumption of his country's pride;

260 And, till by vision or by speech I hear
 Immortal Jove say "Cease, my Tamburlaine,"
 262 I will persist, a terror to the world,
 Making the meteors that, like armèd men
 264 Are seen to march upon the towers of Heaven,

Run tilting round about the firmament,
 266 And break their burning lances in the air,
 For honour of my wondrous victories. –
 268 Come, bring them in to our pavilion.

270 [Exeunt.]

ACT IV, SCENE II.

The camp of Tamburlaine.

Enter Olympia.

*Doe for the milky mothers want complaine,
 And fill the fieldes with troublous bellowing...*

= "with war machines never yet used", ie. never yet
 invented; **engines** was the word used to describe large and
 sometimes complex weapons of war such as catapults,
 battering rams, etc.

= burn.

= ie. because they will rise so high.
 = burn.¹

260: Mahomet will weep over the destruction (**consumption**)
 of his people's cities and palaces.
 261: "and until I see or hear".

263-6: **like armed...the air** = Tamburlaine personifies
meteors, which are imagined to be like knights engaged
 in tournament games.
 = jousting. = sky or heavens.

= the defeated kings.

Entering Character: Olympia is the wife of the now-
 deceased Captain of Balsera; Theridamas, now in love with
 Olympia, has brought her back with him to Tamburlaine's
 camp.

1f: Olympia engages in monologue, addressing herself.

3: "but instead remain enclosed within the limits (**compass**)
 of a tent".
 4: ie. with tears.

6: "rather than give in to Theridamas' detestable courting".
 = intention.

= provides.

12: **close cave** = secluded or private cave, ie. her tent.
to murder thee = ie. to commit suicide with.

13: "let this idea which I have come upon be the means
 (**instrument**) which will bring me desired death."

Let this invention be the instrument.

14 *Enter Theridamas.*

16	Ther. Well met, Olympia; I sought thee in my tent,	
18	But when I saw the place <u>obscure</u> and dark,	= another word for dark .
20	Which with thy beauty thou <u>was't wont</u> to light,	= was accustomed.
22	Enraged, I ran about the fields for thee,	
	Supposing amorous Jove had sent his son,	
	The <u>wingèd Hermes</u> , to convey thee hence;	= the messenger god Hermes was usually portrayed wearing small wings on his sandals and travelling hat, and sometimes on his shoulders. Hermes, whose parents were Jove and Maia, a daughter of Atlas, is thus Jove's son (line 21).
		Hermes is the only god whom Marlowe regularly refers to by his Greek name (Hermes) as well as his Roman name (Mercury); the choice may have depended on how many syllables Marlowe needed at a given moment.
	But now I find thee, and that fear is past.	
24	Tell me, Olympia, wilt thou <u>grant my suit</u> ?	= ie. "agree to marry me?"
26	Olym. My lord and husband's death, with my sweet son's,	
	with whom I buried all <u>affections</u>	= emotions.
28	Save grief and sorrow, which torment my heart,	= except for.
	Forbids my mind to entertain a thought	
30	That tends to love, <u>but</u> meditate on death,	= ie. "but I instead".
32	A fitter subject for a <u>pensive</u> soul.	= gloomy, sorrowful. ¹
	Ther. Olympia, pity him in whom thy looks	
34	Have greater operation and more force	
	Than <u>Cynthia's</u> in the watery wilderness,	35: ie. "than has the power of the moon (personified as Cynthia) to affect the tides". ⁹
36	For with <u>thy view</u> my joys are at the full,	36-37: following up on line 35, Theridamas cleverly compares the coming and going of his joy to the tides.
38	And ebb again as thou depart'st from me.	thy view = ie. "the sight of you".
	Olym. Ah, pity me, my lord! and draw your sword,	
40	Making a passage for my troubled soul,	
42	Which beats against <u>this prison</u> to get out,	= ie. her body.
44	And meet my husband and my loving son!	
	Ther. <u>Nothing but still</u> thy husband and thy son!	= "you speak of nothing but".
	<u>Leave this</u> , my love, and listen more to me:	= "cease thinking and talking about them".
46	Thou shalt be stately queen of fair <u>Argier</u> ;	= Theridamas had been appointed King of Argier in <i>Part One</i> .
	And, clothed in costly cloth of <u>massy</u> gold,	= solid. ¹ Note the nice alliteration in the line.
48	Upon the marble <u>turrets</u> of my court	= raised platforms. ¹¹
	Sit like to Venus in her <u>chair of state</u> ,	= throne.
50	Commanding all thy princely eye desires;	
	And I will <u>cast off arms</u> and sit with thee,	= retire from soldiering.
52	Spending my life in sweet <u>discourse of love</u> .	= amorous talk.
54	Olym. No such discourse is pleasant in mine ears,	54-56: "the only conversation I will be pleased to engage in is one in which every sentence (period) ¹ both begins and ends with death."
56	But that where every <u>period</u> ends with death,	
	And every line begins with death again.	
	I cannot love, to be an <u>emperess</u> .	= alternate spelling of empress , used to indicate it is tri-syllabic.
58		

60	Ther. Nay lady, then, if nothing will <u>prevail</u> , I'll use some other means to make you yield: Such is the sudden fury of my love,	= avail.
62	I must and will be pleased, and you shall yield. Come to the tent again.	
64		
66	Olym. <u>Stay</u> , good my lord, and, <u>will you</u> save my honour, I'll give your grace a present of such price As all the world cannot <u>afford</u> the like.	= "wait a moment". = "if you will". = provide, supply.
68		
70	Ther. What is it?	
72	Olym. An ointment which a cunning alchemist, Distillèd from the purest <u>balsamum</u> , And <u>simplest</u> extracts of all minerals,	= balsam, an oily and aromatic extract of medicinal value. ¹ = purest.
74	In which th' <u>essential form</u> of marble stone, <u>Temperèd</u> by science <u>metaphysical</u> ,	= intrinsic nature or visible aspect. ^{1,18} = concocted. ¹ = supernatural. ¹
76	And spells of magic from the mouths of spirits, With which if you but 'noint your tender skin,	
78	Nor pistol, sword, nor lance, can pierce your flesh.	
80	Ther. Why, madam, think ye to mock me thus <u>palpably</u> ?	= so obviously or openly. ¹
82	Olym. To prove it, I will 'noint my naked throat, Which when you stab, look on your weapon's point,	
84	And you shall <u>see't rebated</u> with the blow.	= see it. = blunted. ⁵
86	Ther. Why gave you not your husband some of it, If you loved him, and it so preciöus?	
88		
90	Olym. My purpose was, my lord, to <u>spend it so</u> , But was <u>prevented</u> by his sudden <u>end</u> ;	= ie. "use it exactly for that purpose". = anticipated. = death.
92	And for a <u>present</u> , easy proof hereof, That I <u>dissemble not</u> , <u>try</u> it on me.	= an immediate. = "I'm not lying". = test.
94	Ther. I will, Olympia, and will keep it for The richest present of this eastern world.	
96		
	[<i>She anoints her throat.</i>]	97ff: Dyce points out how this incident was borrowed from the well-known Italian poem <i>Orlando furioso</i> , by Ludovico Ariosto.
98		
100	Olym. Now stab, my lord, and <u>mark</u> your weapon's point, That will be blunted <u>if</u> the blow be great.	= observe. = even if. ¹¹
102	Ther. Here, then, Olympia.	
104		
	[<i>He stabs her.</i>]	
106	What, have I slain her? Villain, stab thyself! Cut off this arm that murderèd my love,	
108	In whom the learnèd <u>rabbis</u> of this age Might find as many wondrous miracles As in the <u>theoria</u> of the world.	= as Ribner points out, rabbis can refer to men of learning who are not necessarily Jewish. ^{1,9} = OED defines theoria as a "contemplation of the nature of things." (def. 1), ¹ hence "contemplation" or "survey". ¹¹

Now hell is fairer than Elysium;

112 A greater lamp than that bright eye of Heaven,
From whence the stars do borrow all their light,

114 Wanders about the black circumference;

And now the damnèd souls are free from pain,
116 For every Fury gazeth on her looks.

Infernal Dis is courting of my love,

118 Inventing masques and stately shows for her,
Opening the doors of his rich treasury
120 To entertain this queen of chastity;
Whose body shall be tombed with all the pomp
122 The treasure of my kingdom may afford.

124 [Exit, with the body.]

ACT IV, SCENE III.

Byron, near Babylon.

*Enter Tamburlaine, drawn in his chariot by the
Kings of Trebizond and Soria with bits in their mouths:
in his right hand he has a whip with which
he scourgeth them, while his left hand holds the reins;*

*then come Techelles, Theridamas, Usumcasane,
Amyras, and Celebinus with Orcanes and the King of
Jerusalem, led by five or six common soldiers,
and other Soldiers.*

1 **Tamb.** Holla, ye pampered jades of Asiä!
2 What! can ye draw but twenty miles a day,
And have so proud a chariot at your heels,

4 And such a coachman as great Tamburlaine,
But from Asphaltis, where I conquered you,

111: **Elysium**, the part of Hades reserved for blessed souls,
is now less beautiful than the rest of Hades.

112: "Olympia's soul (**a greater lamp**), which is brighter
than the sun".

113: Marlowe repeatedly uses the motif of certain heavenly
bodies borrowing light (ie. reflecting light) from others.
= probably the outer limits of Hades.

115-6: the souls of the damned are momentarily free of their
tormentors (**every Fury**), who stand amazed in viewing
the wonderful Olympia.

= ie. Pluto, the god of the underworld.

= **masques** were courtly entertainments, featuring music
and dancing, and often allegorical characters.

= provide.

Scene IV: Tamburlaine and his army have moved east to
Byron, a city near Babylon, a short distance north of the
Persian Gulf.

= worn-out horses.

1-3: in Act II.iv of *Part II* of Shakespeare's *Henry IV*, Pistol
spoofs these lines:

*These be good humours, indeed! Shall pack-horses
And hollow pamper'd jades of Asia,
Which cannot go but thirty mile a-day...*

Note that Pistol's use of **hollow** is a malapropism for
Tamburlaine's **Holla**.

We may note that Marlowe for his part borrowed some of
his language from Arthur Godling's 1567 translation of
Ovid's *Metamorphoses*, in which he wrote of "*the pampered
jades of Thrace*".

= the Dead Sea, labeled as such on Ortelius' map of
Palestine; Tamburlaine means the **plains of Asphaltis**

		(see line 81 below).
6	To <u>Byron</u> here, where thus I honour you!	= the city of Byron , or Biron , is just north of the Persian Gulf on Ortelius' map of the Turkish Empire. The kings of Trebizond and Soria have pulled Tamburlaine's chariot a distance of about 450 miles!
	The <u>horse</u> that guide the golden eye of Heaven	= a reference to the horses that, guided by Apollo, pull the sun across the sky every day. horse = a plural word. ¹⁶
8	And blow the morning from their <u>nosterils</u> ,	= rare trisyllabic variation of nostrils .
10	Making their fiery gait above the clouds, Are not so honoured in their <u>governor</u> As you, ye slaves, in mighty Tamburlaine.	10-11: ie. in pulling the sun god, the celestial horses are not honoured to the degree the two horse-kings are that get to pull Tamburlaine. governor = controller, ie. driver. ^{1,11}
12	The headstrong <u>jades</u> of <u>Thrace</u> <u>Alcides</u> tamed,	12-14: a reference to the 8th labour of Hercules (Alcides was an alternate name for the hero), in which he was sent to bring back the horses (jades) of Diomedes, the King of Thrace ; the horses were regularly fed human flesh, which caused them to become furious and unmanageable (wanton). ¹ After defeating Diomedes in a fight, Hercules fed the king to his own horses.
14	That King <u>Aegeus</u> fed with human flesh, And made so <u>wanton</u> that they knew their strengths,	Tamburlaine, or perhaps we should say Marlowe, is mistaken in identifying Aegeus , a King of Athens, with the legend.
	Were not <u>subdued</u> with <u>valour</u> more divine	= controlled, broken. = courage. ¹
16	Than you by this unconquered arm of mine.	
	To make you fierce, and fit my <u>appetite</u> ,	17-18: Tamburlaine wants to treat his captured kings as Diomedes (or Aegeus) treated his horses. appetite = liking. ¹
18	You shall be fed with flesh as raw as blood,	
	And <u>drink in pails</u> the strongest <u>muscadell</u> ;	= as horses drink! = a strong, sweet wine.
20	If you can live with it, then live, and draw	
	My chariot swifter than the <u>racking clouds</u> ;	= ie. clouds driven by the wind. ¹
22	If not, then die like beasts, and fit for <u>nought</u> But perches for the black and <u>fatal ravens</u> .	= nothing. = ravens were omens of great misfortune or even death, hence the adjective fatal , meaning "death-bringing".
24	Thus am I <u>right</u> the scourge of highest Jove;	= rightly. ¹¹
	And see the figure of my dignity	
26	By which I hold my name and majesty!	25-26: perhaps, "and behold in me the image of my excellence, by means of which I possess that title and supreme majesty". ^{1,16}
28	Amyr. Let me have coach, my lord, that I may ride,	
	And thus be drawn <u>with these two idle kings</u> .	= ie. by Orcanes and the King of Jerusalem, Tamburlaine's "spare horses".
30		
	Tamb. Thy youth forbids such ease, my kingly boy.	
32	They shall tomorrow draw my chariot,	
	While these their fellow-kings may be refreshed.	
34		
	Orcan. O thou that <u>sway'st</u> the region under earth,	35f: Orcanes prays to Pluto, the god who rules (sway'st) the underworld.

36	And art a king as absolute as Jove,	36: in his own realm, Pluto's authority is equal to that of his brother Jove in the heavens, even as Jove is acknowledged to be the most powerful of the gods.
38	Come as thou didst in fruitful <u>Sicily</u> , Surveying all the glories of the land, And as thou took'st the fair <u>Prosérpina</u> , 40 <u>Joying</u> the <u>fruit</u> of <u>Ceres</u> ' garden-plot, For love, for honour, and to make her queen,	37-41: allusion to the famous myth in which Pluto, smitten with Proserpina (often called Persephone), daughter of Ceres (goddess of the harvest), kidnapped her as she was picking flowers in Sicily , and carried her down to earth to make her his queen. Proserpina is stressed on the second syllable. fruit = outgrowth or product, ¹ ie. flowers. Joying = "who was enjoying".
42	So for just hate, for shame, and to subdue This proud <u>contemner</u> of thy <u>dreadful</u> power, 44 Come <u>once</u> in fury and survey his pride, <u>Haling</u> him headlong to the lowest hell.	= scorner. = ie. causing dread or awe. = ie. once and for all. ¹¹ = dragging.
46	Ther. Your majesty must get some bits for these, 48 To bridle their contemptuous, cursing <u>tongues</u> , That, like unruly, never-broken <u>jades</u> , 50 Break through the <u>hedges</u> of their hateful mouths, And pass their fixèd bounds exceedingly.	48-51: in a colourful metaphor, the tongues of the Ottoman kings are compared to wild horses (jades) that break through the hedges which define the limits of their range, just as a tongue "breaks through" one's teeth to speak.
52		
54	Tech. Nay, we will break the hedges of their mouths, And pull their <u>kicking colts</u> out of their pastures.	= ie. flapping tongues; Techelles continues Theridamas' amusing metaphorical imagery.
56		
58	Usum. Your majesty already hath devised A <u>mean</u> , as fit as may be, to restrain These coltish coach-horse tongues from blasphemy.	= means.
60		
62	Celeb. How like you that, <u>sir king</u> ? Why speak you not?	= obvious mockery.
64	K. of Jer. Ah, cruël brat, sprung from a tyrant's loins! How like his cursèd father he begins To practice taunts and bitter tyrannies!	
66		
68	Tamb. Ay, Turk, I tell thee, this same boy is he That must (advanced in higher pomp than this) <u>Rifle</u> the kingdoms I shall leave unsacked,	= plunder.
70	If Jove, esteeming me too good for earth, Raise me to match the fair <u>Aldebaran</u> ,	70-71: "if Jove kills me because I am too superior a being to be stuck on earth, turning me into a constellation equal in brightness to the brightest constellation in the sky". Aldebaran = alpha Tauri , the brightest star in the constellation of Taurus, also called the Eye of Taurus; the name Aldebaran has been used by the English to identify this star at least as far back as 1310. ¹ Human beings and demigods were frequently turned into constellations in ancient mythology.
72	Above the <u>threefold astracism</u> of Heaven,	= ie. the three adjacent constellations (astracisms) known as the Hydra, the Corvus (Raven) and the Crater (Cup). A story told by Ovid in Book 2 of his <i>Fasti</i> describes how the Raven, sent by Apollo to fetch him water from some springs, was slow getting back to the god with the Cup filled with water, because he had waited for some figs to ripen.

		Confronted by Apollo, the Raven stated that he had been delayed by the Hydra, or water-snake, which the Raven had brought back with him. Apollo, seeing through the lie, placed them all in the sky near each other, where the Hydra could guard the water from the Raven. ¹⁹
	Before I conquer all <u>the triple world</u> .	= the ancients divided the world into three continents, Europe, Asia and Libya (Africa), surrounded by ocean.
74	Now, fetch me out the Turkish concubines;	
	I will <u>prefer</u> them for the funeral	= promote or assign, perhaps ironic.
76	They have bestowed on my <u>abortive</u> son.	= monster of nature. ¹
78	[<i>The Concubines are brought in.</i>]	
80	Where are my common soldiers now, that fought	
82	So lion-like upon <u>Asphaltis' plains</u> ?	= the plains of the Dead Sea, but used loosely here to refer to the battlefield in the Levant where Tamburlaine defeated the Ottomans.
	Soldiers. Here, my lord.	
84	Tamb. Hold ye, <u>tall</u> soldiers, take ye queens <u>apiece</u> –	= brave. = each.
86	I mean such <u>queens</u> as were kings' concubines. –	= Tamburlaine puns on <i>queens</i> and <i>queans</i> , the latter word meaning "whores". Line 86 is humorously meant to be a "clarification".
	Take them; divide them, and their jewèls too,	
88	And let them equally serve all your <u>turns</u> .	= needs; ² Tamburlaine expects the women to be passed around until all of their needs are satisfied.
90	Soldiers. We thank your majesty.	
92	Tamb. <u>Brawl</u> not, I warn you, for your lechery:	= quarrel. ²
	For every man that so offends shall die.	
94		
	Orcan. Injurious tyrant, wilt thou so <u>defame</u>	= bring disrepute on.
96	The hateful fortunes of thy victory,	
	To exercise upon such guiltless dames	
98	The violence of <u>thy</u> common soldiers' lust?	= note that Orcanes continues to use the insulting <i>thou</i> in addressing Tamburlaine.
100	Tamb. Live <u>content</u> , then, ye slaves, and meet not me	100-1: "enjoy yourselves now, but leave the women behind when we recommence our march;" Tamburlaine continues to address his soldiers.
	With troops of harlots at your <u>slothful</u> heels.	But some editors emend <i>content</i> to <i>continent</i> (meaning "chaste"), and suggest the general is admonishing the Ottoman kings, telling them they would have proved better warriors if they had not been dragging the women around with them.
		<i>slothful</i> = slow, sluggish.
102	Concubines. O pity us, my lord, and <u>save our honours</u> .	= ie. by not allowing them to be raped.
104	Tamb. Are <u>ye</u> not gone, ye villains, with your <u>spoils</u> ?	= ie. the Soldiers. = plunder, ie. the Concubines.
106	[<i>The Soldiers run away with the Concubines.</i>]	
108	K. of Jer. O, merciless, infernal cruëlty!	
110	Tamb. Save your honours! <u>'Twere but time indeed</u> ,	= "it is about time (that you did something to protect your

112	Lost long before you knew what honour meant.	honours)".
114	Ther. It seems <u>they meant</u> to conquer us, my lord,	= ie. "the Ottomans intended".
116	And <u>make us jesting pageants</u> for their <u>trulls</u> .	115: make...pageants = "make mocking spectacles of us" (Jump, p. 173); ¹⁶ jesting also can have a sense of "acting". ¹ trulls = whores.
118	Tamb. And now themselves shall make our pageant, And common soldiers <u>jest</u> with all their trulls.	= Tamburlaine engages in some wordplay: jest can mean "to taunt" or "to act in a play or masque", ¹ as well perhaps carry a vague suggestive sense.
120	Let them take pleasure <u>soundly</u> in their spoils, Till we prepare our march <u>to Babylon</u> , <u>Whither</u> we next make <u>expedition</u> .	= thoroughly. ¹¹ = Babylon is near to their present location of Byron. = to where. = ie. a hasty journey.
122	Tech. Let us not be idle, then, my lord,	
124	But presently <u>be prest</u> to conquer it.	= make ready.
126	Tamb. We will, Techelles. – Forward, then, ye jades. –	
128	Now <u>crouch</u> , ye kings of greatest Asiä, And tremble when ye hear this scourge will come That whips down cities and controlleth crowns, Adding their wealth and treasure to my store.	= bow down or cringe.
130	The <u>Euxine sea</u> , north <u>to</u> Natolia; The <u>Terrene</u> , west; the Caspian, north northeast; And on the south, <u>Sinus Arabicus</u> ;	= Black Sea. = of. = Mediterranean. = ancient name for the Red Sea. ³⁷
132	Shall all be loaden with the martial spoils We will convey with us to Persiä. Then shall my native city, Samarcanda, And crystal waves of fresh Jaertis' stream, The pride and beauty of her princely seat, Be famous through the furthest continents; For there my palace-royal shall be placed, Whose shining turrets shall dismay the Heavens, And cast the fame of Ilion's tower to hell.	142: ie. "and become more famous than the tower of Troy"; in Book VI of the <i>Iliad</i> , Homer mentions " <i>the great bastion</i> (or tower) <i>of Ilion</i> " (Lattimore, p. 181). ³²
134	<u>Thorough</u> the streets, with troops of conquered kings, I'll ride in golden armour like the sun; And in my <u>helm</u> a triple plume shall spring, <u>Spangled</u> with diamonds, dancing in the air, To note me emperor of the threefold world, Like to an almond tree <u>y-mounted</u> high	= through. = helmet. = speckled. = mounted.
136		The y- prefix (which derived from the Old English ge- prefix) was used to emphasize the completion of an action; these prefixes had dropped out of everyday English use by the end of the 15th century, only to be employed by future poets and dramatists to add an archaistic touch to their language. ¹
138		149-151: "upon the mountain, located in Selinus, which was covered with blooms whiter than Venus' forehead (brows)."
140		Selinus likely refers to an ancient Greek colony of that name located in western Sicily; the mount in question is
142		
144		
146		
148		
150	Upon the lofty and celestial <u>mount</u> Of evergreen <u>Selinus</u> quaintly decked With blooms more white than <u>Erycina's brows</u> ,	

perhaps Mt. Eryx, now known as Monte San Giuliano, in western Sicily, and Sicily's second highest peak.³⁷

Erycina = a surname for Venus, the goddess of beauty; the name *Erycina* is derived from *Mt. Eryx* in far-western Sicily, where she had a temple.¹⁴ Both the region, known as Eryx, and Selinus are mentioned by Herodotus in his *Histories*, in Book 5, 43-46.

148-153: scholars have long recognized that these lines are adapted from Canto VII of Book I of Edmund Spenser's epic poem, *The Faerie Queene*: Stanza 32 reads in full:

*Upon the top of all his loftie crest,
A bounch of heares [ie. hairs] discolour'd diversly,
With sprinckled pearle and gold full richly drest,
Did shake, and seemd to daunce for jollity.
Like to an almond tree ymounted hye
On top of greene Selinis all alone,
With blossoms brave bedecked daintily;
Whose tender locks do tremble every one
At everie little breath that under heaven is blowne.*

The interesting question is, since *The Faerie Queene* was not published until 1590, well after Part Two was written, how did these lines end up in Marlowe's play? Most scholars believe simply that Marlowe had access to an early manuscript version of Spenser's poem.

On the other hand, Joseph Jarrett, in his 2019 publication, *Mathematics and Late Elizabethan Drama*, proposes that Marlowe added these lines to the play specially for its anticipated publication in 1590.

= ie. Jupiter (Jove), who was the *son* of *Saturn*.

= gilded, as with gold.

156: eagles, symbols of Jupiter, are sometimes portrayed as pulling his chariot.

= inlaid.

= ie. the Milky Way; this name for our galaxy goes back at least as far as Chaucer's time, who wrote in his 1380 poem *House of Fame*, "See yonder, lo, the Galaxy, / Which men clepeth (call) the Milky Wey".

152 Whose tender blossoms tremble every one,
At every little breath that thorough Heaven is blown.

154 Then in my coach, like Saturn's royal son
Mounted, his shining chariot gilt with fire,
156 And drawn with princely eagles through the path

Paved with bright crystal and enchased with stars,
158 When all the gods stand gazing at his pomp,
So will I ride through Samarcanda streets,
160 Until my soul, dissevered from this flesh,
Shall mount the milk-white way, and meet him there. —

162 To Babylon, my lords; to Babylon!

164 [Exeunt.]

END OF ACT IV.

ACT V.

SCENE I.

Babylon.

*Enter the Governor of Babylon, Maximus,
and others upon the walls.*

1 **Gov.** What saith Maximus?

2
3 **Max.** My lord, the breach the enemy hath made
4 Gives such assurance of our overthrow,
5 That little hope is left to save our lives
6 Or hold our city from the conqueror's hands.
7 Then hang out flags, my lord, of humble truce,
8 And satisfy the people's general prayers,
9 That Tamburlaine's intolerable wrath
10 May be suppressed by our submission.

12 **Gov.** Villain, respects thou more thy slavish life

13 Than honour of thy country or thy name?
14 Is not my life and state as dear to me,
15 The city, and my native country's weal,
16 As anything of price with thy conceit?
17 Have we not hope, for all our battered walls,
18 To live secure and keep his forces out,
19 When this our famous lake of Limnaspaltis
20 Makes walls afresh with everything that falls
21 Into the liquid substance of his stream,
22 More strong than are the gates of death or hell?

23 What faintness should dismay our courages,
24 When we are thus defended against our foe,
25 And have no terror but his threatening looks?

28 *Enter, above, a Citizen, who kneels to the Governor.*

29 **1st Cit.** My lord, if ever you did deed of ruth,
30 And now will work a refuge to our lives,
Offer submission, hang up flags of truce,

Scene I: *Babylon*, which was no longer extant in the Middle Ages, does not appear anywhere on the maps of Ortelius; the city lay on the Euphrates River in modern Iraq, about 50 miles south of Baghdad.

Entering Characters: *Maximus* is likely an advisor to ***the Governor of Babylon***.

= being vanquished.²

= irresistible or excessive.¹

12f: the response of Babylon's governor recalls the excuses given by Damascus' governor of *Part One*, who similarly refused to submit to Tamburlaine early enough to save the city, on the grounds that such surrender amounted to dishonour and acceptance of slavery.

= welfare.

16: "as anything of value (***price***) that you can think of?"

19-22: the bituminous lake (see the note below at line 25) that surrounds Babylon turns everything that falls into it into defensive walls that are more effective than are the gates of hell.

= faint-heartedness.

Babylon's Lake: Marlowe's primary source for the life of Tamburlaine was Chapter 14 of Thomas Fortescue's *Collection of Histories*. It appears that Marlowe may have peeked at the first paragraph of Chapter 15, wherein he saw a description of a series of asphalt (or bitumen) lakes "*that adjoineth so nigh unto Babylon*". Asphalt, a form of petroleum used in paving for millennia, is produced naturally in lakes around the world.⁸

In Book One of his *Histories*, Herodotus describes the asphalt thrown up by the River Is as being transported to and used in Babylon to construct the city's walls.³⁴

= ie. an act of mercy.

30: ie. "and now might find a way to save our lives".

32	That Tamburlaine may pity our distress, And <u>use</u> us like a loving conqueror.	= treat.
34	Though this be held his last day's dreadful siege, Wherein he spareth neither man nor child,	34-35: a reference to Tamburlaine's three-day siege program, instituted in <i>Part One</i> : (1) on the first day of a siege, Tamburlaine displays tents and banners of white, signaling his willingness to accept the surrender of a city peacefully; (2) on the second day, the colors change to red: if the city surrenders on this day, he will kill only those "that can manage arms" (<i>Part One</i> , Act IV.i.65). (3) if the city has not submitted by the third day, out come the tents and banners of black, which signal Tamburlaine's intention to kill every last soul in the city.
36	Yet are there Christiäns of <u>Georgia</u> here,	36: Georgia was a region located between the Black and Caspian Seas.
	Whose state he ever pitied and relieved,	36-38: because the real Tamburlaine (Timur) was viewed by the Europeans as a savior of sorts for having defeated the Ottomans in a crushing victory at a time when the Turks' capture of ever-increasing swaths of south-east Europe seemed unstoppable, it made sense to portray him as sympathetic to Christianity; however, Timur was a Muslim, and he certainly never had any kindly feelings for the Georgians, whose land between the Black and Caspian Seas he invaded and made a wasteland of six times in his career. ²¹
38	<u>Will</u> get his pardon, if your grace would send.	Will (line 38) = "and who would".
40	Gov. How is my soul <u>environèd</u> [<u>with cares!</u>]	= "surrounded by, ie. besieged with, grief or anxiety." In the octavo, the line ends with " environed ." Ellis ⁷ emended the mutilated line, adding " with cares! "
	And this <u>etérnized</u> city, Babylon,	= immortalized in fame. ²
42	Filled with a pack of faint-heart fugitives	= "beg for their own", ie. "seek their own".
	That thus <u>entreat their</u> shame and servitude!	
44		
	<i>Enter, above, a second Citizen.</i>	
46		
	2nd Cit. My lord, if ever you will win our hearts,	
48	Yield up the town, [and] save our wives and children;	
	For I will cast myself from off these walls	
50	Or die some death of quickest violence,	
	Before I <u>bide</u> the wrath of Tamburlaine.	= endure, face.
52		
	Gov. Villains, cowards, traitors to our state!	
54	Fall to the earth and pierce the pit of hell,	
	That legions of tormenting <u>spirits</u> may <u>vex</u>	= a monosyllable here: <i>spir'its</i> . = torment.
56	Your slavish bosoms with continual pains!	
	I care not, nor the town will ever yield,	
58	As long as any life is in my breast.	
60	<i>Enter Theridamas and Techelles, with Soldiers.</i>	
62	Ther. Thou desperate governor of Babylon,	62-66: by offering the Babylonians their lives if they surrender voluntarily, Theridamas signals an exception to Tamburlaine's usual practice of slaughtering every living being, without exception, if a city waits until the third day
	To save thy life, and us a little labour,	
64	Yield speedily the city to our hands,	
	Or else be sure thou shalt be forced with pains,	

66	More exquisite than ever traitor felt.	of the siege to submit. 66: "more excruciating than any traitor has ever been forced to endure."
68	Gov. Tyrant! I turn the traitor in thy <u>throat</u> , And will defend it in despite of thee. –	68: the Governor returns Theridamas' words, metaphorically stuffing them back down into his <i>throat</i> .
70	Call up the soldiers to defend these walls!	
72	Tech. Yield, foolish governor; we offer more Than ever yet we did to such proud slaves	= dared.
74	As <u>durst</u> resist us till our third day's siege. Thou seest us <u>prest</u> to give the last assault,	= ready.
76	And that shall bide no more regard of parlè.	= ie. "and there will be no more negotiations."
78	Gov. Assault and <u>spare not</u> ; we will never yield.	= ie. "do your worst!"
80	[<i>Alarms; and they scale the walls.</i>]	= calls to arms.
82	<i>Enter Tamburlaine drawn in his chariot (as before) by the Kings of Trebizond and Soria;</i>	Entering Characters: with Theridamas and Techelles scaling a ladder onto the balcony, and Tamburlaine rolling onto the stage, the complete conquest of Babylon is signaled to the audience.
84	<i>Amyras, Celebinus, and Usumcasane;</i>	
86	<i>with the two spare Kings of Natolia (Orcanes) and Jerusalem, led by soldiers, and others.</i>	85-86: as in the previous scene, Orcanes and the King of Jerusalem are Tamburlaine's "spare horses".
88	Tamb. The stately buildings of fair Babylon, Whose lofty pillars, higher than the clouds,	89: Herodotus describes the enormous towers lining the wall which surrounded Babylon; there may also be a reference to the Tower of Babel, described in Genesis 11:4 as one " <i>whose top may reach unto heaven</i> " (Geneva Bible, 1561).
90	Were <u>wont</u> to guide the seaman in the deep,	90: Bevington notes how unlikely it is that sailors on the nearest navigable sea, the Persian Gulf, would be able to see anything of Babylon, 100 miles away. wont = accustomed.
92	Being carried thither by the cannon's force, Now fill the mouth of Limnaspaltis' lake, And make a bridge unto the battered walls.	91-92: the pieces of the destroyed buildings were blown into the air, and fell into, and now fill, the lake.
94	Where <u>Belus</u> , <u>Ninus</u> , and <u>great Alexander</u> Have rode in triumph, triumphs Tamburlaine,	94-95: Belus = mythical Assyrian ruler and founder of Babylon, mentioned by the Greek historian Thallus as having fought with the Titans against Jupiter. ³⁵ Ninus = legendary son of Belus, and founder of Nineveh, the capital of the ancient Assyrian Empire; he conquered much of western Asia, founding the first Assyrian Empire. ⁸ great Alexander = according to the Roman historian Quintus Curtius Rufus, Alexander the Great entered Babylon in triumph after the city voluntarily surrendered in October, 331 B.C. ³⁶
96	Whose chariot wheels have <u>burst</u> th' Assyrians' bones,	= broken, crushed. ³ Tamburlaine refers to the Babylonians as Assyrians in lines 96 and 101, perhaps for metrical reasons; he likely did not really care that the Babylonians and Assyrians were distinct historical peoples; the former's Empire comprised the lower Euphrates and Tigris Rivers, bordering the Persian Gulf, while the latter's centered further north along the

	Drawn <u>with</u> these kings on heaps of carcasses.	Tigris.
98	Now <u>in the place</u> where fair <u>Semiramis</u> ,	= ie. by.
		98: <i>in the place</i> = ie. in Babylon. <i>Semiramis</i> = wife of the above mentioned Ninus; when Ninus died, she took the reins of the Assyrian Empire, becoming famous, as mentioned before, for her massive building projects, including construction in Babylon. ^{8,11}
100	Courted by kings and peers of Asiä, Hath <u>trod the measures</u> , do my soldiers march;	= danced dances; <i>measures</i> properly are slow, stately dances. ⁵
102	And in the streets, where <u>brave</u> Assyrian dames Have rid in pomp like rich <u>Saturniä</u> , With furious words and frowning <u>visages</u>	= finely dressed. = ie. Juno, queen of the gods, and daughter of Saturn. = countenances. ²
104	My horsemen brandish their <u>unruly blades</u> .	= the cavalry's swords (<i>blades</i>) are described as <i>unruly</i> , meaning "ungovernable", or "hard-to-control", ¹ because they cannot resist slaughtering as many people as they can.
106	<i>Re-enter Theridamas and Techelles,</i>	
108	<i>bringing in the Governor of Babylon.</i>	
110	Who have ye there, my lords?	
112	<i>Ther.</i> The <u>sturdy</u> governor of Babylon, That made us <u>all the labour for</u> the town, And <u>used such slender reckoning of</u> your majesty.	= defiant. ² = ie. have to work for (ie. to capture). 113: "who thought so little of". <i>slender reckoning</i> = limited estimate (of one's value).
114	<i>Tamb.</i> Go, bind the villain; he shall hang in chains	
116	Upon the ruins of this conquered town. – <u>Sirrah</u> , the view of our <u>vermilion</u> tents,	117-122: <i>Sirrah...affright you</i> = the sight of Tamburlaine's red (<i>vermilion</i>) tents did not frighten the governor, though they carried more danger than would the sight of a sky filled with comets and meteors (<i>blazing stars</i>).
118	(which threatened more than if the regiön	
120	Next underneath the element of <u>fire</u> Were full of comets and of <u>blazing stars</u> ,	The sphere, or layer, of air which surrounds the earth (and which sits directly beneath the sphere of <i>fire</i> , line 119), was imagined to be itself divided into three sub-layers, the highest of which produced astronomical phenomena such as comets and meteors.
122	Whose flaming <u>trains</u> should reach down to the earth,) Could not affright you; no, nor I myself,	<i>Sirrah</i> (line 117) = address form used to indicate contempt. <i>trains</i> (line 121) = tails.
124	The wrathful messenger of mighty Jove, That with his sword hath <u>quailed</u> all earthly kings,	= caused to quail, intimidated.
126	Could not persuade you to submission, But still the <u>ports</u> were shut; villain! I say,	= gates.
128	Should I but touch the rusty gates of hell, The <u>triple-headed Cerberus</u> would howl	= three-headed dog who guarded the entrance to Hades.
	And <u>make black Jove</u> to <u>crouch</u> and kneel to me;	129: <i>make</i> = the octavo prints <i>wake</i> , which might make sense, but we accept Dyce's emendation to <i>make</i> . <i>black Jove</i> = Pluto. ⁹ <i>crouch</i> = bow down.
130	But I have sent volleys of shot to you,	
132	Yet could not enter till the breach was made.	

134	Gov. Nor if my body could have stopped the breach, Should'st thou have entered, cruel Tamburlaine.	
136	'Tis not thy <u>bloody</u> tents can make me yield, Nor yet thyself, the anger of the Highest; For though thy cannon shook the city walls, My heart did never quake or courage faint.	= red. 136: "nor you, the scourge of God."
140	Tamb. Well, now I'll make it quake; – go, draw him up, Hang him <u>up</u> in chains upon the city walls, And let my soldiers shoot the slave to death.	= Dyce is probably correct in suggesting up in this line was accidentally incorporated by the typesetter because of its appearance in line 140.
144	Gov. Vile monster! born of some infernal hag, And sent from hell to tyrannize on earth, Do all thy worst; <u>nor</u> death, nor Tamburlaine, Torture, [n]or pain, can daunt my <u>dreadless</u> mind.	= neither. = fearless.
148	Tamb. Up with him, then; his body shall be <u>scard</u> .	= Tamburlaine puns on scared / scarred . We retain the octavo's spelling to indicate the presence of the joke. The vowel a in the two words would have sounded more similarly in Elizabethan England than they do today.
150		
152	Gov. But, Tamburlaine, in Limnasphaltis' lake There lies more gold than Babylon is worth, Which, when the city was besieged, I hid. Save but my life, and I will give it thee.	151-4: the veneer of the governor's bravery collapses.
156	Tamb. Then for all your valour, you would save your life? Whereabout lies it?	
158	Gov. Under a hollow bank, right opposite Against the western gate of Babylon.	
162	Tamb. Go <u>thither</u> , some of you, and take his gold. –	= to there.
164	<i>[Exeunt some Attendants.]</i>	
166	The rest – <u>forward with execution!</u> Away with him <u>hence</u> , let him speak no more. – I think I make your courage something quail. –	= "go ahead and do it (ie. hang up the governor)!" = from here.
170	<i>[Exeunt other Attendants with the Governor.]</i>	
172	When this is done, we'll march from Babylon, And <u>make our greatest haste</u> to Persiä. <u>These jades</u> are broken-winded and half-tired; Unharness them, and let me have fresh <u>horse</u> .	= "hurry as quickly as we can". = ie. the Kings of Trebizond and Soria, who have been pulling Tamburlaine's chariot for hundreds of miles. = ie. horses.
176	<i>[Attendants unharness the Kings of Trebizond and Soria.]</i>	
178		
180	So, now <u>their best is done</u> to honour me, Take them and hang them both up <u>presently</u> .	= ie. "they have given their best". = immediately.
182		
184	K. of Treb. <u>Vild</u> tyrant! Barbarous bloody Tamburlaine!	= vile, a common alternate from.
186	Tamb. Take them away, Theridamas; see them dispatched.	

188	Ther. I will, my lord.	
190	<i>[Exit Theridamas with the Kings of Trebizond and Soria.]</i>	
192	Tamb. Come, Asian viceroys, to your tasks a while, And take such fortune as your <u>fellows</u> felt.	191-2: Tamburlaine now intends to have Orcanes and the King of Jerusalem pull his chariot. <i>fellows</i> = companions, fellow-kings.
194	Orcan. First let thy Scythian <u>horse</u> tear both our limbs,	= ie. horses.
196	Rather than we should draw thy chariot,	
198	And, like base slaves, <u>abject</u> our princely minds To vile and ignominious servitude.	= debase. ¹
200	K. of Jer. Rather lend me thy weapon, Tamburlaine, That I may sheathe it in this breast of mine.	
202	A thousand deaths could not torment our hearts More than the thought of this doth vex our souls.	
204	Amyr. They will <u>talk still</u> , my lord, if you don't bridle them.	= "never stop talking"; <i>still</i> = always.
206	Tamb. Bridle them, and let me to my coach.	
208	<i>[Attendants bridle the Kings of Natolia (Orcanes) and Jerusalem and harness them to the chariot. – The Governor of Babylon is seen hanging in chains on the walls.]</i>	
214	<i>Re-enter Theridamas.</i>	
216	Amyr. See now, my lord, how <u>brave</u> the captain hangs.	= excellently.
218	Tamb. 'Tis brave indeed, my boy; well done. Shoot first, my lord, and then the rest shall follow.	
220	Ther. Then <u>have at him</u> to begin <u>withal</u> .	= phrase used to begin a fight or confrontation. = with.
222	<i>[Theridamas shoots at the Governor.]</i>	
224	Gov. Yet save my life, and let this wound appease The mortal fury of great Tamburlaine.	
228	Tamb. No, though <u>Asphaltis' lake</u> were liquid gold, And offered <u>me</u> as ransom for thy life,	= ie. Babylon's Limnaspaltis' Lake. = "to me".
230	Yet <u>should'st thou die</u> . – Shoot at him all at once.	= ie. "still you would die."
232	<i>[They shoot.]</i>	
234	So, now he hangs like <u>Bagdet's</u> governor,	= Baghdad's. There is no reference elsewhere in either of the <i>Tamburlaine</i> plays which suggest Tamburlaine conquered Baghdad. Bevington suggests that by <i>Bagdet</i> , <i>Babylon</i> is meant, so that the meaning of line 234 is, "so now he hangs as Babylon's governor should hang."
236	Having as many bullets in his flesh As there be breaches in her battered wall. – Go now, and bind the <u>burghers</u> hand and foot,	= citizens, inhabitants. ¹

238	And cast them headlong in the city's lake. Tartars and Persians shall <u>inhabit there</u> ,	= ie. and thus displace the current citizens of Babylon.
240	And, to command the city, I will build A <u>citadel</u> [la], that all <u>Africa</u> ,	240-3: <i>I will build...Babylon</i> = Tamburlaine will impose a tax to pay for the construction of a new fortress (<i>citadel</i>) in Babylon.
242	Which hath been subject to <u>the Persian king</u> , Shall pay me tribute for in Babylon.	<i>Africa</i> = ie. the Levant. <i>the Persian king</i> = ie. Tamburlaine himself.
244	Tech. What shall be done with their wives and children, 246 my lord?	
248	Tamb. Techelles, drown them all, man, woman, and child; Leave not a Babylonian in the town.	
250	Tech. <u>I will about it straight</u> . – Come, soldiers.	= "I will get to it immediately."
252		
254	[Techelles exits with Soldiers.]	
256	Tamb. Now, Casane, where's the Turkish <u>Alcoran</u> , And all the heaps of <u>superstitious</u> books	= Koran. = Marlowe's go-to adjective, used to signal a character's scorn for a religious object or practice.
258	Found in the temples of that Mahomet, Whom I have thought a god? <u>They shall be burnt</u> .	= the real Tamburlaine, being a Muslim, would hardly be expected to have committed such an act, even if his faith was more of a practical one than a devout one.
260	Usum. Here they are, my lord.	
262	Tamb. <u>Well said</u> ; let there be a fire presently.	= ie. "well done".
264	[They light a fire.]	
266	In vain, I see, men worship Mahomet:	266: ie. because the Prophet has never lifted a finger to help any of the Muslim nations and cities who fought against Tamburlaine.
268	My sword hath sent millions of Turks to hell, Slew all his priests, his kinsmen, and his friends, And yet I live untouched by Mahomet.	
270	There is a God, full of revenging wrath, From whom the thunder and the lightning breaks, 272 Whose scourge I am, and him will I obey. So, Casane, fling <u>them</u> in the fire.	270-2: Tamburlaine believes in God, but as far as prophets and other such superstitions go - not so much.
274	[They burn the books.]	= ie. the copies of the Koran.
276		
278	Now, Mahomet, if thou have any power, Come down thyself and work a miracle: –	278: a pause may follow this line, as Tamburlaine waits for Mahomet to make himself known.
280	Thou art not worthy to be worshipped, That <u>suffers</u> flames of fire to burn the <u>writ</u> Wherein the sum of thy religion rests.	= tolerates. = book.
282	Why send'st thou not a furious whirlwind down To blow thy Alcoran up to thy throne, 284 Where men report thou sit'st by God himself? <u>Or vengeance</u> on the head of Tamburlaine	= ie. or take vengeance.
286	<u>That</u> shakes his sword against thy majesty, And <u>spurns</u> the <u>abstracts</u> of thy foolish laws? –	= who. 286: ie. "and kicks (<i>spurns</i>) the Koran around". <i>abstracts</i> = embodiment or summary. ¹

288 Well, soldiers, Mahomet remains in hell;
 He cannot hear the voice of Tamburlaine;
 290 Seek out another Godhead to adore,
 The God that sits in Heaven, if any god,
 292 For he is God alone, and none but he.

294 *Re-enter Techelles.*

296 **Tech.** I have fulfilled your highness' will, my lord.
 Thousands of men, drowned in Asphaltis' lake,
 298 Have made the waters swell above the banks,
 And fishes, fed by human carcasses,
 300 Amazed, swim up and down upon the waves,
 As when they swallow asafoetida,
 302 Which makes them fleet aloft and gasp for air.

304 **Tamb.** Well then, my friendly lords, what now remains,
 But that we leave sufficient garrison
 306 And presently depart to Persiä,
 To triumph after all our victories?

308 **Ther.** Ay, good my lord; let us in haste to Persia;
 310 And let this captain be removed the walls
 To some high hill about the city here.

312 **Tamb.** Let it be so; about it, soldiërs;
 314 But stay; I feel myself distempered suddenly.

316 **Tech.** What is it dares distemper Tamburlaine?

318 **Tamb.** Something, Techelles; but I know not what. –
 But forth, ye vassals! whatsoe'er it be,
 320 Sickness or death can never conquer me.

[*Exeunt.*]

ACT V, SCENE II.

The Ottoman camp near Babylon.

*Enter Callapine, the King of Amasia,
 A Captain and Soldiers, with drums and trumpets,
 and train.*

Burning of the Koran: during any modern production of *Part Two*, the question of whether this scene should be deleted or altered in any way in order to prevent offending contemporary sensibilities is inevitable; in 2005, for example, regarding his own staging of the play, director David Farr wrote an article for *The Guardian* in London defending his decision to have Tamburlaine burn books of all religions, and not just the Koran, to emphasize both Tamburlaine's, as well as Marlowe's apparent, disdain of "the entire theological system."⁴⁶

299-302: the fish of the lake, feeding on the corpses, rise to the top of the water and suffocate in the air (Bartels, p. 178).³⁰

asafoetida = a plant resin that smells like garlic;¹ foul-smelling asafoetida is compared to the rotting human bodies.⁴⁸

fleet = float.

= ie. from the.

= "hold on." = ill.

= spoken to Orcanes and the King of Jerusalem.

Scene II: Callapine has brought the Ottoman armies out of Asia Minor and into Mesopotamia to meet Tamburlaine's forces.

1	Call. King of Amasia, now our mighty <u>host</u>	= army.
2	Marcheth in <u>Asia Major</u> , where the streams	= the much larger area of Asia east of Asia Minor.
4	Of <u>Euphrates</u> and Tigris swiftly run,	= stressed on the first syllable.
6	And here may we behold great Babylon,	
8	Circled about with Limnasphaltis' lake,	
10	Where Tamburlaine with all his army lies,	
12	Which being faint and weary with the siege,	
14	We may lie ready to encounter him	
16	Before his host be full from Babylon,	9: before Tamburlaine's army has fully recuperated or
18	And so revenge our latest grievous loss,	reunited after the siege or battle for Babylon. ^{11,17}
20	If God or Mahomet send any aid.	
22	K. of Amas. Doubt not, my lord, but we shall conquer him.	
24	The monster that hath drunk a sea of blood,	
26	And yet gapes still for more to quench his thirst,	
28	Our Turkish swords shall headlong send to hell,	
30	And that vile carcass, drawn by warlike kings,	
32	The fowls shall eat; for never sepulchre	
34	Shall grace this base-born tyrant Tamburlaine.	
36	Call. When I <u>record</u> my parents' slavish life,	= recall. ⁵
38	Their cruël death, mine own captivity,	
40	My <u>viceroys</u> ' bondage under Tamburlaine,	= the Ottoman Sultan's deputy kings who have been made
42	Methinks I could sustain a thousand deaths	Tamburlaine's prisoners (and draft-horses).
44	To be revenged of all his villainy. –	
46	Ah, sacred Mahomet! thou that hast seen	
48	Millions of Turks perish by Tamburlaine,	
50	Kingdoms made waste, <u>brave</u> cities sacked and burnt,	= great.
52	And <u>but one host</u> is left to honour thee,	= only one army.
54	Aid thy obedient servant, Callapine,	
56	And make him, after all these <u>overthrows</u> ,	= defeats.
58	To triumph over cursèd Tamburlaine.	
60	K. of Amas. Fear not, my lord; I see great Mahomet,	
62	Clothèd in purple clouds, and on his head	
64	A <u>chaplet</u> brighter than Apollo's crown,	= wreath.
66	Marching about the air with armèd men,	
68	To join with you against this Tamburlaine.	
70	Capt. Renownèd general, mighty Callapine,	
72	Though God himself and holy Mahomet	
74	Should come in person to resist your power,	
76	Yet might your mighty host encounter all,	43: note the wordplay.
78	And pull proud Tamburlaine <u>upon</u> his knees	= ie. down to.
80	To sue for mercy at your highness' feet.	
82	Call. Captain, the force of Tamburlaine is great,	
84	His fortune greater, and the victories	
86	<u>Wherewith</u> he hath so sore <u>dismayed</u> the world	= by which. = terrified. ³¹
88	Are greatest to discourage all our <u>drifts</u> ;	= intentions.
90	Yet when the pride of <u>Cynthia</u> is at full,	51-52: Callapine hopes that just as the moon (<i>Cynthia</i>)
92	She wanes again, and so shall his, I hope;	wanes after it reaches its full stage, Tamburlaine's power too
94	For we have here the chief selected men	shall diminish now that it has reached its apex.

54	Of twenty <u>several</u> kingdoms at the least; Nor ploughman, priest, nor merchant, stays at home;	= individual, distinct.
56	All Turkey is in arms <u>with</u> Callapine; And never will we <u>sunder camps and arms</u>	= ie. fighting alongside. = break camp, discharge the army.
58	Before <u>himself or his</u> be conquerèd. This is the time that must <u>etérnize</u> me	= Tamburlaine or his army. = make famous forever.
60	For conquering the tyrant of the world. Come, soldiers, let us lie in wait for him,	
62	And if we find him absent from his camp, <u>Or that it be rejoined</u> again at full,	= before. ¹⁶ = reassembled. ¹¹
64	Assail it and be sure of victory.	
66	[<i>Exeunt.</i>]	
 <u>ACT V, SCENE III.</u>		
[<i>Tamburlaine's camp near Babylon.</i>]		
 <i>Enter Theridamas, Techelles, and Usumcasane.</i>		
1	Ther. Weep, heavens, and vanish into liquid tears!	
2	Fall, stars that govern <u>his nativity</u> , And summon all the <u>shining lamps of Heaven</u>	= ie. Tamburlaine's birth. = ie. stars.
4	To cast their <u>bootless</u> fires to the earth, And shed their feeble influence in the air;	= useless.
6	<u>Muffle</u> your beauties with eternal clouds, For Hell and Darkness <u>pitch their pitchy tents</u> ,	= conceal. ² = a bit of wordplay: "set up their black tents". Just as Tamburlaine displays black equipment whenever he expects to kill every living soul in a town or fortress, so the black tents of Hell and Darkness signal their intent to give no quarter.
8	And Death, with armies of <u>Cimmerian spirits</u> , Gives battle 'gainst the heart of Tamburlaine! Now in defiance of that <u>wonted</u> love <u>Your</u> sacred virtues poured upon his throne, And made his state an honour to the heavens, <u>These cowards</u> invisibly assail his soul,	= the fabled Cimmerians lived in caves, emerging only at night to rob, never seeing daylight; the adjective Cimmerian became proverbial for darkness; here the idea is that the spirits are coming out from the underworld darkness, much as the Cimmerians occasionally emerged from their caves. ⁹
10	And threaten conquest on our sovereign; But if he die your glories are disgraced;	= customary. = ie. referring to the heavens of line 1.
12	Earth <u>droops</u> and says that hell in Heaven is placed.	= ie. Death and his spirits of line 8; cowards is pronounced in a single syllable here: <i>cow'rds</i> .
14	Tech. O then, ye powers that <u>sway eternal seats</u> And guide this <u>massy</u> substance of the earth, If you <u>retain desert</u> of holiness, As your supreme estates instruct our thoughts, Be not <u>inconstant</u> , <u>careless</u> of your fame, –	15-16: a rhyming couplet, occasionally used in Elizabethan drama, as here, to signal the end of a speech. = falters. ² 18-22: "if you eternal powers (lines 18-19) want to retain your reputation for holiness (line 20), which your high rank leads us to believe you possess (line 21), then you should not act with such fickleness, which suggests you are in fact unconcerned for your reputations (line 22)." <i>sway eternal seats</i> = rule eternally; the <i>seats</i> , or thrones,

24 Bear not the burthen of your enemies' joys
Triumphing in his fall whom you advanced,

26 But as his birth, life, health, and majesty
Were strangely blest and governèd by Heaven,
28 So honour, Heaven, till Heaven dissolvèd be,
His birth, his life, his health, and majesty!

30 **Usum.** Blush, Heaven, to lose the honour of thy name!
To see thy footstool set upon thy head!

32 And let no baseness in thy haughty breast
Sustain a shame of such inexcellence,

34 To see the devils mount in angels' thrones,
And angels dive into the pools of hell!

36 And though they think their painful date is out,

38 And that their power is puissant as Jove's,
Which makes them manage arms against thy state,
Yet make them feel the strength of Tamburlaine,
40 Thy instrument and note of majesty,
Is greater far than they can thus subdue:
42 For if he die, thy glory is disgraced;
Earth droops and says that hell in Heaven is placed.

44

46 *Enter Tamburlaine drawn in his chariot
(as before) by Orcanes and the King of Jerusalem,
with Amyras, Celebinus, and Physicians.*

48

50 **Tamb.** What daring god torments my body thus,
And seeks to conquer mighty Tamburlaine?
Shall sickness prove me now to be a man,
52 That have been termed the terror of the world?
Techelles and the rest, come, take your swords,
54 And threaten him whose hand afflicts my soul.
Come, let us march against the powers of Heaven,
56 And set black streamers in the firmament,
To signify the slaughter of the gods. –

symbolize sovereignty.

massy = massive.

retain desert = continue deserving.

inconstant = changing, variable.

Line 20 has proven difficult to make sense of; Bevington and Jump suggests, ""if you wish to keep deserving to be worshipped".

23-24: "do not join in the joyful chorus of your enemies, who will celebrate the death of Tamburlaine, the man you have raised (to the highest office) (**advanced**)".^{11,16}

31: Usumcasane berates the god (or gods) above for allowing Tamburlaine to get sick; the idea is that by wearing a footstool on his head instead of keeping it under his feet where it belongs, the god is foolish, or not behaving properly or as he should.

The footstool is no doubt additionally a reminder of how Tamburlaine used the Ottoman Sultan as his personal footstool in *Part One*.

33: "tolerate so repugnant a shame".¹⁶

34-35: ie. if Heaven permits Tamburlaine to die, it means the whole world, indeed the universe, has turned upside-down.

36: "and though the devils, having escaped hell, believe their allotted period of punishment is ended."¹¹

= as mighty as.

= conduct war. = ie. "you, Heaven"

= ie. "believe that the".¹¹

= distinguishing mark.^{9,16}

42-43: except for **But** and **your**, Usumcasane repeats the last two lines spoken by Theridamas at 15-16.

= ie. only mortal.

= called.

56-57: Tamburlaine suggests they set up the black banners (**streamers**) to signify his intent to destroy Heaven and all the gods, just as he used the black tents and pennants on the

58 Ah, friends, what shall I do? I cannot stand.
 Come carry me to war against the gods
 60 That thus envy the health of Tamburlaine.

62 **Ther.** Ah, good my lord, leave these impatient words,
 Which add much danger to your malady.

64 **Tamb.** Why, shall I sit and languish in this pain?
 66 No, strike the drums, and in revenge of this,
 Come, let us charge our spears and pierce his breast,
 68 Whose shoulders bear the axis of the world,

That, if I perish, Heaven and earth may fade. –

70 Theridamas, haste to the court of Jove,
Will him to send Apollo hither straight
 72 To cure me, or I'll fetch him down myself.

74 **Tech.** Sit still, my gracious lord; this grief will cease,
 And cannot last, it is so violent.

76 **Tamb.** Not last, Techelles? – No! for I shall die.
 78 See where my slave, the ugly monster, Death,
 Shaking and quivering, pale and wan for fear,
 80 Stands aiming at me with his murdering dart,

Who flies away at every glance I give,
 82 And when I look away, comes stealing on. –

Villain, away, and hie thee to the field!
 84 I and mine army come to load thy bark
 With souls of thousand mangled carcasses. –
 86 Look, where he goes; but see, he comes again,
 Because I stay: Techelles, let us march
 88 And weary Death with bearing souls to hell.

90 **Ist Phys.** Pleaseth your majesty to drink this potion,
 Which will abate the fury of your fit,
 92 And cause some milder spirits govern you.

94 **Tamb.** Tell me what think you of my sickness now?

96 **Ist Phys.** I viewed your urine, and the hypostasis,
 Thick and obscure, doth make your danger great;

third day of an earthly siege to signify the same intent with respect to a city.
firmament = sky.

= stressed on the second syllable.

= ie. sit and do nothing. = weaken, waste away.

67-68: now Tamburlaine suggests an assault on Atlas, who supports the heavens on his **shoulders**.
charge = level.¹¹

69: if Tamburlaine dies, the universe should disappear with him.

71: **Will him** = an imperative: "command him".
Apollo = Apollo is invoked in his guise as the god of healing.
hither = to here.

= pain.¹⁶
 = too extreme.

78-80: Death had, till now, been Tamburlaine's servant, but now he has rebelled against his master, acting like a fearful slave.¹⁵
wan = sickly.¹
dart = arrow.

81-82: an interesting image of Death who, sensing that Tamburlaine is faltering, moves closer when he can to finish him off, but, still in awe and fear of the conqueror, starts away whenever Tamburlaine looks in his direction.

= hurry. = battlefield; Tamburlaine addresses Death.
 = ship; but some editors emend **bark** to **back**.

87: **stay** = hesitate.
 87-88: **let us...to hell** = if Tamburlaine can keep Death busy collecting the souls of dead soldiers his army can kill in battle, perhaps they can tire him out so much that he will put off taking Tamburlaine's soul.

96-97: medieval medicine placed great stock in diagnosing a patient by studying his or her **urine**. The medieval English physician John of Gaddesden wrote in his medical treatise *Rosa Anglica*, regarding the urine, "*If the sediment*

		(<i>hypostasis</i>) be as thick as a spider's web, it is a sign of the second form of hectic fever." ⁴
98	Your veins are full of <u>accidental</u> heat, Whereby the moisture of your blood is dried.	98-99: Tamburlaine's blood is possessed of excess amounts of heat, which cause it to be hot and dry, instead of hot and moist, as it should be. <i>accidental</i> = extraneous. ³¹
100	The <u>humidum and calor</u> , which some hold	100-4: the physician is describing a vaguely understood notion of a life force, called "essence", which some in medieval times considered a fifth element. Tamburlaine's essence has been spent, and so he is dying.
102	Is not a <u>parcel</u> of the elements,	<i>humidum and calor</i> = moisture and heat.
104	But of a substance more divine and pure, Is almost <u>clean</u> extinguishèd and spent; Which, being the <u>cause</u> of life, <u>imports</u> your death.	<i>parcel</i> = part. <i>clean</i> = completely. <i>cause</i> = source, giver. <i>imports</i> = signifies.
106	Besides, my lord, <u>this day is critical</u> , Dangerous to those whose crisis is as yours.	105-6: "besides, the stars are not propitiously aligned today" (Ribner, p. 170). ⁹ Medieval medicine depended on astrological readings to determine which days were propitious (or not) for one's health, and even for giving treatment. The expression <i>critical day</i> was used to suggest a turning point in the progression of a disease has been reached, but its dependence on astrology seems to have been implied. ¹
108	Your <u>artiers</u> , which <u>alongst</u> the veins convey The lively spirits which the heart engenders,	107-111: the blood was believed to carry the essential force of life to the heart; Tamburlaine's blood, having dried up, is no longer receiving his life force. <i>artiers</i> = arteries. <i>alongst</i> = parallel to. ^{1,11}
110	Are parched and void of spirits, that the soul, <u>Wanting those organons</u> by which it moves,	= lacking those organs; the term <i>organon</i> was used to describe the organ which acted as an instrument of the soul (and also the mind). ^{1,17}
	Cannot endure, by <u>argument of art</u> .	= medical knowledge, ie. "as far as modern medicine can tell."
112	Yet, if your majesty may escape this day, No doubt but you shall soon recover <u>all</u> .	112-3: perhaps a <i>pro forma</i> bit of optimism, following such a devastating diagnosis. <i>all</i> = completely.
114	Tamb. Then will I comfort all my vital parts,	= beyond one day.
116	And live, in spite of death, <u>above a day</u> .	
118	[Alarms within.]	
120	Enter a Messenger.	
122	Mess. My lord, young Callapine, that <u>lately</u> fled from your majesty, hath now gathered a fresh army, and	= recently.
124	hearing your absence in the field, offers to <u>set upon</u> us <u>presently</u> .	= attack. = immediately.
126	Tamb. See, my physicians, now, how Jove hath sent	
128	<u>A present</u> medicine to <u>recure</u> my pain. My looks shall make them <u>fly</u> , and <u>might I</u> follow,	= an immediate. = cure. = flee. = "if I am able to"

130	There should not one of all the villains's power Live to give offer of another fight.	
132	<i>Usum.</i> I <u>joy</u> , my lord, your highness is so strong,	= "am gladdened".
134	<u>That can</u> endure so well your royal presence, Which <u>only</u> will dismay the enemy.	= "I who can". = ie. by itself. ¹¹
136	<i>Tamb.</i> I know it will, Casane. – <u>Draw</u> , you slaves;	= "pull my chariot".
138	<u>In spite of</u> death, I will go show my face.	= "to spite".
140	[<i>Alarums.</i> <i>Exit Tamburlaine and the rest, except the Physicians.</i> <i>They all presently re-enter.</i>]	
142		142: ie. all the warriors, including Tamburlaine, after a brief absence, re-enter the stage. The entire battle with the Ottomans takes place in the few seconds Tamburlaine and his soldiers are off the stage.
144	Thus are the villain-cowards fled <u>for</u> fear, Like summer's <u>vapours</u> vanished by the sun;	= out of. = mist or fog.
146	And could I but a while pursue the field, That Callapine should be my slave again.	
148	But I perceive my martial strength is spent. In vain I strive and rail against those powers	
150	That mean t' <u>invest me in a higher throne</u> , As much too high for this disdainful earth.	= euphemism for "kill me".
152	Give me a map; then let me see how much Is left for me to conquer all the world,	
154	That these, my boys, may finish all <u>my wants</u> .	= "which I lack", ie. "which I have not yet conquered."
156	[<i>One brings a map.</i>]	156f: the following lengthy passage recaps a bit of the history of the marches of Tamburlaine's armies; it provides Marlowe an opportunity to recall for the audience's titillation some of the exotic names of foreign locations to which pretty much nobody listening could ever expect to travel to.
158	Here I began to march towards Persiä, Along Armenia and the Caspian Sea,	
160	And thence unto <u>Bithynia</u> , where I took	= the small region and former kingdom, located, as previously mentioned, along the Black Sea coast of Anatolia.
	The Turk and his great Empress prisoners. Then marched I into Egypt and Arabia;	
162	And here, not far from Alexandria,	
164	<u>Whereas</u> the <u>Terrene</u> and the Red Sea meet,	= where. ⁵ = Mediterranean Sea.
	Being distant less than <u>full a hundred leagues</u> ,	165: <i>full</i> = the octavo prints <i>still</i> , emended as shown by Dyce. <i>a hundred leagues</i> = about three hundred miles.
166	I meant to cut a channel to them both, That men might quickly sail to India.	166-7: some early editors speculated that Marlowe had predicted in these lines the building of the Suez Canal; however, it was known that a canal had been built by the early Egyptians, but had been filled up by the Caliph al-Mansur in 775 A.D.; later it was recognized that Marlowe was more likely influenced by a Venetian plan to construct a canal in the early 16th century, in order to resurrect their influence after the discovery of a sea-route to India around the Cape of Good Hope by Vasco de Gama in 1497. The

168 From thence to Nubia near Borno lake,
 And so along the Aethiopian Sea,
 170 Cutting the tropic line of Capricorn,

 I conquered all as far as Zanzibar.

 172 Then, by the northern part of Africa,
 I came at last to Graecia, and from thence
 174 To Asia, where I stay against my will;
 Which is from Scythia, where I first began,
 176 Backward and forwards near five thousand leagues.

 Look here, my boys; see, what a world of ground

 178 Lies westward from the midst of Cancer's line,
 Unto the rising of this earthly globe;
 180 Whereas the sun, declining from our sight,
 Begins the day with our Antipodes!

 182 And shall I die, and this unconquerèd?
 Lo, here, my sons, are all the golden mines,
 184 Inestimable drugs and precious stones,
 More worth than Asia and the world beside;

 186 And from th' Antartic Pole eastward behold
 As much more land, which never was descried,

 188 Wherein are rocks of pearl that shine as bright
 As all the lamps that beautify the sky!
 190 And shall I die, and this unconquerèd?
 Here, lovely boys; what death forbids my life,
 192 That let your lives command in spite of death.

 194 *Amyr.* Alas, my lord, how should our bleeding hearts,
 Wounded and broken with your highness' grief,
 196 Retain a thought of joy or spark of life?
 Your soul gives essence to our wretched subjects,
 198 Whose matter is incorporate in your flesh.

project was started, but then halted, by the Egyptian government. See Ellis, p 164.⁷

= *Nubia* is the region comprising modern Chad, in north-central Africa; *Borno lake* is the modern Lake Chad.
 = the south Atlantic.

170: *Cutting* = crossing.
tropic line of Cancer = the *Tropic of Capricorn* cuts across Botswana in southern Africa.

= the region comprising modern Namibia, in the far south-west of Africa. Tamburlaine is really describing here the route taken by Techelles' army as it conquered most of Africa, appropriating Techelles' accomplishments as his own.

= remain.

= about 15,000 miles, or 24,000 kilometers.

177ff: having traced the lands he has conquered, Tamburlaine now points to those regions of the earth he has not yet seen, starting with the western hemisphere; he expects his sons will finish the job of taking over the entire world.

= probably referring to the meridian, or longitude, of 0°, which lies just west of Africa.

180-1: poetically, "our sunset is somebody else's sunrise!"
declining from our sight = ie. setting in the west.
our Antipodes = "those who live on the other side of the earth from us."

183-5: Tamburlaine likely points to the Western Hemisphere with its fabled gold and silver taken by the Spanish - but not until a century after Tamburlaine died!

186-7: looking at Ortelius' map of the world, Marlowe would have seen the enormous land mass of Antarctica at the bottom, still connected to Australia.
descried = seen.

189: alluding once again to the stars.

190: a repetition of line 182.

= suffering.¹

197-8: Tamburlaine's life force has been passed onto his sons, since their bodies issued from his.
essence = another reference to the possible fifth element, the life force.^{1,18}

200	Celeb. Your pains do pierce our souls; no hope survives, For by your life we <u>entertain</u> our lives.	<i>subjects</i> = ie. bodies. <i>incorporate</i> = united.
202		= maintain. ¹⁶
204	Tamb. But, sons, <u>this subject</u> , not <u>of force</u> enough To <u>hold</u> the fiery spirit it contains,	= ie. "this body of mine". = ie. strong. = retain.
206	Must part, imparting his impressiöns By equal portions into both your breasts.	205-6: Tamburlaine's spirit or character will, at his death, be absorbed by, or be stamped on, in equal parts, his two remaining sons; note the wordplay of <i>part</i> and <i>impart</i> .
208	My flesh, divided in your precious shapes, Shall still retain my spirit, though I die, And live in all your <u>seeds</u> immortally.	= descendants.
210	Then now <u>remove me</u> , that I may resign My place and proper title to my son. –	= ie. from his chariot. 211: Amyras, now the eldest son, will assume the throne after Tamburlaine's death.
212	First, take my <u>scourge</u> and my imperial crown, And mount my royal chariot of estate,	= whip.
214	That I may see thee crowned before I die. – Help me, my lords, to make my last <u>remove</u> .	= a noun, referring to moving from one place to another. ¹
216	[<i>They assist Tamburlaine to descend from the chariot.</i>]	
218	Ther. A woeful <u>change</u> , my lord, that daunts our thoughts	= exchange, ie. Amyras for Tamburlaine.
220	More than the <u>ruin</u> of our <u>proper</u> souls!	= downfall, perhaps damnation. = own.
222	Tamb. Sit up, my son; let me see how well Thou wilt <u>become</u> thy father's majesty.	= accord with, fit.
224		
226	Amyr. With what a <u>flinty</u> bosom should I joy The breath of life and burthen of my soul, If not <u>resolved</u> into resolvèd pains,	225-230: Dyce wrote that this passage "is too obscure for ordinary comprehension". With that in mind, here is a synthesis of various editors' attempts to give this speech sense: "What a hard and unfeeling (flinty) heart I would have (line 225) if I could take pleasure in my life and soul (226), if my joy did not dissolve (<i>resolve</i>) into extreme pain (227), and if my wasted limbs (<i>mortified lineaments</i>) (228) could carry out the orders of a heart (229) that was filled with pleasure at my promotion to the title (<i>dignity</i>) of emperor (230)."
228	My body's <u>mortified lineaments</u> Should exercise the motions of my heart,	
230	Pierced with the joy of any <u>dignity</u> !	
232	O father, if the unrelenting ears Of death and hell be shut against my prayers, And that the spiteful influence of Heaven	231-4: briefly, "if my prayers to keep you alive bear no fruit".
234	Deny my soul <u>fruition of her joy</u> ;	= ie. "the possession (<i>fruition</i>) ¹ of that which would make me happy."
236	How should I step or stir my hateful feet Against the inward powers of my heart, Leading a life that only strives to die,	235-7: "how can I hope to accomplish anything when my attempts to act positively bump up against my heart, which only wishes to be dead?"
238	And plead in vain unpleasing sovereignty?	238: "and I plead in vain how undesirable it is to be a king (when it is bought with the price of the death of such a father)?" (Schelling, p. 409). ⁶

240	Tamb. Let not thy love exceed thine honour, son, Nor bar thy mind that <u>magnanimity</u>	240-2: "your devotion to me should not be so great as to override the requirement that you act with honour and display fortitude (<i>magnanimity</i>). ¹⁶
242	That nobly must admit necessity.	
	Sit up, my boy, and with <u>those</u> silken reins	243-4: Dyce emends <i>those</i> in both lines to <i>these</i> . = stubbornly proud spirits. ^{11,17}
244	Bridle the <u>steelèd stomachs</u> of <u>those</u> jades.	
246	Ther. My lord, you must obey his majesty, Since fate commands and proud necessity.	
248		
	Amyr. [<i>Mounting the chariot</i>]	
250	Heavens witness me with what a broken heart And <u>damnèd</u> spirit I ascend this seat,	= doomed, sorrowful. ⁵
252	And send my soul, before my father die, His anguish and his burning agony!	252-3: Amyras seems to be asking Heaven to transfer Tamburlaine's suffering to himself, so that his father may enjoy some relief.
254		
	[<i>They crown Amyras.</i>]	
256		
	Tamb. Now fetch the <u>hearse</u> of fair Zenocrate; Let it be placed by this my <u>fatal chair</u> , And serve as <u>parcel</u> of my funeral.	= coffin. ¹⁷ = ie. the one in which he expects to die. = part.
258		
260		
	Usum. Then feels your majesty no sovereign ease, Nor may our hearts, all drowned in tears of blood, Joy any hope of your recovery?	
262		
264		
	Tamb. Casane, no. <u>The monarch of the earth</u> , And eyeless monster that torments my soul, Cannot behold the tears ye shed for me, And therefore still <u>augments</u> his cruèlty.	265-8: since Death (<i>The monarch of the earth</i>) and whatever illness is killing Tamburlaine are unable to see the tears his followers shed for him, they ignorantly continue to torment the conqueror. <i>augments</i> = adds to.
266		
268		
	Tech. Then let some god oppose his holy power Against the wrath and tyranny of Death,	270-1: "perhaps some god will employ his holy power in opposition to Death".
270		
	That his <u>tear-thirsty</u> and unquenched hate May be upon himself reverberate!	272-3: "so that Death's murderous hatred is turned on himself." <i>tear-thirsty</i> = eager for tears, analogous to "blood-thirsty". ¹ Techelles' last lines in the play comprise a rhyming couplet, a common practice in Elizabethan drama.
272		
274		
	[<i>They bring in the <u>hearse</u> of Zenocrate.</i>]	= coffin. ¹⁷
276		
	Tamb. Now, eyes, enjoy your <u>latest</u> benefit,	= last.
278	And when my soul hath virtue of your sight, Pierce through the coffin and the sheet of gold,	278-9: Tamburlaine expects that in death, his soul will adopt the sense of sight (which in life was limited to his eyes), and be able to finally see Zenocrate.
280	And glut your longings with a heaven of joy. – So reign, my son; <u>scourge</u> and control those slaves,	= flog. ¹
282	Guiding thy chariot with thy father's hand. As precious is the <u>charge</u> thou undertak'st	= responsibility.
284	As that which <u>Clymene's</u> brainsick son did guide,	284-5: the reference is to the well-known and oft-referred-to

	When wandering <u>Phoebe's ivory cheeks</u> were <u>scorched</u> ,	story of Phaeton, the son of <i>Clymene</i> and the sun god Helios: as an adolescent, Phaeton begged his father to let him drive for one day the chariot that pulled the sun across the sky. After much pleading, Helios reluctantly acquiesced, but warned his son to be careful. Phaeton could not control the horses, and would have crashed onto the earth, burning it, had not Zeus killed him first with a thunderbolt. Note that in <i>Part One</i> , Marlowe used the exact same phrase to describe Phaeton, <i>Clymene's brainsick son</i> . <i>Phoebe</i> is another name for the moon, hence her <i>ivory cheeks</i> , which were <i>scorched</i> when Phaeton drove the sun too close to her.
286	And all the earth, like <u>Aetna</u> , breathing fire.	= Mt. Etna, Sicily's living volcano.
	Be warned by him, then; learn with <u>awful</u> eye	= awe-inspiring.
288	To <u>sway a throne</u> as dangerous as his;	= ie. wield authority. ¹
	For if thy body thrive not full of thoughts	
290	As pure and fiery as <u>Phyteus'</u> beams,	= likely <i>Pythios</i> , another name for Apollo.
	The nature of <u>these proud rebelling jades</u>	= ie. Orcanes and the king of Jerusalem.
292	Will take <u>occasion</u> by the slenderest hair	291: common expression meaning, "will take advantage when opportunity presents itself". It was often said that personified <i>Occasion</i> (sometimes referred to as <i>Opportunity</i>) had a tuft of hair growing from her forehead, but none on the back of her head, so that "Opportunity must be grabbed by the forelock."
	And <u>draw thee piecemeal</u> , like Hippolitus,	293: <i>draw thee piecemeal</i> = "tear you to pieces". <i>like Hippolitus</i> = son of the Greek hero Theseus and his first wife Hippolyta; Theseus' second wife fell in love with Hippolytus, but when the young man rejected her advances, she accused Hippolytus to Theseus of making advances on her. Furious, Theseus called on his own father, Poseidon, to kill his son. When Hippolytus went riding his chariot on the sea-coast, Poseidon sent a bull to upset it, and Hippolytus was dragged to his death. ¹⁴
294	Through rocks more steep and sharp than Caspian <u>cliffs</u> .	= ie. cliffs.
	The nature of thy chariot will not bear	
296	A guide of <u>baser temper</u> than myself,	= "lesser character".
	More than Heaven's coach the pride of <u>Phaeton</u> .	297: ie. "any more than <i>Phaeton</i> was qualified to drive the sun."
298	Farewell, my boys; my dearest friends, farewell!	
	My body feels, my soul doth weep to see	
300	Your sweet desires deprived my company,	
	For Tamburlaine, the scourge of God, must die.	
302		
	[<i>Tamburlaine dies.</i>]	
304		
	<i>Amyr.</i> Meet Heaven and Earth, and here let all things end,	
306	For Earth hath spent the pride of all her fruit,	
	And Heaven consumed <u>his</u> choicest living fire.	= its.
308	Let Earth and Heaven his <u>timeless</u> death deplore,	= untimely. ²
	For both their worths will equal him no more.	307-8: the play ends with a final rhyming couplet.
310		
	[<i>Exeunt.</i>]	
	<i>FINIS</i>	

Marlowe's Invented Words.

Like all writers of the era, Christopher Marlowe made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. The following is a list of words and phrases that research suggests first appeared in *Tamburlaine, Part Two*.

Some of the entries in *Part "a"* below are marked as "unconfirmed". These are words that the OED has identified as appearing in print having been used a certain way for the first time in *Tamburlaine, Part Two*.

Some of the entries below are paired with a year. In these cases, the entry technically appeared in print before the *Tamburlaine* plays did in 1590 (the year shown is the year the entry actually first appeared). However, it is very possible that the entry was in fact invented by Marlowe, since he wrote the play in about 1586 or 1587.

a. Words and Compound Words.

- alarum, ie. alarm** (as an intransitive verb, unconfirmed)
- Anatolian / Natolian** (1588)
- arch-monarch**
- astracism** (1588)
- a-telling**
- battery** (meaning the platform on which artillery is placed)
- childish-valorous**
- dispensive** (as an adjective)
- dispose** (meaning to deal with, unconfirmed)
- faint-heart** (as an adjective)
- far-resounding**
- flank** (applied to a fort)
- flesh** (as a verb, meaning to plunge a sword into one's flesh) (1587)
- half-tired** (an adjective)
- impassionate**
- inexcellence**
- journey** (meaning to travel on or ride a horse, unconfirmed)
- Lacryma Christi**
- lancer** (meaning a soldier armed with a lance)
- musketeer**
- naturalized** (as an adjective, referring to one granted the rights of a citizen) (1587)
- never-broken** (as an adjective)
- orifex**
- pericranion** (humorous term for the mind or skull)
- period** (meaning a pause, unconfirmed)
- quinque-angle**
- racking** (as an adjective, meaning driven by the wind, applied to clouds)
- remorseful** (1589)
- rival** (meaning one who is arguably equal or better in something, unconfirmed)
- strain** (meaning to trickle, unconfirmed)
- subject** (meaning matter or substance, unconfirmed)
- sulphur-balls**
- symbolize, symbolized** (meaning to mix or unite, unconfirmed)
- taintless**
- tartar** (applied figuratively, unconfirmed)

theoria (earliest appearance in non-dictionary entry)

thrice-worthy

timeless (meaning untimely)

triple-moat

unrelenting

villain-coward

b. Expressions and Collocations.

Collocations are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively so do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *Tamburlaine, Part Two*, and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers. Also, the words *one*, *one's*, and *oneself* are used as proxies for any pronoun, e.g. the entry "pull one's house down" represents all variations including "pull my house down", "pull your house down", etc.

"accursed traitor"

"argument of arms"

"argument of art"

"Barbarian steed(s)"

"barbarous body"

"black circumference"

"black Jove"

"bloody and breathless"

"bootless fire(s)"

"bounty or nobility" (1588)

"bowels of the clouds"

"breathless men"

"brinish waves"

"burn to cinders"

"burning glances"

"burning gulf"

"closed in a coffin"

"coal-black face(s)"

"conquering feet"

"conquering wings"

"contagious smell(s)" (1587)

"courageous and invincible"

"cover all the world"

"crimson blood"

"crown(s) of burnished gold"

"crystal robe(s)"

"cunning alchemist"

"daunted foe(s)"

"dearest lives" (1588)

"deed(s) of ruth"

"diet yourself / yourselves"

"dim the crystal sky / skies"

"enforced and necessary"

"eternal chaos"

"fatal raven(s)"
 "fearful thunderbolts" (1588)
 "feathered breast(s)"
 "feeble influence(s)"
 "fiery Cancer"
 "fixed bounds"
 "fleshly heart of man"
 "fly at random"
 "friendly keeper"
 "friendly parle/parley"
 "frowning cloud(s)"
 "frowning visage(s)"
 "fruitful Sicily"
 "general welcome"
 "God's great lieutenant"
 "golden eye of Heaven"
 "haste and meet"
 "hateful feet"
 "hateful mouth(s)"
 "hateful throats"
 "headlong from a rock"
 "heathenish Turks"
 "hell and confusion"
 "hellish mists"
 "hollow hanging"
 "huge/hugy Polypheme"
 "illustrate god(s)"
 "in one diameter"
 "incorporeal spirit"
 "infernal vault(s)"
 "injurious tyrant"
 "intolerable fit(s)"
 "invincible by nature"
 "ivory bower(s)"
 "ivory throat"
 "jealous anger" (1589)
 "latest memory"
 "liquid tears"
 "loathsome earth"
 "lose a drop of blood"
 "lusty thief"
 "make no period"
 "make one's greatest haste"
 "make the water mount"
 "marble turret(s)" (1589)
 "martial present(s)"
 "martial tool(s)"
 "matchless strength"
 "memorable witness" (1586)
 "mist(s) of death"
 "mournful streamer(s)"
 "murdering axe"
 "northern parallel"
 "paint in words"

"picture of a slave"
 "pitchy tents"
 "proud fury"
 "purple veil(s)"
 "quaffing bowl(s)"
 "queen of chastity"
 "quivering leaves"
 "racking cloud(s)"
 "refined eyes"
 "royal gratitude(s)"
 "rudiments of war" (though **rudiments of warfare** appeared once earlier)
 "rusty gates"
 "sable wings"
 "scarlet livery"
 "second mate"
 "semicircled moon"
 "shame of nature"
 "shattered limb(s)"
 "shower of darts"
 "shun the field" (1589)
 "silken reins"
 "spells of magic"
 "spiteful influence"
 "state of one's supremacy"
 "steeled crest(s)"
 "strange infusion"
 "sunny motes"
 "sway a throne"
 "temple roof"
 "the world's fair eye" (1589)
 "thickest troops"
 "troops of harlots"
 "trotting the ring"
 "wandering sailors"
 "warlike progress"
 "watery fen(s)"
 "western world" (1586)
 "whip(s) of wire"
 "wounding trouble(s)"
 "wrathful looks"
 "yet let me die"
 "yield speedily"
 collocation of "brains" and "sprinkled"
 collocation of "Cynthia" and "bower"
 collocation of "Lesbia" and "Corinna"
 collocation of "murmurs" and "hisses"
 collocation of "obloquy" and "scorn"
 collocation of "quaver" and "lute"
 pairing of "honourable" and "requisite"
 pairing of "knit" and "strengthened"
 pairing of "peerless" and "magnificent"
 the expression "absent time"
 the expression "in leaguer"

the expression "to bid arms"
to "half dismay" one
to "have fresh horse"
to "hew" something "piecemeal"
to "mock" one "palpably"
to "put one to the wheel"
to "stoop one's pride"
to (be) "beat asunder"

**Words and Expressions Incorrectly
Credited to Marlowe by the OED.**

The OED cites *Tamburlaine, Part Two*, as being the publication containing the earliest use of the following words; however, research has shown that the OED is not correct in giving Marlowe credit for using these words first, ie. all of them appeared in works published before 1586, the earliest likely year *Tamburlaine* was written:

coach-horse
counterfort
quill (applied to the spines of a porcupine or hedgehog)
selected (as an adjective)
unsacked

FOOTNOTES.

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