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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 (**viceroys**), 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 glutted with the Christians' blood,
18 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 Rijeca 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".

	<p>Vast <u>Gruntland</u>, compassed with the <u>Frozen Sea</u>,</p> <p>30 (Inhabited with tall and sturdy men, Giants as big as <u>hugy Polypheme</u>.)</p> <p>32 Millions of soldiers cut the <u>artic</u> line, Bringing the strength of Europe to these arms,</p> <p>34 Our <u>Turkey blades</u> shall glide through all their throats, And make this <u>champion mead</u> a bloody <u>fen</u>.</p> <p>36 <u>Danubius' stream</u>, that runs to <u>Trebizond</u>,</p> <p>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.</p> <p>40 The <u>Terrene Main</u>, wherein Danubius' falls,</p> <p>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,</p> <p>44 Beating in heaps against their <u>argosies</u>,</p> <p>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>.</p>	<p>29: Gruntland = Greenland, the usual 16th century spelling. compassed with = surrounded by. Frozen Sea = term used by old English writers to describe any of the ocean waters north of Europe or Asia; Ribner⁹ suggests simply "Arctic ocean" (p. 114).</p> <p>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 Schelling⁶ comments oddly, "On the contrary, the inhabitants (of Gruntland) are almost dwarfs." hugy = huge. Polypheme = 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.</p> <p>32-33: cut the...arms = "cross the Arctic Circle to come south to join Sigismund's army to fight against us". artic = common 16th century spelling for arctic.</p> <p>= Turkish swords. = level or unbroken meadow. = swamp.</p> <p>36: Trebizond was both a small kingdom and a city on the south-eastern coast of the Black Sea; needless to say, the Danube River (Danubius' stream) flows into the Black Sea at its western end, "diametrically opposite to T[rebizond]."⁴⁰ = its waves which are red with blood. = gifts from the war.</p> <p>40: Orcanes suggests a branch of the Danube flows into the Mediterranean Sea (Terrene Main); 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. = "as a result of" = ie. "be called". = referring to the bodies of the dead Christians. = floating.</p> <p>44: the image is of large numbers of Christian corpses smashing against the sides of large merchant-vessels (argosies).¹</p> <p>45-47: briefly, "and send all of Europe into mourning." mounted on her bull = a mythological allusion: Jupiter, the king of the gods, famously took the form of an attractive bull in order to approach the beautiful maiden Europa; 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</p>
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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,

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

58 **Orcan.** Viceroy of Byron, wisely hast thou said.
60 My realm, the centre of our empery,
Once lost, all Turkey would be overthrown,
62 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 Ortellius' 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.

86 *Sigis.* Orcanes, (as our legates promised thee,)
88 We, with our peers, have crossed Danubius' stream
To treat of friendly peace or deadly war.
90 Take which thou wilt, for as the Romans used,
I here present thee with a naked sword;
92 Wilt thou have war, then shake this blade at me;
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?

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

So thick upon the blink-eyed burghers' heads,

104 That thou thyself, then county palatine,

The King of Boheme, and the Austrie Duke,
106 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 = entourages.

= 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 120 To those that stand on <u>Bagdet's lofty tower</u> ; Or as the ocean to the traveller 122 That rests upon the snowy <u>Apennines</u> ; And tell me whether I should <u>stoop so low</u> , 124 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> ,	= alliance.
128	And not to dare each other to the field. A friendly <u>parlè</u> might <u>become ye</u> both.	= discussion. ¹⁶ = befit. = plural form of you .
130	Fred. And we from Europe, to the same intent, 132 Which if <u>your general</u> refuse or scorn, Our tents are pitched, our men stand in array, 134 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> ,	= ready (to fight). ³ = ie. "stubbornly insist on certain terms that would preclude our reaching a settlement", ie. negotiate in bad faith.
138	Here is his sword, – let peace be ratified On these conditions, specified before, 140 Drawn with advice of our ambassadors.	
142	Sigis. Then here I sheathe it, and give thee my hand, Never to draw it out, or <u>manage arms</u>	= conduct war.
144	Against thyself or thy <u>confederates</u> , But whilst I live will be a truce with thee.	= allies.
146	Orcan. But, Sigismund, confirm it with an oath, 148 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> ,	= off-spring. = virgin.
152	Sweet Jesus Christ, I solemnly <u>protest</u> And vow to keep this peace inviolable.	= promise.
154	Orcan. By sacred <u>Mahomet</u> , the friend of God, 156 Whose holy <u>Alcoran</u> remains with us, Whose glorious body, when he left the world, 158 Closed in a coffin mounted up the air, And hung on stately <u>Mecca's temple roof</u> , 160 I swear to keep this truce inviolable; Of whose conditions and our solemn oaths, 162 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
Encroach upon the confines of thy realm,
166 Send word, Orcanes of Natolia
Confirmed this league beyond Danubius' stream,
168 And they will, trembling, sound a quick retreat;
So am I feared among all nations.

170 **Sigis.** If any heathen potentate or king
172 Invade Natolia, Sigismund will send
A hundred thousand horse trained to the war,
174 And backed by stout lancers of Germany,

The strength and sinews of the Imperial seat.

176 **Orcan.** I thank thee, Sigismund; but, when I war,
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 chief of my army hence
182 To fair Natolia and to Trebizond,
To stay my coming 'gainst proud Tamburlaine.
184 Friend Sigismund and peers of Hungary,
Come, banquet and carouse with us a while,
186 And then depart we to our territories.

188 [Exeunt.]

ACT I, SCENE II.

Egypt, just south of Alexandria.

Enter Callapine with Almeda, his Keeper.

1 **Call.** Sweet Almeda, pity the ruthful plight
2 Of Callapine, the son of Bajazeth,
Born to be monarch of the western world,
4 Yet here detained by cruël Tamburlaine.

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.

= boundaries.
= ie. "just tell them".
= alliance.

= ie. pagan, or one who is not Christian or Muslim.

= trained cavalry.

= brave. = cavalryman carrying a lance.¹

= 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.

177-9: Orcanes appreciates the Hungarian king's gesture, but suggests he won't need the help, should Turkey be invaded.

= the greater part of.¹⁶ = from here.

= wait for. = in anticipation of (the arrival of).

Entering Characters: **Callapine** 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 *Parts One* and *Two*, and the conqueror is holding him prisoner.

Almeda is employed by Tamburlaine as Callapine's warden.

1: **Almeda** = **Almeda** is pronounced with the stress on the first syllable: *AL-me-da*.

ruthful = pitiful.

= ie. western Asia.¹¹

= ie. in Egypt.¹¹

6 *Alm.* My lord, I pity it, and with my heart
 8 Wish your release; but he whose wrath is death,
 8 My sovereign lord, renowmèd Tamburlaine,
 10 Forbids you further liberty than this.

12 *Call.* Ah, were I now but half so eloquent
 12 To paint in words what I'll perform in deeds,
 12 I know thou wouldst depart from hence with me.

14 *Alm.* Not for all Afric; therefore move me not.

16 *Call.* Yet hear me speak, my gentle Almeda.

18 *Alm.* No speech to that end, by your favour, sir.

20 *Call.* By Cairo runs –

22 *Alm.* No talk of running, I tell you, sir.

24 *Call.* A little further, gentle Almeda.

26 *Alm.* Well, sir, what of this?

28 *Call.* By Cairo runs to Alexandria bay
 30 Darotè's stream, wherein at anchor lies

32 A Turkish galley of my royal fleet,
 32 Waiting my coming to the river side,
 34 Hoping by some means I shall be released,
 34 Which, when I come aboard, will hoist up sail,
 36 And soon put forth into the Terrene Sea,
 36 Where, 'twixt the isles of Cyprus and of Crete,
 38 We quickly may in Turkish seas arrive.
 38 Then shalt thou see a hundred kings and more,
 40 Upon their knees, all bid me welcome home,
 40 Amongst so many crowns of burnished gold,
 42 Choose which thou wilt, all are at thy command;
 42 A thousand galleys, manned with Christian slaves,
 44 I freely give thee, which shall cut the Straits,

44 And bring armados from the coasts of Spain

Fraughted with gold of rich America;

46 The Grecian virgins shall attend on thee,
 46 Skilful in music and in amorous lays,

= renowned, a common alternate form.

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."

from hence = a technically redundant, but commonly used, phrase: *hence* by itself means "from here".

= provoke.²

19: "please, let there be no more discussion along those lines."

21-27: as often happens in Marlowe's plays, single lines of dialogue can be short, and often are in prose.

23: Almeda interrupts Callapine.

25: "let me say a little more."

= On Ortelius' map of Africa, *Darote* is a city in Egypt, north of Cairo; *Darote's stream* refers to a branch of the Nile river on the Delta, which the map shows flowing to Alexandria.

= a single-decked sailing vessel, usually rowed by slaves.¹

= Mediterranean Sea.

36: ie. off the southern coast of Asia Minor.

= polished so as to shine.¹

= ie. the Straits of Gibraltar.¹¹

= armadas, fleets of naval ships.

45: another glaring anachronism: the Europeans would not "discover" America for almost another century.

fraughted = laden.

= despite the suggestive possibilities of this word, *lays* simply means "songs" or "singing".

48 As fair as was Pygmalion's ivory girl

Or lovely Iō metamorphosèd.

50 With naked negroes shall thy coach be drawn,
 And, as thou rid'st in triumph through the streets,
 52 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' Antipodës,
 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 *Iō* 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 style and title I have yet.)

Although he sent a thousand armèd men
 88 To intercept this haughty enterprise,
 Yet would I venture to conduct your grace,
 90 And die before I brought you back again.

92 **Call.** Thanks, gentle Almeda; then let us haste,
 Lest time be past, and lingering let us both.

94 **Alm.** When you will, my lord, I am ready.

96 **Call.** Even straight; and farewell, cursèd Tamburlaine.
 98 Now go I to revenge my father's death.

100 [Exeunt.]

ACT I, SCENE III.

Larissa on the Sinai Peninsula.

*Enter Tamburlaine, Zenocrate, and their three sons,
 Calyphas, Amyras, and Celebinus,
 with drums and trumpets.*

1 **Tamb.** Now, bright Zenocrate, the world's fair eye,
 2 Whose beams illuminate the lamps of Heaven,
 Whose cheerful looks do clear the cloudy air,
 4 And clothe it in a crystal livery;
 Now rest thee here on fair Larissa plains,

6 Where Egypt and the Turkish empire part,

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,

= the two words are essentially synonyms; this type of redundancy, a figure of speech known as a *pleonasm*, was ubiquitous in Elizabethan drama.

= even if.
 = grand.¹⁷
 = risk.

= "our opportunity passes us by". = "delay hinders".

= ie. "I am ready now."

Scene I: in *Tamburlaine, Part One*, Marlowe waited until play's second scene to introduce us to his hero; here in *Part Two*, 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

Entering Characters: **Tamburlaine** is Marlowe's fictional counterpart to Timur, one of history's most feared and ruthless conquerors.

Early in *Part One*, 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 *Parts One* and *Two*, the couple got married, and now have three mostly grown sons.

= common poetic description of the sun.¹
 = ie. the stars.

= uniform or outfit.
 = Ribner rightly identifies **Larissa** as the modern city of El Arish on the northern coast of the Sinai Peninsula.

6: in *Part One*, 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.

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 scathe,
 And dangerous chances of the wrathful war?

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 the hornèd moon,
 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 subdued,
 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:

Water and air, being symbolized in one,
 26 Argue their want of courage and of wit;

28 Their hair, as white as milk, and soft as down,
 which should be like the quills of porcupines,
 As black as jet, and hard as iron or steel,

30 Bewrays they are too dainty for the wars;
 Their fingers made to quaver on a lute,
 32 Their arms to hang about a lady's neck,
 Their legs to dance and caper in the air,
 34 Would make me think them bastards, not my sons,
But that I know they issued from thy womb,
 36 That never looked on man but Tamburlaine.

38 **Zeno.** My gracious lord, they have their mother's looks,
 But when they list, their conquering father's heart.
 40 This lovely boy, the youngest of the three,

Not long ago bestrid a Scythian steed,

= harm or injury.¹

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.

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 gloomy¹ (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.

= 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.

= wish.
 40: here Zenocrate indicates Celebinus, her youngest son.

41: **bestrid** = rode.
Scythian steed = horse of Scythia, the widely-spread and

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

46
Tamb. Well done, my boy, thou shalt have shield and
47 lance,
48 Armour of proof, horse, helm, and curtle-axe,

49
50 And I will teach thee how to charge thy foe,
51 And harmless run among the deadly pikes.
52 If thou wilt love the wars and follow me,
53 Thou shalt be made a king and reign with me,
54 Keeping in iron cages emperors.

55
56 If thou exceed thy elder brothers' worth,
57 And shine in complete virtue more than they,
58 Thou shalt be king before them, and thy seed
59 Shall issue crownèd from their mother's womb.

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

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

67
Amyr. Why may not I, my lord, as well as he,
68 Be termed the scourge and terror of the world?
69

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

72
73
74 **Caly.** But while my brothers follow arms, my lord,
75 Let me accompany my gracious mother;
76 They are enough to conquer all the world,
77 And you have won enough for me to keep.

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

= who. = stirred to a state of fury.¹

88	And in the furrows of his frowning brows Harbours revenge, war, death, and cruëly; For in a <u>field</u> , whose <u>superficiës</u>	89: <i>field</i> = ie. battlefield. <i>superficiës</i> = surface; a geometric term, the word could be singular or plural. ¹
90 92 94	Is covered with a <u>liquid purple veil</u> And sprinkled with the brains of slaughtered men, My royal <u>chair of state</u> shall be advanced; And he that means to place himself <u>therein</u> , Must armèd wade up to the chin in blood.	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.) = ie. blood, of course. = ie. throne. = ie. thereon.
96 98	Zeno. My lord, such speeches to our princely sons Dismay their minds before they <u>come to prove</u> The wounding troubles angry war affords.	= the sense is "experience for (or prove to) themselves". 98: "the harmful dangers of war."
100 102 104	Celeb. No, madam, these are speeches fit for us, For if his chair were in a sea of blood, I would prepare a ship and sail to it, <u>Ere</u> I would lose the title of a king.	= before.
106 108	Amyr. And I would strive to swim through pools of blood, Or make a bridge of murdered carcasses, Whose arches should be framed with bones of Turks, Ere I would lose the title of a king.	
110 112	Tamb. Well, lovely boys, you shall be emperors both, Stretching your conquering arms from East to West; And, <u>sirrah</u> , if you mean to wear a crown,	= common form of address of a father to a son; Tamburlaine is addressing Calyphas here. = ie. Orcanes, a deputy king of the Sultan.
114 116	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.	= ie. pericranium, a humorous term for the skull. ¹
118	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
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.
122 124	Theridamas, Techelles, and Casane Promised to meet me on Larissa plains <u>With hosts apiece</u> against this Turkish crew;	122-4: in expectation of war with the Ottoman army, Tamburlaine has called his own deputy kings to bring their armies to join his. <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 it parcel of my empery; –
128 The trumpets sound, Zenocrate; they come.

130 *Enter Theridamas and his train,
with drums and trumpets.*

132 **Tamb.** Welcome Theridamas, King of Argier.

134 **Ther.** My lord, the great and mighty Tamburlaine,
Arch-monarch of the world, I offer here
136 My crown, myself, and all the power I have,
In all affection at thy kingly feet.

138 **Tamb.** Thanks, good Theridamas.

140 **Ther.** Under my colours march ten thousand Greeks;
142 And of Argier and Afric's frontier towns
Twice twenty thousand valiant men-at-arms,
144 All which have sworn to sack Natolia.
Five hundred brigandines are under sail,
146 Meet for your service on the sea, my lord,
That, launching from Argier to Tripoli,

148 Will quickly ride before Natolia,
And batter down the castles on the shore.

150 **Tamb.** Well said, Argier; receive thy crown again.

152 *Enter Techelles and Usumcasane together.*

154 **Tamb.** Kings of Morocus and of Fess, welcome.

156 **Usum.** Magnificent and peerless Tamburlaine!
158 I and my neighbour king of Fess have brought
To aid thee in this Turkish expedition,
160 A hundred thousand expert soldiërs:

From Azamor to Tunis near the sea

162 Is Barbary unpeopled for thy sake,
And all the men in armour under me,
164 Which with my crown I gladly offer thee.

needs.²¹

= ie. Turkey. = "part of my empire".

Entering Characters: *Theridamas* 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 *Part One* 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.

136ff: Theridamas ceremoniously gives his crown to Tamburlaine, who will return it to him after hearing of his accomplishments, confirming his position as deputy king.

= small, light ships.²²

= suitable.¹

= not the well-known Libyan city, but a city on the Mediterranean coast of the northern Levant.

= ie. "well done".

Entering Characters: *Techelles* and *Usumcasane* are Tamburlaine's other two closest subordinates, and fellow Scythians; *Techelles* is the King of Fess (Fez), and *Usumcasane* (usually called *Casane* for short) the King of Morocco. Both Fess and Morocco (Ortelius' spelling) are cities located in north-west Africa in the region of Morocco.

= ie. Fez, a city and region in Morocco.

= proven.

= ie. *Azemmour*, a coastal city of Morocco; Ortelius' map places it about 150 miles further north along the Atlantic coast than where it really is.

= ie. "I have stripped North Africa of its men"; *Barbary* is the name assigned to all of North Africa west of Egypt.

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 retire,

= retreat, run away.

172: **Coal-black Faces:** Robert Davis, in *Christian Slaves, Muslim Masters* (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 infernal Jove,
174 Meaning to aid them in this Turkish arms,
Should pierce the black circumference of hell

= Pluto, the king of Hades.

= "our (upcoming) battle with the Turks".

= ie. boundary.

176 With ugly Furies bearing fiery flags,

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 strong 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 Tesella unto Bilèdull,

178: **Tesella** = **Tisala**, a city shown on Ortelius' map of Africa lying on the extreme north-west coast of Morocco.

Biledull = 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 surfeit in conceiving joy.
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 Boreas rents a thousand swelling clouds;

= become satiated with.

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 Deucalion's flood,
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

208 Four hundred miles with armour on their backs,
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

226 Where Amazonians met me in the field,

With whom (being women), I vouchsafed a league,

228 And with my power did march to Zanzibar,

The western part of Afric, where I viewed

230 The Ethiopian sea, rivers and lakes,

But neither man nor child in all the land;

232 Therefore I took my course to Manico,

Where, unresisted, I removed my camp;

234 And, by the coast of Byather, at last

I came to Cubar, where the negroes dwell,

236 And conquering that, made haste to Nubia.

There, having sacked Borno, the kingly seat,

238 I took the king and led him bound in chains

240 Unto Damasco, where I stayed before.

Tamb. Well done, Techelles. What saith Theridamas?

242 **Ther.** I left the confines and the bounds of Afric,

244 And made a voyage into Europe,

Where by the river Tyros I subdued

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: 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.

in the field = prepared to fight.

= granted or made an alliance.

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.

= an ancient name for the South Atlantic, labeled on Ortelius' map as *Oceanus Aethio*.

= Marlowe's poetic corruption of the region of *Manicongo*, north of Zanzibar, located in modern Angola.

= ie. "moved my army."

= likely Ortelius' *Biafar*, at the inner elbow-joint of Africa, modern Cameroon.

= ie. the region of *Guber*, located roughly where modern Burkina Faso sits.

= Ortelius' *Nubia* is a large region comprising modern Chad. Techelles is now cutting across north-central Africa.

= a city shown a little east of Ortelius' *Borno lacus*, or modern Lake Chad.

239: having finished his journey to Africa, Techelles actually took his army north of Tamburlaine's current location, where he rested (*stayed*), 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.

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.

= 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	<p><u>Stoka</u>, <u>Padalia</u>, and <u>Codemia</u>;</p> <p>Then crossed the sea and came to <u>Oblia</u></p>	<p>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.</p> <p>= 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.</p>
248	<p>And <u>Nigra Sylva</u>, where the devils dance, Which in despite of them, I set on fire.</p>	<p>= Ortelius' <i>Black Forest</i> has been placed in Russia just north of Odessa!</p> <p>249: to spite the resident devils, Theridamas burned the Black Forest.</p>
250	<p>From thence I crossed the gulf called by the name <u>Marë Majorë</u> of th' inhabitants.</p>	<p>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</p> <p><i>of</i> = by.</p>
252	<p>Yet shall my soldiers <u>make no period</u>, Until Natolia kneel before your feet.</p>	<p>= ie. not stop moving; <i>period</i> = pause or cessation.¹</p>
254	<p>Tamb. Then will we triumph, banquet, and carouse;</p>	<p>= expenditures.¹ = delicacies.</p>
256	<p>Cooks shall have <u>pensions</u> to provide us <u>cates</u>, And glut us with the <u>dainties</u> of the world;</p>	<p>= delicious foods.¹</p>
258	<p><u>Lachryma Christi</u> and <u>Calabrian</u> wines Shall common soldiers drink in <u>quaffing bowls</u>,</p>	<p>258-9: Tamburlaine mentions two fine wines which his soldiers will be able to drink.</p> <p><i>Lachryma Christi</i> = an old wine from Campania in Italy.¹</p> <p><i>Calabrian</i> = another well-known wine, from Calabria, the toe of Italy's boot.</p> <p><i>quaffing bowls</i> = drinking bowls.¹</p>
260	<p>Ay, liquid gold when we have conquered <u>him</u>,</p>	<p>= ie. the king of Natolia.⁵</p>
262	<p>Mingled with coral and with <u>oriental pearl</u>. Come, let us banquet and carouse the whiles.</p>	<p>= 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>.</p>
264	<p>[<i>Exeunt.</i>]</p>	
<p>END OF ACT I.</p>		

ACT II.

SCENE I.

Hungary, north of the Danube River.

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

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

These heathenish Turks and pagans lately made

8 Betwixt the city Zula and Danubius;

How through the midst of Varna and Bulgaria,

10 And almost to the very walls of Rome,

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

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

= impulse.

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.

= 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.

= 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.

= 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> , We may discourage all the pagan troop That dare attempt to war with Christiäns.	= defeat. ²
28	Sigis. 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	Bald. <u>No whit</u> , my lord, for with such infidels, In whom no faith nor true religion rests, 38 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,

44 So what we vow to them should not infringe
Our liberty of arms and victory.

46 **Sigis.** Though I confess the oaths they undertake
Breed little strength to our security,

48 Yet those infirmities that thus defame
Their faiths, their honours, and their religiön,
50 Should not give us presumption to the like.

Our faiths are sound, and must be consummate,

52 Religious, righteous, and inviolate.

54 **Fred.** Assure your grace, 'tis superstition
To stand so strictly on dispensive faith;

56 And should we lose the opportunity
That God hath given to venge our Christians' death
58 And scourge their foul blasphemous paganism,

As fell to Saul, to Balaam, and the rest,
60 That would not kill and curse at God's command,

62 So surely will the vengeance of the Highest,
And jealous anger of His fearful arm,
Be poured with rigour on our sinful heads,
64 If we neglect this offered victory.

66 **Sigis.** Then arm, my lords, and issue suddenly,

prudent statecraft (line 41, see Bevington, p. 421), be trusted (Islam being inherently profane)".
plight = pledge.¹
42: ie. the sense is, "to be accounted by us as trustworthy".

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."

47: "give me very little sense of safety".

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.
their = Dyce deletes for the sake of the meter.

51: "The pledges (*faiths*) we made are valid (*sound*), and they must be fulfilled (*consummate*)".¹
51-52: a rare rhyming couplet in this play.

54-55: the sense is, "it is irrational to interpret the requirements of religion so strictly or narrowly."
superstition = irrational or unfounded religious belief.¹
dispensive faith = 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.

= a monosyllable: *gi'n*.
= a disyllable: *fou-el*.

59-60: Frederick provides two purported Biblical examples of God punishing those who resist His direction to harm their enemies.
60: *kill* and *curse* refer to Saul and Balaam, respectively.
Saul = 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).
Balaam's = 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).

= fear-inducing, frightening.

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 *would* punish them if they did *not* break the treaty, and take advantage of the opportunity God has specifically given them to smite their enemies!

= "attack immediately".

68 Giving commandment to our general host,
With expedition to assail the Pagan,
70 And take the victory our God hath given.

[*Exeunt.*]

ACT II, SCENE II.

Near Orminius' Mount in Bithynia.

*Enter Orcanes, Gazellus, and Uribassa,
with their train.*

1 **Orcan.** Gazellus, Uribassa, and the rest,
2 Now will we march from proud Orminius' mount
To fair Natolia, where our neighbour kings
4 Expect our power and our royal presence,
T' encounter with the cruël Tamburlaine,
6 That nigh Larissa sways a mighty host,
And with the thunder of his martial tools
8 Makes earthquakes in the hearts of men and Heaven.

10 **Gaz.** And now come we to make his sinews shake,
With greater power than erst his pride hath felt.
12 An hundred kings, by scores, will bid him arms,
And hundred thousands subjects to each score,
14 Which, if a shower of wounding thunderbolts
Should break out of the bowels of the clouds,
16 And fall as thick as hail upon our heads,
In partial aid of that proud Scythian,
18 Yet should our courages and steelèd crests,
And numbers more than infinite of men,
20 Be able to withstand and conquer him.

22 **Urib.** Methinks I see how glad the Christian king
Is made for joy of your admitted truce,
24 That could not but before be terrified
With unacquainted power of our host.

26

= entire army.

= promptness.

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

Scene II: the setting is the mountain *Orminius* in the extreme north-west of Anatolia.

Entering Characters: *Orcanes*, the King of Natolia, is the acting head of the Ottoman armies; *Gazellus* and *Uribassa* are two of Orcanes' deputy kings.

= ie. to that part of Asia Minor where the main body of the Ottoman army has gathered.

4: ie. "await the arrival of my army and me".

= near. = controls. = army.

= weapons.

= muscles.

= ie. ever before.

= by groups of twenty. = offer him battle.¹

= ie. soldiers.

= ie. "even if".

= interior.¹

17: ie. hence favouring Tamburlaine.

= helmets.¹

= granted.

25: perhaps meaning that Sigismund had never before experienced, and was therefore previously *unacquainted*, with an army (*host*) as large as the Ottomans'.

Enter a Messenger.

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: <i>COV-'nants</i> .
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.
48	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".
50	If <u>he</u> be son to everliving <u>Jove</u> ,	= ie. Christ. = ie. the Christian God. The Elizabethans often used the name <i>Jove</i> to refer to their own God.
52	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".
54	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
56	[<i>He tears to pieces the articles of peace.</i>]	53-54: Orcanes now addresses Christ directly. = ie. Sigismund's breaking of his sacred vow.
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. <i>Cynthia</i> = the traditional personification of the moon.
60	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 <i>Empyrean Heaven</i> that one finds the throne of God, Christ and all of the angels.
62	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". <i>circumscribable</i> = an early version of <i>circumscrib- able</i> . ¹
64	But everywhere fills every continent With strange infusion of his sacred vigour, May, in his endless power and purity, Behold and <u>venge</u> this traitor's perjury! –	= avenge.

66 Thou Christ, that art esteemed omnipotent,
If thou wilt prove thyself a perfect God,
68 Worthy the worship of all faithful hearts,
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.

76

[*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,
Conceive a second life in endless mercy!

10

[*He dies.*]

12

Enter Orcanes, Gazellus, Uribassa, and others.

14

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

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

20

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 (*conceive*)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 = 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 "a symbol of the contrast with the beautiful Garden of heaven with its delicious fruits." Those who are sinful are described as perpetually returning to eat its fruit, which serves as a metaphor for the "unending chain of evil" (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: "For it is a tree that springs out of the bottom of Hell-Fire" (Ali, 37:64). ²⁴ <i>fire</i> = a disyllable. <i>ingrafted</i> = grafted ¹ ie. firmly rooted. ¹⁶
30	With apples like the heads of damnèd fiends.	29: a mythological metaphor: "yet the tree flourishes like when all of nature is filled with blooming flowers." <i>Flora</i> is the Roman goddess of flowers.
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> . –	30: "The shoots of its fruit-stalks are like the heads of devils" (Ali, 37:65). ²⁴ = 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> , the tree of hell), pagan (<i>Flora</i> and <i>Orcus</i>) and Christian (<i>fiends</i> and <i>devils</i>) imagery in lines 26-33.
34 36 38	What say'st thou yet, Gazellus, to his <u>foil</u> , Which we <u>referred</u> to justice of his Christ, And to <u>his</u> power, which here appears as <u>full</u> <u>As rays of Cynthia</u> to the clearest sight?	= defeat. = appealed. = ie. Christ's. = fully, ie. obviously. = ie. "as is the light of the moon (<i>Cynthia</i>)".
40	<i>Gaz.</i> 'Tis but the fortune of the wars, my lord, Whose power is often <u>proved</u> a miracle.	= "asserted to be". ¹⁷
42 44 46	<i>Orcan.</i> Yet in my thoughts shall Christ be honourèd, Not doing Mahomet an injury, Whose power had share in this our victory; And since this miscreant hath disgraced his faith, And died a traitor both to Heaven and earth, We <u>will</u> both <u>watch</u> and <u>ward</u> shall keep his trunk	43: ie. "without thinking any less of Mahomet". 43-44: note the rhyming couplet. 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 50	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."

52	<i>Urib.</i> I will, my lord.	
		[Exit Uribassa.]
54		
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 is <u>discovered</u> lying in her bed of state, with Tamburlaine sitting by her. About the bed are three Physicians <u>tempering</u> potions. Around are Theridamas, Techelles, Usumcasane, and Zenocrates' three Sons.</i>	= the curtain is pulled back to reveal this tableau at the back of the stage; discovered = revealed.
		= mixing.
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; And all with faintness and <u>for</u> foul disgrace,	= lacks. = its. 5: note the line's emphatic alliteration. for = because of (its).
6	He binds his temples with a frowning cloud, Ready to darken earth with endless night.	
8	Zenocrate, that gave <u>him</u> light and life, Whose eyes shot <u>fire</u> from their ivory <u>bowers</u> ,	= ie. the sun. 9: fire = a disyllable here. bowers = chambers; but some editors think bowers might mean "brows".
10	And tempered every soul with lively heat, Now by the malice of the angry skies, Whose jealousy admits no <u>second mate</u> , Draws in the comfort of her <u>latest</u> breath,	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 .
14	All <u>dazzled</u> with the hellish mists of death. Now walk the <u>angels</u> on the <u>walls</u> of Heaven,	11-13: the heavens are killing Zenocrate because they want no competition when it comes to brightness. second mate = competitor, equal. latest = last. = overpowered; ¹¹ but dazzled also could suggest a dimming of one's sight. ¹ 15-17: Heaven is compared to a fortress; the angels , acting

<p>16</p> <p>18</p> <p>20</p> <p>22</p> <p>24</p> <p>26</p> <p>28</p> <p>30</p> <p>32</p> <p>34</p> <p>36</p> <p>38</p> <p>40</p> <p>42</p> <p>44</p> <p>46</p> <p>48</p> <p>50</p> <p>52</p>	<p>As sentinels to warn th' immortal souls To entertain divine Zenocrate.</p> <p><u>Apollo</u>, <u>Cynthia</u>, and the <u>ceaseless lamps</u> That gently looked upon this loathsome earth, Shine downwards now no more, but <u>deck</u> the heavens To <u>entertain</u> divine Zenocrate.</p> <p>The crystal springs, whose taste <u>illuminates</u> <u>Refined</u> eyes with an <u>eternal sight</u>, Like <u>tried silver</u>, run through Paradise, To entertain divine Zenocrate.</p> <p>The <u>cherubins</u> and holy <u>seraphins</u>, That sing and play before the King of Kings, Use all their voices and their instruments To entertain divine Zenocrate.</p> <p>And in this sweet and <u>curious</u> harmony, The God that tunes this music to our souls Holds out his hand in highest majesty To entertain divine Zenocrate. Then let some holy trance convey my thoughts Up to the palace of <u>th' empyreal Heaven</u>, That this my life may be as short to me As are the days of sweet Zenocrate. – Physicians, will no <u>physic</u> do her good?</p> <p>Phys. My lord, your majesty shall soon <u>perceive</u>: <u>And if</u> she pass this fit, the worst is past.</p> <p>Tamb. Tell me, how fares my fair Zenocrate?</p> <p>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 That feeds the body with <u>his dated</u> health, <u>Wane</u> with enforced and necessary change.</p> <p>Tamb. May never such a change transform my love, In whose sweet being I repose my life, Whose heavenly presence, beautified with health,</p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>22-25: Heaven's streams, whose water when tasted removes spiritual blindness (illuminates), run only to help welcome 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>.</p> <p>26: the highest classes of angels, who usually sing and play music for God, will now do so to welcome 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 = elaborately beautiful.¹ = ie. the highest Heaven, the home of God: see the note at Act II.ii.59. = medicine. = ie. "see for yourself." = ie. if.</p> <p>43: Tamburlaine, engaging in a little wordplay, is addressing Zenocrate here = ie. the (last) portion. = life-giving.¹ = ie. "its allotted portion of". = diminishes.</p>
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54 Gives light to Phoebus and the fixèd stars;

Whose absence makes the sun and moon as dark

56 As when, opposed in one diameter,

Their spheres are mounted on the serpent's head,

58 Or else descended to his winding train.

Live still, my love, and so conserve my life,

60 Or, dying, be the author of my death!

62 **Zeno.** Live still, my lord! O, let my sovereign live!
And sooner let the fiery element

64 Dissolve and make your kingdom in the sky,
Than this base earth should shroud your majesty:

66 For should I but suspect your death by mine,

The comfort of my future happiness,

68 And hope to meet your highness in the heavens,
Turned to despair, would break my wretched breast,

70 And fury would confound my present rest.

But let me die, my love; yet let me die;
72 With love and patience let your true love die!
Your grief and fury hurts my second life. –

74 Yet let me kiss my lord before I die,
And let me die with kissing of my lord.

76 But since my life is lengthened yet a while,
Let me take leave of these my loving sons,
78 And of my lords, whose true nobility
Have merited my latest memory. –

80 Sweet sons, farewell! In death resemble me,
And in your lives your father's excellence.

82 Some music, and my fit will cease, my lord.

84 *[They call music.]*

86 **Tamb.** Proud fury and intolerable fit,
That dares torment the body of my love,

88 And scourge the scourge of the immortal God!

Now are those spheres, where Cupid used to sit,

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.

Phoebus, again, is the sun.

56-58: briefly, "as during an eclipse."

in one diameter = 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

The *Serpent* is the constellation Serpens, whose *head* lies to the west of its *tail*.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

= the octavo prints *anchor*, but *author of one's death* was a common expression, hence the word is emended.

= 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 *sphere of fire*.

= "create for you a new kingdom".

65: that the lowly earth should conceal Tamburlaine's greatness (by burying him).

66: ie. "that my death will be the cause of your death".

= ruin. = immediate or approaching peace of mind.
Note the rhyming couplet of lines 69-70.

= "will cause me pain in my afterlife."

79: "have deserved to be the last thing I think about".

= "follow my example", referring to dying with dignity.

= ie. "resemble your".

88: briefly, "and flogs me!"

89-90: *Cupid*, 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.
100 Or, had those wanton poets, for whose birth
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 - Catallus.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.
Iove send me more such afternoones as this.*

= would have been. = subject.

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

104		
	[<i>The music sounds. – Zenocrate dies.</i>]	
106	What, is she dead? Techelles, draw thy sword	
108	And wound the earth, that it may <u>cleave in twain</u> ,	= split in two.
	And we descend into <u>th' infernal vaults</u> ,	= 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.
112	For taking <u>hence</u> my fair Zenocrate. –	= from here.
	Casane and Theridamas, to arms!	
114	Raise <u>cavalieros</u> higher than the clouds,	= mounds for artillery. ³
	And with the cannon break the <u>frame of Heaven</u> ;	= 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,	= whichever.
	Giving thee <u>nectar and ambrosiä</u> ,	= the drink and food of the gods respectively.
122	<u>Behold me</u> here, divine Zenocrate,	= "look down on me"
	Raving, impatient, desperate, and mad,	
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</i> of <i>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	<i>Ther.</i> 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;	= ie. "if grief might serve". = "would have trickled". ¹
136	Nothing <u>prevails</u> , for she is dead, my lord.	= avails. ⁵
138	<i>Tamb.</i> "For she is dead!" Thy words do pierce my soul!	138: the characters of Marlowe's plays have the occasional habit of repeating each other's lines.
	Ah, sweet Theridamas! say so no more;	

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, ambergris, and myrrh</u> ,	= <i>cassia</i> is an aromatic shrub; <i>ambergris</i> , an aromatic secretion of the sperm whale; and <i>myrrh</i> , 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 <i>ambergris</i> was <i>amber greece</i> ; though <i>gris</i> comes from the French word for grey, there seems to have been a notion that <i>gris</i> 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
148	We both will rest and <u>have</u> one epitaph Writ in as many <u>several</u> languages	= <i>Mausolus</i> 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 <i>mausoleum</i> derives from his name.
150	As I have conquered kingdoms with my sword. <u>This cursèd town</u> will I consume with fire,	= ie. share.
152	Because this place bereaved me of my love: The houses, burnt, will look as if they mourned;	= distinct.
154	And here will I set up her <u>stature</u> ,	= ie. Larissa.
	And march about it with my mourning camp, 156 Drooping and <u>pinning for</u> Zenocrate.	= statue, an alternate form; some editors emend <i>stature</i> to the trisyllable <i>statuü</i> , another form of the word <i>statue</i> , to fill out the line's meter.
158	[<i>The arras is drawn.</i>]	= "suffering distress over the loss of".
	END OF ACT II.	158: the curtain closes.

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 gratitudes
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 remebraunce 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,)
 28 Revives the spirits of true Turkish hearts,
 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
 That show fair weather to the neighbour morn.

54

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.

sufficiënt = 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 **K. of Treb.** And I as many bring from Trebizond,
Chio, Famastro, and Amasiä,

58 All bordering on the Marë Major sea,
Riso, Sancina, and the bordering towns

60 That touch the end of famous Euphrates,
 Whose courages are kindled with the flames
 62 The cursèd Scythian sets on all their towns,
 And vow to burn the villain's cruël heart.

64 **K. of Soria.** From Soria with seventy thousand strong,
 Ta'en from Aleppo, Soldino, Tripoli,

66 And so unto my city of Damasco,
 I march to meet and aid my neighbour kings;
 68 All which will join against this Tamburlaine,
 And bring him captive to your highness' feet.

70 **Orcan.** Our battle then, in martial manner pitched,
 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 **Call.** Well then, my noble lords, for this my friend
 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.

82 **Alm.** That's no matter, sir, for being a king; for
 84 Tamburlaine came up of nothing.

86 **K. of Jer.** Your majesty may choose some pointed time,
 Performing all your promise to the full;
 88 'Tis nought for your majesty to give a kingdom.

90 **Call.** Then will I shortly keep my promise, Almeda.

92 **Alm.** Why, I thank your majesty.

94 [Exeunt.]

ACT III, SCENE II.

56: the cities of *Chio* and *Famastro* appear on Ortelius' maps of the Turkish Empire and Asia respectively, lying on the northern coast of Anatolia, on the Black Sea.

Amasia, as has been mentioned, was a city and region in north-central Anatolia.

= Black Sea.

58: the cities of *Riso* and *Santina* appear at the extreme south-east corner of the Black Sea.

60-62: Tamburlaine's having literally burnt down the soldiers' homes has figuratively *kindled* their courage to *burn*, ie. destroy, Tamburlaine.¹¹

65: *Soldino* and *Tripoli* are cities located west of Aleppo on the Mediterranean coast of the northern Levant.
 = ie. Damascus.

71-75: the soldiers are arrayed on the battlefield in the shape of a crescent.

battle = main army.¹

pitched = camped.¹

77-81: Callapine's honourable decision to keep his promise to reward Almeda for helping him escape is surprising, and pleasing.

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.

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.

= ie. appointed.

= "it's nothing", or "it is no big deal".

Larissa.

*Enter Tamburlaine with his three sons Calyphas,
Amyrus and Celebiuns; Usumcasne;
four Attendants bearing the hearse of Zenocrate;
the drums sounding a doleful march;
the town burning.*

- 1 **Tamb.** So burn the turrets of this cursèd town,
2 Flame to the highest region of the air,
And kindle heaps of exhalations,
4 That being fiery meteors may presage
Death and destruction to th' inhabitants!
6 Over my zenith hang a blazing star,
That may endure till Heaven be dissolved,
8 Fed with the fresh supply of earthly dregs,
Threatening a dearth and famine to this land!
10 Flying dragons, lightning, fearful thunderclaps,
Singe these fair plains, and make them seem as black
12 As is the island where the Furies mask,
Compassèd with Lethè, Styx, and Phlegethon,
14 Because my dear Zenocrate is dead.
16 **Caly.** This pillar, placed in memory of her,
Where in Arabian, Hebrew, Greek, is writ, –
18 *This town, being burnt by Tamburlaine the Great,
Forbids the world to build it up again.*
20 **Amyr.** And here this mournful streamer shall be placed,
22 Wrought with the Persian and Egyptian arms,
To signify she was a princess born
24 And wife unto the monarch of the East.
26 **Celeb.** And here this table as a register
Of all her virtues and perfectiöns.
28 **Tamb.** And here the picture of Zenocrate,
30 To show her beauty which the world admired;

= 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

1-14: Tamburlaine imagines a series of natural, astronomical, meteorological and fantastical disasters descending on the land and city of Larissa.

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.

4-5: heavenly phenomena such as meteors and comets were believed to be omens of misfortune.

= the point in the sky directly over one's head.¹ = comet.

= filth.³¹

= lack of food.²

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 (**compassèd with**) three of its principle rivers.

Lethe = a disyllable: *LE-the*.

mask = wander,¹ lurk¹⁶ or hide.¹⁷

= banner.

= adorned, ie. embroidered. = ie. coat-of-arms.

= tablet, record of things to be remembered.⁴⁴

= 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 **Amyr.** As is that town, so is my heart consumed
56 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 fortify your men,
 72 In champion grounds, what figure serves you best,
 74 For which the quinque-angle form is meet,
 Because the corners there may fall more flat
 74 Whereas the fort may fittest be assailed,
 And sharpest where th' assault is desperate.

76 The ditches must be deep; the counterscarps

Narrow and steep, the walls made high and broad;
 78 The bulwarks and the rampires large and strong,
 With cavalieros and thick counterforts,
 80 And room within to lodge six thousand men.
 It must have privy ditches, countermines,
 82 And secret issuings to defend the ditch;
 It must have high argins and covered ways,
 84 To keep the bulwark fronts from battery,
 And parapets to hide the musketeers;
 86 Casemates to place the great artillery;

70-90: Tamburlaine engages in an impressive-sounding but decidedly oddly-placed lesson in building fortifications.
fortify = build forts or defensive works for.

71-75: the editors agree that Tamburlaine is explaining the considerations for placing a pentagon-shaped (*quinque-angle form*) fort. Flattened vertexes or angles, being easier to defend, should be placed on level (*champion*) 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.

figure = shape.
meet = appropriate.
Whereas = where.⁵

76-86: see the note at line 86 below for a detailed discussion of the terminology used in this passage.

counterscarps = the outer walls of the moat or ditch surrounding the fort. Cunningham³ appropriately wonders why these walls should be counter-intuitively *narrow* (line 77).

= ie. the fort's main walls.
 = defensive earthworks.¹ = ramparts.

= exits.

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 And store of ordnance, that from every flank
May scour the outward curtains of the fort,

90 Dismount the cannon of the adverse part,
Murder the foe, and save the walls from breach.

92 When this is learned for service on the land,
By plain and easy demonstratiön
I'll teach you how to make the water mount,

94 That you may dry-foot march through lakes and pools,
Deep rivers, havens, creeks, and little seas,
96 And make a fortress in the raging waves,
Fenced with the concave of a monstrous rock,
98 Invincible by nature of the place.
When this is done, then are ye soldiers,
100 And worthy sons of Tamburlaine the Great.

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}

87-88: "and (the fort must further possess) an abundance of artillery (*store of ordnance*), which must be able to reach all of the areas immediately outside the walls of the fort (*curtains*)", in order to create a deadly field of fire for an enemy which chooses to rush the fort.

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).

The *curtains* of a fort are its primary walls; think of them as the walls of a fort before the bastions are added; the *flanks* 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 (*scour*) every square foot of ground which lay outside its walls.^{1,8,13}

89: properly placed cannon should be able to knock the cannon of the enemy (*the adverse part*) off its carriages.
90: here Tamburlaine refers again to the cannon of the fort's bastions killing opposing troops who are storming it.

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 *mount*, or rise),¹¹ thus allowing it to cross safely.

= sheltered harbours.¹

= ie. "protected by or within the cavity".¹

= plural form of *you*.

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 *Practice of Fortification*, 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 *Part Two* of *Tamburlaine*. Some early scholars therefore concluded that *Part Two* 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

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 **Tamb.** Villain! art thou the son of Tamburlaine,
106 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 notes,
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 enamellèd,
Enchased with diamonds, sapphires, rubies,

<p>134 And fairest pearl of wealthy India, 136 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>, 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?</p> <p>144 Caly. I know not what I should think of it. Methinks tis a pitiful sight.</p> <p>146 Celeb. 'Tis nothing: give me a wound, father.</p> <p>148 Amyr. And me another, my lord.</p> <p>150 Tamb. Come, <u>sirrah</u>, give me your arm.</p> <p>152 Celeb. Here, father, cut it <u>bravely</u>, as you did your own.</p> <p>154 Tamb. It shall suffice thou dar'st abide a wound. 156 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; 160 And let the burning of Larissa walls, <u>My speech of war</u>, and this my wound you see, 162 Teach you, my boys, to bear courageous minds, Fit for the <u>followers</u> of great Tamburlaine! – 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, 168 And hunt <u>that coward faintheart runaway</u>, With that accursèd traitor, Almeda, 170 Till fire and sword have found them <u>at a bay</u>.</p> <p>172 Usum. I long to pierce his bowels with my sword, That hath betrayed my gracious sovereign, – 174 That cursed and damnèd traitor, Almeda.</p> <p>176 Tamb. Then let us see if coward Callapine Dare <u>levy</u> arms against our <u>puissance</u>, 178 That we may tread upon his captive neck, And <u>treble</u> all his father's slaveries.</p> <p>180</p>	<p>= large or great.¹ = ie. Bajazeth.</p> <p>144-153: the lines appear to be prose. The pacific Calyphas is squeamish, his brothers not.</p> <p>= common form of address from a father to a son.</p> <p>= well.¹</p> <p>= not dreading, fearless.</p> <p>= the lessons imparted by Tamburlaine earlier in the scene.</p> <p>= successors.³</p> <p>= whom. = burn, reduce to ashes.</p> <p>= ie. Callapine.</p> <p>= a hunting phrase, used to describe a hunted animal, which, cornered, turns to face its pursuers.¹</p> <p>= muster. = power, army; a trisyllable here.</p> <p>= triple.</p>
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[*Exeunt.*]

ACT III, SCENE III.

Balsera in Syria.

Enter Techelles, Theridamas, and their train.

1 **Ther.** Thus have we marched northward from
Tamburlaine,

2 Unto the frontier point of Soria,
3 And this is Balsera, their chiefest hold,
4 Wherein is all the treasure of the land.

6 **Tech.** Then let us bring our light artillery,
Minions, fauknets, and sakers to the trench,

8 Filling the ditches with the walls' wide breach,
9 And enter in to seize upon the hold.
10 How say you, soldiërs? shall we or not?

12 **Soldiers.** Yes, my lord, yes; come, let's about it.

14 **Ther.** But stay a while; –summon a parlë, drum. –

16 It may be they will yield it quietly,
17 Knowing two kings, the friend[s] to Tamburlaine,
18 Stand at the walls with such a mighty power.

[A *parle* sounded.]

20 *The Captain* appears on the walls,
22 *With Olympia his Wife, and his Son.*

24 **Capt.** What require you, my masters?

26 **Ther.** Captain, that thou yield up thy hold to us.

28 **Capt.** To you! Why, do you think me weary of it?

30 **Tech.** Nay, Captain, thou art weary of thy life,
31 If thou withstand the friends of Tamburlaine!

32 **Ther.** These pioners of Argier in Africa,
33 Even in the cannon's face, shall raise a hill
34 Of earth and faggots higher than thy fort,

36 And over thy argins and covered ways

Shall play upon the bulwarks of thy hold

1ff: Theridamas and Techelles have ridden north from Larissa to begin the process of subduing Ottoman possessions. Their first stop is **Balsera**.

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.

= 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: ie. pieces of the outer wall which were blasted apart.

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.

= ie. Techelles and Theridamas themselves.

= army.

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.

= old form of address for "gentlemen".¹

= pioneers or sappers, the labourers of an army.

= bundles of sticks, wood.

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**.

= 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 (<i>trench</i>) with pieces of crumbled wall. ¹⁷ <i>his</i> = 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".
	<u>And lie in trench</u> before thy castle walls,	= ie. food or provisions.
46	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;	
48	And, therefore, Captain, yield it quietly.	
50	Capt. Were you, that are the friends of Tamburlaine,	50: ie. "even if you, the friends of Tamburlaine, were".
	Brothers to holy Mahomet himself,	
52	I would not yield it; therefore do your worst:	
	<u>Raise mounts</u> , <u>batter</u> , <u>intrench</u> , and undermine,	53: a list of imperatives: <i>Raise mounts</i> = build earthworks. <i>batter</i> = strike (the gates) with a battering ram. ¹ <i>intrench</i> = "surround us with trenches". ¹⁶
		= (and) intercept any arriving supplies. ^{5,16}
54	Cut off the water, <u>all convoys that come</u> ,	
	Yet I am resolute, and so, farewell.	
56		
	[<i>Captain, Olympia and their Son retire from the walls.</i>]	
58		
	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".
	And few or none shall perish by their shot.	
64		
	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.	
	Both we, Theridamas, will entrench our men,	
72	And with the <u>Jacob's staff</u> measure the height	= 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 distance of the castle from the trench,	
74	That we may know if our artillery	= directly or straight, suggesting a line-drive, as opposed to a lob. ¹
	Will carry full <u>point-blank</u> unto their walls.	
76		
	Ther. Then <u>see</u> the bringing of our <u>ordnance</u>	77: <i>see</i> = ie. see to. ¹¹ <i>ordnance</i> = ie. ordnance, spelled so to indicate it is

<p>78 Along the trench into the <u>battery</u>,</p> <p>80 Where we will have <u>gabions</u> of six foot broad To save our cannoniers from musket shot;</p> <p>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.</p> <p>86 Tech. Trumpets and drums, <u>alarum</u> presently! And, soldiers, <u>play the men</u>; the hold is yours!</p> <p>88</p> <p style="text-align: right;">[<i>Exeunt.</i>]</p>	<p>trissyllabic.</p> <p>= platform on which the artillery is placed.¹</p> <p>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</p> <p>77-84: Wolff suggests the din of battle increases during this speech.</p> <p>= "play a call to arms". = ie. "act like men", a common exhortation.</p>
<p><u>ACT III, SCENE IV.</u></p> <p><i>Balsera (Passera).</i></p> <p style="text-align: right;">[<i>Alarms within.</i>]</p> <p><i>Enter the Captain, with his wife Olympia, and his Son.</i></p> <p>1 Olym. Come, good my lord, and let us <u>haste from hence</u> 2 <u>Along the cave</u> that leads beyond the foe; No hope is left to save this conquered <u>hold</u>.</p> <p>4</p> <p>6 Capt. A deadly bullet gliding through my side Lies heavy on my heart; I cannot live. I feel my liver pierced, and all my veins, 8 That there begin and nourish every part, Mangled and torn, and all my entrails bathed 10 In blood that straineth from their <u>orifex</u>. Farewell, sweet wife! Sweet son, farewell! I die.</p> <p>12</p> <p style="text-align: right;">[<i>He dies.</i>]</p> <p>14 Olym. Death, <u>whither</u> art thou gone, <u>that both we live</u>? 16 Come back again, sweet Death, and strike us both. <u>One minute end our days!</u> and one <u>sepulchre</u></p> <p>18 Contain our bodies! Death, why com'st thou not? Well, <u>this</u> must be the messenger for thee.</p> <p>20</p> <p style="text-align: right;">[<i>Drawing a dagger.</i>]</p> <p>22</p> <p>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?</p>	<p>Scene III: the battle for Balsera rages; alarms are calls-to-arms.</p> <p>Entering Characters: the ruling family of Balsera now appears on the main stage; the Captain has been wounded.</p> <p>= "get out of here quickly". = ie. through the tunnel. = fortress.</p> <p>= openings.²</p> <p>= to where. = "that you leave the two of us alive?"</p> <p>17: One...days = ie. "let us all die at the same time." sepulchre = probably stressed on the second syllable.</p> <p>= ie. her dagger.</p> <p>= black. = ie. "to where his soul now resides."²</p>

26 These barbarous Scythians, full of cruēlty,
And Moors, in whom was never pity found,
28 Will hew us piecemeal, put us to the 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 *[She stabs him, and he dies.]*

42 **Olym.** Ah, sacred Mahomet, if this be sin,
Entreat a pardon of the God of Heaven,
44 And purge my soul before it come to thee.

46 *[She burns the bodies of her Husband and Son
and then attempts to kill herself.]*

48 *Enter Theridamas, Techelles, and all their train.*

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 Thou shalt with us to Tamburlaine the Great,

Who, when he hears how resolute thou wert,
60 Will match thee with a viceroy or a king.

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 concave superficiēs
70 Of Jove's vast palace, the empyrean orb,
Unto the shining bower where Cynthia sits,

28: *piecemeal* = into pieces.

the wheel = 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.

= free from sin.¹

49: the entering soldiers grab hold of Olympia before she can kill herself.

= ie. "you will go with us"; note the common Elizabethan grammatical construction of this phrase: in the presence of a word of intent (*shalt*), the word of movement (*go*) may be omitted.

= "marry you to".

68-71: Tamburlaine's appearance presents greater grandeur than exists from the outermost sphere of the universe (*the empyreal orb*) to the innermost (that of *Cynthia*, the moon), ie. than exists in the rest of the universe.

Theridamas metaphorically describes the upper reaches of the *empyrean orb*, or sphere, as the curved interior surface (*concave superficies*) of the roof of Jove's palace.¹¹

orb = *orbs* 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

= strows, 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.
 109 **Tech.** No, madam, but the beginning of your joy:
 110 Come willingly, therefore.
 112 **Ther.** Soldiers, now let us meet the general,
 113 Who by this time is at Natolia,
 114 Ready to charge the army of the Turk.
 115 The gold, the silver, and the pearl ye got,
 116 Rifling this fort, divide in equal shares:
 117 This lady shall have twice so much again
 118 Out of the coffers of our treasury.
 120 [Exeunt.]

ACT III, SCENE V.

Near Aleppo.

*Enter Callapine, Orcanes,
 and the Kings of Jerusalem, Trebizond, and Soria,
 with their train; Almeda.*

– to them Enters a Messenger.

1 **Mess.** Renowmèd emperor, mighty Callapine,
 2 God's great lieutenant over all the world!
 3 Here at Aleppo, with a host of men,
 4 Lies Tamburlaine, this king of Persiä,
 5 (in numbers more than are the quivering leaves
 6 Of Ida's forest, where your highness' hounds,
 7
 8 With open cry, pursue the wounded stag,)
 9 Who means to girt Natolia's walls with siege,
 10 Fire the town, and overrun the land.
 11
 12 **Call.** My royal army is as great as his,
 13 That, from the bounds of Phrygia to the sea
 14
 15 Which washeth Cyprus with his brinish waves,
 16 Covers the hills, the valleys, and the plains.
 17 Viceroy and peers of Turkey, play the men!
 18 Whet all your swords to mangle Tamburlaine,
 19 His sons, his captains and his followers!
 20 By Mahomet! not one of them shall live;
 21 The field wherein this battle shall be fought
 22 Forever term the Persian's sepulchre,
 In memory of this our victory!
Orcan. Now, he that calls himself the scourge of Jove,

= Dyce suggests that the word **the**, which ruins the meter, was added by the transcriber or printer by mistake.

113: while Techelles and Theridamas captured Balsera, Tamburlaine has taken the main army north to Aleppo.

= plundering.

Scene V: the Ottomans are approaching Tamburlaine's army, now at Aleppo in northern Syria.

= renowned, a common alternate form.

= camps.²

= **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.

= encircle. = ie. Aleppo's.

= **fire** is disyllabic.

12: **Phrygia** = the ancient name of a region and former kingdom in west-central Anatolia.

the sea = ie. the Mediterranean Sea.

= the island of **Cyprus** lies just south of Turkey and west of the Levant on the Mediterranean.

= "act like men!" a common exhortation.

= sharpen.

= call. = **the Persian** is Tamburlaine, who captured the throne of Persia in *Part One*.

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 brands of quenchless fire,
 30 Stretching their monstrous paws, grin with their teeth,

And guard the gates to entertain his soul.
 32
Call. Tell me, viceroys, the number of your men,
 34 And what our army royal is esteemed.

K. of Jer. From Palestina and Jerusalem,
 36 Of Hebrews three score thousand fighting men
 38 Are come, since last we shewed your majesty.

Orcan. So from Arabia Desert, and the bounds
 40 Of that sweet land, whose brave metropolis

42 Re-edified the fair Semiramis,

Came forty thousand warlike foot and horse,
 44 Since last we numbered to your majesty.

46 **K. of Treb.** From Trebizond in Asiä the Less,
Naturalized Turks and stout Bithynians

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 Sorians from Halla is repaired,

54 And neighbour cities of your highness' land,
 Ten thousand horse and thirty thousand foot,
 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, puissant viceroys, let us to the field,

= flaming torches; note the wordplay in the line.

30: Cunningham prefers *jaws* for *paws*; if the devils *stretch* their *paws*, they would drop their firebrands; but *stretching* may simply mean "extending". We note that in the literature of the day, it was common to say both *stretch one's paws* and *stretch one's jaws*.

= welcome.

34: "and how many total men we have".

= showed, ie. reported to.

= ie. Babylon.

42: *Semiramis* (the historical Sammuamat) 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.

re-edified = rebuilt.

= ie. reckoned or reported to.¹ This line will be repeated exactly by the next two speakers.

= ie. Asia Minor.

47: *naturalized Turks* = ie. those persons who have become of the empire through long-term residence in the region.¹

stout = valiant.

53: *Sorians* = Syrians.

Halla = perhaps modern Hama, the Bible's Hamath, in western Syria, or Halab, the ancient name for Aleppo.

is repaired = have come.

= cavalry. = infantry.

= mighty.

62	the Persians' sepulchre, and sacrifice	= without breath, ie. dead.
64	Mountains of <u>breathless</u> men to Mahomet, 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, 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, Sitting as if they were a-telling riddles.	= assemblage, group.
72		
74	Usum. My lord, your presence makes them pale and wan: Poor souls! they look as if their deaths were near.	
76	Tamb. And so <u>he</u> is, Casane; <u>I am here</u> ; But yet I'll save their lives, and make them slaves. –	= ie. Death. = Tamburlaine sees himself as personified Death.
78	Ye petty kings of Turkey, I am come, As <u>Hector</u> did into the Grecian camp,	
80	To <u>overdare</u> the <u>pride of Graecia</u> , And set his warlike person to the view	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} <i>overdare</i> = outdare. ¹ <i>the pride of Graecia</i> = ie. the Greek army.
82	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, (the worthiest knight that ever brandished sword,)	
86	Challenge in combat any of you all, I see how fearfully <u>ye</u> would refuse,	= plural form of <i>you</i> . = "run away from my gauntlet which I have figuratively thrown down in challenge" (Ribner, p. 147). ⁹
88	And <u>fly my glove</u> as from a scorpion.	
90	Orcan. Now thou art <u>fearful of</u> thy army's strength, Thou wouldst with <u>overmatch of person</u> fight;	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. <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, Think of thy <u>end</u> ! this sword shall lance thy throat.	= son of a shepherd. = ie. death.
94		
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}
174		
176		
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
186	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
188	How now, ye petty kings? Lo, here are <u>bugs</u>	taking Balsera.
190	Will make the hair stand upright on your heads,	= bug-bears, objects intended to strike one with terror. ^{3,5}
192	And <u>cast</u> your crowns in slavery at their feet. –	Tamburlaine is addressing the Ottomans, referring to his
194	Welcome, Theridamas and Techelles, both!	subordinates.
196	See ye this <u>rout</u> , and know ye this same king?	= ie. "make you cast".
198	Ther. Ay, my lord; he was Callapine's keeper.	= crew.
200	Tamb. Well now you see he is a king; look to him,	
202	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> ,
204	crown as the foolish king of Persia did.	in which Mycetes, the terrified Persian king, tried to hide
206	K. of Soria. No, Tamburlaine; he shall not be put to	his crown during his army's battle with Tamburlaine.
208	That exigent, I warrant thee.	
210	Tamb. You know not, sir. –	203: "you never can tell" (Bevington, p. 426). ¹¹
212	But now, my followers and my loving friends,	
214	Fight as you ever did, like conquerors,	= countenance. = Victory is personified.
216	The glory of this happy day is yours.	= land on.
218	My stern <u>aspéct</u> shall make fair Victory,	= loaded, laden. = the traditional symbols of victory.
220	Hovering betwixt our armies, <u>light on</u> me,	
222	<u>Loaden</u> with <u>laurel wreaths</u> to crown us all.	
224	Tech. I smile to think how when this field is fought	
226	And rich Natolia ours, our men shall sweat	
228	With carrying pearl and treasure on their backs.	
230	Tamb. You shall be princes all, immediately;	
232	Come, fight, ye Turks, or yield us victory.	
234	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 **Amyr.** Brother, ho! What, given so much to sleep!
13 You cannot leave it, when our enemies' drums
14 And rattling cannons thunder in our ears
15 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.

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

= family, ancestors.

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

= brave.

88	<i>Perd.</i> Agreed, i' faith.	
90		[<i>They play.</i>]
92	<i>Caly.</i> They say I am a coward, Perdicas, <u>and</u> I fear as little their <u>taratantaras</u> , 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	<i>Perd.</i> Such a fear, my lord, would never make ye <u>retire</u> .	= retreat.
98	<i>Caly.</i> 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		
108	<i>Enter Tamburlaine, Theridamas, Techelles, Usumcasane, Amyras, and Celebinus, leading in Orcanes and the Kings of Jerusalem, Trebizond and Soria.</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.
110		
112	<i>Tamb.</i> 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, And tickle not your spirits with desire	= "make famous" ¹² or "shed luster upon". ¹⁶
118	Still to be trained in arms and chivalry?	
120	<i>Amyr.</i> Shall we let go these kings again, my lord, To gather greater numbers 'gainst our power, That they may say it is not <u>chance doth this</u> , But <u>matchless</u> strength and magnanimity?	= ie. "luck that gave us victory". = unmatched, ie. overwhelming.
122		
124	<i>Tamb.</i> 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? –	= meaning Calyphas.
128		
130		
132		[<i>He goes in and brings Calyphas out.</i>]
134	Image of sloth and picture of a slave, The <u>obloquy</u> and scorn of my <u>renown</u> !	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. = disgrace. ¹ = reputation or fame. The octavo is inconsistent in its spelling of <i>renown</i> / <i>renown</i> .
136	How may my heart, thus fired with mine eyes, Wounded with shame and killed with discontent,	135-8: "how can my heart, which has been both kindled with fury at what I have seen, and wounded so with shame,

<p>138</p> <p>140</p> <p>142</p> <p>144</p> <p>146</p> <p>148</p> <p>150</p> <p>152</p> <p>154</p> <p>156</p> <p>158</p> <p>160</p> <p>162</p>	<p><u>Shroud</u> any thought <u>may</u> hold my striving hands From martial justice on thy wretched soul?</p> <p>Ther. Yet pardon him, I pray your majesty.</p> <p>Tech. & Usum. Let all of us <u>entreat</u> your highness' pardon.</p> <p>Tamb. <u>Stand up</u>, ye base, unworthy soldiërs! Know ye not yet the <u>argument of arms</u>?</p> <p>Amyr. Good my lord, let him be forgiven for once, And we will force him to the field hereafter.</p> <p>Tamb. Stand up, my boys, and I will teach ye arms, And what <u>the jealousy of wars</u> must do. –</p> <p>O <u>Samarcanda</u>, where I breathèd first,</p> <p>And joyed the <u>fire</u> of this martial flesh, –</p> <p>Blush, blush, fair city, at thine honour's <u>foil</u>,</p> <p>And shame of nature, which <u>Jaertis' stream</u>, Embracing thee with deepest of his love, Can never wash from thy <u>distainèd</u> brows! –</p> <p>Here, Jove, receive his fainting soul again;</p> <p>A form not <u>meet</u> to give that <u>subject essence</u> Whose matter is the <u>flesh</u> of Tamburlaine;</p> <p>Wherein an incorporeal spirit moves, Made of the mould whereof thyself consists, Which makes me valiant, proud, ambitiöus,</p>	<p>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</p> <p>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.</p> <p>= ask or beg for; the soldiers all kneel here to formalize the supplication process.</p> <p>= "do not kneel to me for this pardon."⁵ = "importance of living a soldier's life?" (Ribner, p. 152).⁹</p> <p>= zeal for martial activity.¹</p> <p>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.</p> <p>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.</p> <p>= defilement, dishonour.⁶</p> <p>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.</p> <p>158: Tamburlaine, addressing Jove, foreshadows Calyphas' imminent death.</p> <p>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>.</p> <p>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).</p>
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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 regiön</u> Cannot contain the state of Tamburlaine.	= the sphere or layer of air surrounding the earth.
168		
	[<i>He stabs Calyphas.</i>]	
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.
	Wherein was neither courage, strength, or wit, 176 But folly, sloth, and damnèd idleness,	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
	<u>Thou</u> hast procured a greater enemy	= 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</u> bears;	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; Now you shall feel the strength of Tamburlaine,	183: that refuse to recognize Tamburlaine's strength, ie. they should have foreseen their inevitable defeat. = metaphorically meaning, "is as obvious to perceive".
186	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,
242 Dry up with anger, and consume with heat!

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 paviliön.

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	<i>Ther.</i> Well met, Olym ^{pi} a; I sought thee in my tent,	
18	But when I saw the place <u>obscure</u> and dark,	= another word for <i>dark</i> .
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 <i>Hermes</i> was usually portrayed wearing small <i>wings</i> on his sandals and travelling hat, and sometimes on his shoulders. Hermes, whose parents were Jove and Maia, a daughter of Atlas, is thus <i>Jove's son</i> (line 21).
	But now I find thee, and that fear is past.	
24	Tell me, Olym ^{pi} a, wilt thou <u>grant my suit</u> ?	= ie. "agree to marry me?"
26	<i>Olym.</i> My lord and husband's death, with my sweet son's,	
28	with whom I buried all <u>affection</u> s	= emotions.
30	<u>Save</u> grief and sorrow, which torment my heart,	= except for.
32	Forbids my mind to entertain a thought	
34	That tends to love, <u>but</u> meditate on death,	= ie. "but I instead".
36	A fitter subject for a <u>pensive</u> soul.	= gloomy, sorrowful. ¹
38	<i>Ther.</i> Olym ^{pi} a, pity him in whom thy looks	
40	Have greater operation and more force	
42	Than <u>Cynthia's</u> in the watery wilderness,	35: ie. "than has the power of the moon (personified as <i>Cynthia</i>) to affect the tides". ⁹
44	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.
46	And ebb again as thou depart'st from me.	<i>thy view</i> = ie. "the sight of you".
48	<i>Olym.</i> Ah, pity me, my lord! and draw your sword,	
50	Making a passage for my troubled soul,	
52	Which beats against <u>this prison</u> to get out,	= ie. her body.
54	And meet my husband and my loving son.	
56	<i>Ther.</i> <u>Nothing but still</u> thy husband and thy son!	= "you speak of nothing but".
58	<u>Leave this</u> , my love, and listen more to me:	= "cease thinking and talking about them".
	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.
	Upon the marble <u>turrets</u> of my court	= raised platforms. ¹¹
	Sit like to Venus in her <u>chair of state</u> ,	= throne.
	Commanding all thy princely eye desires;	
	And I will <u>cast off arms</u> and sit with thee,	= retire from soldiering.
	Spending my life in sweet <u>discourse of love</u> .	= amorous talk.
	<i>Olym.</i> No such discourse is pleasant in mine ears,	
	But that where every <u>period</u> ends with death,	54-56: "the only conversation I will be pleased to engage in is one in which every sentence (<i>period</i>) ¹ both begins and ends with death."
	And every line begins with death again.	
	I cannot love, to be an <u>emperess</u> .	= alternate spelling of <i>empress</i> , used to indicate it is tri-syllabic.

<p>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, 62 I must and will be pleased, and you shall yield. Come to the tent again. 64</p> <p>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. 68</p> <p>70 Ther. What is it? 70</p> <p>72 Olym. An ointment which a cunning alchemist, Distillèd from the purest <u>balsamum</u>, And <u>simplest</u> extracts of all minerals, 74 In which th' <u>essential form</u> of marble stone, <u>Temperèd</u> by science <u>metaphysical</u>, 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.</p> <p>80 Ther. Why, madam, think ye to mock me thus <u>palpably</u>? 80</p> <p>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.</p> <p>86 Ther. Why gave you not your husband some of it, If you loved him, and it so preciöus? 88</p> <p>90 Olym. My purpose was, my lord, to <u>spend it so</u>, But was <u>prevented</u> by his sudden <u>end</u>; And for a <u>present</u>, easy proof hereof, 92 That I <u>dissemble not</u>, <u>try</u> it on me.</p> <p>94 Ther. I will, Olympia, and will keep it for The richest present of this eastern world. 96</p> <p style="text-align: right;">[<i>She anoints her throat.</i>]</p> <p>98</p> <p>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.</p> <p>102 Ther. Here, then, Olympia.</p> <p>104 style="text-align: right;">[<i>He stabs her.</i>]</p> <p>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 110 As in the <u>theoria</u> of the world.</p>	<p>= avail.</p> <p>= "wait a moment". = "if you will".</p> <p>= provide, supply.</p> <p>= balsam, an oily and aromatic extract of medicinal value.¹ = purest. = intrinsic nature or visible aspect.^{1,18} = concocted.¹ = supernatural.¹</p> <p>= so obviously or openly.¹</p> <p>= see it. = blunted.⁵</p> <p>= ie. "use it exactly for that purpose". = anticipated. = death. = an immediate. = "I'm not lying". = test.</p> <p>97ff: Dyce points out how this incident was borrowed from the well-known Italian poem <i>Orlando furioso</i>, by Ludovico Ariosto.</p> <p>= observe. = even if.¹¹</p> <p>= as Ribner points out, rabbis can refer to men of learning who are not necessarily Jewish.^{1,9}</p> <p>= OED defines theoria as a "contemplation of the nature of things." (def. 1),¹ hence "contemplation" or "survey".¹¹</p>
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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;

116 And now the damnèd souls are free from pain,
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*

<p>6 To <u>Byron</u> here, where thus I honour you!</p> <p>The <u>horse</u> that guide the golden eye of Heaven</p>	<p>(see line 81 below).</p> <p>= 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!</p>
<p>8 And blow the morning from their <u>nosterils</u>, Making their fiery gait above the clouds, 10 Are not so honoured in their <u>governor</u> As you, ye slaves, in mighty Tamburlaine.</p>	<p>= a reference to the horses that, guided by Apollo, pull the sun across the sky every day. horse = a plural word.¹⁶</p> <p>= rare trisyllabic variation of nostrils.</p>
<p>12 The headstrong <u>jades</u> of <u>Thrace</u> <u>Alcides</u> tamed, That King <u>Aegeus</u> fed with human flesh, 14 And made so <u>wanton</u> that they knew their strengths,</p>	<p>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}</p> <p>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.</p>
<p>16 Were not <u>subdued</u> with <u>valour</u> more divine Than you by this unconquered arm of mine. 18 To make you fierce, and fit my <u>appetite</u>, You shall be fed with flesh as raw as blood,</p>	<p>Tamburlaine, or perhaps we should say Marlowe, is mistaken in identifying Aegeus, a King of Athens, with the legend.</p> <p>= controlled, broken. = courage.¹</p> <p>17-18: Tamburlaine wants to treat his captured kings as Diomedes (or Aegeus) treated his horses. appetite = liking.¹</p>
<p>20 And <u>drink in pails</u> the strongest <u>muscadell</u>; If you can live with it, then live, and draw My chariot swifter than the <u>racking clouds</u>; 22 If not, then die like beasts, and fit for <u>nought</u> But perches for the black and <u>fatal ravens</u>.</p>	<p>= as horses drink! = a strong, sweet wine.</p> <p>= ie. clouds driven by the wind.¹ = nothing. = ravens were omens of great misfortune or even death, hence the adjective fatal, meaning "death-bringing".</p>
<p>24 Thus am I <u>right</u> the scourge of highest Jove;</p> <p>And see the figure of my dignity 26 By which I hold my name and majesty!</p> <p>28 Amyr. Let me have coach, my lord, that I may ride, And thus be drawn <u>with these two idle kings</u>.</p> <p>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.</p>	<p>= rightly.¹¹</p> <p>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}</p> <p>= ie. by Orcanes and the King of Jerusalem, Tamburlaine's "spare horses".</p>
<p>34 Orcan. O thou that <u>sway'st</u> the region under earth,</p>	<p>35f: Orcanes prays to Pluto, the god who rules (sway'st) the underworld.</p>

<p>36</p> <p>38</p> <p>40</p> <p>42</p> <p>44</p> <p>46</p> <p>48</p> <p>50</p> <p>52</p> <p>54</p> <p>56</p> <p>58</p> <p>60</p> <p>62</p> <p>64</p> <p>66</p> <p>68</p> <p>70</p> <p>72</p>	<p>And art a king as absolute as Jove,</p> <p>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>, <u>Joying</u> the <u>fruit</u> of <u>Ceres'</u> garden-plot, For love, for honour, and to make her queen,</p> <p>So for just hate, for shame, and to subdue This proud <u>contemner</u> of thy <u>dreadful</u> power, Come <u>once</u> in fury and survey his pride, <u>Haling</u> him headlong to the lowest hell.</p> <p>Ther. Your majesty must get some bits for these, To bridle their contemptuous, cursing <u>tongues</u>, That, like unruly, never-broken <u>jades</u>, Break through the <u>hedges</u> of their hateful mouths, And pass their fixèd bounds exceedingly.</p> <p>Tech. Nay, we will break the hedges of their mouths, And pull their <u>kicking colts</u> out of their pastures.</p> <p>Usum. Your majesty already hath devised A <u>mean</u>, as fit as may be, to restrain These coltish coach-horse tongues from blasphemy.</p> <p>Celeb. How like you that, <u>sir king</u>? Why speak you not?</p> <p>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!</p> <p>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,</p> <p>If Jove, esteeming me too good for earth, Raise me to match the fair <u>Aldebaran</u>,</p> <p>Above the <u>threefold astracism</u> of Heaven,</p>	<p>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.</p> <p>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".</p> <p>= scorner. = ie. causing dread or awe. = ie. once and for all.¹¹ = dragging.</p> <p>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.</p> <p>= ie. flapping tongues; Techelles continues Theridamas' amusing metaphorical imagery.</p> <p>= means.</p> <p>= obvious mockery.</p> <p>= plunder.</p> <p>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.</p> <p>= 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.</p>
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Before I conquer all the triple world.

74 Now, fetch me out the Turkish concubines;
I will prefer them for the funeral

76 They have bestowed on my abortive son.

78 [The Concubines are brought in.]

80 Where are my common soldiers now, that fought
So lion-like upon Asphaltis' plains?

82

84 **Soldiers.** Here, my lord.

84 **Tamb.** Hold ye, tall soldiers, take ye queens apiece –

86 I mean such queens as were kings' concubines. –

Take them; divide them, and their jewèls too,
88 And let them equally serve all your turns.

90 **Soldiers.** We thank your majesty.

92 **Tamb.** Brawl not, I warn you, for your lechery:
For every man that so offends shall die.

94

96 **Orcan.** Injurious tyrant, wilt thou so defame
The hateful fortunes of thy victory,
To exercise upon such guiltless dames
98 The violence of thy common soldiers' lust?

100 **Tamb.** Live content, then, ye slaves, and meet not me
With troops of harlots at your slothful heels.

102

104 **Concubines.** O pity us, my lord, and save our honours.

104 **Tamb.** Are ye not gone, ye villains, with your spoils?

106 [The Soldiers run away with the Concubines.]

108

110 **K. of Jer.** O, merciless, infernal cruëlty!

110 **Tamb.** Save your honours! 'Twere but time indeed,

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

= the ancients divided the world into three continents, Europe, Asia and Libya (Africa), surrounded by ocean.

= promote or assign, perhaps ironic.
= monster of nature.¹

= the plains of the Dead Sea, but used loosely here to refer to the battlefield in the Levant where Tamburlaine defeated the Ottomans.

= brave. = each.

= Tamburlaine puns on *queens* and *queans*, the latter word meaning "whores". Line 86 is humorously meant to be a "clarification".

= needs;² Tamburlaine expects the women to be passed around until all of their needs are satisfied.

= quarrel.²

= bring disrepute on.

= note that Orcanes continues to use the insulting *thou* in addressing Tamburlaine.

100-1: "enjoy yourselves now, but leave the women behind when we recommence our march;" Tamburlaine continues to address his soldiers.

But some editors emend *content* to *continent* (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.

slothful = slow, sluggish.

= ie. by not allowing them to be raped.

= ie. the Soldiers. = plunder, ie. the Concubines.

= "it is about time (that you did something to protect your

112 Lost long before you knew what honour meant.

114 **Ther.** It seems they meant to conquer us, my lord,

116 And make us jesting pageants for their trulls.

118 **Tamb.** And now themselves shall make our pageant,
And common soldiers jest with all their trulls.

120 Let them take pleasure soundly in their spoils,
Till we prepare our march to Babylon,
122 Whither we next make expeditiön.

124 **Tech.** Let us not be idle, then, my lord,
But presently be prest to conquer it.

126 **Tamb.** We will, Techelles. – Forward, then, ye jades. –
Now crouch, ye kings of greatest Asiä,
128 And tremble when ye hear this scourge will come
That whips down cities and controlleth crowns,
130 Adding their wealth and treasure to my store.
The Euxine sea, north to Natolia;
132 The Terrene, west; the Caspian, north northeast;
And on the south, Sinus Arabicus;
134 Shall all be loaden with the martial spoils
We will convey with us to Persiä.
136 Then shall my native city, Samarcanda,
And crystal waves of fresh Jaertis' stream,
138 The pride and beauty of her princely seat,
Be famous through the furthest continents;
140 For there my palace-royal shall be placed,
Whose shining turrets shall dismay the Heavens,
142 And cast the fame of Ilion's tower to hell.

144 Thorough the streets, with troops of conquered kings,
I'll ride in golden armour like the sun;
And in my helm a triple plume shall spring,
146 Spangled with diamonds, dancing in the air,
To note me emperor of the threefold world,
148 Like to an almond tree y-mounted high

150 Upon the lofty and celestial mount
Of evergreen Selinus quaintly decked
With blooms more white than Erycina's brows,

honours)".

= ie. "the Ottomans intended".

115: **make...pageants** = "make mocking spectacles of us" (Jump, p. 173);¹⁶ **jesting** also can have a sense of "acting".¹
trulls = whores.

= 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.

= thoroughly.¹¹
= Babylon is near to their present location of Byron.
= to where. = ie. a hasty journey.

= make ready.

= bow down or cringe.

= Black Sea. = of.
= Mediterranean.
= ancient name for the Red Sea.³⁷

142: ie. "and become more famous than the tower of Troy"; in Book VI of the *Iliad*, Homer mentions "*the great bastion* (or tower) *of Ilion*" (Lattimore, p. 181).³²

= through.

= helmet.
= speckled.

= mounted.
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

149-151: "upon the mountain, located in Selinus, which was covered with blooms whiter than Venus' forehead (**brows**)."
Selinus likely refers to an ancient Greek colony of that name located in western Sicily; the **mount** in question is

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 Galaxye, / 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?

26

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

28
29 **Ist 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".

<p>32</p> <p>34</p> <p>36</p> <p>38</p> <p>40</p> <p>42</p> <p>44</p> <p>46</p> <p>48</p> <p>50</p> <p>52</p> <p>54</p> <p>56</p> <p>58</p> <p>60</p> <p>62</p> <p>64</p>	<p>That Tamburlaine may pity our distress, And <u>use</u> us like a loving conqueror.</p> <p>Though this be held his last day's dreadful siege, Wherein he spareth neither man nor child,</p> <p>Yet are there Christiäns of <u>Georgia</u> here, Whose state he ever pitied and relieved, <u>Will</u> get his pardon, if your grace would send.</p> <p>Gov. How is my soul <u>environèd</u> [<u>with cares!</u>]</p> <p>And this <u>etérnized</u> city, Babylon, Filled with a pack of faint-heart fugitives That thus <u>entreat their</u> shame and servitude!</p> <p style="text-align: center;"><i>Enter, above, a second Citizen.</i></p> <p>2nd Cit. My lord, if ever you will win our hearts, Yield up the town, [and] save our wives and children; For I will cast myself from off these walls Or die some death of quickest violence, Before I <u>bide</u> the wrath of Tamburlaine.</p> <p>Gov. Villains, cowards, traitors to our state! Fall to the earth and pierce the pit of hell, That legions of tormenting <u>spirits</u> may <u>vex</u> Your slavish bosoms with continual pains! I care not, nor the town will ever yield, As long as any life is in my breast.</p> <p style="text-align: center;"><i>Enter Theridamas and Techelles, with Soldiers.</i></p> <p>Ther. Thou desperate governor of Babylon, To save thy life, and us a little labour, Yield speedily the city to our hands, Or else be sure thou shalt be forced with pains,</p>	<p>= treat.</p> <p>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.</p> <p>36: Georgia was a region located between the Black and Caspian Seas. 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 Will (line 38) = "and who would".</p> <p>= "surrounded by, ie. besieged with, grief or anxiety." In the octavo, the line ends with "environed." Ellis⁷ emended the mutilated line, adding "with cares!"</p> <p>= immortalized in fame.²</p> <p>= "beg for their own", ie. "seek their own".</p> <p>= endure, face.</p> <p>= a monosyllable here: <i>spir'its</i>. = torment.</p> <p>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</p>
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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, <i>Orcanes</i> and <i>the King of Jerusalem</i> 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> " (<i>Geneva Bible</i> , 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. <i>wont</i> = 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: <i>Belus</i> = mythical Assyrian ruler and founder of Babylon, mentioned by the Greek historian Thallus as having fought with the Titans against Jupiter. ³⁵ <i>Ninus</i> = 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 <i>great Alexander</i> = 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 <i>Assyrians</i> 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 with these kings on heaps of carcasses.
 98 Now in the place where fair Semiramis,

 100 Courted by kings and peers of Asiä,
 Hath trod the measures, do my soldiers march;

 102 And in the streets, where brave Assyrian dames
 Have rid in pomp like rich Saturniä,
 With furious words and frowning visages

 104 My horsemen brandish their unruly blades.

 106 *Re-enter Theridamas and Techelles,*
 108 *bringing in the Governor of Babylon.*

 110 Who have ye there, my lords?
 110 ***Ther.*** The sturdy governor of Babylon,
 112 That made us all the labour for the town,
 And used such slender reckoning of your majesty.
 114 ***Tamb.*** Go, bind the villain; he shall hang in chains
 116 Upon the ruins of this conquered town. –
 118 Sirrah, the view of our vermilion tents,
 (which threatened more than if the regiön
 Next underneath the element of fire
 120 Were full of comets and of blazing stars,
 Whose flaming trains should reach down to the earth,)
 122 Could not affright you; no, nor I myself,

 124 The wrathful messenger of mighty Jove,
 That with his sword hath quailed all earthly kings,
 Could not persuade you to submission,
 126 But still the ports were shut; villain! I say,
 Should I but touch the rusty gates of hell,
 128 The triple-headed Cerberus would howl

 And make black Jove to crouch and kneel to me;

 130 But I have sent volleys of shot to you,
 Yet could not enter till the breach was made.
 132

Tigris.
 = ie. by.
 98: *in the place* = ie. in Babylon.
Semiramis = 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}
 = danced dances; *measures* properly are slow, stately
 dances.⁵
 = finely dressed.
 = ie. Juno, queen of the gods, and daughter of Saturn.
 = countenances.²
 = the cavalry's swords (*blades*) are described as *unruly*,
 meaning "ungovernable", or "hard-to-control",¹ because they
 cannot resist slaughtering as many people as they can.

 = defiant.²
 = ie. have to work for (ie. to capture).
 113: "who thought so little of".
slender reckoning = limited estimate (of one's value).

 117-122: *Sirrah...affright you* = the sight of Tamburlaine's
 red (*vermilion*) tents did not frighten the governor, though
 they carried more danger than would the sight of a sky filled
 with comets and meteors (*blazing stars*).
 The sphere, or layer, of air which surrounds the earth
 (and which sits directly beneath the sphere of *fire*, line 119),
 was imagined to be itself divided into three sub-layers, the
 highest of which produced astronomical phenomena such as
 comets and meteors.
Sirrah (line 117) = address form used to indicate
 contempt.
trains (line 121) = tails.
 = caused to quail, intimidated.
 = gates.
 = three-headed dog who guarded the entrance to Hades.
 129: *make* = the octavo prints *wake*, which might make
 sense, but we accept Dyce's emendation to *make*.
black Jove = Pluto.⁹
crouch = bow down.

<p>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, 138 My heart did never quake or courage faint.</p> <p>140 Tamb. Well, now I'll make it quake; – go, draw him up, Hang him <u>up</u> in chains upon the city walls, 142 And let my soldiers shoot the slave to death.</p> <p>144 Gov. Vile monster! born of some infernal hag, And sent from hell to tyrannize on earth, 146 Do all thy worst; <u>nor</u> death, nor Tamburlaine, Torture, [n]or pain, can daunt my <u>dreadless</u> mind.</p> <p>148 Tamb. Up with him, then; his body shall be <u>scard</u>.</p> <p>150</p> <p>Gov. But, Tamburlaine, in Limnasphaltis' lake 152 There lies more gold than Babylon is worth, Which, when the city was besieged, I hid. 154 Save but my life, and I will give it thee.</p> <p>156 Tamb. Then for all your valour, you would save your life? Whereabout lies it?</p> <p>158 Gov. Under a hollow bank, right opposite 160 Against the western gate of Babylon.</p> <p>162 Tamb. Go <u>thither</u>, some of you, and take his gold. –</p> <p>164 <i>[Exeunt some Attendants.]</i></p> <p>166 The rest – <u>forward with execution!</u> Away with him <u>hence</u>, let him speak no more. – 168 I think I make your courage something quail. –</p> <p>170 <i>[Exeunt other Attendants with the Governor.]</i></p> <p>172 When this is done, we'll march from Babylon, And <u>make our greatest haste</u> to Persiä. 174 <u>These jades</u> are broken-winded and half-tired; Unharness them, and let me have fresh <u>horse</u>.</p> <p>176 <i>[Attendants unharness the Kings of Trebizond 178 and Soria.]</i></p> <p>180 So, now <u>their best is done</u> to honour me, Take them and hang them both up <u>presently</u>.</p> <p>182 K. of Treb. <u>Vild</u> tyrant! Barbarous bloody Tamburlaine!</p> <p>184 Tamb. Take them away, Theridamas; see them dispatched.</p> <p>186</p>	<p>= red. 136: "nor you, the scourge of God."</p> <p>= Dyce is probably correct in suggesting up in this line was accidentally incorporated by the typesetter because of its appearance in line 140.</p> <p>= neither. = fearless.</p> <p>= Tamburlaine puns on <i>scared</i> / <i>scarred</i>. We retain the octavo's spelling to indicate the presence of the joke. The vowel <i>a</i> in the two words would have sounded more similarly in Elizabethan England than they do today.</p> <p>151-4: the veneer of the governor's bravery collapses.</p> <p>= to there.</p> <p>= "go ahead and do it (ie. hang up the governor)!" = from here.</p> <p>= "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.</p> <p>= ie. "they have given their best". = immediately.</p> <p>= vile, a common alternate from.</p>
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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>	
210		
212	<i>Re-enter Theridamas.</i>	
214		
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		
226	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, Yet <u>should'st thou die</u> . – Shoot at him all at once.	= ie. Babylon's Limnaspaltis' Lake. = "to me". = ie. "still you would die."
230		
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, Babylon</i> is meant, so that the meaning of line 234 is, "so now he bangs 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 the <u>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	[<i>Techelles exits with Soldiers.</i>]	
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	[<i>They light a fire.</i>]	
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,	270-2: Tamburlaine believes in God, but as far as prophets and other such superstitions go - not so much.
272	Whose scourge I am, and him will I obey. So, Casane, fling <u>them</u> in the fire.	= ie. the copies of the Koran.
274	[<i>They burn the books.</i>]	
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 Limnaspaltis' 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>viceroy's</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,	
92	She wanes again, and so shall his, I hope;	51-52: Callapine hopes that just as the moon (<i>Cynthia</i>)
94	For we have here the chief selected men	wanes after it reaches its full stage, Tamburlaine's power too
		shall diminish now that it has reached its apex.

54 Of twenty several kingdoms at the least;
Nor ploughman, priest, nor merchant, stays at home;
56 All Turkey is in arms with Callapine;
And never will we sunder camps and arms
58 Before himself or his be conquerèd.
This is the time that must etérnize me
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,
Or that it be rejoined again at full,
64 Assail it and be sure of victory.

66 [Exeunt.]

ACT V, SCENE III.

[Tamburlaine's camp near Babylon.]

Enter Theridamas, Techelles, and Usumcasane.

1 **Ther.** Weep, heavens, and vanish into liquid tears!
2 Fall, stars that govern his nativity,
And summon all the shining lamps of Heaven
4 To cast their bootless fires to the earth,
And shed their feeble influence in the air;
6 Muffle your beauties with eternal clouds,

For Hell and Darkness pitch their pitchy tents,

8 And Death, with armies of Cimmerian spirits,

Gives battle 'gainst the heart of Tamburlaine!
10 Now in defiance of that wonted love
Your sacred virtues poured upon his throne,
12 And made his state an honour to the heavens,
These cowards invisibly assail his soul,

14 And threaten conquest on our sovereign;
But if he die your glories are disgraced;

16 Earth droops and says that hell in Heaven is placed.

18 **Tech.** O then, ye powers that sway eternal seats
And guide this massy substance of the earth,
20 If you retain desert of holiness,
As your supreme estates instruct our thoughts,
22 Be not inconstant, careless of your fame, –

= individual, distinct.

= ie. fighting alongside.

= break camp, discharge the army.

= Tamburlaine or his army.

= make famous forever.

= before.¹⁶ = reassembled.¹¹

= ie. Tamburlaine's birth.

= ie. stars.

= useless.

= 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.

= 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

= customary.

= ie. referring to the **heavens** of line 1.

= ie. Death and his spirits of line 8; **cowards** is pronounced in a single syllable here: *cow'rds*.

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)." *sway eternal seats* = rule eternally; the *seats*, 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,
40 Yet make them feel the strength of Tamburlaine,
Thy instrument and note of majesty,
42 Is greater far than they can thus subdue:
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?
52 Shall sickness prove me now to be a man,
That have been termed the terror of the world?
54 Techelles and the rest, come, take your swords,
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
 66 **Tamb.** Why, shall I sit and languish in this pain?
 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
 78 **Tamb.** Not last, Techelles? – No! for I shall die.
 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*

98	Your veins are full of <u>accidental</u> heat, Whereby the moisture of your blood is dried.	<i>(hypostasis)</i> be as thick as a spider's web, it is a sign of the second form of hectic fever." ⁴
100	The <u>humidum and calor</u> , which some hold Is not a <u>parcel</u> of the elements, 102 But of a substance more divine and pure, Is almost <u>clean</u> extinguishèd and spent; 104 Which, being the <u>cause</u> of life, <u>imports</u> your death.	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. ³¹ 100-4: 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. <i>humidum and calor</i> = moisture and heat. <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, 116 And live, in spite of death, <u>above a day</u> .	= beyond one day.
118	[Alarms within.]	
120	<i>Enter a Messenger.</i>	
122	122 Mess. My lord, young Callapine, that <u>lately</u> fled from your majesty, hath now gathered a fresh army, and 124 hearing your absence in the field, offers to <u>set upon</u> us <u>presently</u> .	= recently. = attack. = immediately.
126	128 Tamb. See, my physicians, now, how Jove hath sent <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>	
142	<i>Exit Tamburlaine and the rest, except the Physicians.</i> <i>They all presently re-enter.</i>]	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> ,	= euphemism for "kill me".
152	As much too high for this disdainful earth. Give me a map; then let me see how much	
154	Is left for me to conquer all the world, 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.
162	The Turk and his great Empress prisoners. Then marched I into Egypt and Arabia;	
164	And here, not far from Alexandria, <u>Whereas</u> the <u>Terrene</u> and the Red Sea meet,	= where. ⁵ = Mediterranean Sea.
166	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 entertain our lives.

202
204 **Tamb.** But, sons, this subject, not of force enough
To hold the fiery spirit it contains,

206 Must part, imparting his impressiöns
By equal portions into both your breasts.

208 My flesh, divided in your precious shapes,
Shall still retain my spirit, though I die,
And live in all your seeds immortally.

210 Then now remove me, that I may resign
My place and proper title to my son. –

212 First, take my scourge and my imperial crown,
And mount my royal chariot of estate,
214 That I may see thee crowned before I die. –
Help me, my lords, to make my last remove.

216 [They assist Tamburlaine to descend from the chariot.]
218

220 **Ther.** A woeful change, my lord, that daunts our thoughts
More than the ruin of our proper souls!

222 **Tamb.** Sit up, my son; let me see how well
Thou wilt become thy father's majesty.

224
226 **Amyr.** With what a flinty bosom should I joy
The breath of life and burthen of my soul,
If not resolved into resolvèd pains,
228 My body's mortified lineaments
Should exercise the motions of my heart,
230 Pierced with the joy of any dignity!

232 O father, if the unrelenting ears
Of death and hell be shut against my prayers,
And that the spiteful influence of Heaven
234 Deny my soul fruition of her joy;

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,

238 And plead in vain displeasing sovereignty?

subjects = ie. bodies.
incorporate = united.

= maintain.¹⁶

= ie. "this body of mine". = ie. strong.

= retain.

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 *part* and *impart*.

= descendants.

= ie. from his chariot.

211: Amyras, now the eldest son, will assume the throne after Tamburlaine's death.

= whip.

= a noun, referring to moving from one place to another.¹

= exchange, ie. Amyras for Tamburlaine.

= downfall, perhaps damnation. = own.

= accord with, fit.

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 (*resolve*) into extreme pain (227), and if my wasted limbs (*mortified lineaments*) (228) could carry out the orders of a heart (229) that was filled with pleasure at my promotion to the title (*dignity*) of emperor (230)."

231-4: briefly, "if my prayers to keep you alive bear no fruit".

= ie. "the possession (*fruition*)¹ of that which would make me happy."

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 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.	
244	Sit up, my boy, and with <u>those</u> silken reins Bridle the <u>steelèd stomachs</u> of <u>those</u> jades.	243-4: Dyce emends <i>those</i> in both lines to <i>these</i> . = stubbornly proud spirits. ^{11,17}
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;	= coffin. ¹⁷
258	Let it be placed by this my <u>fatal chair</u> ,	= ie. the one in which he expects to die.
260	And serve as <u>parcel</u> of my funeral.	= part.
262	Usum. Then feels your majesty no sovereign ease, Nor may our hearts, all drowned in tears of blood, Joy any hope of your recovery?	
264	Tamb. Casane, no. <u>The monarch of the earth</u> ,	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.
266	And eyeless monster that torments my soul, Cannot behold the tears ye shed for me,	<i>augments</i> = adds to.
268	And therefore still <u>augments</u> his cruèlty.	
270	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".
272	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.
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 Phoebe's ivory cheeks were scorched,

286 And all the earth, like Aetna, breathing fire.
 Be warned by him, then; learn with awful eye

288 To sway a throne as dangerous as his;
 For if thy body thrive not full of thoughts

290 As pure and fiery as Phyteus' beams,
 The nature of these proud rebelling jades

292 Will take occasion by the slenderest hair

And draw thee piecemeal, like Hippolitus,

294 Through rocks more steep and sharp than Caspian cliffs.
 The nature of thy chariot will not bear

296 A guide of baser temper than myself,
 More than Heaven's coach the pride of Phaeton.

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

[*Tamburlaine dies.*]

304 **Amyr.** Meet Heaven and Earth, and here let all things end,
 306 For Earth hath spent the pride of all her fruit,
 And Heaven consumed his choicest living fire.

308 Let Earth and Heaven his timeless death deplore,
 For both their worths will equal him no more.

310

[*Exeunt.*]

FINIS

story of Phaeton, the son of *Clymene* 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 *Part One*, Marlowe used the exact same phrase to describe Phaeton, *Clymene's brainsick son*.

Phoebe is another name for the moon, hence her *ivory cheeks*, which were *scorched* when Phaeton drove the sun too close to her.

= Mt. Etna, Sicily's living volcano.

= awe-inspiring.

= ie. wield authority.¹

= likely *Pythios*, another name for Apollo.

= ie. Orcanes and the king of Jerusalem.

291: common expression meaning, "will take advantage when opportunity presents itself".

It was often said that personified *Occasion* (sometimes referred to as *Opportunity*) 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."

293: *draw thee piecemeal* = "tear you to pieces".

like Hippolitus = 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

= ie. cliffs.

= "lesser character".

297: ie. "any more than *Phaeton* was qualified to drive the sun."

= its.

= untimely.²

307-8: the play ends with a final rhyming couplet.

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 notes"
 "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.

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.
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