

Tamburlaine the Great



by Christopher Marlowe

Copyright Notice

For complete copyright information on these eNotes please visit:
<http://www.enotes.com/tamburlaine-great-text/copyright>

eText: Table of Contents

1. [The Prologue.](#)
2. [The First Part Of Tamburlaine The Great](#)
3. [The Second Part Of Tamburlaine The Great](#)
4. [Footnotes](#)

The Prologue.

From jiggling veins of rhyming mother-wits,
And such conceits as clownage keeps in pay,
We'll lead you to the stately tent of war,
Where you shall hear the Scythian Tamburlaine
Threatening the world with high astounding terms,
And scourging kingdoms with his conquering sword.
View but his picture in this tragic glass,
And then applaud his fortunes as you please.

The First Part Of Tamburlaine The Great

The Second Part Of Tamburlaine The Great

Footnotes

<1> To the Gentlemen-readers, &c.] From the 8vo of 1592: in the 4tos this address is worded here and there differently. I have not thought it necessary to mark the varioe lectiones of the worthy printer's composition.

<2> histories] i.e. dramas so called,--plays founded on history.

<3> fond] i.e. foolish.--Concerning the omissions here alluded to, some remarks will be found in the ACCOUNT OF MARLOWE AND HIS WRITINGS.

<"This tragedy, which was entered in the Stationers' Books, 14th August, 1590, and printed during the same year, has not come down to us in its original fulness; and probably we have no cause to lament the curtailments which it suffered from the publisher of the first edition. "I have purposely," he says, "omitted and left out some fond and frivolous gestures, digressing, and, in my poor opinion, far unmeet for the matter,

which I thought might seem more tedious unto the wise than any way else to be regarded, though haply they have been of some vain-conceited fondlings greatly gaped at, what time they were shewed upon the stage in their graced deformities: nevertheless now to be mixtured in print with such matter of worth, it would prove a great disgrace to so honourable and stately a history." **By the words, "fond and frivolous gestures," we are to understand those of the "clown;" who very frequently figured, with more or less prominence, even in the most serious dramas of the time. The introduction of such buffooneries into tragedy is censured by Hall towards the conclusion of a passage which, as it mentions "the Turkish Tamberlaine," would seem to be partly levelled at Marlowe:**

"One higher-pitch'd doth set his soaring thought
On crowned kings that Fortune hath low brought,
Or some vpreared high-aspiring swaine,
As it might be THE TURKISH TAMBERLAINE.
Then weeneth he his base drink-drowned spright
Rapt to the three-fold loft of heauen hight,
When he conceiues vpon his fained stage
The stalking steps of his greate personage,
Graced with huf-cap termes and thundring threats,
That his poore hearers' hayre quite vpright sets.

* * * * *

NOW, LEAST SUCH FRIGHTFULL SHOWES OF FORTUNE'S FALL AND BLOODY TYRANTS' RAGE SHOULD CHANCE APALL THE DEAD-STROKE AUDIENCE, MIDST THE SILENT ROUT COMES LEAPING IN A SELFE-MISFORMED LOUT, AND LAUGHES, AND GRINS, AND FRAMES HIS MIMIK FACE, AND IUSTLES STRAIGHT INTO THE PRINCE'S PLACE: THEN DOTHTHE THEATRE ECCHO ALL ALOUD WITH GLADSOME NOYSE OF THAT APPLAUDING CROWD: A GOODLY HOCH-POCH, WHEN VILE RUSSETTINGS ARE MATCH['D] WITH MONARCHS AND WITH MIGHTIE KINGS!"

But Hall's taste was more refined and classical than that of his age; and the success of TAMBURLAINE, in which the celebrated Alleyn represented the hero, was adequate to the most sanguine expectations which its author could have formed.

"A ballad entituled the storie of Tamburlayne the greate," &c. (founded, I suppose, on Marlowe's play) was entered in the Stationers' Books, 5th Nov. 1594.

P. 4 of the present volume.

In Italy, at the commencement of the 18th century (and probably much later), it was not unusual to introduce "the Doctor," "Harlequin," "Pantalone," and "Coviello," into deep tragedies. "I have seen," says Addison, "a translation of THE CID acted at Bologna, which would never have taken, had they not found a place in it for these buffoons." REMARKS ON SEVERAL PARTS OF ITALY, &C. IN THE YEARS 1701, 1702, 1703, p. 68, ed. 1745.

Perhaps I ought to add, that Marlowe was dead when (in 1597) the satire, from which these lines are quoted, was first given to the press.

Hall's VIRGID. Lib. I. Sat. iii., ed. 1602.

See Heywood's Prol. to our author's JEW OF MALTA, p. 142 of the present volume. ">

<4> censures] i.e. judgments, opinions.

<5> Afric] So the 8vo.--The 4to "Affrica."

- <6> their] Old eds. "his."
- <7> through] So the 4to.--The 8vo "thorough."
- <8> incivil] i.e. barbarous.--So the 8vo.--The 4to "vnciuill."
- <9> incontinent] i.e. forthwith, immediately.
- <10> chiefest] So the 8vo.--The 4to "chiefe."
- <11> rout] i.e. crew.
- <12> press] So the 8vo.--The 4to "prease."
- <13> you] So the 8vo.--Omitted in the 4to.
- <14> all] So the 4to.--Omitted in the 8vo.
- <15> mated] i.e. confounded.
- <16> pass not] i.e. care not.
- <17> regiment] i.e. rule, government.
- <18> resolve] i.e. dissolve.--So the 8vo.--The 4to "dissolue."
- <19> ships] So the 4to.--The 8vo "shippe."
- <20> Pass] So the 8vo.--The 4to "Hast."
- <21> you] So the 8vo.--The 4to "they."
- <22> Ceneus] Here both the old eds. "Conerus."
- <23> states] i.e. noblemen, persons of rank.
- <24> their] So the 8vo.--The 4to "the."
- <25> and Persia] So the 8vo.--The 4to "and OF Persia."
- <26> ever-raging] So the 8vo.--The 4to "RIUER raging."
- <27> ALL] So the 4to.--Omitted in the 8vo.
- <28> And Jove may, &c.] i.e. And may Jove, &c. This collocation of words is sometimes found in later writers: so in the Prologue to Fletcher's WOMAN'S PRIZE,--"WHICH this may PROVE!"
- <29> knew] So the 8vo.--The 4to "knowe."
- <30> lords] So the 4to.--The 8vo "Lord."

<31> injury] This verb frequently occurs in our early writers. "Then haue you INIURIED manie." Lyly's ALEXANDER AND CAMPASPE, sig. D 4, ed. 1591. It would seem to have fallen into disuse soon after the commencement of the 17th century: in Heywood's WOMAN KILLED WITH KINDNESS, 1607, we find,

"You INJURY that good man, and wrong me too." Sig. F 2.

but in ed. 1617 "injury" is altered to "iniure."

<32> ALL] So the 4to.--Omitted in the 8vo.

<33> Who, travelling, &c.] The halting metre shews that there is some corruption in this and the next line.

<34> thorough] So the 8vo.--The 4to "through."

<35> unvalued] i.e. not to be valued, or estimated.

<36> conceit] i.e. fancy, imagination.

<37> Rhodope] Old eds. "Rhodolfe."

<38> valurous] i.e. valuable.

<39> pools] So the 8vo.--The 4to "Poles."

<40> resolv'd] i.e. dissolved.--So the 8vo.--The 4to "desolu'd."

<41> Shall we all offer] The 8vo "Shall we offer" (the word "all" having dropt out).--The 4to "WE ALL SHALL offer.<">

<42> in] The 8vo "it."--Omitted in the 4to.

<43> triumph'd] So the 8vo.--The 4to "tryumph."

<44> brave] i.e. splendidly clad.

<45> top] So the 4to.--The 8vo "foot."

<46> mails] i.e. bags, budgets.

<47> lance] So the 4to.--Here the 8vo has "lanch;" but more than once in the SEC. PART of the play it has "lance."

<48> this] So the 8vo.--The 4to "the."--Qy. "Where is this Scythian SHEPHERD Tamburlaine"? Compare the next words of Theridamas.

<49> vaults] Here the 8vo has "vauts,"--"which," says one of the modern editors, "was common in Marlowe's time:" and so it was; but in the SEC. PART of this play, act ii. sc. 4, the same 8vo gives,--

"As we descend into the infernal VAULTS."

<50> thy] So the 8vo.--The 4to "the."

<51> brave] See note † in preceding column.

<52> renommed] i.e. renowned.--So the 8vo.--The 4to "renowned." --The form "RENOWMED" (Fr. renomme) occurs repeatedly afterwards in this play, according to the 8vo. It is occasionally found in writers posterior to Marlowe's time. e.g.

"Of Constantines great towne RENOUM'D in vaine." Verses to King James, prefixed to Lord Stirling's MONARCHICKE TRAGEDIES, ed. 1607.

<53> cliffs] So the 8vo.--The 4to "cliftes."

<54> merchants] i.e. merchant-men, ships of trade.

<55> stems] i.e. prows.

<56> vail] i.e. lower their flags.

<57> Bootes] The 8vo "Botees."--The 4to "Boetes."

<58> competitor] i.e. associate, partner (a sense in which the word is used by Shakespeare).

<59> To these] Old eds. "ARE these."

<60> renommed] See note ll, p. 11.--*So the 8vo. --The 4to "renowned."*

<61> statues] So the 4to.--"The first edition reads 'statutes,' but, as the Scythians worshipped Pylades and Orestes in temples, we have adopted the reading of the quarto as being most probably the correct one." Ed. 1826.

<62> kings] So the 8vo.--The 4to "king."

<63> Nor thee nor them] The modern editors silently print "Nor THEY nor THEIRS."

<64> will] So the 8vo.--Omitted in the 4to.

<65> pitch] Is generally equivalent to--stature. ("I would have you tell me what PITCH he was of, Velim mihi dicas qua STATURA fuerit." Coles's DICT.) But here it means the highest part of the body,--the shoulders (see the 10th sign. of PITCH in Halliwell's DICT. OF ARCH. AND PROV. WORDS),--the "pearl" being, of course, his head.

<66> and] So the 4to.--The 8vo "with."

<67> His arms and fingers long and sinewy] So the 8vo, except that, by a misprint, it has "snowy" for "sinewy."--The 4to gives the line thus,--

"His armes long, HIS fingers SNOWY-WHITE."!!

(and so the line used to stand in Lamb's SPEC. OF DRAM. POETS, till I made the necessary alteration in Mr. Moxon's recent ed. of that selection.)

<68> subdu'd] So the 8vo.--The 4to "subdue."

- <69> Nature doth strive with Fortune, &c.] Qy did Shakespeare recollect this passage when he wrote,--
 "Nature and Fortune join'd to make thee great"? KING JOHN, act iii. sc. 1.
- <70> port] i.e. gate.
- <71> is] So the 8vo.--The 4to "in."
- <72> In fair, &c.] Here "fair" is to be considered as a dissyllable: compare, in the Fourth Act of our author's JEW OF MALTA,
 "I'll feast you, lodge you, give you FAIR words, And, after that," &c.
- <73> of] i.e. on.
- <74> worse] So the 8vo.--The 4to "worst."
- <75> the] So the 8vo.--The 4to "that."
- <76> his] So the 8vo.--The 4to "the."
- <77> be] So the 8vo.--The 4to "are."
- <78> Beside] So the 8vo.--The 4to "Besides."
- <79> champion] i.e. champaign.
- <80> greedy after] Old eds. "after greedie."
- <81> Sprung] Here, and in the next speech, both the old eds. "Sprong": but in p. 18, l. 3, first col., the 4to has "sprung", and in the SEC. PART of the play, act iv. sc. 4, they both give "SPRUNG from a tyrants loynes."
 of human race,">
- <82> teeth of] So the 8vo.--Omitted in the 4to.
- <83> lance] Here both the old eds. "lanch": but see note ll, p. 11.
- <84> the] So the 8vo.--Omitted in the 4to.
- <85> some] So the 4to.--The 8vo "sorne."
- <86> will] So the 8vo.--The 4to "shall."
- <87> top] i.e. rise above, surpass.--Old eds. "stop."
- <88> renommed] See note ll, p. 11. *So the 8vo. --The 4to "renowned."*
- <89> thirst] The 8vo "thrust": the 4to "thrist."
- <90> and] So the 4to.--The 8vo "not."

- <91> the fair] So the 8vo.--The 4to "THEE faire."
- <92> she] i.e. Nemesis.
- <93> Rhamnus'] Old eds. "Rhamnis."
- <94> meeds] So the 8vo.--The 4to "deeds."
- <95> into] Used here (as the word was formerly often used) for UNTO.
- <96> sure] A dissyllable here. In the next line "assure" is a trisyllable.
- <97> with his crown in his hand] The old eds. add "offering to hide it;" but THAT he does presently after.
- <98> those were] i.e. those who were, who have been.
- <99> Stand staggering] So the 8vo.--The 4to "Stand THOSE staggering."
- <100> For kings are clouts that every man shoots at, Our crown the pin, &c.] CLOUT means the white mark in the butts; PIN, the peg in the centre, which fastened it.
- <101> me] So the 4to.--Omitted in the 8vo.
- <102> MYCETES. Ay, marry, &c.] From this to "TAMBURLAINE. Well, I mean you shall have it again" inclusive, the dialogue is prose: compare act iv. sc. 4, p. 29.
- <103> renowned man-at-arms] See note ll, p. 11. *So the 8vo.--The 4to "RENOWNED MEN at armes."*
- <104> chiefest] So the 4to.--The 8vo "chiefe."
- <105> happy] So the 8vo.--The 4to "happiest."
- <106> aim'd] So the 4to.--The 8vo "and."
- <107> it] So the 4to.--The 8vo "is."
- <108> our] So the 4to.--Omitted in the 8vo.
- <109> we] So the 8vo.--The 4to "I."
- <110> in earth] i.e. on earth. So in the Lord's Prayer, "Thy will be done IN EARTH."
- <111> Casane] Both the old eds. here "Casanes."
- <112> a-piece] So the 4to.--The 8vo "apace."
- <113> purchase] i.e. booty, gain.
- <114> quite] i.e. requite.
- <115> this] So (<>) the 8vo.--The 4to "the."

<116> him] Old eds. "his."

<117> and] So the 8vo.--The 4to "with."

<118> sprung] See note †, p. 14.

<119> dares] So the 8vo.--The 4to "dare."

<120> fate] Old eds. "state."

<121> Resolve] Seems to mean--dissolve (compare "our bodies turn to elements," p. 12, sec. col.): but I suspect some corruption here.

<122> Barbarous] Qy. "O barbarous"? in the next line but one, "O treacherous"? and in the last line of the speech, "O bloody"? But we occasionally find in our early dramatists lines which are defective in the first syllable; and in some of these instances at least it would almost seem that nothing has been omitted by the transcriber or printer.

<123> artier] i.e. artery. This form occurs again in the SEC. PART of the present play: so too in a copy of verses by Day;

"Hid in the vaines and ARTIERS of the earthe." SHAKESPEARE SOC. PAPERS, vol. i. 19.

The word indeed was variously written of old:

"The ARTER stryng is the conduyt of the lyfe spiryte." Hormanni VULGARIA, sig. G iii. ed. 1530.

"Riche treasures serue for th'ARTERS of the war." Lord Stirling's DARIUS, act ii. Sig. C 2. ed. 1604.

"Onelye the extrauagant ARTIRE of my arme is brused." EVERIE WOMAN IN HER HUMOR, 1609, sig. D 4.

"And from the veines some bloud each ARTIRE draines." Davies's MICROCOSMOS, 1611, p. 56.

<124> regiment] i.e. rule.

<125> fruit] So the 4to.--The 8vo "fruites."

<126> are] Old eds. "Is."

<127> talents] Was often used by our early writers for TALONS, as many passages might be adduced to shew. Hence the quibble in Shakespeare's LOVE'S LABOUR'S LOST, act iv. sc. 2., "If a TALENT be a claw," &c.

<128> harpy] So the 8vo.--The 4to "Harper;" and with that reading the line is cited, in a note on MACBETH, act iv. sc. 1, by Steevens, who also gives "tires UPON my life;" but "TIRES" (a well-known term in falconry, and equivalent here to--preys) is to be pronounced as a dissyllable. (In the 4to it is spelt "tyers.")

<129> the] So the 4to.--The 8vo "thy."

<130> bassoes] i.e. bashaws.

<131> Christians renied] i.e. Christians who have denied, or renounced their faith.--In THE GENT. MAGAZINE for Jan. 1841, J. M. would read "Christians RENEGADENS" or "CHRISTIAN RENEGADES:" but the old text is right; among many passages that might be cited, compare the following;

"And that Ydole is the God of false Cristene, that han RENEYED hire FEYTHE." THE VOIAGE AND TRAVAILE OF SIR JOHN MAUNDEVILE, p. 209. ed. 1725.

"For that thou should'st RENY THY FAITH, and her thereby possesse. The Soldan did capitulat in vaine: the more thy blesse." Warner's ALBIONS ENGLAND, B. XI. Ch. 68. p. 287. ed. 1596.

<132> Terrene] i.e. Mediterranean.

<133> Renowmed] See note ll, p. 11. *So the 8vo. --The 4to "renowned."*

<134> basso] *So the 8vo.--The 4to "Brother."*

<135> Not] *So the 8vo.--The 4to "Nor."*

<136> in] *So the 8vo.--The 4to "on."*

<137> Or spread, &c.] A word has dropt out from this line.

<138> measur'd heaven] *So the 8vo.--The 4to "measured THE heauen."*

<139> pioners] The usual spelling of the word in our early writers (in Shakespeare, for instance).

<140> ceaseless] *So the 8vo.--The 4to "carelesse."*

<141> conceits] i.e.<.> fancies, imaginations.

<142> counterfeit] i.e. picture, resemblance.

<143> his] *So the 8vo.--The 4to "the."*

<144> you] *So the 8vo.--The 4to "me."*

<145> Leave] The author probably wrote, "AGYDAS, leave," &c.

<146> facts] i.e. deeds.

<147> much] *So the 8vo.--The 4to "more."*

<148> Pierides] i.e. The daughters of Pierus, who, having challenged the Muses to a trial of song, were overcome, and changed into magpies.

<149> the young Arabian] Scil. Alcidamus; see p. 10, l. 9, sec. col.

<150> Fearing his love] i.e. Fearing with respect to his love.

<151> of] *so the 4to.--The 8vo "and."*

- <152> fury] So the 4to.--The 8vo "furies."
- <153> shone] Old eds. "shine."
- <154> send] Old eds. "sent."
- <155> menace] So the 8vo.--The 4to "meane."
- <156> fetch] So the 8vo.--The 4to "fetcht."
- <157> set] So the 8vo.--The 4to "seate."
- <158> Terrene] i.e. Mediterranean.
- <159> to rest or breathe] So the 8vo.--The 4to "to BREATH AND REST."
- <160> bastones] i.e. bastinadoes.
- <161> they] So the 8vo.--Omitted in the 4to.
- <162> Morocco] Here the old eds. "Moroccus,"--a barbarism which I have not retained, because previously, in the stage-direction at the commencement of this act, p. 19, they agree in reading "Morocco."
- <163> titles] So the 8vo.--The 4to "title."
- <164> sarell] i.e. seraglio.
- <165> I'll] So the 8vo.--The 4to "I will."
- <166> the] So the 8vo.--The 4to "this."
- <167> hugy] i.e. huge.
- <168> renowm'd] See note ll, p. 11. *So the 8vo. --The 4to "renowned."*
- <169> of] So the 8vo.--The 4to "all."
- <170> rule] So the 8vo.--The 4to "raigne."
- <171> braver] So the 8vo.--The 4to "braue."
- <172> pash] i.e. crush to pieces by a stroke.
- <173> y-sprung] Here the old eds. "ySPRONG."--See note †, p. 14.
- <174> them] Old eds. "thee."
- <175> the] Has perhaps crept in by a mistake of the transcriber or printer.
- <176> And make your strokes to wound the senseless light] The old eds. have,

"And make OUR strokes to wound the sencelesse LURE."

(the last word being, perhaps, in the 8vo "lute.") Here "light" is a very questionable reading: qy. "air"? (though the third line above ends with that word).

<177> boss] In the GENT. MAG. for Jan. 1841, J. M. proposed to alter "boss" to "Bassa." But Cotgrave, in his DICT., has; "A fat BOSSE. Femme bien grasse et grosse; une coche."

<178> advocate] So the 4to.--The 8vo "aduocates."

<179> That dare, &c.] Something dropt out from this line.

<180> Re-enter Bajazeth, pursued by Tamburlaine] The old eds. have,

"Bajazeth flies, and he pursues him. The battell short [Qto. is short], and they enter, Bajazeth is ouercome."

This not very intelligible stage-direction means perhaps that, after Bajazeth and Tamburlaine had entered, a short combat was to take place between them.

<181> foil] The old eds. "soil."

<182> gat] So the 8vo.--The 4to "got."

<183> pilling] i.e. plundering.

<184> British] So the 4to.--The 8vo "brightest."

<185> martial] So the 8vo.--The 4to "materiall."

<186> Awake, ye men of Memphis!] These words are put into the mouth of Judas, in Fletcher's BONDUCA, at the commencement of act ii.; and in Fletcher's WIT WITHOUT MONEY, act v. sc. 2. we find "thou man of Memphis."

<187> basilisks] Pieces of ordnance so called. They were of immense size; see Douce's ILLUSTR. OF SHAKESPEARE, i. 425.

<188> monstrous] To be read as a trisyllable.

<189> Or ever-drizzling] So the 4to.--The 8vo "Or drisling."

<190> should] So the 4to.--The 8vo "shal."

<191> he devil] So the 8vo.--The 4to "he THE deuill."

<192> Arabian king] Scil. Alcidamus: see p. 10, l. 9, sec. col.

<193> it] So the 4to.--Omitted in the 8vo.

<194> it should] So the 4to.--The 8vo "should it."

<195> this] So the 8vo.--The 4to "it."

<196> into] So the 4to.--The 8vo "vnto."

<197> heart] So the 4to.--The 8vo "soul."

<198> stoop] Qy. "stoop, STOOP"?

<199> your] Old eds. "their."--Compare the tenth line of the speech.

<200> to] So the 8vo.--The 4to "on."

<201> brent] i.e. burnt. So the 8vo.--The 4to "burnt."

<202> kings] So the 8vo.--The 4to "king."

<203> from] So the 4to.--The 8vo "in."

<204> then, for you] So the 4to.--The 8vo "for you then."

<205> stark nak'd] Compare (among many passages which might be cited from our early poets),--

"rather on Nilus' mud Lay me STARK NAK'D, and let the water-flies Blow me into abhorring!"
Shakespeare's ANTONY AND CLEOPATRA, act v. sc. 2. (where the modern editors print "naked.")

<206> dignities] So the 8vo.--The 4to "dignitie."

<207> whiles] So the 8vo.--The 4to "while."

<208> shalt] So the 4to.--The 8vo "shal."

<209> grace] Olds eds. "grac'd."

<210> stature] So the 8vo.--The 4to "statue:" but again, in the SECOND PART of this play, act ii. sc. 4, we have, according to the 8vo--

"And here will I set up her STATURE."

and, among many passages that might be cited from our early authors, compare the following;

"The STATURES huge, of Porphyrie and costlier matters made." Warner's ALBIONS ENGLAND, p. 303. ed. 1596.

"By them shal Isis STATURE gently stand." Chapman's BLIND BEGGER OF ALEXANDRIA, 1598, sig. A 3.

"Was not Anubis with his long nose of gold preferred before Neptune, whose STATURE was but brasse?"
Lyly's MIDAS, sig. A 2. ed. 1592.

<211> bird] i.e. the ibis.

<212> are] Old eds. "is."

<213> country] Old eds. "countries."

<214> King of Arabia] i.e. Alcidamus; see p. 10, l. 9, sec. col.

<215> Calydonian] So the 8vo.--The 4to "Calcedonian."

<216> lusty] So the 8vo.--Omitted in the 4to.

<217> and] So the 4to.--Omitted in the 8vo.

<218> Renowmed] See note ll. p. 11. *So the 8vo. --The 4to "Renow*

<219> Ibis' holy name] The ibis has been already alluded to in the lines (p. 27, sec. col.),--

"The golden stature of their feather'd bird, That spreads her wings upon the city-walls";

and it is well known to have been a sacred bird among the Egyptians (see Cicero DE NAT. DEORUM, I. 36). Compare the old play of THE TAMING OF A SHREW;

"Father, I SWEARE BY IBIS' GOLDEN BEAKE, More faire and radiente is my bonie Kate Then siluer Zanthus," &c. p. 22. ed. Shakespeare Soc.

In the passage of our text the modern editors substitute "Isis" for "Ibis'."

<220> the] So the 8vo.--The 4to "and."

<221> and] So the 8vo.--Omitted in the 4to.

<222> thy baseness and] So the 8vo.--The 4to "THE basnesse OF."

<223> mask] So the 8vo.--The 4to "walke."

<224> My lord, &c.] Something has dropt out: qy. "TAMELY suffer"?

<225> a goodly refreshing for them] So the 8vo.--The 4to "a GOOD refreshing TO them."

<226> Here] So the 8vo.--The 4to "there."

<227> it from] So the 8vo.--The 4to "it VP from."

<228> slice] So the 8vo.--The 4to "fleece."

<229> will fall] So the 8vo.--The 4to "will NOT fall."

<230> let] i.e. hinder.

<231> while] i.e. until.

<232> consort] i.e. band.

<233> pen] i.e. his sword.

- <234> hastening] So the 4to.--The 8vo "hasting."
- <235> 'specially] So the 8vo.--The 4to "especially."
- <236> Morocco] Here and in the next speech the old eds. have "Morocus" and "Moroccus:" but see note ‡, p. 22.
- <237> plage] i.e. region.--Old eds. "place."
- <238> valour] Old eds. "value."
- <239> again] So the 8vo.--Omitted in the 4to.
- <240> renown'd] See note ll. p. 11. *So the 8vo. --The 4to "renown'd."*
- <241> Damascus] Both the old eds. here "Damasco:" but in many other places they agree in reading "Damascus."
- <242> remorse] i.e. pity.
- <243> sakes] So the 8vo.--The 4to. "sake."
- <244> blubber'd] That this word formerly conveyed no ludicrous idea, appears from many passages of our early writers.
- <245> And use us like a loving conqueror] "i.e. And that he will use us like, &c." Ed. 1826.
- <246> care] So the 4to.--The 8vo "cares."
- <247> helps] So the 8vo.--The 4to "help."
- <248> or] So the 8vo.--The 4to "for."
- <249> power] So the 8vo.--The 4to "powers."
- <250> knew] So the 8vo.--The 4to "know."
- <251> Reflexed] Old eds. "Reflexing."
- <252> their] Old eds. "your."
- <253> As] So the 8vo.--The 4to "And."
- <254> tents] So the 8vo.--The 4to "tent."
- <255> submission] Old eds. "submissions."
- <256> of ruth and] So the 8vo.--The 4to "AND ruth OF."
- <257> conceit] i.e. fancy, imagination.

<258> Hath] So the 4to.--The 8vo "Haue."

<259> nourish'd] So the 8vo.--The 4to "nourish."

<260> wish'd] So the 8vo.--The 4to "wish."

<261> imperious] So the 8vo.--The 4to "imprecious."

<262> passion] i.e. sorrow.

<263> resolved] i.e. dissolved.

<264> Eyes, when that Ebena steps to heaven, &c.] Either the transcriber or the printer has made sad work with this passage; nor am I able to suggest any probable emendation.

<265> fight] So the 8vo.--The 4to "fights."

<266> Persia's] Old eds. "Perseans," and "Persians."

<267> still] i.e. distil.

<268> I thus conceiving, and subduing both, That which hath stoop'd the chiefest of the gods, Even from the fiery-spangled veil of heaven, To feel the lovely warmth of shepherds' flames, And mask in cottages of strowed reeds, &c.]

i.e. I thus feeling, and also subduing, the power of Beauty, which has drawn down the chiefest of the gods even from, &c.

The 8vo has, "I thus conceiuing and subduing both. That which hath STOPT the TEMPEST of the Gods, Euen from the fiery spangled vaile of heauen, To feele the louely warmth of shepherds flames, And MARTCH in cottages of strowed WEEDS," &c.

The 4to has, "I thus concieuing and subduing both, That which hath STOPT the TEMPEST of the Gods, Euen from the SPANGLED FIRIE vaile of heauen, To feele the louely warmth of Shepherdes flames, And MARCH in COATCHES of strowed WEEDES," &c.

The alterations which I have made in this corrupted passage are supported by the following lines of the play;

"See now, ye slaves, my children STOOP YOUR PRIDE [i.e. make your pride to stoop], And lead your bodies sheep-like to the sword." Part Second,--act iv. sc. 1.

"The chiefest god, FIRST MOVER OF THAT SPHERE", &c. Part First,--act iv. sc. 2.

"Jove SOMETIME masked IN A SHEPHERD'S WEED", &c. Part First,--act i. sc. 2.

Perhaps in the third line of the present passage "fiery-spangled" should be "FIRE-YSPANGLED."

<269> Attend.] Old eds. "An." (a misprint probably), which the modern editors understand as "Anippe" (the waiting-maid of Zenocrate).

<270> March on us with] So the 4to.--The 8vo "MARTCHT on WITH vs with."

<271> As if there were no way but one with us] i.e. as if we were to lose our lives. This phrase, which is common in our early writers, was not obsolete in Dryden's time: "for, if he heard the malicious trumpeter proclaiming his name before his betters, he knew THERE WAS BUT ONE WAY WITH HIM." Preface to ALL FOR LOVE.

<272> pore] So the 8vo.--The 4to "dore."

<273> in] i.e. on.

<274> stay] Old eds. "aie" and "aye."

<275> retorqued] i.e. bent back in reflections on our former happiness. So the 8vo.--The 4to "retortued."

<276> A] Old eds. "As."

<277> Elysium] Old eds. "Elisian."

<278> thoughts] So the 8vo.--The 4to "thought."

<279> parbreak] i.e. vomit.

<280> abjection] Old eds. "obiectiion."

<281> villainess] i.e. servant, slave,

<282> ruth] So the 8vo.--The 4to "truth."

<283> resolve] i.e. dissolve.

<284> bann'd] i.e. cursed.

<285> the] So the 4to.--The 8vo "thy."

<286> ever-living] So the 8vo.--The 4to. "euerlasting."

<287> give] So the 4to.--The 8vo "AND giue."

<288> her] Must mean Zenocrate, whom Zabina fancies herself to be addressing.

<289> Let the soldiers be buried.--Hell, death, Tamburlaine] So the 8vo.--Omitted in the 4to. (Where the modern editors got their reading, "Let the soldiers be CURSED," I know not.)

<290> Make ready my coach] Shakespeare seems to have remembered this passage when he made Ophelia say, "Come, my coach," &c. HAMLET, act iv. sc. 5.

<291> I come, I come, I come] So the 8vo.--The 4to "I come, I come."

<292> Egyptians'] So the 4to.--The 8vo "Egiptian.'

<293> The] Old eds. "Thy."

- <294> thy] So the 8vo.--The 4to "thine."
- <295> war] So the 8vo.--The 4to "warres."
- <296> Come] Old eds. "Comes" and "Comep."
- <297> Armed] So the 8vo.--The 4to "Armes."
- <298> final] So the 4to.--The 8vo "small."
- <299> King of Arabia] i.e. Alcidamus; see p. 10, l. 9, sec. col.
- <300> thy] So the 4to.--The 8vo "my."
- <301> conceit] i.e. fancy, imagination.
- <302> have] So the 8vo.--The 4to "hath."
- <303> Euphrates] So our old poets invariably, I believe, accentuate this word.
- <304> should] So the 8vo.--The 4to "shall."
- <305> sweat] So the 8vo.--The 4to "swear."
- <306> wide-gaping] Old eds. "wide GASPING."
- <307> resolv'd] i.e. dissolved.
- <308> Millions] So the 8vo.--The 4to "Million."
- <309> Elysium] Old eds. "Elisian."
- <310> Renowmed] See note ll, p. 11. *So the 8vo. --The 4to "Renowned."*
- <311> record] i.e. take to witness.
- <312> no further time] i.e. no more distant time.
- <313> the] So the 8vo.--The 4to "my."
- <314> I not] So the 8vo.--The 4to "not I."
- <315> Else] So the 4to.--The 8vo "Then."
- <316> on] So the 4to.--Omitted in the 8vo.
- <317> as beseems] So the 4to.--The 8vo "as BEST beseemes."
- <318> We will our rites, &c.] Old eds. "We will our CELEBRATED rites," &c.--"The word 'CELEBRATED' occurs in both the old editions, but may well be dispensed with as regards both the sense and measure." Ed. 1826. "I think this word got into the text from either the author or printer, who was perhaps the editor,

doubting whether to use 'SOLEMNIZE' or 'CELEBRATE;' and it slipt from the margin, where it was probably placed, into the verse itself." J. M. in GENT. MAG. for Jan. 1841.

<319> the] So the 4to.--The 8vo "our."

<320> triumphs] So the 8vo.--The 4to "triumph."

<321> sad] Old eds. "said."

<322> Uribassa] In this scene, but only here, the old eds. have "Upibassa."

<323> Almains, Rutters] RUTTERS are properly--German troopers, (REITER, REUTER). In the third speech after the present one this line is repeated VERBATIM: but in the first scene of our author's FAUSTUS we have,--

"Like ALMAIN RUTTERS with their horsemen's staves."

<324> ORCANES.] Omitted in the old eds.

<325> hugy] i.e. huge.

<326> cut the] So the 8vo.--The 4to "out of."

<327> champion] i.e. champaign.

<328> Terrene] i.e. Mediterranean (but the Danube falls into the Black Sea.)

<329> Cairo] Old eds. "Cairon:" but they are not consistent in the spelling of this name; afterwards (p. 45, sec. col.) they have "Cario."

<330> Fear] i.e. frighten.

<331> Sorians] So the 4to.--Here the 8vo has "Syrians"; but elsewhere in this SEC. PART of the play it agrees with the 4to in having "Sorians," and "Soria" (which occurs repeatedly,--the King of SORIA being one of the characters).--Compare Jonson's FOX, act iv. sc. 1;

"whether a ship, Newly arriv'd from SORIA, or from Any suspected part of all the Levant, Be guilty of the plague," &c.

On which passage Whalley remarks; "The city Tyre, from whence the whole country had its name, was anciently called ZUR or ZOR; since the Arabs erected their empire in the East, it has been again called SOR, and is at this day known by no other name in those parts. Hence the Italians formed their SORIA."

<332> black] So the 8vo.--The 4to "AND black."

<333> Egyptians, Illyrians, Thracians, and Bithynians] So the 8vo (except that by a misprint it gives "Illicians").-- The 4to has,--

"Egyptians,

FREDERICK. And we from Europe to the same intent Illirians, Thracians, and Bithynians";

a line which belongs to a later part of the scene (see next col.) being unaccountably inserted here.

<334> plage] i.e. region. So the 8vo.--The 4to "Place."

<335> viceroy] So the 8vo.--The 4to "Vice-royes."

<336> Boheme] i.e. Bohemia.

<337> Bagdet's] So the 8vo in act v. sc. 1. Here it has "Badgeths": the 4to "Baieths."

<338> parle] So the 8vo.--Here the 4to "parley," but before, repeatedly, "parle."

<339> FREDERICK. And we from Europe, to the same intent] So the 8vo.--The 4to, which gives this line in an earlier part of the scene (see note §, preceding col.), *omits it here*.

<340> stand] So the 8vo.--The 4to "are."

<341> prest] i.e. ready.

<342> or] So the 8vo.--The 4to "and."

<343> conditions] So the 4to.--The 8vo "condition."

<344> Confirm'd] So the 4to.--The 8vo "Confirme."

<345> by] So the 8vo.--The 4to "with."

<346> renowned] See note ll, p. 11. (Here the old eds. agree.)

"renowned] i.e. renowned.--So the 8vo.--The 4to "renowned."--The form "RENOWMED" (Fr. renommé) occurs repeatedly afterwards in this play, according to the 8vo. It is occasionally found in writers posterior to Marlowe's time. e.g.

"Of Constantines great towne RENOU'M'D in vaine." Verses to King James, prefixed to Lord Stirling's MONARCHICKE TRAGEDIES, ed. 1607.>

<347> Cairo] Old eds. "Cario." See note ¶, p. 43.

<348> stream] Old eds. "streames."

<349> at] So the 4to.--The 8vo "an."

<350> Terrene] i.e. Mediterranean.

<351> Where] Altered by the modern editors to "Whence,"--an alteration made by one of them also in a speech at p. 48, sec. col., which may be compared with the present one,--

"Therefore I took my course to Manico, WHERE, unresisted, I remov'd my camp; And, by the coast," &c.

<352> from] So the 4to.--The 8vo "to."

<353> need] i.e. must.

<354> let] i.e. hinder.

<355> tainted] i.e. touched, struck lightly; see Richardson's DICT. in v.

<356> shall] So the 8vo.--The 4to "should."

<357> of] So the 8vo.--The 4to "to."

<358> to] So the 8vo.--The 4to "of."

<359> sprung] So the 8vo.--The 4to "sprong".--See note ?, d.

14.

"Sprung] Here, and in the next speech, both the old eds. "SPRONG": but in p. 18, l. 3, first col., the 4to has "SPRUNG", and in the SEC. PART of the play, act iv. sc. 4, they both give "SPRUNG from a tyrants loynes.">

<360> superficies] Old eds. "superfluties".--(In act iii. sc. 4, we have,

"the concave SUPERFICIES Of Jove's vast palace.")

<361> through] So the 4to.--The 8vo "thorow."

<362> carcasses] So the 8vo.--The 4to "carkasse."

<363> we] So the 8vo.--The 4to "yon (you)."

<364> channel] i.e. collar, neck,--collar-bone.

<365> Morocco] The old eds. here, and in the next speech, "Morocus"; but see note ?, p. 22.

"Morocco] Here the old eds. "Moroccus,"--a barbarism which I have not retained, because previously, in the stage- direction at the commencement of this act, p. 19, they agree in reading "Morocco.">

<366> war] So the 8vo.--The 4to "warres."

<367> if infernal] So the 8vo.--The 4to "if THE infernall."

<368> thee] Old eds. "them."

<369> these] So the 4to.--The 8vo "this."

<370> strong] A mistake,--occasioned by the word "strong" in the next line.

<371> Bootes'] So the 4to.--The 8vo "Boetes."

<372> leaguer] i.e. camp.

<373> Jubalter] Here the old eds. have "Gibralter"; but in the First Part of this play they have "JUBALTER": see p. 25, first col.

"And thence unto the Straits of Jubalter;">

<374> The mighty Christian Priest, Call'd John the Great] Concerning the fabulous personage, PRESTER JOHN, see Nares's GLOSS. in v.

<375> Where] See note ¶, p. 45.

<376> Byather] The editor of 1826 printed "Biafar": but it is very doubtful if Marlowe wrote the names of places correctly.

<377> Damascus] Here the old eds. "Damasco." See note *, p. 31.

"Damascus] Both the old eds. here "Damasco:" but in many other places they agree in reading "Damascus.">

<378> And made, &c.] A word dropt out from this line.

<379> him] i.e. the king of Natolia.

<380> orient] Old eds. "orientall" and "oriental."--Both in our author's FAUSTUS and in his JEW OF MALTA we have "ORIENT pearl."

<381> Soria] See note ?, p. 44.

<382> thereof] So the 8vo.--The 4to "heereof."

<383> that we vow] i.e. that which we vow. So the 8vo.--The 4to "WHAT we vow." Neither of the modern editors understanding the passage, they printed "WE THAT vow."

<384> faiths] So the 8vo.--The 4to "fame."

<385> and religion] Old eds. "and THEIR religion."

<386> consummate] Old eds. "consinuate." The modern editors print "continue," a word which occurs in Shakespeare's TIMON OF ATHENS, act i. sc. 1., but which the metre determines to be inadmissible in the present passage.--The Revd. J. Mitford proposes "continent," in the sense of--restraining from violence.

<387> this] So the 8vo.--The 4to "the."

<388> martial] So the 4to.--The 8vo "materiall."

<389> our] So the 4to.--The 8vo "your."

<390> With] So the 4to.--The 8vo "Which."

<391> thy servant's] He means Sigismund. So a few lines after, "this traitor's perjury."

<392> discomfit] Old eds. "discomfort." (Compare the first line of the next scene.)

<393> lords] So the 8vo.--The 4to "lord."

<394> Christian] So the 8vo.--The 4to "Christians."

<395> Zoacum] "Or ZAKKUM.--The description of this tree is taken from a fable in the Koran, chap. 37." Ed. 1826.

<396> an] So the 8vo.--The 4to "any."

<397> We will both watch and ward shall keep his trunk] i.e. We will that both watch, &c. So the 4to.--The 8vo has "AND keepe."

<398> Uribassa, give] So the 8vo.--The 4to "Vribassa, AND giue."

<399> Soria] See note ?, p. 44.

<400> their] So the 4to.--Not in the 8vo.

<401> brows] Old eds. "bowers."

<402> this] So the 8vo.--The 4to "the."

<403> no] So the 4to.--The 8vo "not."

<404> and] So the 4to.--The 8vo "a."

<405> makes] So the 4to.--The 8vo "make."

<406> author] So the 4to.--The 8vo "anchor."

<407> yes] Old eds. "yet."

<408> excellence] So the 4to.--The 8vo "excellency."

<409> cavalieros] i.e. mounds, or elevations of earth, to lodge cannon.

<410> prevails] i.e. avails.

<411> Mausolus] Wrong quantity.

<412> one] So the 8vo ("on").--The 4to "our."

<413> stature] See note §, p. 27.--So the 8vo.--The 4to "statue." Here the metre would be assisted by reading "statua," which is frequently found in our early writers: see my REMARKS ON MR. COLLIER'S AND MR. KNIGHT'S EDITIONS OF SHAKESPEARE, p. 186.

"stature] So the 8vo.--The 4to "statue:" but again, in the SECOND PART of this play, act ii. sc. 4, we have, according to the 8vo--

"And here will I set up her STATURE."

and, among many passages that might be cited from our early authors, compare the following;

"The STATURES huge, of Porphyrie and costlier matters made." Warner's ALBIONS ENGLAND, p. 303. ed. 1596.

"By them shal Isis STATURE gently stand." Chapman's BLIND BEGGER OF ALEXANDRIA, 1598, sig. A 3.

"Was not Anubis with his long nose of gold preferred before Neptune, whose STATURE was but brasse?" Lyly's MIDAS, sig. A 2. ed. 1592.">

<414> Soria] See note ?, p. 44.

<415> fate] So the 8vo.--The 4to "fates."

<416> his] Old eds. "our."

<417> all] So the 8vo.--Omitted in the 4to.

<418> honours] So the 8vo.--The 4to "honour."

<419> in conquest] So the 4to.--The 8vo "in THE conquest."

<420> Judaea] So the 8vo.--The 4to "Juda."

<421> Sclavonia's] Old eds. "Scalonians" and "Sclauonians."

<422> Soria] See note ?, p. 44.

<423> Damascus] Here the old eds. "Damasco." See note *, p. 31.

"Damascus] Both the old eds. here "Damasco:" but in many other places they agree in reading "Damascus."">

<424> That's no matter, &c.] So previously (p. 46, first col.) Almeda speaks in prose, "I like that well," &c.

"ALMEDA. I like that well: but, tell me, my lord, if I should let you go, would you be as good as your word? shall I be made a king for my labour?">

<425> dearth] Old eds. "death."

<426> th'] So the 8vo.--Omitted in the 4to.

<427> Those] Old eds. "Whose."

<428> sorrows] So the 8vo.--The 4to "sorrow."

<429> thirst] So the 4to.--The 8vo "colde."

<430> champion] i.e. champaign.

<431> which] Old eds. "with."

- <432> Whereas] i.e. Where.
- <433> the] So the 8vo.--The 4to "and."
- <434> cavalieros] See note ?, p. 52.
- <435> argins] "Argine, Ital. An embankment, a rampart.<"> Ed., 1826.
- <436> great] So the 8vo.--The 4to "greatst."
- <437> the] Old eds. "their."
- <438> by nature] So the 8vo.--The 4to "by THE nature."
- <439> a] So the 4to.--The 8vo "the."
- <440> A ring of pikes, mingled with shot and horse] Qy. "foot" instead of "shot"? (but the "ring of pikes" is "foot").--The Revd. J. Mitford proposes to read, "A ring of pikes AND HORSE, MANGLED with shot."
- <441> his] So the 8vo.--The 4to "this."
- <442> march'd] So the 4to.--The 8vo "march."
- <443> drop] So the 8vo.--The 4to "dram."
- <444> lance] So the 4to.--Here the 8vo "lanch": but afterwards more than once it has "lance."
- <445> I know not, &c.] This and the next four speeches are evidently prose, as are several other portions of the play.
- <446> 'Tis] So the 4to.--The 8vo "This."
- <447> accursed] So the 4to.--The 8vo "cursed."
- <448> his] So the 4to.--The 8vo "the."
- <449> point] So the 8vo.--The 4to "port."
- <450> Soria] See note ?, p. 44.
- <451> Minions, falc'nets, and sakers] "All small pieces of ordnance." Ed. 1826.
- <452> hold] Old eds. "gold" and "golde."
- <453> quietly] So the 8vo.--The 4to "quickely."
- <454> friends] So the 4to.--The 8vo "friend."
- <455> you] So the 4to.--The 8vo "thou."
- <456> pioners] See note II, p. 20.

"pioners] The usual spelling of the word in our early writers (in Shakespeare, for instance).">

<457> in] So the 8vo.--The 4to "to."

<458> argins] See note ?, p. 55.

<459> quietly] So the 8vo.--The 4to "quickely."

<460> Were you, that are the friends of Tamburlaine] So the 8vo. --The 4to "Were ALL you that are friends of Tamburlaine."

<461> of] So the 8vo.--The 4to "to."

<462> all convoys that can] i.e. (I believe) all convoys (conveyances) that can be cut off. The modern editors alter "can" to "come."

<463> I am] So the 8vo.--The 4to "am I."

<464> into] So the 8vo.--The 4to "vnto."

<465> hold] So the 4to.--The 8vo "holdS."

<466> straineth] So the 4to.--The 8vo "staineth."

<467> home] So the 8vo.--The 4to "haue."

<468> wert] So the 8vo.--The 4to "art."

<469> join'd] So the 4to.--The 8vo "inioin'd."

<470> of] So the 8vo.--The 4to "in."

<471> the] Added perhaps by a mistake of the transcriber or printer.

<472> and] So the 8vo.--The 4to "the."

<473> Renowmed] See note ll, p. 11. So the 8vo.--The 4to "Renowned."

"renowmed] i.e. renowned.--So the 8vo.--The 4to "renowned." --The form "RENOWMED" (Fr. renomme) occurs repeatedly afterwards in this play, according to the 8vo. It is occasionally found in writers posterior to Marlowe's time. e.g.

"Of Constantines great towne RENOUM'D in vaine." Verses to King James, prefixed to Lord Stirling's MONARCHICKE TRAGEDIES, ed. 1607.">

<474> emperor, mighty] So the 8vo.--The 4to "emperour, AND mightie."

<475> the] So the 4to.--The 8vo "this."

<476> your] So the 8vo.--The 4to "our."

- <477> term'd] Old eds. "terme."
- <478> the] So the 4to.--Omitted in the 8vo.
- <479> your] So the 8vo.--The 4to "our."
- <480> brandishing their] So the 4to.--The 8vo "brandishing IN their."
- <481> with] So the 4to.--Omitted in the 8vo.
- <482> shew'd your] So the 8vo.--The 4to "shewed TO your."
- <483> Sorians] See note ?, p. 44.
- <484> repair'd] So the 8vo.--The 4to "prepar'd."
- <485> And neighbour cities of your highness' land] So the 8vo.-- Omitted in the 4to.
- <486> he] i.e. Death. So the 8vo.--The 4to "it."
- <487> is] So the 8vo.--The 4to "the."
- <488> harness'd] So the 8vo.--The 4to "harnesse."
- <489> on] So the 4to.--The 8vo "with" (the compositor having caught the word from the preceding line).
- <490> thou shalt] So the 8vo.--The 4to "shalt thou."
- <491> the] So the 8vo.--The 4to "our."
- <492> and rent] So the 8vo.--The 4to "or rend."
- <493> Go to, sirrah] So the 8vo.--The 4to "Goe sirrha."
- <494> give arms] An heraldic expression, meaning--shew armorial bearings (used, of course, with a quibble).
- <495> No] So the 4to.--The 8vo "Go."
- <496> bugs] i.e. bugbears, objects to strike you with terror.
- <497> rout] i.e. crew, rabble.
- <498> as the foolish king of Persia did] See p. 16, first col.

" SCENE IV.

Enter MYCETES with his crown in his hand.

MYCETES. Accurs'd be he that first invented war! They knew not, ah, they knew not, simple men, How those were hit by pelting cannon-shot Stand staggering like a quivering aspen-leaf Fearing the force of Boreas' boisterous blasts!

In what a lamentable case were I, If nature had not given me wisdom's lore! For kings are clouts that every man shoots at, Our crown the pin that thousands seek to cleave: Therefore in policy I think it good To hide it close; a goodly stratagem, And far from any man that is a fool: So shall not I be known; or if I be, They cannot take away my crown from me. Here will I hide it in this simple hole.

Enter TAMBURLAINE.

TAMBURLAINE. What, fearful coward, straggling from the camp, When kings themselves are present in the field?">

<499> aspect] So the 8vo.--The 4to "aspects."

<500> sits asleep] At the back of the stage, which was supposed to represent the interior of the tent.

<501> You cannot] So the 8vo.--The 4to "Can you not."

<502> scare] So the 8vo.--The 4to "scarce."

<503> tall] i.e. bold, brave.

<504> both you] So the 8vo.--The 4to "you both."

<505> should I] So the 8vo.--The 4to "I should."

<506> ye] So the 8vo.--The 4to "my."

<507> stoop your pride] i.e. make your pride to stoop.

<508> bodies] So the 8vo.--The 4to "glories."

<509> mine] So the 4to.--The 8vo "my."

<510> may] So the 4to.--The 8vo "nay."

<511> up] The modern editors alter this word to "by," not understanding the passage. Tamburlaine means--Do not KNEEL to me for his pardon.

<512> once] So the 4to.--The 8vo "one."

<513> martial] So the 8vo.--The 4to "materiall." (In this line "fire" is a dissyllable")

<514> thine] So the 8vo.--The 4to "thy."

<515> which] Old eds. "with."

<516> Jaertis'] So the 8vo.--The 4to "Laertis." By "Jaertis'" must be meant--Jaxartes'.

<517> incorporeal] So the 8vo.--The 4to "incorporall."

<518> for being seen] i.e. "that thou mayest not be seen." Ed. 1826. See Richardson's *DICTIONARY*. in v. FOR.

<519> you shall] So the 8vo.--The 4to "shall ye."

<520> Approve] i.e. prove, experience.

<521> bloods] So the 4to.--The 8vo "blood."

<522> peasants] So the 8vo.--The 4to "parsants."

<523> resist in] Old eds "resisting."

<524> Casane] So the 4to.--The 8vo "VSUM Casane."

<525> it] So the 8vo.--Omitted in the 4to.

<526> Excel] Old eds. "Expell" and "Expel."

<527> artier] See note *, p. 18.

"Artier] i.e. artery. This form occurs again in the SEC. PART of the present play: so too in a copy of verses by Day;

"Hid in the vaines and ARTIERS of the earthe." SHAKESPEARE SOC. PAPERS, vol. i. 19.

The word indeed was variously written of old:

"The ARTER stryng is the conduyt of the lyfe spiryte." Hormanni VULGARIA, sig. G iii. ed. 1530.

"Riche treasures serue for th'ARTERS of the war." Lord Stirling's DARIUS, act ii. Sig. C 2. ed. 1604.

"Onelye the extrauagant ARTIRE of my arme is brused." EVERIE WOMAN IN HER HUMOR, 1609, sig. D 4.

"And from the veines some bloud each ARTIRE draines." Davies's MICROCOSMOS, 1611, p. 56.">

<528> remorseful] i.e. compassionate.

<529> miss] i.e. loss, want. The construction is--Run round about, mourning the miss of the females.

<530> behold] Qy "beheld"?

<531> a] So the 4to.--The 8vo "the."

<532> Have] Old eds. "Hath."

<533> to] So the 8vo.--The 4to "and."

<534> in] So the 8vo.--The 4to "to."

<535> now, my lord; and, will you] So the 8vo.--The 4to "GOOD my Lord, IF YOU WILL."

<536> mouths] So the 4to.--The 8vo "mother."

<537> rebated] i.e. blunted.

<538> thereof] So the 8vo.--The 4to "heereof."

<539> and will] So the 4to.--The 8vo "and I wil."

<540> She anoints her throat] This incident, as Mr. Collier observes (HIST. OF ENG. DRAM. POET., iii. 119) is borrowed from Ariosto's ORLANDO FURIOSO, B. xxix, "where Isabella, to save herself from the lawless passion of Rodomont, anoints her neck with a decoction of herbs, which she pretends will render it invulnerable: she then presents her throat to the Pagan, who, believing her assertion, aims a blow and strikes off her head."

<541> my] Altered by the modern editors to "thy,"--unnecessarily.

<542> Elysium] Old eds. "Elisian" and "Elizian."

<543> do borrow] So the 4to.--The 8vo "borow doo."

<544> my] So the 4to (Theridamas is King of Argier).--The 8vo "thy."

<545> Soria] See note ?, p. 44.

<546> his] So the 4to.--The 8vo "their."

<547> led by five] So the 4to.--The 8vo "led by WITH fiue."

<548> Holla, ye pamper'd jades of Asia, &c.] The ridicule showered on this passage by a long series of poets, will be found noticed in the ACCOUNT OF MARLOWE AND HIS WRITINGS.

<"Tamb. Holla, ye pamper'd jades of Asia!" &c. p. 64, sec. col.

This has been quoted or alluded to, generally with ridicule, by a whole host of writers. Pistol's "hollow pamper'd jades of Asia" in Shakespeare's HENRY IV. P. II. Act ii. sc. 4, is known to most readers: see also Beaumont and Fletcher's COXCOMB, act ii. sc. 2; Fletcher's WOMEN PLEASED, act iv. sc. 1; Chapman's, Jonson's, and Marston's EASTWARD HO, act ii. sig. B 3, ed. 1605; Brathwait's STRAPPADO FOR THE DIUELL, 1615, p. 159; Taylor the water-poet's THIEFE and his WORLD RUNNES ON WHEELS,--WORKES, pp. 111 [121], 239, ed. 1630; A BROWN DOZEN OF DRUNKARDS, &c. 1648, sig. A 3; the Duke of Newcastle's VARIETIE, A COMEDY, 1649, p. 72; --but I cannot afford room for more references.--In 1566 a similar spectacle had been exhibited at Gray's Inn: there the Dumb Show before the first act of Gascoigne and Kinwelmersh's JOCASTA introduced "a king with an imperiall crowne vpon hys head," &c. "sitting in a chariote very richly furnished, drawn in by iiiii kings in their dublets and hosen, with crownes also vpon theyr heads, representing vnto vs ambition by the historie of Sesostres," &c.

<549> And blow the morning from their nostrils] Here "nostrils" is to be read as a trisyllable,--and indeed is spelt in the 4to "nosterils."--Mr. Collier (HIST. OF ENG. DRAM. POET., iii. 124) remarks that this has been borrowed from Marlowe by the anonymous author of the tragedy of CAESAR AND POMPEY, 1607 (and he might have compared also Chapman's HYMNUS IN CYNTHIAM,--THE SHADOW OF NIGHT, &c. 1594, sig. D 3): but, after all, it is only a translation;

"cum primum alto se gurgite tollunt Solis equi, LUCEMQUE ELATIS NARIBUS EFFLANT." AEN. xii. 114

(Virgil being indebted to Ennius and Lucilius).

<550> in] So the 8vo.--The 4to "as."

<551> racking] i.e. moving like smoke or vapour: see Richardson's *DICT.* in v.

<552> have coach] So the 8vo.--The 4to "haue A coach."

<553> by] So the 4to.--The 8vo "with."

<554> garden-plot] So the 4to.--The 8vo "GARDED plot."

<555> colts] i.e. (with a quibble) colts'-teeth.

<556> same] So the 8vo.--Omitted in the 4to.

<557> march] So the 8vo.--The 4to "march."

<558> Above] So the 8vo.--The 4to "About."

<559> tall] i.e. bold, brave.

<560> their] So the 4to.--Omitted in the 8vo.

<561> continent] Old eds. "content."

<562> jest] A quibble--which will be understood by those readers who recollect the double sense of *JAPE* (jest) in our earliest writers.

<563> prest] i.e. ready.

<564> Terrene] i.e. Mediterranean.

<565> all] So the 8vo.--Omitted in the 4to.

<566> Jaertis'] See note **, p. 62. *So the 8vo.--The 4to "Laertes."*

<567> furthest] So the 4to.--The 8vo "furthiest."

<568> Thorough] So the 8vo.--The 4to "Through."

<569> Like to an almond-tree, &c.] This simile is borrowed from Spenser's *FAERIE QUEENE*, B. i. C. vii. st. 32;

"Upon the top of all his loftie crest, A bounch of heares discolourd diversly, With sprinckled pearle and gold full richly drest, Did shake, and seemd to daunce for iollity; 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 first three books of *THE FAERIE QUEENE* were originally printed in 1590, the year in which the present play was first given to the press: but Spenser's poem, according to the fashion of the times, had

doubtless been circulated in manuscript, and had obtained many readers, before its publication. In Abraham Fraunce's *ARCADIAN RHETORIKE*, 1588, some lines of the Second Book of *THE FAERIE QUEENE* are accurately cited. And see my *Acc. of Peele and his Writings*, p. xxxiv, *WORKS*, ed. 1829.

<570> y-mounted] So both the old eds.--The modern editors print "mounted"; and the Editor of 1826 even remarks in a note, that the dramatist, "finding in the fifth line of Spenser's stanza the word 'y-mounted,' and, probably considering it to be too obsolete for the stage, dropped the initial letter, leaving only nine syllables and an unrythmical line"! ! In the *FIRST PART* of this play (p. 23, first col.) we have,--

"Their limbs more large and of a bigger size Than all the brats Y-SPRUNG from Typhon's loins:"

but we need not wonder that the Editor just cited did not recollect the passage, for he had printed, like his predecessor, "ERE sprung."

<571> ever-green Selinus] Old eds. "EUERY greene Selinus" and "EUERIE greene," &c.--I may notice that one of the modern editors silently alters "Selinus" to (Spenser's) "Selinis;" but, in fact, the former is the correct spelling.

<572> Erycina's] Old eds. "Hericinas."

<573> brows] So the 4to.--The 8vo "bowes."

<574> breath that thorough heaven] So the 8vo.--The 4to "breath FROM heauen."

<575> chariot] Old eds. "chariots."

<576> out] Old eds. "our."

<577> respect'st thou] Old eds. "RESPECTS thou:" but afterwards, in this scene, the 8vo has, "Why SEND'ST thou not," and "thou SIT'ST."

<578> of] So the 8vo.--The 4to "in."

<579> he] So the 4to.--The 8vo "was."

<580> How, &c.] A mutilated line.

<581> eterniz'd] So the 4to.--The 8vo "enternisde."

<582> and] So the 4to.--Omitted in the 8vo.

<583> prest] i.e. ready.

<584> parle] Here the old eds. "parlie": but repeatedly before they have "parle" (which is used more than once by Shakespeare).

<585> Orcanes, king of Natolia, and the King of Jerusalem, led by soldiers] Old eds. (which have here a very imperfect stage-direction) "the two spare kings",--"spare" meaning-- not then wanted to draw the chariot of Tamburlaine.

<586> burst] i.e. broken, bruised.

- <587> the measures] i.e. the dance (properly,--solemn, stately dances, with slow and measured steps).
- <588> of] So the 8vo.--The 4to "for."
- <589> ports] i.e. gates.
- <590> make] So the 4to.--The 8vo "wake."
- <591> the city-walls) So the 8vo.--The 4to "the walles."
- <592> him] So the 4to.--The 8vo "it."
- <593> in] Old eds. "VP in,<"--the "vp" having been repeated by mistake from the preceding line.
- <594> scar'd] So the 8vo; and, it would seem, rightly; Tamburlaine making an attempt at a bitter jest, in reply to what the Governor has just said.--The 4to "sear'd."
- <595> Vile] The 8vo "Vild"; the 4to "Wild" (Both eds., a little before, have "VILE monster, born of some infernal hag", and, a few lines after, "To VILE and ignominious servitude":-- the fact is, our early writers (or rather, transcribers), with their usual inconsistency of spelling, give now the one form, and now the other: compare the folio SHAKESPEARE, 1623, where we sometimes find "vild" and sometimes "VILE.")
- <596> Bagdet's] So the 8vo.--The 4to "Badgets."
- <597> A citadel, &c.] Something has dropt out from this line.
- <598> Well said] Equivalent to--Well done! as appears from innumerable passages of our early writers: see, for instances, my ed. of Beaumont and Fletcher's WORKS, vol. i. 328, vol. ii. 445, vol. viii. 254.
- <599> will I] So the 8vo.--The 4to "I will."
- <600> suffer'st] Old eds. "suffers": but see the two following notes.
- <601> send'st] So the 8vo.--The 4to "sends."
- <602> sit'st] So the 8vo.--The 4to "sits."
- <603> head] So the 8vo.--The 4to "blood."
- <604> fed] Old eds. "feede."
- <605> upon] So the 8vo.--Omitted in the 4to.
- <606> fleet] i.e. float.
- <607> gape] So the 8vo.--The 4to "gaspe."
- <608> in] So the 8vo.--Omitted in the 4to.
- <609> forth, ye vassals] Spoken, of course, to the two kings who draw his chariot.

<610> whatsoe'er] So the 8vo.--The 4to "whatsoeuer."

<611> Euphrates] See note §, p. 36.

"Euphrates] So our old poets invariably, I believe, accentuate this word.">

<612> may we] So the 8vo.--The 4to "we may."

<613> this] So the 8vo.--The 4to "that" (but in the next speech of the same person it has "THIS Tamburlaine").

<614> record] i.e. call to mind.

<615> Aid] So the 8vo.--The 4to "And."

<616> Renowmed] See note ll, p. 11. So the 8vo.--The 4to "Renowned."--The prefix to this speech is wanting in the old eds.

"renowmed] i.e. renowned.--So the 8vo.--The 4to "renowned." --The form "RENOWMED" (Fr. renomme) occurs repeatedly afterwards in this play, according to the 8vo. It is occasionally found in writers posterior to Marlowe's time. e.g.

"Of Constantines great towne RENOUM'D in vaine." Verses to King James, prefixed to Lord Stirling's MONARCHICKE TRAGEDIES, ed. 1607.">

<617> invisibly] So the 4to.--The 8vo "inuincible."

<618> inexcellence] So the 4to.--The 8vo "inexcellencie."

<619> Enter Tamburlaine, &c.] Here the old eds. have no stagedirection; and perhaps the poet intended that Tamburlaine should enter at the commencement of this scene. That he is drawn in his chariot by the two captive kings, appears from his exclamation at p. 72, first col. "Draw, you slaves!"

<620> cease] So the 8vo.--The 4to "case."

<621> hypostasis] Old eds. "Hipostates."

<622> artiers] See note *, p. 18.

"Artier] i.e. artery. This form occurs again in the SEC. PART of the present play: so too in a copy of verses by Day;

"Hid in the vaines and ARTIERS of the earthe." SHAKESPEARE SOC. PAPERS, vol. i. 19.

The word indeed was variously written of old:

"The ARTER stryng is the conduyt of the lyfe spiryte." Hormanni VULGARIA, sig. G iii. ed. 1530.

"Riche treasures serue for th'ARTERS of the war." Lord Stirling's DARIUS, act ii. Sig. C 2. ed. 1604.

"Onelye the extrauagant ARTIRE of my arme is brused." EVERIE WOMAN IN HER HUMOR, 1609, sig. D 4.

"And from the veines some bloud each ARTIRE drains." Davies's MICROCOSMOS, 1611, p. 56.">

<623> upon] So the 4to.--The 8vo "on."

<624> villain cowards] Old eds. "VILLAINES, cowards" (which is not to be defended by "VILLAINS, COWARDS, traitors to our state", p. 67, sec. col.). Compare "But where's this COWARD VILLAIN," &c., p. 61 sec. col.

<625> unto] So the 8vo.--The 4to "to."

<626> Whereas] i.e. Where.

<627> Terrene] i.e. Mediterranean.

<628> began] So the 8vo.--The 4to "begun."

<629> this] So the 8vo.--The 4to "the."

<630> subjects] Mr. Collier (Preface to COLERIDGE'S SEVEN LECTURES ON SHAKESPEARE AND MILTON, p. cxviii) says that here "subjects" is a printer's blunder for "substance": YET HE TAKES NO NOTICE OF TAMBURLAINE'S NEXT WORDS, "But, sons, this SUBJECT not of force enough," &c.--The old eds. are quite right in both passages: compare, in p. 62, first col.;

"A form not meet to give that SUBJECT essence Whose matter is the flesh of Tamburlaine," &c.

<631> into] So the 8vo.--The 4to "vnto."

<632> your seeds] So the 8vo.--The 4to "OUR seedes." (In p. 18, first col., we have had "Their angry SEEDS"; but in p. 47, first col., "thy seed":--and Marlowe probably wrote "seed" both here and in p. 18.)

<633> lineaments] So the 8vo.--The 4to "laments."--The Editor of 1826 remarks, that this passage "is too obscure for ordinary comprehension."

<634> these] So the 4to.--The 8vo "those."

<635> these] So the 4to.--The 8vo "those."

<636> damned] i.e. doomed,--sorrowful.

<637> Clymene's] So the 8vo.--The 4to "Clymeus."

<638> Phoebe's] So the 8vo.--The 4to "Phoebus."

<639> Phyteus'] Meant perhaps for "Pythius'", according to the usage of much earlier poets:

"And of PHYTON [i.e. Python] that Phebus made thus fine Came Phetonysses," &c. Lydgate's WARRES OF TROY, B. ii. SIG. K vi. ed. 1555.

Here the modern editors print "Phoebus".

<640> thee] So the 8vo.--The 4to "me."

<641> cliffs] Here the old eds. "clifts" and "cliftes": but see p. 12, line 5, first col.

"Both we will walk upon the lofty cliffs;*

* cliffs] So the 8vo.--The 4to "cliftes.">