

**Passion and Nihilism:
An Essay on Christopher Marlowe's
*TAMBURLAINE THE GREAT***

Nobuhiro MIYACHI

I

As some critics point out,¹ there is an explicit change or degeneration of the hero through the “Two Tragical Discourses” of Marlowe’s *Tamburlaine the Great*. Judging from the form, *Tamburlaine* may be regarded as tragedy which treats the process of a superhuman hero’s obtaining power and his final catastrophe through the inevitable death. In Part I Marlowe describes the splendour of the human will which seeks after its own limitless enlargement, and in Part II he illustrates that the fulfillment of man’s desires and aspirations is ultimately limited. Tamburlaine’s change can be said, to be short, the change from a man who embodied the infinite human faculty to a savage slaughterer who lost his aim of life. When Tamburlaine pursues “the sweet fruition of an earthly crown” (Part I, II. vii. 29) in Part I, his action is inspired by the author’s central idea of “aspiring minds” (Part I, II. vii. 20), and there is a clear and personal motive in all his exploits. In Part II, however, he comes to lose his inner motive for killing people and destroying nations, but nevertheless he keeps on conquering countries under the title of “the scourge of God and terror to the world” which he imposed on himself at the highest point of his fortune. Consequently, degenerating to a “performer” of the role of divinely appointed instrument for punishing men, he is obliged meaninglessly to repeat conquest after conquest and murder after murder. We could say that the essence of Tamburlaine’s tragedy lies in the change from an impetuous seeker of the impossible to a mere bloodthirsty slaughterer deprived of any hope for future, and his tragedy seems to reflect some aspect of the fate inherent in Renaissance humanism. In this essay I would like to follow Tamburlaine’s change through the two parts.

II

The general impression we get of Tamburlaine in Part I may be that he is a man of great enthusiasm and high aspiration. At the outset of the play he refers to himself and his close friends as those who

in conceit bear empires on spears
Affecting thoughts coequal with the clouds.

(Part I, I. ii. 64-5)²

The image here reveals not only what his vision is like but also his underlying character; he is described as a *visionnaire* throughout Part I. He has vision far more magnificent than any other character of the play, and most of his bombastic speeches are very often rich in poetic beauty and eloquent force. It is such a dazzling vision that first awakens his instinct for power to be at work. But he is not a mere dreamer of impossible dreams. He also possesses passion and a force of will sufficient to break down the barrier between the possible and the impossible.

The theme of Part I is expressed in Tamburlaine's finest speech in Act II Scene iii. After attacking Cosroe who has just gained kingship, Tamburlaine justifies his breach of the agreement he made with Cosroe, declaring that man should have aspiration:

Nature that fram'd us of four elements
 Warring within our breasts for regiment,
 Doth teach us all to have aspiring minds.
 Our souls, whose faculties can comprehend
 The wondrous architecture of the world
 And measure every wand'ring planet's course,
 Still climbing after knowledge infinite,
 And always moving as the restless spheres,
 Will us to wear ourselves and never rest
 Until we reach the ripest fruit of all,
 That perfect bliss and sole felicity,
 The sweet fruition of an earthly crown.

(Part I, II. vii. 18–29)

This famous speech expresses not only Marlowe's personal view of man but also the spiritual atmosphere and moral sentiment that were common in his age. The idea of "aspiring minds", the substance of which is not so much philosophical as moral, is Tamburlaine's fundamental principle of action. He is shown to us as "the embodiment of a vision, framed of aspiration,"³ a figure who, led by high aim and strong power of will, may overcome the limitation of human beings. It is just in this respect that he differs from other characters in the play.

The first step to the achievement of his ambition is the conquest of Theridamas, "the chiefest captain of Mycetes' [king of Persia's] host." At the first meeting, surprisingly enough, Tamburlaine and Theridamas comprehend each other through the homogeneous quality of their "looks":

THERIDAMAS

His *looks* do menace heaven and dare the gods;
 His fiery eyes are fix'd upon the earth . . .

(Part I, I. ii. 157–8)

TAMBURLAINE

With what a majesty he rears his *looks*!—

(Part I, I. ii. 165)
 [My Italics]

At first sight Tamburlaine sees through at once "the folly of his emperor" and his basic character of loyalty, and Theridamas, in spite of Tamburlaine's mean and shabby appearance of a shepherd, knows immediately by intuition that Tamburlaine has superhuman quality and potential majesty. When Tamburlaine began to persuade Theridamas to come over to

his side with his eloquent speech, he was confident from the beginning that his persuasion would be successful, because he perceived that Theridamas's mind was already drawn to his own nobility. So, by offering him a reward for staying with him, such as a thousand horses and a share of the Egyptian prize, Tamburlaine intended not so much to move his mind by them as to give him a merely outward sign of guaranty. It is Tamburlaine's firm resolution and grand vision as befits the future conqueror of the world that fascinate Theridamas:

Forsake thy king and do but join with me,
And we will triumph over all the world.
I hold the Fates bound fast in iron chains,
And with my hand turn Fortune's wheel about,
And sooner shall the sun fall from his sphere
Than Tamburlaine be slain or overcome.

(Part I, I. ii. 172–7)

It is significant that Tamburlaine's success in winning over Theridamas is not by the use of arms or threat but wholly by his inner character:

Won with thy words and conquered with thy looks,
I [Theridamas] yield myself, my men and horse to thee,
To be partaker of thy good or ill
As long as life maintains Theridamas.

(Part I, I. ii. 228–31)

“Even when he has an army at his back,” says Ellis-Fermor, “it is the mind of Tamburlaine that triumphs, not his cohorts.”⁴ This way of conquering the minds of others by his inner quality is one of Tamburlaine's outstanding characteristics in the early stages of Part I. It gives us the impression that he is different in kind and scale from other ambitious men craving for power like Cosroe, the brother to Persian king, Mycetes, and that some destiny leads him to the top of the Wheel of Fortune. The partnership between Tamburlaine and Theridamas which lasts to the moment of Tamburlaine's death is ultimately based upon their mutual understanding and mutual trust, in sharp contrast with the corrupt human relations in the Persian courts where Cosroe is plotting to usurp his brother's throne by taking advantage of the civil war.

As another example which illustrates Tamburlaine's success in the winning of minds, we may give the sudden change of Zenocrate's attitude to him from hatred to passionate love. In only a few minutes after his capture Zenocrate realizes Tamburlaine's lordly spirit without being deceived by his outward show of shepherd. At first Tamburlaine appears to her only a mean shepherd, “a paltry Scythian”:

Ah, shepherd, pity my distressed plight
(If, as thou seem'st, thou art so mean a man)

(Part I, I. ii, 7–8)

A moment later, however, she addresses him as “my lord”:

I am, my lord – for so you do import.

(Part I, I. ii. 33)

Here, though Zenocrate's change in mind is not complete, the understanding of Tamburlaine's true nature is obviously present, and in Act III Scene ii we find her passionately in love with

him. Unlike Agydas, her confidant, who advises Zenocrate not to “honor” him who captured and held them in bondage, she tries to estimate Tamburlaine for the kind of person he is, not as a Scythian thief:

Leave to wound me with these words,
And speak of Tamburlaine as he deserves.
The entertainment we have had of him
Is far from villainy or servitude,
And might in noble minds be counted princely.

(Part I, III. ii. 35–9)

Zenocrate also understands Tamburlaine’s noble mind and is won by it like Theridamas. As for Tamburlaine, he does not manipulate the flattering words just in order to make her serve him as a concubine. He is sincere to her and never tries to deceive her:

Techelles, women must be flattered.
But this is she with whom I am in love.

(Part I, I. ii. 107–8)

This faithfulness of Tamburlaine to his own inner voice should be kept in mind, for he is to lose it later in the play.

In Act II Tamburlaine becomes king of Persia after he kills Cosroe who usurped his brother’s crown. It is when he hears Menaphon speak about Cosroe’s triumphant march through Persepolis that a strong lust for the Persian crown begins to grow in his mind:

And ride in triumph through Persepolis!
Is it not brave to be a king, Techelles,
Usumcasane, and Theridamas?
Is it not passing brave to be a king,
And ride in triumph through Persepolis?

(Part I, II. V. 50–4)

First the vision comes and kindles his ambitious mind and then urges him to rush straight toward the realization of the vision as is always the case with him. Thus his action is inspired by his own clear vision, the vision of the sweetness of crown.

When he conquers Bajazeth, the Turkish emperor, in Act III, we are impressed by his rapid rise to the summit of his fortune. It could be said that his conquest of Turkey has been done by the extra power left over from the conquest of Persia. At this stage he has not yet fallen into motivelessness as in Part II, for he is doing his best to realize his vision. In other words, the vision motivates him to be the conqueror of the world. And the success in subduing one country excites him and leads him to attempt another conquest. He seems to be enjoying demonstrating his superhuman power. In Act IV Scene ii Tamburlaine asserts that he is now at the highest point of his fortune, likening himself to the sun at the meridian line:

Smile, stars that reign’d at my nativity,
And dim the brightness of their neighbor lamps;
Disdain to borrow light of Cynthia,
For I, the chiefest lamp of all the earth,
First rising in the east with mild aspect,
But fixed now in the meridian line,

Will send up fire to your turning spheres
And cause the sun to borrow light of you.

(Part I, IV. ii. 33–40)

Furthermore he feels neither hesitation nor fear at being in the midst of bloodshedding and war; on the contrary, he is proud of them, looking upon them as a sign of the power he has lately obtained:

Then, when the sky shall wax as red as blood,
It shall be said I made it red myself,
To make me think of nought but blood and war.

(Part I, IV. ii. 53–5)

Here he shows himself to be an embodiment of war, not afraid of the blood of slaughter and the fire of conquest at all. Tamburlaine's cruelty is most vividly shown us in his sadistic treatment of Bajazeth in a kind of comic relief in Act IV:

Sirrah, why fall you not to? Are you so daintily brought up,
you cannot eat your own flesh?

(Part I, IV. iv. 36–7)

Since his maltreatment of the Turkish monarch is done within the common understanding that Tamburlaine is a great praiseworthy hero who is destined to become conqueror of the East, such atrocities do not reduce his heroic virtue but, rather, add to his superhuman quality. "From beginning to end [in Part I]," says J. D. Jump, "the incident is so manipulated as to magnify our admiration for Tamburlaine and to minimize our pity for his victims."⁵ But it cannot be denied, either, that Tamburlaine starts to be a tyrant at the moment when he has just become king of Persia and remains so to the last stage. We should not overlook that just when he has got kingship the first sign of his later slaughter has already appeared in the form of the killing of Agydas, though it is likely to elude our notice under the leitmotif of "aspiring mind" that still dominates the whole of Part I.

There is one more thing to notice in Act III; here for the first time Tamburlaine calls himself "the scourge of God":

I that am term'd the scourge and wrath of God,
The only fear and terror of the world,
Will first subdue the Turk, . . .

(Part I, III. iii. 44–6)

This shows that as soon as he became king the self-consciousness of a man of power began to possess him, and at the same time, ironically enough, he began to lose his native nobility of soul without noticing. For example he is now conscious of himself as follows:

The ages that shall talk of Tamburlaine,
Even from this day to Plato's wondrous year,
Shall talk how I have handled Bajazeth.

(Part I, IV. ii. 95–7)

Of course he has often referred to himself so far in the play, and he is almost always aware of becoming "fortune's master". By referring to himself so often, he seems to have been encouraging himself to "wear himself and never rest" till his vision was fully achieved.

Now, however, the new image of the scourge of God and terror to the world which he has given himself has a more important meaning in the perspective of the whole drama. When he applied the new role, or so-called “persona”, of the scourge of God to himself, he limited his limitless quality, and besides, his choice is dramatically extremely ironical because the scourge of God is, according to Battenhouse, an agent that God uses for manifesting His wrath and punishing the sins of man, and is destined to be finally destroyed, suffering from the divine punishment himself. The scourge of God is “a type of presumptuous obedience which God providentially allows but also eventually confounds to the dismay of the Scourge”⁶. In other words, he has chosen his own death in the midst of life purely of his own free will. The result is that he must live through and go on to ravage as an instrument of God up to the last moment of his death, never permitted to do anything else, because he has lost his inner freedom when he chose the persona. That is the ultimate cause for his later lack of motivation.

From another viewpoint we could say that he is now being swept away by the uncontrollably powerful flow of events, even though he himself thinks that it is he who rules over the situation. Under such circumstances Tamburlaine is on the verge of falling into a kind of motiveless action. We can trace the personal motive in his conquest of Persia, whereas it is somewhat difficult to find any convincing motive in his attempt at invading Egypt, still more so in the slaughtering of innocent Damascan Virgins:

VIRGINS.

O, pity us!

TAMBURLAINE.

Away with them, I say, and show them Death.
I will not spare these proud Egyptians,
Nor change my martial observations
For all the wealth of Gihon's golden waves,
Or for the love of Venus, would she leave
The angry god of arms and lie with me.
They have refus'd the offer of their lives,
And know my customs are as peremptory
As wrathful planets, death, or destiny.

(Part I, V. i. 120–8)

The more power he gets, the more he is enslaved by the situation and the more savage and ferocious he gets. When Zenocrate pleads with Tamburlaine to save her father, Soldan of Egypt, his attitude toward her is the same as that toward the Virgins; he rejects her request, answering to her, “Not for the world, Zenocrate, if I have sworn,” (Part I, IV. ii. 125) and giving no other convincing reason. This answer suggests that his action is beginning to be determined by the flow of events. Here we can no longer see the early Tamburlaine with a virtue of spiritual nobility, but the degraded Tamburlaine trying to gain power for the sake of power. The images given to him at this stage are appropriately the images of a beast or a monster:

A monster of five hundred thousand heads,
Compact of rapine, piracy, and spoil,
The scum of men, the hate and scourge of God, . . .

(Part I, IV. iii. 7–9)

Wherein, as in mirror, may be seen
His honor, that consists in shedding blood
When men presume to manage arms with him.

(Part I, V. i. 474–8)

We notice with ease how much his view of life has deviated from the earlier speech about the “aspiring minds”. What matters for him here is only to acquire the highest power on earth even at the cost of his noble soul and inner freedom. Zenocrate reflects for a few minutes on how “fickle” and “slippery” the imperial power is in the soliloquy when she finds Bajazeth and Zabina dead:

Those that are proud of fickle empery
And place their chiefest good in earthly pomp.
Behold the Turk [i.e. Bajazeth] and his great empress!
Ah, Tamburlaine, my love, sweet Tamburlaine,
That fights for scepters and for slippery crowns,
Behold the Turk and his great empress!

(Part I, V. i. 352–7)

Her soliloquy sounds like an implicit criticism of Tamburlaine’s final determination to be a man of power. But it has no effect on him, for he has already degenerated into a man obsessed with the will to excessive power.

As far as the change of Tamburlaine is concerned, Part I deals with the process how he, who is presented to us at first as an ardent seeker of infinite faculty of human beings, comes to entertain the self-consciousness as a scourge of God; in other words, he comes to establish his own persona as an instrument of divine wrath, which he is to perform in Part II, at the price of his inner freedom. To attach a persona or a role to oneself is to enter into a fixed relationship with the world, or, to put it another way, to limit oneself as a definite being. The condition under which Tamburlaine must live in Part II is defined as such from the beginning. He must go on to slaughter just in order to perform the persona of his own choosing, not to follow his incipient “aspiring mind”.

III

In Part II we find Tamburlaine somewhat shrunken and undersized in spite of his outward growing savagery and fury. This general impression comes certainly from exposure of the limit of his power, some of which Clifford Leech lists: Tamburlaine’s helplessness about Zenocrate’s death; the effeminacy of his children. Calyphas, the eldest son, is especially different with respect to manly character from the other two and from Tamburlaine. Amyras and Celebinus give us an impression of flattering their father rather than the evidence of heritage of their father’s strength; Callapine’s escape from his imprisonment; Almeda’s disloyalty. He is the first traitor to Tamburlaine; Tamburlaine’s final defeat to sickness.⁸ All of them are the outward signs of the hero’s inner impoverishment and the frustration of his early vision.

In Part II Tamburlaine does not appear on the stage as a man with passion and clear aim, nor is he convincing enough to excuse his indiscriminate destruction. He explains his motive

for the attempt at going on an expedition to Turkey as follows:

Theridamas, Techelles, and Casane
Promis'd to meet me on Larissa Plains
With hosts apiece against this Turkish crew;
For I have sworn by sacred Mahomet
To make it parcel of my empery.

(Part II, I. iii. 106–10)

We perceive here with ease that the visionary element which characterizes his speeches in Part I is for the most part absent. The reason he gives for conquering Turkey, which begins with the word 'for', sounds too incidental to convince us that his expedition is a necessary one. Moreover, to Zenocrate's question of when he will stop conquering, his answer is also unsatisfactory:

When heaven shall cease to move on both the poles,
And when the ground where on my soldiers march
Shall rise aloft and touch the horned moon,
And not before, my sweet Zenocrate.

(Part II, I. iii. 12–5)

He speaks here only about his resolution, and never explains the more essential reason why he must continue to conquer to the end of the world. It seems that he is trying to make up for the loss of his personal motive by repeating his resolution to perform the persona he has given himself in Part I and by so doing he is trying to give some significance to his action from outside. He does not try to look into the heart of his action because he is not permitted to do so; in fact he has changed from "fortune's master" to fortune's prey, a prey to necessity or situation.

Tamburlaine's first contact with an inevitable necessity to which he is powerless is the death of Zenocrate. Her death does not provide him with spiritual development or with acquisition of some deep insight into human destiny but only drives him to emotional confusion and purposeless massacre:

Behold me here, divine Zenocrate,
Raving, impatient, desperate, and mad,
Breaking my steeled lance, with which I burst
The rusty beams of Janus's temple doors,
Letting out death and tyrannizing war,
To march with me under this bloody flag.

(Part II, II. iv. 111–6)

Zenocrate's death only serves for him as a final touch to complete his degeneration into a mad slaughterer. This is the last stage of his transformation. After this he commits himself wholly to destroying and slaughtering without thinking of its meaning, one example of which may be the burning of the town of Larissa where Zenocrate died. The "aspiring mind", which was the most basic motive for his heroic action in Part I, has left him entirely. Now he seems to be following a destruction-impulse caused by the emotional panic, but what is important is that along with this blind impulse for the indiscriminate destruction another impulse, the impulse for self-destruction can also be seen, which will take more visible form when he loses his aim after annihilating the city of Babylon.

In Act IV Scene i Tamburlaine justifies his sadistic violence and cruelty, declaring the mission which he is obliged to execute:

Nor am I made arch-monarch of the world,
Crown'd and invested by the hand of Jove,
For deeds of bounty or nobility.
But, since I exercise a greater name,
The scourge of God and terror to the world,
I must apply myself to fit those terms,
In war, in blood, in death, in cruelty,
And plague such peasants as resist in me
The power of heaven's eternal majesty.

(Part II, IV. i. 149–57)

It is noteworthy that he denies his inherent “nobility” which attracted the minds of Theridamas and Zenocrate in early stages. His former principle of action has given way to the firm awareness of his role to “apply himself to fit” the terms of “the scourge of God and terror to the world.” By imposing such a persona on himself he has lost not only his original nobility and potential infiniteness but also his own identity and free will. Now his aim is to act completely as the scourge of God without looking back until God commands him to stop:

till by vision or speech I hear
Immortal Jove say, “Cease, my Tamburlaine!”
I will persist a terror to the world, . . .

(Part II, IV. i. 197–9)

He is now like a miserable mouse in a trap without any hope of escape. He has neither choice to ask why he must keep on conquering and slaughtering nor free will to cease the meaningless reiteration of murder. Probably he feels neither remorse in killing men nor pleasure in destroying because his sound judgement has doubtlessly gone and his sensibility has become paralyzed. The loss of aim in life inevitably brings about a loss of joy in life, but nevertheless he is compelled to exhaust himself in killing after killing and conquest after conquest without any inner motive. The result is spiritual stupor and boredom with life. Such is the horror of the spiritual state in which he must continue to live.

From then on Tamburlaine's deeds gets extremely cruel and ferocious on the one hand, and meaningless and hollow on the other. His sadistic madness is another side of coin of his motivelessness. Literally scourging the Turkish kings from the chariot which they draw, Tamburlaine shouts:

Thus am I right the scourge of highest Jove.
And see the figure of my dignity,
By which I hold my name and majesty.

(Part II, IV. iii. 24–6)

This scene is the climax of Part II and of his motiveless fury. Most frequently he calls himself “the scourge of God” in the last two Acts of Part II, where his sadism also reaches the highest degree. In Act V he hangs the Governor of Baylon in chains, drowns all the Babylonian citizens in the lake and burns the sacred books of Mahomedanism.

In Part II Calyphas has the dramatic function of criticizing his father's mad action of murder just as Zenocrate criticized Tamburlaine's blind resolution to chase “fickle empery”

in Part I. Calyphas says about the meaning of killing men as follows:

I know, sir, what it is to kill a man.
It works remorse of conscience in me,
I take no pleasure to be murderous,
Nor care for blood when wine will quench my thirst.

(Part II, IV. i. 27–30)

Calyphas's view contains both a severe criticism of Tamburlaine's aimless reiteration of slaughter and, probably, a new idea of virtue: not Tamburlaine's concept of "power" but some kind of "wisdom" that is necessary to cut down the vicious circle of endless bloodshedding and to save Tamburlaine from his infernal situation. There can be no hope for a new development from Amyras and Celebinus because they are only mimicking their father without realizing the horrible situation in which he is confined. Calyphas's criticism is, however, out of place and too weak in such a mad world to alter the direction of the whole situation, so that he is dispatched by the hand of his father.

Now that he has degenerated from the master of his fortune to an instrument of wrathful God, which is in reality nothing but a slave to the situation, death is the only salvation left for him which can eventually relieve him from his suffering in the nihilistic situation. Immediately after burning the Turkish Koran, he defies Mahomet:

Now, Mahomet, if thou have any power,
Come down thyself and work a miracle.
.....
Why send'st thou not a furious whirlwind down
To blow thy Alcoran up to thy throne, . . .
.....
Or vengeance on the head of Tamburlaine
That shakes his sword against thy majesty
And spurns the abstracts of thy foolish laws?

(Part II, V. i. 185–6, 190–1, 193–5)

These words addressed to Mahomet seem not so much a defiance of or railing against divine power as the manifestation of his subconscious desire for death. He is anxious to be confounded by God just because he must remain in an intolerable situation, suffering from his inexorable destiny to continue the boring repetition of meaningless conquest for ever unless God inflicts wrath on his own head. But he must die as a hero. He is extremely afraid of recognizing that he may prove to be an ordinary man, not a superhuman being, at the time of his death:

What daring god torments my body thus
And seeks to conquer mighty Tamburlaine?
Shall sickness prove me to be a man
That have been term'd the terror to the world?

(Part II, V. iii. 41–5)

If Tamburlaine allows this bit of recognition, he must also admit that all his acts as the scourge of God so far have had no meaning at all and at the same time his *raison d'être* itself is nearly denied. Therefore he must retain the pose of challenging divine power as heroically as he can even in his death-bed. He is not permitted to take off the mask even at the moment of his death.

Come, carry me to war against the gods
That they envy the health of Tamburlaine.

(Part II, V. iii. 52–3)

He clings to the persona of the scourge of God even when he immortalizes his “fiery spirit” by wishing his children to be as great conquerors as himself, showing them the unvanquished parts on the map. Yet we should not overlook the faint light of relief which he is allowed to have when he dies:

Now, eyes, enjoy your latest benefit,
And, when my soul hath virtue of your sight,
Pierce through the coffin and the sheet of gold
And glut your longings with a heaven of joy.

(Part II, V. iii. 224–7)

Thus death alone puts an end to his sufferings in the spiritual hell of nihilism.

IV

Is it possible to say that the process of Tamburlaine’s degeneration is essentially nothing but the process of the degeneration of the “aspiring mind” itself which Marlowe embodied in the historical figure of the Mongolian conqueror? If so, then the original cause of Tamburlaine’s lapse into motivelessness, or spiritual inertia, lies hidden in the very idea of the “aspiring mind”. And we could say that Tamburlaine’s tragedy, that is, the fall into nihilistic situation, shows nothing but the tragedy of Renaissance humanism itself which discovered and glorified human faculties.

Notes

1) E.g. “Through the course of the four great tragedies, the Marlowe hero shrinks in stature from the titanic to the puny, and his worship of life gives place to that craving for death which is the final stage of a false humanism’s dialectic.” M. M. Mahood, *Poetry and Humanism* (New York: W. W. Norton & Company. Inc., 1970), p. 55.

2) John D. Jump (ed.), *CHRISTOPHER MARLOWE; Tamburlaine the Great, Parts I and II* (Regents Renaissance Drama Series) (Lincoln: University of Nebraska Press, 1977). All the quotations of Marlowe’s play are from this book.

3) Una M. Ellis-Fermor, “Tamburlaine,” in *Christopher Marlowe’s TAMBURLAINE PART ONE AND PART TWO*, edited by Irving Ribner (New York: The Odyssey Press, 1974), p. 133.

4) *Ibid.*, p. 138

5) Jump, *op. cit.*, Introduction, p. xviii.

6) Roy W. Battenhouse, “Tamburlaine, the “Scourge of God”,” in Ribner, *op. cit.*, p. 187.

7) Jump, *op. cit.*, Introduction, p. xviii.

8) Clifford Leech, “The Structure of TAMBURLAINE,” in Ribner, *op. cit.*, p. 276.