

The Second Part of *Tamburlaine the Great*

—A Drama of Mortality—

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It is impossible to fix the order of Marlowe's plays with any certainty, but many critics assign the first part of *Tamburlaine the Great* to 1587.¹ Marlowe was killed in 1593; a rival in some love adventure stabbed him with his own dagger in a tavern at Deptford. If we accept the date of the first part of *Tamburlaine the Great*, it follows that, during a brief period of six years, Marlowe successively produced the second part of *Tamburlaine the Great* and other plays. Then, what about the order of Marlowe's plays? W.L. Godshalk says, "Although scholars are becoming increasingly aware of the tenuous evidence upon which the present order has been built, still it has become 'standard' to see *Dido, I and 2 Tamburlaine* as 'early' plays, and *The Jew of Malta*, *The Massacre at Paris*, and *Edward II* as 'late.' Only *Faustus* seems to be disputed."² As we have seen, *Tamburlaine the Great*, it seems, was produced just after Marlowe wrote the first part. The Prologue gives us Marlowe's own statement :

*The generall welcomes Tamburlain receiv'd,
When he arrived last npon our stage,
Hath made our Poet pen his second part,
Wher death cuts off the progres of his pomp,
And murdrous Fates throes al his triumphs down.*³

That is, plainly, the second part was not originally conceived but was written as a result of the immediate success of the first part. Douglas Cole, after referring to the Prologue, says, "Part I not only comes to a resolution without foreshadowing or hinting at a sequel, but it also includes most of the historical material available to Marlowe in his sources."⁴ Moreover, according to A.L. Rowse,⁵ both parts of *Tamburlaine* went on being performed for years. The first part was performed fifteen times from September 1594 to November 1595, and the second part seven times from December 1594 to November 1595. This fact shows the respective popularities of Part I and Part II. Therefore, we must seek Marlowe's meaning in the play within its own borders.

So far many critics have offered severe criticism on the second part of *Tamburlaine*. It is usually regarded as an inferior sequel to the first part, repeating its theme with a different ending. Referring to Ellis-Fermor's view, D.H. Zucker shows us a typical attitude that the second part is a falling-off in structural control :

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The first part alone reveals Marlowe's mind at work on a characteristic structure ; much of the second, though flashes of power and passages of thought as clear as anything in the earlier part occur at intervals throughout, is, by comparison, journeyman work. The form of the whole is no longer an inevitable expression of an underlying idea and the facts or episodes which are used stand out as separate portions of piece of composite building, and do not appear so far subsidiary as to be merely incidental to an overmastering conception.⁶

In addition, many critics notice that there are many structural similarities between the first part and the second. L.M. Benaquist shows us the most basic architectural elements of the two plays briefly and concisely:⁷

	<i>First Division</i>	<i>Second Division</i>	<i>Third Division</i>
Part I	Persian Campaign; Act I and II	Turkish Campaign; Act III	Siege of Damascus and Arabian defect; Act IV and V
Part II	Turks versus Christians; Act I and II	Turkish Campaign; Act III and IV	Siege of Babylon and Turkish rout; Act V

As can be seen, the second battle in both plays is fought against the turks; the third battle in both involves a siege. Other elements of the pattern of the second part are almost the same as the first part; the opening battles in the first portions of both plays do not directly involve Tamburlaine; his opponents appear first in each portion of both plays, then Tamburlaine appears in an exhibition of his power. Events then lead to two confrontations, and the result of each battle is characterized by the death or capture of a central character.

However, we must pay attention to the great difference between both plays; in the first part, Tamburlaine is wholly the center of interest—a man with a reaching and imaginative mind who achieves his ambition both in love and in honor, but in the second part, much of the interest, it seems, is directed elsewhere, especially in the first half of the play; the second part concentrates on the limits of Tamburlaine's will instead of his great abilities, and ends with his death. In fact, the second part brings death closer to the central characters—to Tamburlaine and Zenocrate, to their sons, and to their three captains; Death broods over the whole action of the play. It can safely be said that death is a theme, conveyed by action and image pattern, which always modifies the central action of the triumphant protagonist. The Prologue of the second part clearly points to the double action: "...death cuts off the progres of his pomp, / And murderous Fates throwes al his triumphs down" (Prologue, 3-5). Indeed we will notice many signs to foreshadow Tamburlaine's death. They make their appearance in the form of the sense of failure and frustration on the part of the protagonist. At the

same time, Tamburlaine's death, it seems, is also foreshadowed by the imagery evoked by Tamburlaine's actions and speeches, and by many episodes. In the following chapters, by using the repetitive tripartite structure pointed out by Benaquist, we will demonstrate how many signs predict Tamburlaine's death and how Marlowe re-establishes the protagonist as a human being having the human limitations.

I

The major events of this portion are: the battle between Sigismund the Christian and Orcanes the pagan (I.i.ii; II.i.-iii); Almeda's defection (I.iii); Tamburlaine's admonition to his sons and the return of Tamburlaine's three lieutenants from their campaigns (I.iv); and the death of Zenocrate (II.iv). As the play begins, the Turks are presented by Orcanes, Gazellus, and Uribasso. We find the Turkish kings deciding on a truce with the Christians, in order to secure their rear against attack while they fight with Tamburlaine. When the first scene is over, the entrance of the three Hungarians, Sigismund, Frederick, and Baldwin increases the effect of a massed alliance against Tamburlaine. Thus, unlike the first part, we see "a world aware of the menace of Tamburlaine and organizing itself to oppose him."⁸ Furthermore, as Godshalk points out, the play "appears to have a greater emphasis on grouping of three."⁹ The recurring triads can be seen throughout the play, and suggest a formal balance in the play.

Orcanes reminds us Cosroe in the first part. When he speaks against the peace with the Christians proposed by his supporting kings, he reveals a world of bloodiness:

Our Turkey blades shal glide through al their throats,
And make this champion mead a bloody Fen.
Danubius stream that runs to *Trebizon*,
Shall carie wrapt within his scarlet waves,
As martiall presents to our friends at home,
The slaughtered bodies of these Christians.
The Terrene main wherin *Danubius* fals,
Shall by this battell be the bloody Sea. (I.i.31-38)

The blood-images provide a sign which points to an increasing reality throughout the play. Another blood-image is seen when Gazellus, in trying to dissuade Orcanes from further battle, speaks of being "glutted with the Christians blood" (I.i.14). All these blood-images seem to predict increasing slaughter as the play goes on. On the banks of the Danube, Sigismund swears solemnly by "Sweet Jesus Christ" (I.i.135), and Orcanes by "sacred Mahomet" (137) "to keepe this truce inviolable" (142).

The other opponent to Tamburlaine, Callapine, is presented in the next scene as he persuades his jailer, Almeda, to release him. Almeda releases the young Turk to gain "an earthly crown": "Shall I be made a king for my labour?" (I.ii.62-63). Callapine assures him that he shall, and the reward is right for betrayal:

As I am *Callapine* the Emperour,
 And by the hand of *Mahomet* I sweare,
 Thou shalt be crown'd a king and be my mate. (I.ii.64-66)

This scene reminds us Tamburlaine's enticement of Theridamas in the first part. At the same time, we must pay attention to the reversal with Callapine as enticer. In the first part, no one has proved unfaithful to Tamburlaine; all had obeyed his command. Thus Almeda's treachery at the opening of the second part suggests the inability of Tamburlaine to control the action with his former ease, and makes us feel that we have no longer to do with the conquering demi-god of the first part and that Callapine will be a worthy opponent.

In the next scene after Callapine's escape, Tamburlaine himself appears with Zenocrate and his three sons, and the same feeling is hinted at. His three sons by Zenocrate are now nearing military age and Tamburlaine is preoccupied with their future:

But yet me thks irinthe looks are amorous,
 Not martiall as the sons of *Tamburlaine*.

 Their fingers made to quaver on a Lute,
 Their armes to hang about a Ladies necke:
 Their legs to dance and caper in the aire: (I.iii.21-22; 29-33)

The two younger boys satisfy him by their positive atatement that they will become like him the scourge and terror of the world. But the eldest, Calyphas, infuriates him by his unwarlike appearance. Thus Tamburlaine's failure to mould his son as he pleases exemplifies that it is "that hint of frustration and anxiety which grows more definite as this part of the play progresses."¹⁰

In I.v-vi, Techelles, Theridamas, and Usumcasane, Tamburlaine's lieutenants, return from their various campaigns. Each, in a highly stylized fashion, offers his crown to Tamburlaine, reports of his succss, and is given back the crown. Act I ends with Tamburlaine apparently all-powerful, banqueting in triumph among his lieutenants.

Act II returns our attention to the relationship between Orcanes and Sigismund, and toward a battle which shows the role of a scourge of God. The Christian kings decide to break their truce with the Turks, on the ground that faith need not be kept with infidels. When the news of this treachery is brought to Orcanes, he appeals to Christ for victory:

Thou Christ that art esteem'd omnipotent,
 If thou wilt proove thy selfe a perfect God,
 Worthy the worship of all faithfull hearts,
 Be now reveng'd upon this Traitors soule,
 And make the power I have left behind
 (Too litle to defend our guiltlesse lives)

Sufficient to discomfort and confound
The trustlesse force of those false Christians. (II.ii.55-62)

It seems that Marlowe could not resist the opportunity of emphasizing the contrast between the faith of Christians and their own acts, but Marlowe's real meaning, as Helen Gardner points out,¹¹ is that God who "every where fills every Continent,/ With strange infusion of his sacred vigor" (II.ii.51-52) is a God of purity as well as of power, and that he punishes sinful men. Orcane's appeal is answered; the Christians run away in discomfiture. Sigismund interprets his defeat as God's "thundered vengeance from on high,/ For my accurst and hatefull perjurie" (II.iii.2-3), and dies repentant. Sigismund has come to a realization about moral causation, and his death at the beginning of the play may suggest Tamburlaine's death at the end.

The first movement concludes with Zenocrate's death. We are confronted with the deathbed of Zenocrate without warning. The stage directions in II. iv. reveal the general situation of her deathbed scene: "*The Arras is drawn and Zenocrate lies in her bed of state, Tamburlaine sitting by her: three Physicians about her bed, tempering potions. Theridamas, Techelles, Usumcasane, and the three sonnes.*" In the center are Zenocrate and Tamburlaine. Standing about them, in three groups of three are the physicians, Tamburlaine's sons, and his lieutenants. The tripartite arrangement of character groupings and "the minimum of stage movement create a tableau"¹² interpreted by the long poetic and rhetorical speech with its refrain, "divine *Zenocrate.*" Zenocrate herself sees the prospect of death with rational calm and resignation; for it is a "necessary change" for "this fraile and transitory flesh" (II.iv.43; 46). She is upset to hear Tamburlaine's threat to end his life after her death; she persuades rather sadly to let her die and to go on living:

But let me die my Love, yet let me die,
With love and patience let your true love die, (II.iv.66-67)

Here she suggests that she wants Tamburlaine to accept her death as the ultimate necessity. While the music plays, and Zenocrate is dying, Tamburlaine utters a second long speech in praise of her beauty. When she is dead, his rage takes the form of images of a military attack of heaven, to "Raise Cavaleros higher than the cloudes,/ And with the cannon breake the frame of heaven." (II.iv.103-104). Theridamas, realizing the impotency of such protests and threats, urges patience—"Ah good my Lord be patient, she is dead,/ And all this raging cannot make her live" (II.iv.119-120). In this scene, we will notice "a new stress which is in full play in Part II—the demand for the impossible, that demand which keeps pace with the ever-increasing growth of Tamburlaine's aspirations and audacities."¹³ Indeed, Tamburlaine cannot control death in the form of disease, and cannot also invade heaven. Thus he must seek to find release from his

rage and frustration by increased cruelty, and his energies henceforth are released in acts, and images, of barbarity, which dominate the rest of the play; after Zenocrate's death, the town where she died is burned, her statue circled by Tamburlaine's "mourning camp" (II.iv.141).

As we have seen, the first movement shows us that unlike the first part, Tamburlaine's world has changed very slightly, and with it, Tamburlaine's good fortune; Almeda's treachery and Callapine's escape show Tamburlaine's weakening position. At the same time, we see Tamburlaine's impotency in the face of death and the first signs of the opposition from others. Moreover, we see Tamburlaine's boasted mastership of death has been a fable. The truth is that with Zenocrate's death, Death becomes Tamburlaine's master, and ceases to be his servant. These themes grow important as the play goes on.

II

The Second portion comprises the Turkish campaign, Act III and IV, which represents the horrors of battle, Theridamas-Olympia episode, Calyphas' death and king-drawn-chariot scene.

The third act opens with Callapine's coronation. Here again, as in all the movements, Tamburlaine's enemies appear first. Callapine, having been crowned with his father's crown Emperor of Turkey, is at the peak of his power. The next scene returns us to Tamburlaine and shows us an obvious contrast to the coronation. Tamburlaine again displays his impotency in the face of events beyond his control by burning the town where Zenocrate died. Suddenly he interrupts his sons in the midst of their laments for Zenocrate and switches to talk of war, but he finds himself embarrassed by the weakness of Calyphas. Enraging at Calyphas' weakness, Tamburlaine cuts his own arm and orders his sons to wash their hands in the blood. Here again, we see another example of the resistance of other wills to Tamburlaine's. At the same time, it must be remembered that during this scene, as in all subsequent scenes in which Tamburlaine appears, Zenocrate's hearse is on stage. It seems that the hearse shows "the symbol of the futility of all of Tamburlaine's efforts to forestall his mortal conclusion."¹⁴

In scene iv, we see another episode, which has usually been regarded as mere padding, that of Theridamas and Olympia, the Captain's wife. Theridamas and Techelles, as Tamburlaine's vanguard, have started the confrontation by attacking the Turkish fortress of Balsera. The brave Captain of Balsera refuses to yield the fortress, and Tamburlaine's lieutenants attack and occupy the fortress. The Captain dies bravely. Olympia kills her brave son so that he may be saved from the cruel acts of Tamburlaine and rejoin his father. As she is about to kill herself, Theridamas prevents her, becomes charmed by her, and tells Olympia that he is in love with her and that she will be his. This episode reminds us of the parallel situation of the first part. Zenocrate, captured

as a prize of war, also charms her conqueror by her beauty. There the conqueror was as successful in love as in war, and his captive responded to his passion before he spoke of it. Moreover, Theridamas is associated with Tamburlaine because his fortunes have followed those of his master. The result of Theridama's love is shown by Olympia's reappearance in IV. ii. At any rate, Marlowe seems to "present the theme of death in a new light."¹⁵

The confrontation between Tamburlaine and his opponents in III. v. rapidly shows a series of horrors, because Tamburlaine prophesies that he will make of Callapine a horse to draw his chariot. After the death of Zenocrate, Tamburlaine is in an ascending line of rage and barbarity; the quiet mood of her burial has changed into a permanent rage. The first of this series of actions is the killing of Calyphas. While Tamburlaine is fighting against the Turks, Calyphas remains in the tent and refuses to fight (IV. i). When Tamburlaine returns from his victory over the Turks and finds that Calyphas has shrunk back, he murders him (IV. ii). These events separate Olympia's capture (III. iv) from her death (IV. ii). The horror of this action, as Douglas Cole points out, is emphasized "by the fact that this is the first time in the course of both plays that Tamburlaine is actually shown killing anyone; that his first directly represented act of destruction should be inflicted on his own progeny is deeply ironic."¹⁶ And it is also ironic that though the bystanders plead for his life, Calyphas says nothing. This may be his last desire to enrage his father without cowering. Tamburlaine's stabbing is interpreted by the king of Jerusalem as a sign of the heavens erupting in revolt against Tamburlaine's cruelty, "fild with the meteors/Of blood and fire thy tyrannies have made. ." (IV.i.141-142). As L.M. Benaquist points out,¹⁸ we must pay attention to the fact that failure has followed success for a second time—in the first movement, the victories of his lieutenants were followed by Zenocrate's death; his victory at Aleppo, by the death of Calyphas. Furthermore, Callapine, his chief opponent, has escaped capture (his second occurrence). This fact predicts an incomplete victory for Tamburlaine in the future.

Olympia's death (IV.ii) follows immediately upon the murder of Calyphas, which is itself an example of failure coming on the heels of success. We see Theridamas attempting to gain a personal, emotional victory over Olympia. But she escapes Theridamas through death. Theridamas is as unable to bring Olympia back to life as Tamburlaine was unable to recall Zenocrate. Indeed Theridamas' lament after her death corresponds to Tamburlaine's anguished laments after Zenocrate's death:

Now Hell is fairer than *Elisian*,
 A greater Lamp than that bright eie of heaven,
 From whence the starres doo borrow all their light,
 Wanders about the black circumference,
 And now the damned soules are free from paine,
 For every Fury gazeth on her lookes :
 Infernall *Dis* is courting of my Love. (IV.ii.87-93)

In his comparable speech, Tamburlaine laments :

Zenocrate that gave him light and life,
Whose eies shot fire from their Ivory bowers,
And tempered every soule with lively heat,
Now by the malice of the angry Skies,
Whose jealousie admits no second Mate,
Drawes in the comfort of her latest breath
All dasled with the hellish mists of death.

For amorous *Jove* hath snatcht my love from hence,
Meaning to make her stately Queene of heaven. (II. iv. 8-14 ; 107-108)

Zenocrate and Olympia are, as it were, the lights of this world, and after their deaths, all is darkness. The two scenes serve to reinforce each other as well as the theme of human limitation. And the refusal Theridamas suffers, says Helen Gardner, "seems to reflect back on Tamburlaine himself."¹⁹ Thus the power of earthly crown, it seems, has begun to be surrounded by the realities of death, human limitations, and the will of others.

At the end of the second movement, we see the famous king-drawn-chariot scene, and the rape of the Turkish concubines (IV. ii). In accordance with the stage directions, Tamburlaine appears, "*drawen in his chariot by Trebizon and Soria, with bittes in their mouthes, reinges in his left hand, in his right hand a whip with which he scourgeth them...*" Indeed it is a sensational entrance. As L. M. Benaquist remarks,²⁰ the king-drawn-chariot scene seems to have been intended to be ludicrous, and the rape of the concubines was probably played for humor. As in the comic scenes of *Faustus*, Marlowe seems to show us the terrible pomp of Tamburlaine's illusional victory.

As we have seen, up to the king-drawn-chariot scene, Marlowe has been careful to alternate scenes, and to juxtapose them, emphasizing Tamburlaine's words and actions by comparing or contrasting them to the sub-plot. But from the king-drawn-chariot scene, Tamburlaine is presented in the series of violent and blasphemous acts until his illness strikes him.

III

The Third portion comprises the sieze of Babylon and Turkish rout, and we see Tamburlaine face death. In the first scene of Act V, we see the Governor of Babylon make resistance to Tamburlaine, for he thinks of his city as impregnable; "More strong than are the gates of death or hel" (V. i. 20). Tamburlaine again enters with the king-drawn chariot, and emphasizes the triumph mood by comparing himself to the former conquerors of Babylon. The red tents, seen in the last act of the first part, are again mentioned as an emblem of war. In the first time in the play, Tamburlaine shows treachery

by telling the Governor that his life will be spared, and by letting him confess that the gold lies in the lake, then ordering that he be hung in chains. With this action, Tamburlaine places himself in the same level as Almeda and Sigismund, for it represents the reversal of the theme used in the first part—Tamburlaine's disdain for gold. Then comes the actual shooting of the Governor and the burning of the sacred books. The effect of these scenes while Tamburlaine is in his chariot is "to impress the audience with the untold audacity of the man."²¹ Tamburlaine in his chariot, defying Mahomet, says that he is the great servant and instrument of the only true God :

There is a God full of revenging wrath,
From whom the thunder and the lightning breaks,
Whose Scourge I am, and him will I obey. (V. i. 182-184)

At the end of the scene which brings both his physical barbarism and spiritual audacity to a climax, he is struck with a sudden illness. The themes of war and death have always been related in the play, but never in the person of Tamburlaine. They have been moving closer to him through Zenocrate and Calyphas. The episode of Olympia symbolizes such relationship. Many critics have disagreed on how to interpret this theme.²² The point of their argument is whether or not Tamburlaine's pride and cruelty are connected with his final sickness, and this sickness is part of a divine punishment on Tamburlaine's career. Now we must consider this theme. V.iii has the same lament for the dying Tamburlaine as in II. iv when Zenocrate was shown on her deathbed. Here three group of Theridamas, Techelles, and Usumcasane lament. Here Tamburlaine enters again in his king-drawn chariot, but he is accompanied by Physicians. After examining Tamburlaine's urine, the Physician says :

Besides my Lord, this day is Criticall,
Dangerous to those, whose Chrisis is as yours :
Your Artiers which alongst the vaines convey
The lively spirits which the heart ingenders
Are partcht and void of spirit, that the soule
Wanting those Organnons by which it mooves,
Can not indure by argument of art.
Yet if your majesty may escape this day,
No doubt, but you shal soone recover all. (V. iii. 91-99)

In response to the physician's advice, Tamburlaine says :

Then will I comfort all my vital parts,
And live in spight of death above a day. (V. iii. 100-101)

It is worth while noting the Physician's final words and Tamburlaine's reply. If Tamburlaine manages to escape this day, he will soon recover. As soon as Tamburlaine states his intention of comforting his vital parts, a messenger announces the attack of

Callapine. Therefore, Tamburlaine has to decide whether to recover his health and suffer his first defeat or to enter the battleground and risk death. It is victory and death that Tamburlaine chooses; "I know it wil *Casane* : draw you slaves, /In spight of death I will goe show my face" (V. iii. 1113-114). Marlowe seems to tell us through Tamburlaine's mouth that the downfall of the protagonist is caused by his conquering will, not by the devine punishment.

In the final scene, Marlowe represents vividly the coming Death which tortures his protagonist. Tamburlaine's outrage at his sudden illness takes the form of the image of fighting war against heaven; "Come let us march against the powers of heaven, /And set blacke streamers in the firmament, /To signifie the slaughter of the Gods" (V.iii. 48-50). But immediately this defiance turns into a vision of death. The speech shows us the conflict between Tamburlaine's conception of himself as a god controlling death and as a man subject to it :

See where my slave, the uglie monster death
Shaking and quivering, pale and wan for feare,
Stands aiming at me with his murdering dart,
Who flies away at every glance I give,
And when I look away, comes stealing on :
Villaine away, and hie thee to the field,
I and myne armie come to lode thy barke
With soules of thousand mangled carkasses.
Looke where he goes, but see, he comes againe
Because I stay : *Techelles* let us march,
And weary Death with bearing soules to hell. (V.iii.67-79)

Here we see Death begin to release itself from Tamburlaine's imaginable control and begin to receive a life of its own as an impersonal force that no one can control. Tamburlaine accepts mortality little by little. After seeing on a map the parts of the world he has not yet subdued and asking "And shal I die, and this unconquered?" two times (V. iii. 150 ; 158), he admits that he must die, but he still believes that he will live immortal in his sons. His "fiery spirit" must be carried on in his sons, Amyras and Calebinus. Through Amyras who inherits the crown, Tamburlaine intends to continue ruling :

So, raigne my sonne, scourge and controlle those slaves,
Guiding thy chariot with thy Fathers hand.
As precious is the charge thou undertak'st
As that which *Clymens* brainsicke sonne did guide,
When wandring *Phoebes* Ivory cheeks were scortcht
And all the earth *AETna* breathing fire :
Be warn'd by him then, learne with awfull eie
To sway a throane as dangerous as his :
For if thy body thrive not full of thoughtes

As pure and fiery as *Phyteus* beames,
 The nature of these proud rebelling Jades
 Wil take occasion by the slenderest haire,
 And draw thee peecemeale like *Hyppolitus*,
 Through rocks more steepe and sharp than Caspian cliftes. (V. iii. 228-241)

Tamburlaine's dying speech combines warning and self-praise, but this time it does not show the violence which has marked his utterances throughout the play. He warns not against or "excess," but against timidity of spirit. Here we must pay attention to the mythical analogy in his speech. The mythical figures of Jove, Icarus, and Phaëthon are often used for describing Marlowe's protagonists. According to C. G. Masinton, Jove, Icarus, and Phaëthon "provide an ironic effect, for they are all overreachers who represent moral shortcomings or fail in some important way... They are all proud rebels who disregard their obligations to traditional authority, who stubbornly resist the limitations imposed upon them by their fathers. And in the latter two cases they suffer greatly for their transgressions."²³ Taking Masinton's advice into consideration, we cannot help thinking that even if his sons have the same fiery element in their souls as he does, their career as conquerors will not be successful. At any rate, Tamburlaine recognized at last that he must die and nobly admit "necessity," but he still possesses his fierce pride in his own temperament.

IV

As we have seen, the second part of *Tamburlaine* repeatedly emphasizes death and Tamburlaine's lack of control over it, but at the last moment offers him tragic vision by having him admit "necessity." But he continues to control his destiny to the last. The tripartite structure in the play serves to connect the subsidiary episodes with the main plot. The first movement reveals that Tamburlaine is receiving setbacks in the military camp and in the realm of the domestic; Orcanes defeats Sigismund, while most of the military exploits Tamburlaine boasts of are won by his lieutenants. Almeda's treachery and Callapine's escape show Tamburlaine's weakening position. Moreover, Zenocrate's death shows Tamburlaine's impotency in the face of death. In the second movement, Tamburlaine is crueller than he has ever been in the past, but he suffers opposition from the will of others—Calyphas and Olympia. Especially Olympia's death reinforces the limitations of kingship. In the third movement, Tamburlaine reaches his highest point in power, but he shows the first treachery in the sieze of Babylon and degrades his honor. In the final scene, when a messenger announces the attack of Callapine, Tamburlaine chooses victory and death instead of recovering his health, and makes his death his own destructive nature. When we examine the themes introduced into the second part of *Tamburlaine*, it may be said that "Marlowe concerns himself less with Tamburlaine's aspirations than with ultimate proof of the human condition—

mortality—that even his protagonist must accept.”²⁴ At the same time, when we examine the themes and structure of the play, it may be concluded that the second part of *Tamburlaine* is not “journeyman work,” and the subsidiary episodes are not “padding” as Ellis-Fermor says. When Helen Gardner says, “it [the second part] shows in some degree the Shakespearian method of plotting, in which episodes and sub-plots are linked to the main plot by idea, rather than the primitive structure of *Tamburlaine, Part I*, or *Dr Faustus*,”²⁵ we cannot help admitting that the second part of *Tamburlaine* has been duly appreciated.

NOTES

¹J. A. Symonds, *Shakespeare's Predecessors in the English Drama* (New York: Cooper publishers, 1967), p. 467, says, “If we assign the first part of *Tamburlaine* to 1587, this gives a period of some six years to Marlowe’s activity, as a dramatist.” In addition to J. A. Symonds, Charles G. Masinton, *Christopher Marlowe's Tragic Vision* (Ohio U. P., 1971), p. 14, says, “The production of Marlowe’s *Tamburlaine the Great, Part I*, in London, probably in the summer of 1587, inaugurated a new era in English drama...” and he adds on p.37, “The second part of *Tamburlaine the Great* was produced late in 1587 as the sequel to the very successful and popular Part I.” F. P. Wilson, *Marlowe and the Early Shakespeare* (Oxford U. P., 1951), p.25, also says. “Just possibly he revised both parts [of *Tamburlaine*] between the date of performance in 1587 and the date of publication in one octavo volume in 1590.”

²W. L. Godshalk, *The Marlovian World Picture* (Mouton, 1974), p. 8.

³*The Complete Works of Christopher Marlowe (Vol. I): Tamburlaine Part II*, ed. by Fredson Bowers (Cambridge U. P., 1973), Prologue, 1-5. Subsequent quotations from the two parts of *Tamburlaine the Great* will refer to this edition.

⁴Douglas Cole, *Suffering and Evil in the Plays of Christopher Marlowe* (Princeton: Princeton U. P., 1962), pp. 86-87. P. H. Kocher and F. P. Wilson have the same opinions as Cole. See P. H. Kocher, *Christopher Marlowe; A Study of His Thought, Learning, and Character* (Russell & Russell, 1962), pp. 69-70 and Wilson, *op. cit.*, pp.18-19.

⁵A. L. Rowse, *Christopher Marlowe; His Life and Work* (New York: Harper & Row, 1964), p. 76.

⁶David Hard Zucker, *Stage and Image in the Plays of Christopher Marlowe* (Austria: Universität Salzburg, 1972), p. 55. A similar view on the play’s imagery is expressed by F. P. Wilson, *op. cit.*, p. 36. “All critics agree that this sequel is a falling off, though some recent critics have found here too evidence of Marlowe’s dramatic gifts. Most of the material from his sources he had used up in his first play, and he had little left for a second part except the death of *Tamburlaine*.”

⁷Lawrence Michael Benaquist, *The Tripartite Structure of Christopher Marlowe's Tamburlaine Plays and Edward II* (Austria: Universität Salzburg, 1975), p. 75. Harry Levin, *The Overreacher; A Study of Christopher Marlowe* (Harvard U. P., 1952), p. 35, refers to the same structural similarities: “Again, as in the preceding play, the structure is tripartite, ...”

⁸Helen Gardner, *The Second Part of Tamburlaine the Great*, ed. by Judith O’Neill, *Critics on Marlowe* (London: George Allen and Unwin Ltd., 1969), p. 39.

⁹Godshalk, *op. cit.*, p. 152.

¹⁰Gardner, *op. cit.*, p. 39. She quotes from Ellis-Fermor’s notes to this scene.

¹¹*Ibid.*, p. 40.

¹²Zucker, *op. cit.*, p. 66.

¹³Cole, *op. cit.*, p. 105.

¹⁴Benaquist, *op. cit.*, p. 97.

¹⁵Zucker, *op. cit.*, p. 70.

¹⁶Cole, *op. cit.*, pp. 106-107.

¹⁷Frederick S. Boas, *Christopher Marlowe; A Biographical and Critical Study* (Oxford U. P., 1960), p. 99.

¹⁸See Benaquist, *op. cit.*, p. 105.

¹⁹Gardner, *op. cit.*, p. 41.

²⁰See Benaquist, *op. cit.*, p. 107.

²¹Cole, *op. cit.*, p. 109.

²²*Ibid.*, p. 113. "The conventional scheme of the wheel of Fortune seems to be hovering in the background, along with some sense of a supernatural nemesis. But the conventional moral explications of retributive punishment, are absent in *Tamburlaine*." On the other hand, Godshalk, *op. cit.*, p. 167, refers to Battenhouse's opinion opposite to Cole's.

²³Masinton, *op. cit.*, pp. 149-150.

²⁴*Ibid.*, p. 38.

²⁵Gardner, *op. cit.*, p. 38.

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