Chapter: III

REVIEW OF MARLOWE’S PLAYS

Marlowe has to his credit seven plays, the two parts of Tamburlaine, The Tragical History of Doctor Faustus, Jew of Malta, Edward II, Dido The Queen of Carthage and Massacre at Paris. For the convenience of our study the first four dramas (counting Tamburlaine as two plays) may be grouped together because these plays share certain common characteristics. In them Marlowe presents a Prologue or some type of introduction. The heroes of these plays are common men. Tamburlaine is a shepherd, Doctor Faustus is a peasant’s son, and the Jew is but a moneylender. All of them have a peculiar aspiration of becoming great, or the greatest. His plays Edward II, Dido the Queen of Carthage and Massacre at Paris may be grouped together as they do not have one single mighty hero, do not deal with common men and lastly they do not have any prologue or introduction. Edward II is Marlowe’s only historical play followed by Dido, which is based on classical theme and his last play The Massacre at Paris is based on historical event that tells us the story of the infamous massacre of Protestants in Paris in August 1572.

It also may be of great interest to understand as to why Marlowe had given Prologue to his first two plays, Tamburlaine and Doctor Faustus. In the third play, instead of a Prologue, the playwright had introduced Machiavelli’s ghost in The Jew of Malta. But the remaining plays observe the normal method without any prologue or any introduction. It is noteworthy that the enthusiastic young man at the beginning of his
dramatic career proposes a new method and even novel matter to be presented for his audience. But as he progressed, it is seen that Marlowe's enthusiasm and vigour gave place to reflection and depth. It also may be noted that the later plays are about history and mythology.

Tamburlaine:

Christopher Marlowe's first play is Tamburlaine the Great. It was probably performed in 1587-88 by the Lord Admiral's men at the Rose Theatre. On the title page of this play the following description is given: "Tamburlaine the Great, who from a Scythian shepherd, by his rare and wonderful conquests became a most puissant and mighty monarch, and for his tyranny and terror in war was termed the scourge of God".

The same is repeated in the Prologue to the play:

"Where you shall hear the Scythian Tamburlaine
Threat'ning the world with high astounding terms
And scourging kingdoms with his conquering sword.
View but his picture in this tragic glass,
And applaud his fortunes as we please".

The audiences are provided with the picture of Tamburlaine who sets upon the task of the conquest of the world. The play opens in the court of Mycetes, the weak and frail King of Persia, who asks his brother Cosroe to explain to the other kings the cause of his grief because he lacks the wit and ability to explain the same. When Cosroe mocks at this proposal, Mycetes asks Meander to do the job to

"Declare the cause of my conceived grief,
Which is God knows, about that Tamburlaine,
That like a fox in midst of harvest time
Doth prey upon my flocks of passengers." 1

He orders Theridamas, "Go frowning forth, but come thou smiling home".

25
In Act I Scene ii, Tamburlaine is informed that the Persian army of a ‘thousand horses’ is pouncing upon them, where as he has only ‘five hundred foot’. His war strategy comprises of all possible alternatives. First of all he wants to face them at the foot of the hill and the “hot alarm drive all their horses headlong down the hill”. (I.331) Secondly he says “Lay out our golden wedges to the view that their reflections may amaze the Persians. (I.335) Thirdly he shows friendly gestures, and decides “if they offer word or violence, we’ll fight.” Tamburlaine faces Theridamas leading the Persians, and he finds him ‘noble and mild’ and he cunningly uses his tongue. He asks Theridamas, “Forsake thy king and do but join me and we will triumph over all the world”. By doing so Theridamas shall not become ‘a traitor to his King’ but ‘a trusted friend of Tamburlaine’ by the end of the Tamburlaine wins over Theridamas as well as Zenocrate.

In the Second Act, Cosroe also joins with Tamburlaine, and with their composite army meets Mycetes. Tamburlaine treats Mycetes like a foolish child and asks him:

“What fearful coward straggling from the camp  
When kings themselves are present in the field?”

He questions “Are you the witty king of Persia?”

This scene is an example to show the mighty personality of Tamburlaine, especially when he treats Mycetes in such a trivial and humiliating fashion. It also displays the dramatist’s art of making the silly into sublimity and vice versa. Tamburlaine snatches the crown from Mycetes and returns the same with these words, “Here take it for a while, I lend it thee”. Mycetes is vanquished and the crown is given to Cosroe. In the midst of all this pomp, pride and poetry the Machiavellian spirit is rampant. The words “And ride in
triumph through Persepolis," make Tamburlaine to reconsider his action and at the same time Cosrooe thinks of the 'devilish shepherd' and says,

"So will I send this monstrous slave to hell,
Where flames shall ever feed upon his soul."\(^3\)

Tamburlaine kills Cosrooe and grabs the crown of Persia.

In the 3\(^{rd}\) Act, Bajazeth complains against Tamburlaine, 'leading the Tartars and the Eastern thieves' and 'calling himself the King of Persia'. In the second scene Agydas instigates Zenocrate against Tamburlaine and says she cannot be happy with him. Unconscious of Tamburlaine's entry, Agydas utters the following words:

"With Tamburlaine? Ah, fair Zenocrates,
Let not a man so vile and barbourous,
That holds you from your father in despiete,
And keeps you from the honours of a Queen."\(^4\)

and adds:

"Who when he shall embrace you in his arms' Will tell you how many thousand men he skew,
When you look for amorous discourse' Will rattle forth his facts of war and blood.
Too hash a subject for your dainty ears."\(^5\)

One Tamburlaine's wrathful looks at Agydas and he commits suicide with the naked dagger brought to him by Techelles from Tamburlaine. In the next scene Bajazeth leads a big army against Tamburlaine, and they have a war of words. Bajazeth threatens that Tamburlaine "shall be made a chaste and lustless Eunuch, And in my Sarell tend my concubines" and Tamburlaine retorts, "I will not tell thee how I'll handle thee, But every common soldier of my camp, Shall smile to see thy miserable state". Both depart to fight, but before they go they hand over their crowns to their respective wives Zabina and
Zenocrate. It is a very interesting situation where these women vie with each other in a feminine jargon. In the battle Bajazeth is vanquished and wounded and Tamburlaine presents both the crowns to Zenocrate.

In the 4th Act Tamburlaine attacks Egypt, the state Zenocrate’s father Souldan. The King’s anger and hatred for Tamburlaine rings in these lines:

“Merciless villain, Peasant, ignorant
Of lawful arms or martial discipline;
Pillage and murder are his usual trades.
The slave usurps the glorious name of war.”

In the second scene, the deposed Bajazeth is carried in a cage and he is made as a stool for Tamburlaine. He boastfully raves,

“Now clear the triple regions of the air
And let the majesty of heaven beholde
Their Scourge and Terror tread on Emperors.”

He treats Bajazeth and his wife in the most obnoxious manner. In scene 3 the King of Egypt hears about the fate of Bajazeth and assures the King of Arabia,

“That Tamburlaine shall rue the day, the hower,
Wherein he wrought such ignominious wrong
Unto the hallowed person of a Prince
Or kept the fair Zenocrate so long?
As concubine, I fear to feed his lust.”

In Act IV scene iv, there is a banquet to celebrate Tamburlaine’s victories, and the highlight being the utmost and cruel humiliation of Bajazeth and his queen. Tamburlaine uses such horrible language in his treatment of the King of Turkey. Tamburlaine suggests that Bajazeth eat his wife when she is still fat, otherwise “she will fall into consumption with fretting, and then she will not be worth the eating”.
In this Zenocrate is sorrowful because Tamburlaine will invade upon her father's kingdom. But he assures her, "Content thyself, his person shall be safe".

In Act V scene i the Governor of Damascus warns about the invasion of Tamburlaine, and sends the Virgins to go and beg Tamburlaine to spare the city. In Sc. 2 Tamburlaine sees the coming of these virgins and exclaims, "What, are the turtles afraid out of their nests?"

But he orders these virgins be killed and their carcasses be hung on the walls of Damascus. He also tells Zenocrate how beautiful she is.

"Ah fair Zenocrate, divine Zenocrate, fair is too foul an epithet for thee," and ends his speech with the words "That virtue solely is the sum of glories and fashions men with true nobility".

This is followed by the despair of Bajazeth who brains himself to death and his Queen also follows the same method of death. Then Zenocrate calls for the misfortune of her husband's attack on her own country. In the ensuing battle Tamburlaine makes Souldan a prisoner and brings before Zenocrate. He welcomes Souldan,

"Come, happy father of Zenocrate
A title higher than thy Soldan's name." The play ends with the happy union of the father and daughter and with more happiness of the father giving Zenocrate to Tamburlaine in marriage.
Tamburlaine Part. II

The first part of Tamburlaine is full of bloodshed, treachery, and ambition coupled with the Herculean hero and his passionate and raging speeches. It is unlike the gory and violent scenes of The Spanish Tragedy, enacted with cunning villainy. The Elizabethan audience was taken by storm both physically, mentally and spiritually.

The play starts in a new note, which is very much different from that of the Part I. Orcanes realises the danger of Tamburlaine and makes efforts to wield unity among the kings of different countries. The second scene also projects the same efforts of unity among many kings and viceroyds, and here the lead is taken by Sigismond. Actually, Sigismond and Orcanes are ready for a battle. But Byron exhorts them to unite. He says,

"Kings of Natolia and of Hungary,
We came from Turkey to confirm a league,
And not to dare each other to the field;
A friendly parle might become ye both." 9

So Sigismond and Orcanes strike a peace pact on the oaths of Christ and Mahomet respectively. In the third scene, it is informed that the son of the deposed king Bajazet, Callapine is imprisoned by Tamburlaine, and is in the custody of Alameda. Callapine slowly appeases Alameda and shows many allurements. He also convinces him that the way of escape is easy and secure. Callapine escapes with the words’

"Even straight: and farewell cursed Tamburlaine
Now I go to revenge my father’s death". 10
This is a definitely a vital scene from the plot point of view because it adds force to the efforts of unity being made by the enemies of Tamburlaine. In the 4th scene, Tamburlaine is talking to Zenocrate and discussing about his three sons. He wants that they must carry his mantle of a commander and a warrior. But Zenocrate says that it is time for Tamburlaine to leave of the war activity, but he refuses to take this advice. He is not happy with his sons because they are not martial but amorous in their looks. He says,

"Their fingers made to quiver on a Lute,
Their arms to hang about a Ladies neck:
Their legs to dance and caper in aire."\(^{11}\)

However, two of them Amyras and Celebinus express their desire to fight wars but the third Calyphas says’

"But while my brothers follow armies, my lord,
Let me accompany my gratious mother,
They are enough to conquer all the world
And you have won enough for me to keep".\(^{12}\)

In the fifth and sixth scenes, the followers of Tamburlaine, Theridamas, Techelles, etc. arrive to narrate their adventures and conquests. Theridamas says that he and his army cannot sleep till Orcanes and his state of Natolia are vanquished. In this first act, the dramatist reveals some innovative things. First the escape of Callapine and the domestic discord in Tamburlaine’s family.

In the second act, Sigismond and his Christian supporters discuss an independent plan to attack Tamburlaine, Sigismond reminds them of their promise and peace pact with Orcanes. But Baldwin opines that they should not stick to their promise especially when they are fighting against a cruel and strong man like Tamburlaine. He also argues
that it was an opportune moment to take revenge on him who killed innumerable innocent Christians. Sigismond is convinced with Baldwin arguments and decide to break their promise to Orcanes and to attack Tamburlaine. In the second scene the heathen army under Orcanes march towards Natolia to help the Christian army, with full confidence that their united army would definitely score a victory on Tamburlaine. Then they receive information that the Christian army ditched them and they are marching against Orcanes and his army. Orcanes is shocked and also wondered how the Christians could break a promise made in the name of Christ. He asks, “Can there be such deceit in Christians”.

He apostrophises and says’
“Thou Christ that art esteem’d omnipotent,
If thou wilt prove thyself a perfect god
Worthy of worship of all faithful hearts,
Be now revenged upon thus Traitor soul
And make the power I have left behind…” 13

And his prayer works and the Christian army is defeated and

Sigismond is wounded and says’ “And God hath thundered vengeance from on high”, and repents the break of the peace pact. Orcanes and his friends observe this with gratification and satisfaction and thank Christ for not harming Mohamet.

In the next scene, Zenocrate is seriously ill and the doctors try to cure her. Her illness makes Tamburlaine angry and rages at every object in the universe. He rages with anger,

“Proud fury and intolerable fit
That dares torment the body of my Love” 14

32
Zenocrate breathes her last, inspite if this rage. He cries, “What, is she dead? Techelles, draw thy sword, And wound the earth, that it may cleave in twaine” and Theridamas replies: “Ah, good my lord be patient, she is dead, All this raging cannot make her live”. The dead body of Zenocrate is incased in a golden sheet and he carries it with him every where. A statue is erected and the town, in which she died, is burnt, as a mark of mourning.

The third Act opens with the gathering of the enemies of Tamburlaine. Callapine is crowned and made the emperor of Turkey by the king of Trebizond and his friend Kings. Then they had a strategic discussion about the invasion and they extend their support to Callapine against Tamburlaine. Second scene is a funeral scene. The scene opens with Tamburlaine bearing a picture of his wife Zenocrate and his three sons carrying a memorial pillar and other things. And the soldiers carrying the hearse of Zenocrate. Drums sound a dismal tune and the town is burning. Tamburlaine says that the death of Zenocrate makes whole a nature pale and black:

“Sing these fair plains, and make them scene as black
As is the island where the furies mask
Compassed with Lethe, Styx and Phlegethon.
Because my dear Zenocrate is dead!”

(Act III, scene ii, lines 11-14)

Calyphas places a pillar in his mother’s memory and Amyras hoists a long flag to signify the aristocracy of her mother. Above all Tamburlaine puts her picture as a mark of beauty.
Tamburlaine becomes furious and asks his son to prove their worthiness as his sons. Celebinus and Amyrus stand true to the taste but Calyphas shows cowardliness. Tamburlaine angrily cuts his own arm and says:

"A wound is nothing, be it no’er so deep; Blood is the god of war’s rich livery, Now look I like a soldier, and this wound As great a grace and majesty to me."

(Act III, scene ii, lines 115-118)

This utterance of Tamburlaine reflects the very spirit of a soldier, which motivates his two sons and Tamburlaine’s party marches towards Turks. The third scene shows the discussion at the battlefield. Theridamas tries to convince the captain to be at Tamburlaine’s side but he refuses. The battle starts. In the fourth scene the wounded captain dies. His wife Olympia kills her son and burns the dead bodies. She is about to kill herself but restrain by Theridamas and Techeles. Theridamas convinced her and express his love. In the fifth scene Tamburlaine’s enemies stand before his army in the battlefield. Tamburlaine asks Callapine to surrender but he rejects and challenges Tamburlaine.

The fourth act opens with the blowing of alarm. Tamburlaine’s sons Amyras and Celebinus march towards the battlefield while Calyphas remains asleep. Tamburlaine enters with his captives. Then he kills his coward son Calyphas. In the second scene Theridamas tries to convince Olympia to accept his love but in vain. She requests him to cut her throat. The scene ends with her death. In the final scene, Tamburlaine with his army marches towards Babylon.
Fifth and final act is a presentation of how Tamburlaine captures Babylon and makes governor his slave, how Tamburlaine’s enemies lose, and finally how Tamburlaine dies. In the first scene the governor of Babylon is requested by the citizens to join hands with Tamburlaine but he refuses and declares that he would fight against Tamburlaine till the last breath. Theridamas asks him to surrender and save Babylon from destruction but he remains resolute. Tamburlaine’s army attacks and captures Babylon. The governor offers Tamburlaine all his wealth to spare him. But the governor, Trebizond and Soria are killed. Tamburlaine proudly challenges Mahomet and burns the books. And Tamburlaine marches towards Persia. In the second scene Tamburlaine’s enemies discuss strategy of invasion very confidently. The last scene shows Tamburlaine sick. His sons and doctors request him not to go in the battlefield. Meanwhile he is informed that his enemies led by Callapine are about to attack on his army, in view that Tamburlaine is not in the field. Tamburlaine goes in the battlefield and comes victorious.

Then he asks for a map to see what is left out to conquer. He asks his son Amyruss to fulfil his dreams after his death. Tamburlaine wants to see Amyruss crowned before he dies. Amyruss is crowned and Tamburlaine dies. There is a Machiavellian clarity of political insight into the conditions in which a conqueror of this kind may be expected to arise. Tamburlaine, if not idealised, at least gains from us right away the admiration due to a man who knows what he wants and the road to it. The staple of the play, as Marlowe himself says, is ‘high astounding terms’, but if anyone uses absurdly inflated language it is Tamburlaine’s opponents. His own claims may often be overwhelming, but they
exhibit the ego and arrogance of the Renaissance man. This may be demonstrated from one of his most arrogant claims:

"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."\(^{17}\)

This is impressive partly because of the contrast between what is asserted and the measured. Tamburlaine Part I describes only the hero’s conquests and the second part of Tamburlaine deals with his more conquests and also his death. In a way, his presumption is punished, but it is the bare facts of the situation that punish it. The steps towards this, the increased thwarting of Tamburlaine’s will, with the turning point in his failure to save Zenocrate. The death of Zenocrate is the first defeat for Tamburlaine and his ferocious speeches cannot bring her back to life. Theridamas says, ‘All this raging cannot make her live’. Helen Gardner points out that this play is in some ways more Shakespearean than the rest of Marlowe in its departure from a straightforward linear structure, and its substitution of the method ‘in which episodes and sub-plots are linked to the main plot by ideas’. Tamburlaine brings Marlowe closer to Shakespeare than in his more thoroughly characteristic dramas.

**Doctor Faustus:**

Any consideration of plot construction in Doctor Faustus faces many hurdles, due to many doubts and speculations about the authenticity of the present text. However, for literary reasons the present text is accepted with all its deficiencies.
The play opens with the chorus giving us a short biography of Doctor Faustus. He was the son of a peasant and with the help of his relatives had university education. He got the degree of doctorate in the subject divinity. In his soliloquy Faustus describes his academic and professional status. Now he was not only satiated but also tired with the various subjects of epistemology. They do not enable him to bring a dead man back to life, or to make a man immortal. In search of infinite knowledge, Faustus decides to pursue necromancy. He decides to propitiate Mephistophilis. He bargains with Mephistophilis and his Lord Lucifer for the magic and necromancy in return to the surrender of his soul. For twenty-four years he wants to enjoy everything in the world, to know every secret of the universe and to achieve the highest of knowledge. Faustus says,

“Had I as many souls as there be stars,
I would give them all for Mephistophilis.”

Faustus pretended indifference towards hell and damnation is comparatively false because he puts questions about hell and its location. “This word Damnation, terrifies me not, For I confound hell in Elysium.”

The scene where Faustus signs the bond with his blood is a very powerful scene. It also has ironic tones of Faustus’s pretended courage and the hidden fear. The motive of blood in the sealing of Faustus’s doom is complimented by the image of fire, used to liquefy the blood. After the signing of the bond Faustus says, “Consummatum’est” the words Christ spoke on the cross. During this whole process Mephistophilis plays the role of a faithful servant in his friar’s apparel, but his aside declares that he will do anything to claim Faustus’s soul. The discussion about hell between Mephistophilis and Faustus becomes central to the whole drama. Faustus asks about the nature of hell, and
Mephistophilis answers, "Where we are is hell" but Faustus is not ready to see the reality and shrugs off with the words, "I think Hell is a Fable." The internal ambivalence of Faustus is revealed in the following lines:

"Now Faustus, must thou needs be damn'd,
And cannot now be saved.
What brooks it then to think on God or Heaven?
Away with such vain fancies, and despair,
Despair in God, and trust in Belzebub."  

Faustus’s vanity is what blocks his means of salvation; God and Heaven are not vain fancies except for Faustus.

The second act opens with the Good angel and the Bad angel, representing the two sides of Faustus’s mental crisis. The Bad angel says it is too late for Faustus to think of God and salvation. But the Good angel says that it is never too late if Faustus will repent. Faustus cries out to Christ for salvation. But instead of Jesus, Lucifer, Beelzebub and Mephistophilis come. Threatened by Lucifer Faustus owes utter sacrilege against Heaven God and the Church. In return Lucifer promises more pleasures. To entertain the frightened and sorrowful heart of Faustus, Lucifer promises a show of the Seven Deadly Sins, which is very much delightful to Faustus. Actually, these two scenes (Scene I and scene II of Act II) are of pivotal importance in the action of the play. Because they portray the deed of gift in its execution and the reclamation of Faustus after he has sorely repented of his action. Lucifer and Beelzebub ironically appear at precisely the time that Faustus calls out for Christ. After this Faustus blames Mephistophilis for his state of damnation, but Mephistophilis replies that Faustus is the true architect of his
own damnation. A very curious point arises at this juncture of the play that is Act II, scene ii.

Lucifer appears at the very time that Faustus cries out to Christ as his saviour. It is difficult to understand why Faustus at this point so utterly lost that he cannot even get through to Jesus. Secondly is Faustus so thoroughly damned that his saviour is not Jesus but Lucifer. Another question, is Faustus so close to salvation through to Jesus that Lucifer himself with all his power must intrude to keep Faustus safe for hell. After Lucifer’s arrival, Faustus reverses his position immediately. It may be that Lucifer’s very appearance strikes terror in Faustus’s soul. Faustus was caught between fear of pain and love of pleasure. He promises never to name God, pray God. He also promises to burn the scriptures to slay God’s ministers and to pull God’s Churches down. Another important point to be noted here is that Lucifer’s promise to allow Faustus to see hell and return again goes without any presentation.

Act III describes how Faustus and Mephistophiliis visit the cities of Trier, Paris, Naples, Venice and Padua and at last arrive at Rome. They enter invisibly the palace of Pope and participate in St. Peter’s Day festivity. This humorous scene is probably meant for the Protestant audience of England and to laugh at the Catholic hierarchy. This scene has been isolated for a lot of interpretation by religious zealots.

The third act ends with the chorus narrating the various journeys undertaken by Faustus, and his return. His friends were very sorry for his absence but now they are
happy that he is back. The act ends with Faustus attending a feast hosted by Emperor Charles V. The next scene opens in the court of the Emperor Charles V. The Emperor heard about the magic power of Faustus. So he asks Faustus to bring Alexander and his Paramour as they were in their prime of youth. On the orders of Faustus Mephistophilis fetches them. The Emperor was very much surprised and also satisfied. Then follow the clownish scenes of Benvolio and the horse courser. In last scene of Act IV, Faustus performs another magical feat, to please the Duke of Vanholt and his Duchess. The fifth act opens with the ongoing feast given by Faustus to his colleagues. Wagner his servant rightly predicts that Faustus might die soon. Because Faustus has made his will, and has also given Wagner all his belongings and gold. To him it appears that Faustus is feasting with his friends as if there will be no tomorrow. Faustus also gratifies the desire of his scholar colleagues by presenting the majestic beauty of Greece, Helen. She walks across the stage, and the scholars marvel and thank Faustus for this feast.

In the same scene an old man enters to request Faustus to be off with magic. Because it would definitely lead him to damnation and hell. The Old Man ignites hope in Faustus’s soul that he could still be saved. The Old Man’s advice strikes Faustus’s conscience for a moment. He realises the depth of his corruption and thinks about Jesus’ sacrifice and guilt-removing blood. Seeing Faustus in this condition, Mephistophilis gives him a dagger, the sign of his imminent death. The Old Man states that there is an angel over Faustus’s head with a vial of grace to pour into his soul. He argues Faustus to call for mercy and to avoid despair. Then Mephistophilis accuses Faustus of treason to Devil and threatens to tear him into pieces. Faustus is frightened. He repents and he is
ready once again to stab his arm and to sign another bond in blood. He also blames the Old Man and asks the devil to torment him. But Mephistophilis confesses that the old man’s faith is so great that he cannot touch his soul. At this juncture, for his renewed surrender, Faustus demands from Mephistophilis, Helen as his paramour. By seeing Helen, Faustus goes lyrical, and his ecstasy touches the chords of sublime poetry. Then the Old Man is caught by the devils and tortured him. But the Old Man maintains his faith and is transported to God. This scene is an appropriate precedent to the next scene filled with immense spiritual agony and damnation of Faustus’s soul.

Act V, scene ii, opens in Faustus’s study heralded by thunder. Faustus’s scholar-friends notice the deep concern on his face. When they ask him he confesses that he gave his soul to the devil for twenty-four years of pleasures. He also tells them that the deed was signed by his own blood and the expiration date was the same night. His friends react shockingly, but they are left helpless. They only can pray for him by being in the next room. After their departure, Mephistophilis asks Faustus to get ready for his future home, Hell. The Good and Bad angel come on the stage. The Good angel tells Faustus that there was a still hope if he repent. The Bad angel is happy, and shows Faustus hell as ‘that vast perpetual torture house’. The clock strikes 11.

Faustus is frightened and he knows that he has only one hour to leave before he is eternally damned. He pours out his grief and anguish in lacerating poetry. He wishes that the sun might rise at midnight. He wishes that the hour be extended to a year. But time passes, midnight comes and Faustus is damned. He tries to leap up to God but
something pulls him down. He tries to escape from the clutches of the devil and also from God’s wrath. He fondly appeals to all to save him. He curses his parents for giving birth to him. The last words of Faustus are that he would burn his books.

Marlowe’s Doctor Faustus differs from his other plays in its theme itself. Marlowe is here dramatising a narrative of the English version of the German Faust-Book. The first and the last utterances of the Chorus clearly indicate the theme as well the moral of the play.

“Cut is the branch that might have grown full straight
And burn is Apollo’s laurel bough
That sometimes grew within this learned men,
Faustus is gone; regard his hellish fall.
Whose feindful fortune may exhort the wise
Only to wonder at unlawful things,
Whose deepness doth entice such forward wits
To practice more than heavenly power permits”.

(Bartholomew Ives)

It seems that the story of Faustus’s ‘hellish fall’ is a warning to others of the dangers of exceeding the heavenly ordained limits of knowledge. The last lines of the play exhort its audiences ‘only to wonder at unlawful things’—not that is to try and fathom them. It is a quietest conclusion, preaching a doctrine of incuriosity and subjection to conventional limitations. The play and its overt meaning have offended some of those who are convinced that the accounts of Marlowe’s anti-Christian views are to be taken very seriously. They also concluded that Marlowe was determined to give expression to those views in his plays. However it is asserted that “there is nothing in it which could not have been written by a convinced Christian: he does not twist the
traditional story for anti-traditional ends”. If doubts about his own attitude are aroused at all, it is because of the probing, ironical analysis he applies to his hero. There is never any danger of an excess of sympathy for the unorthodox aspirations of Faustus, Marlowe realises the dramatic potentialities of the Christian ‘myth’ of damnation more as an observer than one who feels himself involved.

One of Marlowe’s principal tasks is to combine the sense of inevitability, of a transaction that exists as a whole from the very start, with a genuine tension from the point of view of his central character. The placing of the main action of a play within a framework is a device that enjoyed some popularity in early English tragedy. Whichever it is, the effect of artistic distancing is achieved. In Faustus, we have a completely anonymous Chorus, and a main action definitely set in the past, though in the opening chorus there is an effective fluctuation between present and past tenses. Most of the introductory sketch is in the present, taken up again in the last line:

“And this the man that in his study sits.”

But at the most ominous part it lapses into the past:

“His waxen wings did mount above his reach,  
And melting, heavens conspir’d his overthrow.”

With the audience in this ambiguous position, prepared to watch a developing action which is yet only re-enactment of something complete, effects of compression and foreshortening can be accepted without difficulty. Faustus’s whole intellectual career is presented in terms of a soliloquy placed at a crucial point of that career. The progress through the arts and sciences can thus be compressed into a few lines. Yet this is not a
piece of purely stylised dramatic technique. We are in one sense seeing at a glance years of Faustus's intellectual life, but we are also at a definite point of time, and the introduction of the rather mysterious figures Valdes and Cornelius helps to fix this effect. The play's treatment of the theme of sin is in a way allegorical - or at least exemplary - and thus timeless; yet the very complications and technicalities of sixteenth-century witchcraft help to locate the action and prevent it from being too abstract. Valdes and Cornelius (not present in the Faust-Book) are sharply individualised though shabby figures, 'no deeply versed magicians welcoming a promising beginner', writes Greg, 'but merely the devil's decoys luring Faustus along the road to destruction'.

In the first scene with Mephistophilis (I. iii), the same combination of the specific and the broadly speculative is to be found, and most of the main characteristics of Marlowe's art can be studied in it. Faustus's self-dramatisation can be seen from the opening lines; the proper setting has been achieved, and Faustus, as already in the first scene, uses his own name almost mesmerically as a sort of incantation - he is later to admit (11.i.10), 'the god thou servest is thine own appetite'. He also uses it as a means of screwing up his courage: 'then fear not, Faustus, to be resolute'. This word 'resolute', already impressed on Faustus by Valdes (1.i.131), echoes through the play, with its ironical claim to virtue on behalf of what is really weakness. The appearance of the spirit he has invoked affords an opportunity to show his aplomb by an anti-clerical joke. After the invocation, Mephistophilis first appears through the trap door in the shape of a dragon. Faustus exclaims:

"I charge thee to return and change thy shape, Thou art too ugly to attend on me."
Go, and return an old Franciscan friar.
That holy shape becomes a devil best.”22

When the dragon obeys his orders and departs, Faustus continues:

“I see there’s virtue in my heavenly words.
Who would not be proficient in this art?
How plaint is this Mephistophilis,
Full of obedience and humility!
Such is the force of magic and my spells.”23

Much of the play is concentrated in these few lines: Faustus’s rather nervously showy jesting, his conviction or would-be conviction, that it is he, by virtue of his spells, who is the real master, and his unwillingness to face the real nature of what he is doing (‘heavenly words’). ‘Ugly’, too, is a key word of the play: for true horror of evil, Faustus substitutes a squeamish distaste for its outward manifestations. On two later occasions the word is tellingly used, at 11. 2. 77, on the occasion of one of Faustus’s gestures towards repentance, Mephistophilis is dismissed with ‘Ay, go, accursed spirit to ugly hell’. But it only takes the show of the Seven Deadly Sins to make him accept Mephistophilis’ assurance that ‘in hell is all manner of delight’, and to reply in one of the most ironic lines of the play: ‘Oh, might I see hell and return again safe, how happy were I then’. The desire for the pleasures of the morally uncommitted spectator, which was part of what traditional though had meant by ‘curiosity’, is throughout strong in Faustus. Last and most telling of all is the outburst at the very end of the play: ‘Ugly hell, gape not! Come not, Lucifer’.

The opening dialogue with Mephistophilis is a comment on the speech we have just examined. Mephistophilis is so sure of his victim that he does not even need to encourage him in his delusions:
FAUSTUS. Did not my conjuring speeches raise thee? Speak.

MEPHISTOPHELIUS. That was the cause, but yet per accidens:
For when we hear one track the name of God,
Abjure the scriptures and his saviour Christ,
We fly in hope to get his glorious soul.

He can tell the truth, sure that it will not really be believed. It could be said that this is primitive dramatic technique, exposition for the benefit of the audience, but the more we read the play the less willing we shall be to find it primitive. Faustus’s criminal blindness rises to

"This word ‘damnation’ terrifies not me,
For I confound hell in Elysium:
My ghost be with the old philosophers."²⁴

The last line be simply a piece of paganism, but our suspicions are aroused when we notice its identity with a saying attributed to the Arabic philosopher Averroes, expressing his hostility to Christianity. Since Averroes was chiefly celebrated for his denial of individual immorality, the line links up with:

"Thinkst thou that Faustus is so fond to imagine
That after this life there is any pain?"²⁵

And wit the final wish, by this time despairing, of

"O soul, be chang’d to little water-drops
And fall into the ocean, ne’er be found."²⁶

So deeply embedded in the play is traditional and contemporary lore.

Equally pathetic in its blindness to reality is Faustus’s assumption of the air of one potentate sending an ambassador to another:
“Go bear these tidings to great Lucifer:  
Seeing Faustus hath incurr'd eternal death  
By desperate thoughts against Jove's deity,  
Say he surrenders up to him his soul  
So he will spare him four and twenty years,  
Letting him live in all voluptuousness,  
Having thee ever to attend on me,  
To give me whatsoever I shall ask,  
To tell me whatsoever I demand,  
To slay mine enemies and aid my friends  
And always be obedient to my will.”

The lofty language is unable to conceal the complete one-sidedness of the bargain, and there is pathetic evasion. ‘Desperate’ has a peculiar irony. Throughout the play, and more and more strongly as it proceeds, the notion of despair in the strict theological sense-conviction that one is inevitably damned-comes to the fore. Here we have ‘desperate’ used in a less precise and more self-dramatising way, as we talk of a desperate character meaning one who is ‘extremely reckless or violent, ready to run any risk or go to any length’. The progress of the play is just a deepening and intensifying of Faustus’s conception of what ‘desperate thoughts’ are. The emphasis on ‘all voluptuousness’ and the line ‘to slay mine enemies and aid my friends’ brings home to us that Faustus’s is no lofty and disinterested search for knowledge in itself.

In the first lines of his next speech Faustus again displays his irresponsible levity:

“Had I as many souls as there be stars  
I'd give them all for Mephistophilis.”

The simile brings out the conception of a soul as a possession on a par with other possessions. We may remember this when we come to the prose of the last meeting with the scholars, strangely moving in its simplicity:
FAUSTUS. Ah, gentlemen, I gave them my soul for my cunning.

SCHOLAR. God forbid!

FAUSTUS. God forbade it indeed, but Faustus hath done it.

(v.ii)

Whether or not all the central part of the play is by Marlowe, there can be little doubt that most of what it contains is in accord with his conception of the situation. It was no part of his purpose to show Faustus's reward even in this world as imposing or dignified. There is more of a contrast than in the Faust-Book between what the translator of that work called Faustus's 'merry conceits' and the central tragic theme, just because the prose story makes so little of that theme. But the same genius that shows itself in the great scenes in tragic intensification is manifested, though less strikingly, in the selection exercised on the miscellaneous buffoonery.

At one point Marlowe has not been satisfied with selecting from the 'merry conceits' of his source, leaving their triviality unconcealed. Perhaps the most famous lines of the play are those with which Faustus greets the second appearance of Helen, in response to his request to Mephistophilis:

"One thing, good servant, let me crave of thee
To glut the longing of my heart's desire;
That I may have unto my paramour
That heavenly Helen which I saw of late."

(v.i)
Here the corresponding passage in the Faust-Book (Ch. 55) is of the most prosaic kind. But Marlowe's heightening does not mean romantic idealisation. On the contrary, the play's irony is never deeper than here.

"Sweet Helen, make me immortal with a kiss,"

exclaims Faustus, in the very act of finally sacrificing his true immorality. In the next line:

"Her lips suck forth my soul: see where it flies!"

the age-old conceit of the soul on the lips, breathed out in a kiss, gains a new and sombre meaning, and the mythological parallels which he then goes on to cite-Semele and Arethusa—are apt comments on the fate of those who aspire beyond the human condition. Marlowe is not taking a holiday from his main theme in evocative poetry, and the scene is skilfully placed immediately before the final appearance of the virtuous Old Man, who endures bodily torments for the sake of true immortality, thus preparing for the final scene. That scene has never lacked admirers, and there is not need to add to the discussions of it, but it is worth while to see it as the climax of a subtle and psychologically profound study, not as an impressive fragment.

The question why Faustus has become like that, the answer is that god has hardened Faustus's heart as a sign of and in preparation for his pre-destined damnation. We also see Faustus as a Marlowian kind of seeker who aspires simply because he is human. Even when he perceives clearly that his essential nature is what damn's him, he cannot be other than he is. In that perception lies the human tragedy of and foolish man.
The Jew Of Malta:

The Jew of Malta also deals with unlimited ambition, a kind of unquenchable avarice for wealth, on the part of Barabas. The drama opens with the scene where Machiavel's prologue, in which he introduces the Jew as one of his followers. He states that though he is dead physically, people should not forget that he is still alive in the hearts of innumerable lovers of whom the Jew is one. He also states that religion is 'but a childish toy' and that 'there is no sin but ignorance'. He is what many English men professed to fear most in Machiavelli, an atheist who believes that conscience and morality are mythologies, which the crafty prince uses to keep his subjects in awe. Peculiarly enough Machiavel recommends Barabas to us as one whose money 'was not got without my means', we are led to expect a gloating villain.

Barabas is immensely wealthy through commercial enterprise, proud of his success and he is tired of counting the coins: "Fie; what a trouble tis to count this trash." He is devoted to his only daughter Abigail, and ready to settle for peaceful rule under Christian governors so that he can continue the acquisition of wealth. Barabas is discovered in his counting house with heaps of gold before him:

"Bags of fiery opals, saphires, amatists
Jacints, hard topas, grass-green emeralds
Beauteous rubies sparkling diamonds," 29

Meanwhile, the Prince of Turkey comes to the Governor of Malta demanding tribute. The Governor decided that the Jews of the country must pay the money. While the other Jews reluctantly submitted, Barabas refused to pay. Consequently his goods were seized and his house was turned into a nunnery. In revenge Barabas indulges in an
orgy of slaughter. His daughter manages to enter the nunnery and then throws out the money by night to Barabas. Now Abigail, the daughter, is loved by two young men. Barabas succeeds in making them hostile towards each other: both are killed in a duel over Abigail. Abigail loved one of these youths and she was really grieved at the consequence. She then takes shelter in the nunnery. Barabas however with the help of his slave poisons the inmates of nunnery, including his daughter. In this way he carries on his series of slaughters. But one day his slave betrays his master to a courtesan. Barabas comes to know of this and he succeeds in killing these two the slave and the courtesan. Mean while the Turks attack Malta and Barabas goes over to the Turkish side. When the Turks win, Barabas plans to overthrow the Turkish ruler. He is however captured and killed by the former governor of Malta, who in turn ultimately overthrows the Turkish ruler. Thus perishes Barabas the Jew of Malta: “Die life, fly soul, tongue curse thy fill and die.”

Marlowe’s intention in this play is less to show Barabas’ ‘lust for wealth than his revenge on the Christians. The prologue clearly exhorts the audience to understand and judge the actions of Barabas without any prejudice that may arise in their minds due to his attachment to Machiavelli. It may be emphasised that the drama is another attack on the Christians and Christian morality, whose profession, according to Barabas, was to exploit and humiliate the minority, the Jews. The dramatist’s attempts to lay bare the Christians’ offensive, is only to justify Barabas’ resorting to the cruel Machiavellian methods to hit back at them with doubled force, even if it involves his own destruction in this process. Machiavelli’s ghost is presented in the beginning of the play only to
vindicate not only the character of Barabas but also the principles of Machiavelli. He seems to emphasise that even a meek and harmless cat also purrs and pounces when it is caged and cornered by a cruel hunter. In such a case the victim is justified for using any, even prohibited, weapons to protect himself or to eliminate his enemy.

In the first act second scene there is a great use of dramatic irony. Barabas says that he possesses a carat that quantity which ‘may serve in peril of calamity, To ransom great kings of captivity’. The high handed and arrogant behaviour of the Christians is drawn with great force. Actually Barabas does not appear to be a harmful figure either to the society or to the political authority. On the other hand he is happy in his house with his own wealth. Barabas is hated for his wealth, where as a poor Christian is pitied. He frankly declares, “Give us peaceful rule; make Christian kings. The discrimination made between the Jew and the Christians is openly callous and the Christians’ hatred is not implied or hidden. Ferneze asserts their hatred for the Jews,

“For through our sufferance of your hateful lives,
Who stand accursed in the sight of heaven,
These taxes and afflictions are befall’n,
And therefore thus we are determined”\(^{30}\).

Marlowe’s play ‘The Jew of Malta’ falls in the category of Tamburlaine and Faustus, because of its similarity in spirit and style. But it stands on its own as Marlowe’s tribute to Machiavelli. In the prologue, Marlowe reveals the purpose of the drama through the ghost of Machiavelli. It is to present the tragedy of a Jew who accumulates bags of wealth, by means prescribed by Machiavelli. He requests the audience to,
"- grace him, as he deserves,
And let him not be entertained the worse
Because he favours me,"

Marlowe's intention is to present Barabas, who is a close follower of Machiavelli. He also asks the audience to judge him, as he deserves and not to deride him only because he is the favourite of Machiavelli. There are two things that are aimed at, one to understand and appreciate in his right perspective, second to sympathise with Barabas for his real position. The play opens with the Jew sitting and counting the heaps of coins before him. The Jew has an unquenchable ambition for gold and glittering coins. His conversation with the merchants presents the possibility of more and more heaps to come. Barabas prefers honour and happiness bought by wealth, rather than poverty of a Christian. His hatred for Christian is writ large and his analysis of a Christian character makes the audience think:

“For I can see no fruits in all their faith,
But malice, falsehood and excessive pride,
Which methinks fits not their profession.”

In no time other Jews approach Barabas to explain the dangerous predicament. The governor of Malta wanted money from the Jews, to pay tributes to the Turks, the ten years that remains unpaid. In the second scene Ferneze, the governor of Malta threatening Barabas:

“Sir, half is the penalty of our decree:
Either pay that or we will cease and all.”

Barabas is tough, arrogant and unyielding. He decides to disobey the governor's order. In a short time the officers come to inform Ferneze that they ceased all the goods and all
the wealth of Barabas. So in a stroke Barabas becomes a poor man. He hates the world's policy and angrily retards

"Ay, policy! That's their profession."

Barabas prays to his god and says,

"I ban their souls to everlasting pains.
And extreme tortures of the fiery deep."  

All the other Jews are ready to pay the money but Barabas not. This scene exhibits the inherent villainy of the Christian, their high handedness and their greed for looting other's wealth. Marlowe wants to emphasise this particular aspect. The scene reminds us of the treachery of the Christians in Tamburlaine. His miserable condition excites compassion, and we sympathise with him when he says that thieft is worst of all sins. He angrily says that now they ask for his life.

This is not the end of it. His house is converted into a nunnery. His daughter Abigail comes to report this cruelty to her father. She also wants to go to the senate house and try to get justice to her father. Barabas consoles Abigail and explains that their attempts for justice would only be futile. Even at this stage Barabas proves his intelligence over the Christians. Because he asked his daughter not to think her father a fool. Because he kept some wealth elsewhere secretly. Now that the house is occupied, he cannot enter it to recover that hidden wealth. So he advises Abigail to become a nun to enter the house. He adds with a pungent irony,

"Ay, daughter: for religion
Hides many mischiefs from suspicion."

33
34
35
He also adds,

"A counterfeit profession is better than unseen hypocrisy".36

In the same scene there are two more incidents, with a value of plot construction. First Friar Jacomo, who helped Abigail to become a nun, second Mathias, a young Christian youth, who was deeply in love with Abigail. Mathias is also a close friend of Lodowick, the governor's son. He hears from Mathias about the matchless beauty of the rich Jew's daughter. By the end of the first act, a kind of rivalry for the hand of Abigail between Mathias and Lodowick is also hinted, it has importance from future plots point of view.

Act II opens with Barabas waiting for his daughter Abigail who throws the bags of wealth from the nunnery. In scene ii a Spanish merchant Bosco is introduced, he comes to Malta to sell Turks and Moors as slaves. The governor seeks help from the Spanish to appease the Turks. But Bosco advises the governor not to pay any tribute to the Turks and that the Spanish would also help Ferneze in case of war with Turkey. Scene iii is full of important and interesting incidents. Barabas meets Lodowick in the market, as he also meets Mathias at the same place after sometime. Barabas encourages both of them in their love for Abigail. He also assures to give his daughter to each of them. He invites them to come to his house. It is, in this market he purchases Ithamore as a slave. Ithamore was preferred because he is a Turk and not a Christian. Barabas gives a long list of atrocities, probably after Machiavelli, and tells Ithamore that he practises them on the Christians. Encouraged by these Ithamore also enlists his previous adventures.
He expresses his expertise,

"In setting Christian villages on fire,
Chicago of eunuch, binding galley slaves"  

In the same scene Barabas creates the intrigue between Mathias and Lodowick, and creates such enmity between them that they would fight a duel. His daughter Abigail who is sincerely in love with Mathias dislikes her father’s plan. He calms her by saying,

"It is no sin to deceive a Christian."

The crucial letters are sent to Mathias and Lodowick by the slave Ithamore. In Act III a new set up characters are introduced. Bellamira and Philia – Borza, come together accidentally and she is courtesan and he is a thief. In the next scene Mathias and Lodowick kill each other in a duel. In scene iii Abigail comes to know of this, she feels sorry for the death of Mathias and decides to become a nun with the help of Friar Jacomo. Barabas is very angry about Abigail’s conversion into a nun. From then onwards Barabas piles crime upon crime. But these crimes are no doubt accelerated by his sense of revenge, but they also arise out of the changing conditions and the changing enemies.

Barabas cooks a pot of porridge, mixes poison and he asks Ithamore to give the pot in the nunnery on the St. Jaque’s Even. As a result all the nuns, including his daughter die of poison. In the next scene the Turkish ambassador, comes for the tribute money. But Fernez refutes the same and the Turk leaves by threatening an attack on Malta. The dying Abigail gives a confession to friar Barnadine, in which she discloses that her father was the cause for the duel and the death of Lodowick and Mathias. In Act IV, Barabas is threatened by the two friars for his involvement in the murder. But Barabas causes a rivalry between them for his property and wealth. They come
separately at night. Friar Barnadine is killed by Ithamore and this charge is levelled against friar Jacomo, who was ultimately tried and sent to gallows. By now Ithamore has become a very confident servant of Barabas. Bellamira and Pilia Borza catch hold of Ithamore, and they also extract the information about Barabas’ secret crimes. They also extract money from Barabas by threat of disclosure. Barabas finds them out and poisons all the three. But unluckily for him, they die in the jail but not before providing the valuable information against Barabas to the governor.

Actually, in Act V Barabas is also imprisoned along with Ithamore, Bellamira and Pelia Borza. Barabas also pretends death along with three others. So his body was thrown out of the wall to be picked by ravens. In this act Barabas rises from death and plays tricks to befoul the Turks and the Christians, as if they are dolls to play with. He proves himself to be the controller and cruel destiny of Malta, and he holds the fate of Ferneze and of Calymath in his hands. Ultimately he dies. He falls accidentally into the cauldron, which was laid for the Turks by Barabas himself.

Edward II:

Edward II is Marlowe’s play, which is altogether different from his earlier plays Tamburlaine, Doctor Faustus and The Jew of Malta. It differs from these plays in presentation and characterisation. Marlowe’s early plays project the single mighty heroes with boundless ambitions, but in Edward II Marlowe presents a fickle minded, weak and inefficient historical figure as his hero. Here he has to give up the idea of superhuman heroes and he had to proceed with the material before him taken out of history. He had a
limited canvas to project Edward II. He had to work with the facts and the incidents depicted in the history.

The play opens with Gaveston reading a letter from the king recalling him from exile, because Edward I, the father of the present king who banished Gaveston, is now dead. The barons oppose the decision of the King calling Gaveston back to England and they openly declare that they would revolt if the king does so. The king is very anxious to see Gaveston back in England, he threatens the barons of treating them as traitors for their opposition to Gaveston’s return. But the barons stand resolute. Gaveston is reunited again with is beloved king, who bestows all possible honours up on him, to the jealousy and anger of the barons. The Bishop of the Coventry is arrested by the king as he opposes Gaveston’s arrival in England. He is dismissed from his designation and his property is seized. The conflict starts here onwards.

Second scene presents the unity of king’s enemies. The Barons and the Bishop of Canterbury gather near the palace. The bishop sends a letter of complaint against king’s treatment with the Bishop of Coventry to the Lords. Even Queen Isabella complains against the King. The Barons agree to the proposal of the Bishop of Canterbury to pass a decree for Gaveston’s banishment.

In the last scene the signing of the decree of banishment, the threatening of the King by the Bishop of Canterbury to send Gaveston to the exile, Queen Isabella’s
successful efforts to convince Mortimer to cancel the decree of banishment and reconciliation of Barons with the King, all these incidents are presented very effectively.

The second Act opens with Spenser Jr. and Baldock discussing about the future plans. Spenser wishes to serve Gaveston as he is made the Earl of Cornwall. The niece of the King is in love with Gaveston. Spenser's piece of advice to Baldock is a superb presentation of political diplomacy. He advises Baldock to adopt the way of flattery of the Kings and the Nobles, if he wishes to progress in his life.

In the second scene, Edward II, Isabella and the Barons are waiting for Gaveston's return to England. Lancaster and Mortimer are not in favour of Gaveston. They abuse him in the presence of the King. The King becomes angry and declares that he won't spare Gaveston's enemies. Gaveston insults the Lords and a dual between Mortimer and Gaveston is presented. At this juncture the play takes a twist and the Barons turn against the King and threaten him with civil war. The King decides to face his enemies. Kent advises the King to banish Gaveston forever to avoid the conflict but his advice is ignored by the King. In the third scene the unity among the rebels is shown the expelled Kent joins the rebel's camp. They plan a strategy to arrest Gaveston in Tynemouth under the leadership of Mortimer. In this way a forceful united front is formed against the King. Next scene reveals the battle between the King and the rebels. The rebels are after Gaveston. In the meantime the King escapes from Tynemouth with Gaveston leaving the Queen behind. Mortimer is informed that the King and Gaveston have left for Scarborough. Mortimer requests Isabella to accompany him. But she
refuses to accompany Mortimer saying that the King would smell the illicit love between them. And the scene ends with Isabella’s soliloquy. She says about her efforts to win the King’s love.

In the third Act the play takes a turn. The King is waiting for Gaveston, who is in the custody of the rebels. The Lords disobey King’s order to send Gaveston to him. Spenser motivates the King to fight the rebels. The King starts gathering strength as Spenser senior comes to help the King with his army. The King sends Isabella and his son to France with the proposal of reconciliation. In the meantime Lord Arundel comes with the news of Gaveston’s execution. The King turns furious and decides to revenge Gaveston’s death. In this way the two hostile groups meet at Borough Bridge. The Rebel Lords come forward with the proposal of reconciliation but the King the proposal. Finally the King defeats his enemies and makes them captives. Kent is banished from the court and the King orders that Warwick and Lancaster be executed, whereas Mortimer is imprisoned. The King leaves the battlefield. In the third scene the King is sitting in his court thinking of the past victory over his enemies. Then he thinks that Mortimer must be in England after he escape, then he receives a news that the Queen Isabella is preparing for invasion with the help of Sir John. The King with his army leaves for Bristol. The next scene presents the gathering of Queen Isabella and her party at the battlefield. She declares that the King is not making justice with his subjects and therefore she lifts weapons against the King. Mortimer expresses his absolute loyalty to the prince. Fifth scene gives a kind of twist to the play as the King is defeated by his own wife Isabella and her allies. On the advice of Spencer Jr. the King flees from the
battlefield. Kent is not happy with the King's defeat. The Prince is crowned as the Lord Warden of England. The enemies are made captives. Spencer Sr. is executed. The King, Spencer Jr. and Baldock are selling to Ireland but are restricted by the bad weather and they take shelter in the abbey of Neath in a monastery. Here the distressed King grows philosophic and spiritual. The Queen's men enter there and arrest Spencer and Baldock, and the King is sent to Killingworth Castle as a prisoner. The Act V, scene i is the presentation of the King in a miserable condition. He is in the prison. He feels very humiliated at the hands of Mortimer and Isabella. He is asked to resign the kingship. In the second scene the illicit relationship between Mortimer and Queen Isabella reaches to the peak. Mortimer is to be appointed prince's protector. The Queen suggests that the King should be murdered so that there would be no hurdles in their way. She does not allow the prince to meet his father. The prince is taken away as he supports his uncle against Mortimer. The third scene presents pitiable condition of the King. He has been kept in the prison. He is given no water to drink and allowed not to take bath. When The King is being taken to the Killingworth Castle secretly, he requests the soldiers to kill him, but they abuse him in return. Kent tries to rescue the King but in vain. And soldiers take Kent to the court. In the fourth scene, the common people begin to pity the King. Mortimer decides that the King must be killed now. He makes a plan to kill him and appoints a professional murderer Lightborn from Italy. As per the plan the prince is made the new king of England and Edward II and Kent are brought the new King as the prisoners. Edward III requests Mortimer to forgive his father, but Mortimer rejects his request and orders that Kent be executed. The fifth scene is all about the murder of Edward II. The last scene presents Mortimer in the court. And he is informed that the
King is murdered. The secret of the King’s murder is discovered by Edward III. He comes with the Lords and accuses Mortimer for the King’s death showing the secret letter bearing the order of his father’s death. The new King orders that Mortimer be executed inspite of her mother’s request to pardon him. Edward III does not spare his mother, Isabella too, as she is equally responsible for the murder of the King and she is sent to the Tower. And the new king with his Lords proceeds for the funeral of Edward II.

Edward II is a play that stands apart as a new experiment in Marlovian drama. The date of its composition is crucial in deciding the nature and scope of the new and emerging attitude of the dramatist to the treatment of material taken out of history. Tamburlaine and Dr. Faustus came from histories that had undergone a change into legends and Marlowe could deal with lonely heroes ranging over uncharted territories of thought and action. Barabas was almost an invention; but an experiment in setting the hero well integrated into a society, which was not unlike the Christian society that Marlowe lived in. When he turned to British history for a theme, again he had to fix his hero against well-established values of a given society, the values of which had been fixed by the feudalism of the Middle ages. The past, however, had to be viewed against the cultural milieu in which he was writing. The treatment of British history had its examples in the form of crude chronicle plays exuded by the national spirit. Edward II is nominally at the play centre and it is his own death, which concludes the play, his declining fortunes are mirror in the rise and fall of Gaveston in the early part of the play. Of Spenser and Baldock in the middle section, and of Isabella and Mortimer in the third part.
The play opens with Gaveston reading the letter of Edward calling him back to England. It is significant for Edward’s subsequent characterisation that his first words in the play spoken by another he is struggling to be at the heart of his play, as well as at the heart of government. Both Gaveston and Mortimer seek to control or overpower Edward, and it is their enmity, fuelled by their structural similarity, which motivates the plot. Gaveston speaks convincingly as one who is prepared to die in the king’s arms, setting the world at enmity in the enjoyment of their love:

“The king, upon whose bosom let me lie,
And with the world be still at enmity”. 38

At the same time, Gaveston makes no attempt to conceal from us, in soliloquy, the manipulative nature of his scheme to ‘draw the pliant king which way I may please’.

Gaveston will practise upon the king’s how much sexuality for his home advantage. Such is the man for whom Edward is ready to lose a kingdom and even the queen. The queen describes the way in which the king fondles and caresses Gaveston:

“For now my lord the King regards may not,
But doates upon the love of Gaveston.
He clasps his cheeks, and hangs about his neck,
Smiles in his face and whispers in his ears.”

Lancaster and other nobles join in the litany of protest against the king who never shows himself in the field and whose financial extravagance is indeed great and at the expense of national defence. At the same time Mortimer’s motives are as suspect as Gaveston’s or Edward’s. More tellingly, perhaps, Mortimer’s solicitude for Queen
Isabella soon turns out to be a sexual and political interest in what this attractive and neglected consort can do for him as partner in a bid for the throne. Certainly the portrait of Mortimer and Isabella as lovers affords increasingly dark intimations of conspiracy in deposition and secret murder. Isabella is at first the wronged wife who can protest to her faithless husband, 'Heavens can witness I love none but you', and lament in soliloquy, 'From my embarrassments thus he breaks away'. The role of her sexuality and her foreignness is important to the play’s underlying themes. The manner of Edward’s death underscores how sexuality – in the play needs to be understood in political terms. It is not necessary for us to empathise with or even to concern ourselves with why Edward seems to transfer these passionate feelings to young Spenser without demur; the issue is not psychological but social. Edward’s sexual behaviour like that of Mortimer or of Isabella, figures political patterns and affiliations rather than personal ones.

Mortimer realises in the end that he tried to aspire above his reach and so to face the consequences:

"Base fortune, now I see, that in thy wheel
There is a point, to which when men aspire,
They tremble headlong down; that point I touched,
And, seeing there was no place to mount up higher.
Why shall I grieve at my declining fall."

King Edward II's son becomes the king of France at the death of his father and it is assumed that he would rule the kingdom smoothly.

The role of Marlowe can no longer be looked on as a pioneer in the English history play can. The old belief that made him one depended on the theory that the 'bad'
Quarto and Octavo versions of (respectively) 2 and 3 Henry VI were earlier drafts of the plays as printed in the Shakespeare Folio, and that Marlowe had an important share in them. It is now generally agreed that the Folio prints the original texts, that echoes of Marlowe in the corrupt versions are due to errors of memory on the part of the compilers of those versions, who were familiar with Marlowe’s plays, and that Edward II follows rather than precedes the Henry VI plays. When we look at Edward II with a fresh eye, it is, indeed, hard to see how the old view was accepted. The historical process, which captured Shakespeare’s imagination right from the outset of his career, has little interest for Marlowe. He shows some skill in selecting from the chronicle material, but the task is evidently burdensome to him. The problem of the king and his ‘favourites’, which is primarily a political one for Shakespeare, assumes a disproportionate and independent psychological interest for Marlowe. We may feel in Richard II that Bushy, Bagot, and Green, the ‘caterpillars of the commonwealth’, are rather too shadowy and unindividualised figures, but they are in their right place in relation to the whole scheme of the play. Marlowe’s Gaveston, on the other hand, is too dominant for the coherence of the play to survive his departure from the scene, and the forces he stands for have to be unconvincingly split up. For the theme of the favourite, Marlowe is reduced to a feeble duplication of what has gone before, with the younger Spenser for Gaveston, while the dynamic and ambitious element is transferred to the Machiavellian Mortimer, aided by Queen Isabella, whose character is ruthlessly transformed for the purpose. Marlowe is not content simply to chronicle, like the authors of the more unintelligent and pointlessly episodic history plays, such as Peele’s Edward I. But he has not found a single unifying theme or a single appropriate tone. The play’s very half-heartedness saves it from some
of the criticism to which Tamburlaine, The Jew of Malta, and Faustus are exposed at the hands of those who do not really like characteristic Marlowe. But it is lifeless in itself and does not pen the way for later development. That Shakespeare could take something from it for Richard II is a tribute more to his genius for creative adaptation than to its intrinsic suggestive power. This does not mean that it is not far better than almost all non-Shakespearean history plays of the time, but that is only because they are very bad indeed.

The contrast with Faustus comes out most strongly in the final scenes of the two plays. That of Edward II is undeniably impressive in itself, but the effect is almost entirely one of isolated pathos, and Edward becomes more impressive the more his individuality falls into the background. The tone is set by Matrevis's introductory comment:

"Gurney, I wonder the king dies not,  
Being in a vault up to the knees in water,  
To which the channels of the castle run,  
From were enough to poison any man,  
Much more a king brought up so tenderly."\(^{40}\)  
(V. v)

Edward himself takes up the theme:

"And there in mire and puddle have I stood  
This ten days' space; and lest that I should sleep,  
One plays continually upon a drum.  
They give me bread and water, being a king;  
So that, for want of sleep and sustenance,  
My mind's distempered and my body's numb'd,  
And whether I have limbs or no I know not."\(^{41}\)  
(V. v)
Much more a king’, ‘being a king’ – the harsh contrast between the station in life and the indignities heaped on its occupant, that is what gives these lines their force, and Marlowe certainly achieves a harshness of statement that is new in his verse, and perhaps in English dramatic poetry. The Edward we have known is so much in the background that the effect is, if anything, weakened by the more famous and ‘evocative’ lines which follow the passage last quoted:

"Tell Isabel the Queen I look’d not thus
When for her sake I ran at tilt in France,
And there unhors’d the duke of Clermont."

In Doctor Faustus, by contrast, there is no irrelevant picturesqueness at the end. Everything in Faustus’s final monologue is intimately related to the whole of the drama, and the more Faustus is himself, the more is he Everyman as well.

The Massacre at Paris:

The Massacre at Paris was performed at the Rose Theatre in 1593. The play received relatively less critical attention, perhaps because in shortness of the text. In addition it seems to be a collection of disconnected series of bloody episodes involving a gallery of stereotyped characters. By the time we understand the nature of the character, he is thrown out of the stage. For modern readers of Marlowe, it is perhaps the least satisfying of his works. But the play deserves our attention for it’s recognisably Marlowian features as well as for its unique qualities and the topic. The play treats a recent historical event and tells a story of the infamous massacre of Protestants in Paris in August 1574, sent Bartholomew’s Day. The massacre is depicted through a number of
short – episodes, and then concludes with the murder of Henry III and the accession of the Protestant Henry of Navarre to the French throne.

The Massacre at Paris presents the duke of Guise who can definitely compare with other heroes of Marlowe for his Machiavellian quality. He is a sole conspirer of the massacre of the Protestants. He gains support from Catharine and others to fulfil his ends:

"Now, Guise, begin those deep – engendered thoughts
To burst abroad those never dying flames
Which cannot be extinguished but by blood." 42

(Act I, scene ii, lines 33-35)

Like Tamburlaine and Doctor Faustus he wants to scale great heights even at the cost of his life:

"Set me to scale the high Pyramids,
And thereon set the diadem of France;
I'll either rend it with my nails to naught,
Or mount the top with my aspiring wings,
Although my downfall be the deepest hell." 43

(Act I, scene ii, lines 42-46)

His Machiavellian quality is clearly visible in the manner in which he gains support from the Pope and the King of Spain. He knows well that the King would be blamed for the massacre:

"I execute, and he sustains the blame"

(Act I, scene ii, line 74)

Thus Marlowe's centre figure, the Duke of Guise, represents the deceit specifically attributed to Catholics as well as the more general Machiavellian enjoyment
of plotting and dissembling, familiar from The Jew of Malta. The Duke of Guise, like Barabas, inspires that typically Marlowian and contradictory response of loathing and admiration in the audience. This representation of Catholicism as analogous to deceit, however, tumbles over itself in its logical conclusion that Catholicism is itself only deceit. Guise suggests that his religious public presentation is expedience rather than conviction:

"My policy hath fram'd religion"
(Act I, scene ii, line 64)

Though the play seems to be a political – religious propaganda, there are considerable uncertainties in it, some of which may result from the divergences between Marlowe's differently partisan sources.

The Massacre at Paris is a play, which has a different theme than his earlier plays. Many critics have directly linked the play with the interludes and moralities plays of the earlier time. To them there is no innovation of any kind and it's a play of religious propaganda. It is also a short play of just 1200 lines consisting of a series of bloody episodes, which lasted for a week. We also have a similar opinion about the play when we go through it for the first time. But a thorough study of the play reveals so many interesting things to us.

Marlowe who had already achieved popularity with his Tamburlaine and Doctor Faustus could not have taken the subject and theme of the play in a light manner. Marlowe while writing 'The Massacre at Paris' probably had two things in his mind. The
religious conflict between the Catholics and the Protestant and each trying to dominate the other. Secondly, the political consideration was another subject on which Marlowe had to think before presenting the play. The position of the Protestant in England and their massacre in France where the Catholics dominated the scene was a subject of interest for a man like Marlowe.

The play opens in the Royal Palace of Paris with Charles the French King: Catherine, the Queen Mother; the King of Navarre; Margret, The Queen of Navarre; the Lord High Admiral and others. Charles considers the marriage of Navarre with his sister a union and religious league which would benefit both the families. Catherine who is a staunch Catholic is not very much satisfied with the marriage. In her ‘aside’ she says marriage which “I’ll dissolve with blood and cruelty”

(Act I, scene I, line 26)

Navarre is confident and also hopeful that there was no imminent danger to the Protestant. He says,

“Having the King, Queen Mother on our sides, To stop the malice of his envious heart, That seeks to murder all the Protestants.”

(Act I, scene I, lines 29-31)

Probably Navarre smells the involvement of the King in the murder. In the same way Admiral knows well the ‘aspiring Guise’ who could dare adventure ‘without the king’s consent.’ Not only that but even the Prince Conde understand the nature of the Guise and his popularity with the Pope:

“For what he doth, the Pope will ratify, In murder, mischief or in tyranny.”

(Act I, scene I, lines 40-41)
Navarre who has great faith in God says:

"But He that sits and rules above the clouds
Doth hear and see the prayers of the just,
And will revenge the blood of innocence."46

(Act I, scene I, lines 42-44)

Inspite of harsh moments God would definitely save religion from its doom.

"That God may still defend the right of France,
And make his Gospel flourish in this land."47

(Act I, scene I, lines 56-57)

In the first scene of the play, through dialogues we are introduced to all the important characters. Secondly, at the outset we get the hint of a religious and political conflict, which is to take place in the course of time. Navarre, Admiral, Prince Conde are on the one side and the Duke of Guise and his brothers are on the other. Catherine's role seems to be dubious from her 'aside'. Again we are made aware of the murders that would occupy an important place in the action of the play.

In the second scene of the play we are introduced to the protagonist of the play, Duke of Guise. This is considered to be one of the best scenes of the play where we come across all the important traits of Guise's character. He hints at the 'fury of the night' in his first speech. Then he calls on Apothecary to present poisoned gloves to the Queen Navarre:

"For she is the huge blemish in our eye
That makes these upstarts heresies in France."

Soon he asks a soldier to 'discharge thy musket' at the Admiral on his way to his house. There are some deep thoughts in his mind, which are awaiting an outlet:

"Now, Guise, begin those deep-engender'd thoughts
To burst abroad those never dying flames"
Which cannot be extinguish'd but by blood.''
(Act I, scene ii, lines 33-35)

Duke of Guise is cynical, who finds joy in others' pain:

"Often have I levell'd, and at last have learn'd
That peril is the chiefest way to happiness."

Like Doctor Faustus and Tamburlaine he aspires above his reach, even at the risk of hell:

"What glory is there in a common good,
That hangs for every peasant to achieve?
That like I best, that flies beyond my reach,
Set me to scale the high pyramids,
And thereon set the diadem of France;
I'll either rend it with my nails to naught,
Or mount the top with my aspiring wings,
Although my downfall be the deepest hell."  
(Act I, scene ii, lines 39-46)

His powerful Machiavellian quality is visible in his soliloquy:

"For this I wake, when others think I sleep;
For this I wait, that scorn attendance else;
For this, my quenchless thirst whereon I build,
Hath often pleaded kindred to the King;
For this, this head, this heart, this hand, and sword,
Contrives imagines, and fully executes,
Matters of import aimed at by many,
Yet understood by none".  
(Act I, scene ii, lines 47-54)

The Duke of Guise is successful in getting help from the Catholics of Spain and

generous presents from the Pope:

"For this, from Spain the stately Catholics
Send India gold to coin me French ecues
For this, have a largess from the Pope,
A pension, and a dispensation too;
An by that privilege to work upon,
My policy hath fram'd religion."  
(Act I, scene ii, lines 59-64)
The soliloquy suggests that he had no love for religion. To fulfil his political aims he wants to kill the Protestants of the country. The Guise is a great wit like Tamburlaine:

“Him (King), as a child, I daily win with words”

The king has great faith in him and he can definitely expect help from the queen in the massacre:

“I execute and he sustains the blame
The Mother Queen works wonders for my sake,
And in my love entombs the hope of France,
Rifling the bowels of her treasury,
To supply my wants and necessity.”

(Act I, scene ii, lines 75-77)

Guise is also popular with the Catholics in France and even in the Franciscan Friars and Priests would help him in his aim. His only enemy is Navarre who is “but a nook of France, who blinds Europe’s eyes, and troubleth our estate.” Duke of Guise has the habit of boasting:

“Give me a look, that, when I bent the brows,
Pale death may walk in furrows of my face”
But the greatest quality that he possess is his mastery in conspiracy:
“The plot is laid, and things shall come to pass
Where resolution strives for victory”

Soon the old Queen is given poisoned gloves by Apothecary at the command of Guise and she dies. Navarre expresses his grief at his mother’s death. He suspects Guise’s hand in the murder. On their way the soldier discharged his musket at the Admiral. Catherine the Queen Mother persuades King Charles and asks Guise to take initiative of the massacre. In the same way she asks Charles to see the admiral and pretend his concern for him. Soon Guise, Anjou, Dumaine, Gonzago, Retes start the work of massacre. Their first victim is the Admiral who was saved during the attack. They kill him and his dead body is thrown into the ditch. They are firm in killing all the
Huguenots in France. The killing is so cruel that they did not even give them time to confess. Loreine and Seroune are similarly put to death by them. Ramus who was a scholar and a Catholic was also killed by the conspirators. We are also informed that they have chased hundreds of Protestants in the river Seine. Guise asks Dumaine to stand on the bridge and shot at them if they try to come out. In the second act of the play we are introduced to Anjou in details, who is also one of the members of the massacre. He is a coward and accepts the proposal of the Lord of Poland to occupy the throne of Poland on condition that he should be allowed to inherit the throne of France. Catherine warns Guise not waste his time to complete the mission of massacre before the Huguenots could join together and rebound. At the same time we get information from Lorraine that the king was involved in the massacre and wants to change his steps by joining in with the king of Navarre, to take the revenge on the conspirators. We also get a peep in the character of Catherine:

"Catherine must have her will in France".

She would be the sole ruler of the kingdom and the king would be the puppet in her hands. Even she has a desire to allow Henry (Anjou) to occupy the throne of France at the death of Charles.

In the third Act of the play Charles the King is on the verge of death. Navarre who even at the stage shows his great faith in the power of God:

"God will sure restore you to your health."

Eventually he dies and Catherine gives order to call Henry back to occupy the throne of France. Navarre in the meanwhile decides to go back to his native place to 'muster up an
army secretly against Guise. Soon Anjou’s coronation takes place in the royal court as Henry III. Mugeroun a close friend of Henry is against the massacre and consequently against the Guise.

Act IV deals with an incident where the Duchess of Guise secretly writes a letter to Mugeroun in the meanwhile Guise enters the house and snatches the letter from her and is shocked with the contents of the letter. He is very angry and asks her to leave the house before he could do her any harm. He decides to punish the man responsible for the mischief. At the same time the king also reminds him of his wife’s friendship with Mugeroun. Guise considers it to be a great insult and takes an oath to kill Mugeroun instantly.

Soon we are informed that Navarre has already joined the forces of the King to take revenge on the Guise. Once more we get hints about his pious and divine faith. God would put an end to the cruel rule of the conspirators:

“But God we know will always put them down
That lift themselves against the perfect truth.”

The balance of power soon turns against the conspirators. We get the information that the Queen of England is going to give her support to put an end to the rule of tyranny and bloodshed. But in the meanwhile Mugeroun is killed at the instigation of the Guise. Henry is shocked by his death and takes an oath to kill Guise and overthrow his forces. Navarre who has joined the king knows well the double-dealing nature of the Guise:

“For his aspiring thoughts aim at the crown:
 ‘A takes his vantage on religion,
To plant the Pope and Popelings in the realm,
And bind it wholly to the see of Rome.”

King Henry plans to murder the Guise with the help of the Captain. One of the soldiers informs him about the conspiracy. But Guise compares himself with Julius Ceasar:

“Yet Ceasar shall go forth.
Let mean conceits and baser men fear death:
Tut, they are peasant; I am a duke of Guise;
And princess with their looks engender fear.”

When Guise is stabbed and is on the verge of death he is not ready to confess his guilt:

“Trouble me not; I never offended him,
Nor will I ask forgiveness of the king.”

He dies like a brave man. Now Henry turns towards duke of Durnaine and the Cardinal, the supporters of Guise. They are also murdered. Friar takes the responsibility to put an end to the life of the King Henry. Henry was with the Guise and now the king of France meets Navarre. There is repentance in him and he is reformed and reconciled to Navarre. The scene is emotional and Navarre without objection joins hands with Henry. In meanwhile Friar manages his meeting with King Henry. He gives him a deadly wound and in return the king kills him with the same knife. The physician is summoned who announces that the knife was poisoned and he cannot be saved. Henry dies in the end and Navarre is showered with the responsibility of the King of France. The scene throws light on the character of Navarre. Who is wholly good and has tremendous faith in mighty God.

As a history play it manages to reproduce the French atmosphere of distrust, rivalry, intrigue and indiscriminate massacre, but at the expense of unity. The hurried
succession of scenes leads us blindly to an unexpected conclusion: from first almost to last no indication is given that the consummation aimed at is the ascent of Navarre to the throne of France.

The Tragedy of Dido, Queen of Carthage:

'The Tragedy of Dido, Queen of Carthage' is supposed to have written in collaboration with Thomas Nashe and it is the earliest written plays of Marlowe. It was probably written when Marlowe was in the University of Cambridge. It was a fashion in those days to show one's mastery in Greek and Latin. Secondly, the Renaissance dominated the literary world of the Elizabethan Age. Themes and subjects were based on classical literature. Marlowe as Greek scholar has read Virgil's Latin epic, The Aeneid and the story of Dido's failure to persuade her lover Aeneas to stay with her in Carthage and subsequent suicide, might have impressed Marlowe.

Marlowe's Dido, Queen of Carthage does not open with prologue like his other plays. But we get the hint from the first seen of the play that Marlowe is going to present something unusual. Jupiter, Ganymede, Hermes, Venus the Greek Gods and Goddesses occupy the first scene. Jupiter wants Ganymede to play a game of love in absence of June. Ganymede is ready to flirt with him on the condition that she should be given a boon of 'immortal beauty'. Jupiter presents her with the jewellry of his wife:

"My Juno ware upon her marriage day,
Put thou about thy neck, my own sweetheart,
And tuck thy arms and shoulders with my theft."

Ganymede's covetousness is so strong that she demands:
"I would have a jewel for mine ear,  
And a fine brooch to put in my hat  
And then I'll hug with you an hundred times."  

In the meanwhile Venus appears on the scene and she scolds Jupiter for his wantonness and neglect of his duty to look after the welfare of his subjects:

"Ay, this is it: you can sit toying there,  
And playing with that female wanton boy;  
Whiles my Aeneas wanders on the seas."

For no reason Aeneas is tortured by fate, who is innocent and virtuous according to Venus:

"False Jupiter, reward'st thou virtue so?  
What, is not pity - exempt from woe?  
Then die, Aeneas, in thine innocence,  
Since that religion hath no recompense."

Jupiter tries to calm her. He says that everything is happening according to the plans of destiny. Aeneas's wandering are confirmed and after tortures his benefits would be reaped by his son, Ascanius Jupiter promises to relief him from tortures.

It is through the mouth of Venus that we are introduced to Aeneas's character who is facing the blows of fate. Her request to save the life of Aeneas has been granted by God Jupiter and soon we find him along with his son Ascanius and his followers on the Carthage island. Venus disguised as a maiden informs us that the Island is Carthage and is ruled by a queen, Dido known for her hospitality. Aeneas is grief stricken and the
vision of the lost prince of Troy, Paris and the kingdom, and the humiliation at the hands of the Greeks haunts him all the while. Iarbas receives the Trojans with great cheers:

"Brave men – at-arms, abandon fruitless fears,  
Since Carthage knows to entertain distress.\(^{59}\)  
(Act I, scene ii, lines 32-33)

Through Iarbas we get information about the nature of the Queen:

"Coming with me; I’ll bring you to my queen,  
Who shall confirm my words with further deeds."\(^{60}\)  
(Act I, scene ii, lines 42-43)

Queen Dido receives Aeneas with great joy as if she was waiting for him eagerly:

"Brave Prince, welcome to Carthage and to me,  
Both happy that Aeneas is our guest.  
Sit in this chair, and banquet with a queen:  
Aeneas is Aeneas, where he clad  
In weeds as bad as ever Iarus ware."\(^{61}\)  
(Act II, scene i, lines 82-86)

In Act III Cupid as Ascanius plays an important role to bring together Dido and Aeneas and to develop passion in the heart of Dido for Aeneas.

"Now, cupid, cause the Carthaginian queen  
To be enamour’d of thy brother’s look;  
Convey this golden arrow in thy sleeve,  
Lest she imagine thou art Venus’s son;  
And when she strokes thee softly on the head,  
Then shall I touch her breast and conquer her."\(^{62}\)  
(Act III, scene i, lines 1-6)

Iarbas pines for Dido’s love but Cupid diverts her attention from him. On the other hand she is outspoken towards him and eager to see Aeneas. She is fully charged with love for Aeneas:

"Anna, good sister Anna, go for him,  
Lest with these sweet thoughts I melt clean away-  
Run for Aeneas, or I’ll fly to him."\(^{63}\)  
(Act III, scene i, lines 75-77)
But soon we have contradictory statement when Cupid says that she should not hurt Aeneas:

“No for thy sake I’ll love thy father well- O dull- conceited Dido, that till now Didst never think Aeneas beautiful!”\(^{64}\)

Once again, we have Dido crossing the boundaries of praise.

“I’ll make me bracelets of his golden hair
His glistening eyes shall be my looking glass;
His lips an altar, where I’ll offer up
As many cases as the sea hath sands;
Instead of music I will hear him speak;
His look shall be my only library;
And thou, Aeneas, Dido’s treasury;
In whose fair bosom I will lock more wealth
Than twenty thousand Indians can afford”.\(^{65}\)

The love of Aeneas and Dido is conditional. Aeneas says that he would consider her the author of his life if she repairs his ships. On the other hand Dido has own condition.

“Aeneas I’ll repair thy Trojan ships,
Conditionally that thou wilt stay with me,
And let Achates sail to Italy.”

When Aeneas ask her why she wants him in Carthage, she replies

“To war against my bordering enemies.”

Once again we have contradictory views-

“Aeneas, think not Dido is in love;
For, if that any man could conquer me,
I had been wedded ere Aeneas came:
See, where the pictures of my suitors hang;
And are not these as fair as fair may be”\(^{66}\)

(Act III, scene i, lines 135-140)
We find in scene ii, Juno and Venus have hot discussion but as they come to Aeneas, they reconciled. Juno suggests that Aeneas should marry queen Dido. So it is only with the help of Venus, Juno and Cupid that Dido falls in love with Aeneas. In the cave Aeneas swears that he would remain in Carthage forever.

Larbas makes a sacrifice so that he could get the love of Dido. Once again Anna tries her best to win over the love of Larbas. But Larbas was deeply in love with Dido. Everything was going on well. Suddenly destiny plays its role. In a dream Hermes orders Aeneas to leave for Italy:

“Hermes this night, descending in a dream,
Hath summon’d me to fruitful Italy.
Lover willeth it so; my mother willeth it so;”

Aeneas calls on his followers to make preparations for the departure. He knows well that Dido won’t allow him to leave Carthage. He actually decides to live the place stealthily. But his good nature and his love for Dido holds him back:

“I fain would go, yet beauty calls me back;
To leave her so, and not once say farewell,
Were to transgress against – all laws of love”

(Act IV, scene iii, lines 46-48)

Again he is troubled by the thought of ceremonious thanks at party:

“Her silver arms will coil me round about,
And tears of pearl cry, ‘Stay, Aeneas, stay’;
Each word she says will then contain a crown,
And every speech be ended with a kiss:
I may not dare this female drudgery:
To sea, Aeneas! find out Italy!”
At last Aeneas decides to leave the place without saying good-bye to Dido. But rough weather forced him to stay there. Dido asks Anna to call forth Aeneas. She offers him a crown for his stay in Carthage. Aeneas is moved by the sweet tongue of Dido and promises her that he would stay in Carthage:

“When I leave thee, death be my punishment.”

Soon we find Dido crossing the boundaries of love. She is ready to do anything for the sake of Aeneas. She accepts him as her husband and wants Anna to make it known to the people of Carthage.

The fifth and final act opens with Aeneas and his followers laying foundations for the new city when Hermes comes there. He has come with the orders from Jove that Aeneas should immediately depart for Italy.

When Aeneas is worried about his masts, oars and sails, Larbas promises him to help by supplying these goods. Actually, Aeneas is not interested to live the place but that eternal Jupiter commands, he has no way out but to obey the commands of God. Man like Aeneas cannot be controlled by the arms of love. Dido’s persuasion seems to be powerless before the orders of Gods. Aeneas has to leave his beloved friend inspite of his great desire to stay. Dido is angry at the behaviour of Gods:

“The gods! What gods be those that seek my death? Wherein have I offended Jupiter, That he should take Aeneas from mine arms?”

(Act V, scene i, lines 128-130)
Dido is not even afraid of the remarks of people calling her second Helen. But all her art to persuade Aeneas fails. Aeneas leaves Dido to lament and cry for him. She is out of senses and plays the part of overreacher to get at Aeneas:

"I'll frame me wings of wax, like Icarus,
And o'er his ships, will roar unto the sun,
That they may melt, and I fall in his arms." \(^{70}\)

(Act V, scene i, lines 243-245)

Soon she passes through a period of fantasies and in the end comes to resolution:

"Anna, be glad; now have I found a mean
To rid me from these thoughts of lunacy." \(^{71}\)

(Act V, scene i, lines 272-273)

Dido commits suicide and puts an end to her life; Iarbas and Anna follow her footsteps. They for no reason commit suicide. Actually, it is a tragedy of Dido Queen of Carthage and as such the play should have concluded with her death.

After the preceding detailed analysis of Marlowe's plays, it is clear that his dramatic output provides an ample opportunity for interpretation. Primarily Marlowe's work, which appears to be limited in the number of plays but very heavy in the number of lines, presents a wide range. The heroes are fished out from different fields; Tamburlaine a shepherd, Faustus a peasant, Barabas a Jew, Guise a nobleman Edward a king and Dido a mythological figure. Some of them may similar symptom like ambition beyond their birth; they proceed differently to achieve their goals—Tamburlaine by violence, Faustus by necromancy, and Barabas by Machiavellian methods. Similarly these plays have different contexts --Tamburlaine is political, Faustus is religious and Barabas is social; Mortimer and Guise are historical while Dido is mythological. Marlowe's heroes meet
their respective deaths in different fashions; Tamburlaine dies of sickness, Faustus is carried by the Devils, Barabas dies by falling into the trap he made for others, Mortimer sent to scaffold and Dido commits suicide. Such minute observations in his plays reveal that Marlowe had a deliberate plan not to repeat. In the same way there also appears a pattern emerging out of them, and that is about his technique. In the following chapter, Marlowe’s dramatic technique will be explained, and then these details shall assist us for a proper evaluation.
References Chapter 3

1. Tamburlaine Part I (Act I, scene I)
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10. Tamburlaine Part II (Act I, scene III, lines 77-78)
11. Tamburlaine Part II (Act I, scene IV, lines 29-31)
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14. Tamburlaine Part II (Act II, scene IV, lines 78-79)
15. Tamburlaine Part II (Act III, scene II, lines 11-14)
16. Tamburlaine Part II (Act III, scene II, lines 115-118)
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18. Doctor Faustus (Act I, scene III, lines 100-101)
19. Doctor Faustus (Act I, scene V, lines 1-5)
21. Doctor Faustus (First Chorus: lines 21-22)
22. Doctor Faustus (Act I, scene III, lines 25-26)
23. Doctor Faustus (Act I, scene III, lines 27-31)
24. Doctor Faustus (Act I, scene III, lines 59-61)
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27. Doctor Faustus (Act I, scene III, lines 88-98)
29. The Jew of Malta (Act I, scene I, lines 25-27)
30. The Jew of Malta (Act, scene ii, lines 64-67)
31. The Jew of Malta (Prologue, lines 33-35)
32. The Jew of Malta (Act I, scene II, lines 89-90)
33. The Jew of Malta (Act I, scene II, line 161)
34. The Jew of Malta (Act I, scene II, lines 67-68)
35. The Jew of Malta (Act I, scene II, lines 283-284)
36. The Jew of Malta (Act I, scene II, lines 293-294)
37. The Jew of Malta (Act I, scene III, lines 203-204)
38. Edward II (Act I, scene I, lines 13-14)
39. Edward II (Act V, scene VI, lines 58-62)
40. Edward II (Act V, scene V, lines 1-5)
41. Edward II (Act V, scene V, lines 58-64)
42. The Massacre at Paris (Act I, scene II, lines 33-35)
43. The Massacre at Paris (Act I, scene II, lines 42-26)
44. The Massacre at Paris (Act I, scene I, lines 29-31)
45. The Massacre at Paris (Act I, scene I, lines 40-41)
46. The Massacre at Paris (Act I, scene I, lines 42-44)
47. The Massacre at Paris (Act I, scene I, lines 56-57)
48. The Massacre at Paris (Act I, scene II, lines 33-35)
49. The Massacre at Paris (Act I, scene II, lines 39-46)
50. The Massacre at Paris (Act I, scene II, lines 47-54)
51. The Massacre at Paris (Act I, scene II, lines 59-64)
52. The Massacre at Paris (Act I, scene II, lines 75-77)
53. The Massacre at Paris (Act V, scene I, lines 23-26)
54. The Massacre at Paris (Act V, scene II, lines 62-65)
55. Dido, The Queen of Carthage (Act I, scene I, lines 43-45)
56. Dido, The Queen of Carthage (Act I, scene I, lines 46-48)
57. Dido, The Queen of Carthage (Act I, scene I, lines 50-52)
58. Dido, The Queen of Carthage (Act I, scene I, lines 78-81)
59. Dido, The Queen of Carthage (Act I, scene II, lines 32-33)
60. Dido, The Queen of Carthage (Act I, scene II, lines 42-43)
61. Dido, The Queen of Carthage (Act II, scene I, lines 82-86)
62. Dido, The Queen of Carthage (Act III, scene I, lines 1-6)
63. Dido, The Queen of Carthage (Act III, scene I, lines 75-77)
64. Dido, The Queen of Carthage (Act III, scene I, lines 81-83)
65. Dido, The Queen of Carthage (Act III, scene I, lines 85-94)
66. Dido, The Queen of Carthage (Act III, scene I, lines 135-140)
67. Dido, The Queen of Carthage (Act IV, scene III, lines 3-5)
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