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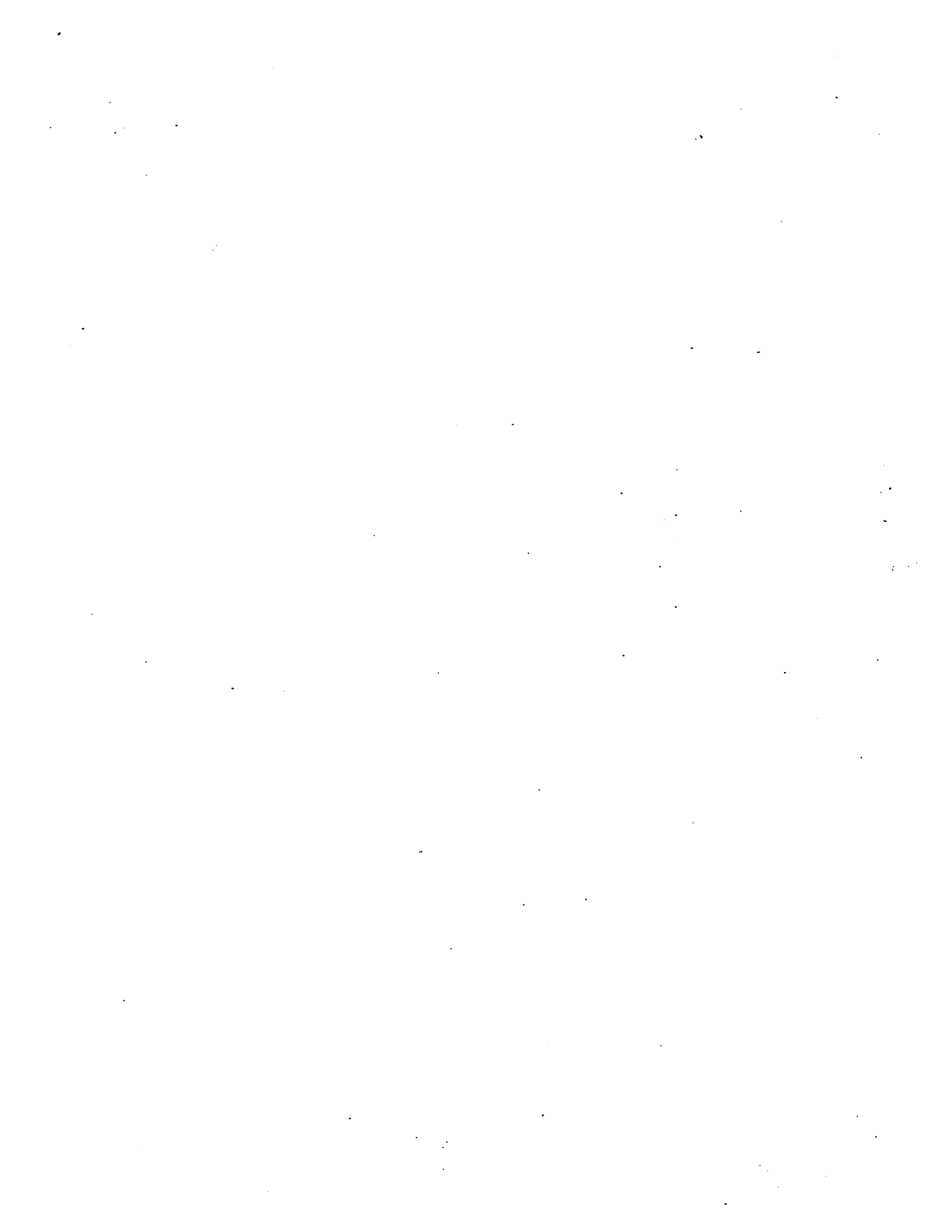
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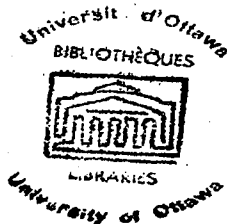
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THE  
INFLUENCE OF  
CHRISTOPHER MARLOWE  
ON  
WILLIAM SHAKESPEARE

Presented  
as a Thesis  
in partial fulfillment of  
the requirements  
for a  
Master's Degree

Royden Anthony Brown, B.A.



"With my penny of observation...-  
I have been at a great feast of languages  
And stolen the scraps."

Shakespeare  
Love's Labour Lost.

"I'm armed with more than complete steel  
The justice of my quarrel."

Marlowe  
Lust's Dominion.

MAY, 1935.

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To

My Elie, whom I shall not see,  
Till all my sadden'd days are done;  
Dearer than my brother is to me,  
Dear as my mother to her son.

: Sweet Repose :

*Rayden*

"It has not always been duly remarked, it is not now always duly remembered, by students of the age of Shakespeare that Marlowe is the one and only precursor of that veritable king of kings and lord of lords among all writers and all thinkers of all time."

A. C. Swinburne.

" : All heaven  
And happy constellations on this labor  
Shed their selectest influence."

.....  
"Canst thou bind the sweet influence of  
Pleiades,  
Or loose the bonds of Orion."  
.....

In addressing myself to the consideration of a question which has to the best of my knowledge been rather carefully avoided or disregarded by the vast multitude of Shakespearian students and commentators, I naturally feel that some explanation is due from me for supposing, after such high ability and wide experience have so studiously neglected the field, that any ground therein is available for me to till with the rude and unpolished instruments at my command.

To adduce an influential relationship from external evidence therefore has been my pleasant task since a dearth of more professional and exact evidence exists. A humble thing this is but mine own, submitted in the fond hope that it may add some small stimulus, contribute some thought-provoking angle or two, to a more intensive and enlightening study of these two great masters of English verse - Marlowe, the superb genius and master tragedian - Shakespeare, nature's gift to England, that priceless pearl, the greatest and most original master of our language.

Influence is defined as a power exerted on men or things, and in a general sense denotes power whose operation is invisible and known only by its effects. Influence is a fact which may be observed everywhere in life. Daily experience places before our eyes a multitude of actions and reactions which are mutual and reciprocal. From a viewpoint of personal experience, that is, through the ego, we may concede that we can be certain of our observations and conclusions and they have much more chance of being reliable because they are first hand. Edouard Theramy, in his treatise, "De L'Influence", cites the somewhat attractive

following example as an illustration of the action of the various faculties under the impetus or influence of an exterior object, e.g., Asti wine, of which a rather free translation gives, "Undoubtedly I have heard the praises sung of this variety of wine; but all the descriptive powers of another cannot make me experience the indescribable sensation of enjoying it, because it is an individual and particular sensation that this wine produces in me; then it astonishes me, because in reality it was unknown to me; it beguiles me by the pleasure it brings to me. Instinctively I endeavour to prolong the sensation. If some obstacle prevents me from doing so, I am left with only the representation of this pleasure, the memory of it (possession idéale), which ultimately gives birth to desire. This new born desire enlists the aid of the imagination which in its turn gives it added intensity and reality. It proceeds to stir up all the powers of my soul. .... This intense travail of solicitation and temptation, by the process of synthesising into alluring crystallizations the images having similarity with each other; prepares the hatching (éclosion) of the idea, either of the excellence of this particular kind of wine, or of the pleasure it procures me. Then, still under the same pressure or influence, the mind expresses judgments that acknowledge this desire and approve of it, and at the same time resolutions are being formulated with a view to realizing it. This aim of realization becomes an ideal.

"However, if perchance my judgments and resolutions come face to face with some previous judgment, for example a moral judgment or some other resolution, they are awakened by the contrast and a hesitancy is caused. .... Reflection

begins.... And there also begins an internal struggle, which makes me conscious of a sovereign power or faculty which I possess to settle the dispute. I feel at liberty to choose one alternative or another. I may yield to my thirsty desire, or control myself by the power of my will. At that instant I am in a position to perform a human act because one by one, progressively, all my faculties have been called upon to act and I now feel that everything depends upon my own initiative.

"This succession of phenomena may have lasted barely a minute. It nevertheless comprises a 'Series of Mutual Influences' by which my various faculties have mutually put each other in action."

From his example, we can see that the various faculties were awakened each in their turn by a neighbouring power, if I may be permitted such an expression, and awakened another faculty which responds in its own way to this action. The Will, by coming in contact with obstacles, by conquering these obstacles, acquires strength and a facility of which one has hitherto been unaware -- in a word, man becomes conscious that he is master of his own destiny. He recognizes his power over himself and his faculties; the Will, feeling the same need of expansion as the other faculties, oversteps the limits of the ego and proceeds towards conquests outside itself.

This human machine -- homo sapiens -- cannot help himself wanting this influence on the outside world, on the other beings with which he comes in contact. He is merely endeavouring to harmonize himself with his surroundings, because in the projected state of harmony he divines the necessary condition of his true subsistence. He gradually conquers his immediate surroundings; he becomes,

as it were, acclimatized, in order to assure his own conservation. He desires to dominate for his own good or that of another. This is an undertaking attempted by every man, consciously or unconsciously; every man succeeds in creating his own little sphere of influence, no matter how small.

Tolstoy has propounded his "Infection Theory" to explain influence, "What remained of immense importance was the idea that a work of art was not the record of beauty already existent elsewhere, but the expression of an emotion felt by the artist and conveyed to the spectator." Art, he explains, in a writer, painter, sculptor, etc., becomes more or less infectious, that is, influential, in consequence of three conditions:

- (i) In consequence of a greater or lesser peculiarity of the sensation conveyed.
- (ii) In consequence of a greater or lesser clearness of the transmission of this sensation.
- (iii) In consequence of the sincerity of the artist, that is, of the greater or lesser force with which the artist himself experiences the sensation which he is conveying.

The "Theory of Communication" explains influence as a Communication which takes place when one mind so acts upon its environment that another mind is influenced, and in that other mind an experience occurs which is like the experience in the first mind, and is caused in part by that experience. In general, long and varied acquaintanceship, close familiarity, lives whose circumstances have often corresponded, in short, an exceptional fund of common experience is needed, if people, in the absence of special communicative gifts, active and receptive, are to communicate; and even with these gifts the success of the communication

in different cases depends upon the extent to which past similarities in experience can be utilized.

From a closer analysis, we can see that our whole educational system is based upon influence. The relationship of teacher and pupil depends for its success upon the degree of influence which the teacher is able to exercise in formulating the ideas of the pupil, to what degree he is able to impress his personality, his knowledge, upon the mind of the pupil, in what measure he can project or infuse himself, as it were, into the intelligence of this passive receptacle, and by suggestion, training, and harmonious development give to the pupil's mind the impetus of idea forming. That is true influence, for education is not a process whereby a child is developed into a parrot, but rather a harmonious development of all the faculties whereby a thinker is evolved.

In the pages to follow, I purpose to illustrate that this relationship of teacher to pupil actually existed between Marlowe and Shakespeare to no uncertain degree, as H. A. Taine writes in his "History of English Literature" (Vol. I, 1871), "Marlowe is to Shakespeare what Perugino was to Raphael."

"Iron sharpeneth iron; so a man sharpeneth the countenance of his friend."

(Prov. XXVII. 17)

"The web of our life is of a mingled yarn,  
good and ill together."

In order to better understand the association of Marlowe and Shakespeare during those years when their literary activities were mutually helpful and when the pathways of their endeavours seem to so closely coincide, it were best that a delineation of the lives of these characters be herewith presented.

Christopher Marlowe was born on February 6th, 1564, the eldest son of John Marlowe of Canterbury, a member of the Guild of Shoemakers, who had by birth and apprenticeship already acquired the freedom of the city. Marlowe's father was evidently in decent circumstances and for several years it is seen from civic and other records, he was deemed a man of substance. He, or perhaps still more his wife, was ambitious enough to obtain for the first-born son educational advantages not generally attainable in those days, save by children of the higher and richer classes.

Christopher Marlowe entered upon the world stage at a stirring and eventful period, when the old order was rapidly passing away and a new era, a new age, of mingled hope and doubt was dawning upon his own and many other countries. Merrie England was just recovering from internal and foreign conflicts, and during the lull a partial truce was patched up between rival political and religious factions. It was a period of tremendous and far reaching change, intellectual, religious, political and economic.

The rapid diffusion of printed books throughout the length and breadth of the kingdom was creating a revolution in every branch of learning and in methods of education, and this new knowledge thus scattered upon virgin soil germinated an ardour in men to dare in thought and deed things hitherto undreamed of. It was a time of Renaissance.

A feeling of new-born hope permeated the nation. 'Twas as if at last this English multitude, having wended their way up a long, tedious and tortuous mountain side to the plains above, stood rejoiced to breath the pulsating air of liberty. The time was ripe for thinkers and actors to portray the enthusiasm of the regenerated and revitalized nation. There was a stir and excitement in the mental atmosphere of the age, influencing and moulding the minds of the new generation, which seethed in the turmoil of speculative thought and by its asperations and actions reacted upon and controlled not only those who lived in it, but those who came after it -- it was not as Shakespeare has said, "interred with their bones."

Canterbury during Marlowe's childhood was a busy and eventful center. The performance of miracle plays occupied an important part in his early education. These performances which dealt with the most sublime subjects in a manner which appeared from their style, dialogue and scenery to exhibit a combination of the ludicrous, the sacred, and the familiar, were a source of immense attraction to the populace of England. Over a child with such an imaginative faculty as young Marlowe must surely have been endowed with, the dramatic air of the proceedings would exercise a strange fascination, and strongly influence his boyish brain.

In addition to plays and pageants, music and singing, other less edifying but equally impressive entertainments were provided for the people's pleasure. Bull baiting, cock fighting and even dog fighting, not to mention marital fighting, were the more lusty and popular sports of the time. A vigorous boy would naturally become acquainted with the horrors and miseries of the hapless bulls, whose flesh, by special order of the Burgomote, was not allowed

to be sold unless the unfortunate beast had been baited before it had been slaughtered. In Brent's Canterbury in the Old Times, we find a playful passage -- picture the young Marlowe thus as a spectator. "Now and then an infuriated animal broke from the stakes, carrying terror and confusion before him as he frantically rushed through the narrow thoroughfares of the Mercerie, followed by shouting butchers and by yelling dogs, scarcely less savage or brutal than their masters."

Other reprehensible subjects occupied the attention of the citizens and naturally formed the topics of the elders' conversation and gossip. The readiness with which daggers, the accompaniment of every freeman's attire, were drawn and made use of is exemplified in many quaint and tragic records of the time, and the apparent rapidity and relish with which the people took the law into their own hands and stayed not for the law's reprisal, caused life to be held rather cheaply. There is much of this dagger drawing and sticking throughout the plays of Marlowe.

Marlowe attended the local primary or town school, as it was called, and through his greater aptitude for study than his comrades obtained in 1578 a scholarship in the King's School, the chief educational institution of Canterbury.

While at King's School, Marlowe studied a certain quantum of Latin grammar, the rules of which had to be conned by heart; any amount of Latin verse and prose -- Virgil, Terence, Cicero, Tacitus and others; probably a little Greek for the higher forms; and the study of certain selected classical authors. Latin was the chief study, living languages being then much in neglect among the usual subjects of an Englishman's education. Although the curriculum thus provided may not be considered by present

standards a very liberal one, it afforded a good sound classical foundation for a lad preparing to enter one of the learned professions. By this time it seemed certain that Christopher was destined for the Church. His knowledge there acquired of Latin and Greek proved of valuable assistance in his source work and was an undoubted help to Shakespeare who had little Latin and less Greek.

Marlowe in 1581 was granted a scholarship at Corpus Christi College, Cambridge. He was now just turned seventeen. The daily routine of college life soon absorbed him. The somewhat severe rule of not permitting students to go beyond the walls of their colleges was not generally enforced. Students might be seen wandering along in the streets or walking along the high roads with very little assurance that they would "talk Latin" on their way, or that before returning to college they might not visit the Dolphin, the Rose, or the Mitre. These three were the favorite taverns of Cambridge; "the best tutors", as the fast students said, "in the University."

Dramatic entertainments were publicly presented by the University in which graduates of good place and reputation were given parts. Marlowe took various roles in these presentations and obtained some of that grounding and background, so essential, so necessary for a successful stage technique.

The greatest trouble and grief to the University authorities at this time and subsequently was caused by divers theological differences and indifferences. An historian of the time writes, "All serious people complained that nicknaming and scoffing at religion and the power of godliness, and debauched and atheistical principles prevailed to an extent that seemed strange in a University of the Reformed Church."

Marlowe took his Bachelor of Arts degree in 1584 and returned to continue during the three additional years required for his Master of Arts degree. It was during this period that he published, or rather executed, his translation of "Ovid's Elegies" and his "Amores" -- these were rather premature, but occasionally spirited and flowing.

Marlowe did well in his Master of Arts studies and graduated in 1587. He seems to have abandoned his intention of entering Divinity and turned to a literary career -- as he mused, "to be an author, a dramatic poet, and have dominion far beyond that of emperors and kings -- have power that stretcheth as far as doth the minds of man."

Quite naturally, Marlowe now betook himself to the literary and dramatic center, London, to seek his fame and fortune. Upon his arrival in London, while somewhat lacking in stage experience, he compensated for this lack by the extraordinary spirit of defiance and revolt which animated his dramatic work. Marlowe dared something new, something untraditional, in claiming our admiration for the most blood thirsty of men, Tamburlaine, <sup>and</sup> in making him a sort of demi-god. Marlowe had read a translation of the life of Tamburlaine by the Spaniard Pedro Maxia and the Florentine Perondius, and his young imagination was inflamed by the panorama of this unmatched and unrestrainable adventurer who from a mere shepherd tending his flocks on the Scythian hillsides became the most potent and dynamic human in all the universe. Marlowe was not required to invent, he had merely to follow history, or history as it is so often served to us -- legend in the guise of authentic fact. What were our famous and mighty heroes, Alexander and Caesar, in comparison with this fourteenth century Tartar, the ruthless conqueror

of Persia and Muscovy, who laid Hindustan and Syria waste, vanquished the Ottomans and died at last as he was besetting China at the head of two hundred thousand of his picked warriors. What abominable cruelty did not seem mildness beside his, who strangled a hundred thousand captives before the walls of Delhi, and erected before the great city of Bagdad an obelisk in his own honor of some ninety thousand severed heads. What symbol could strike more terror than the white tents and banners which stood, in sign of friendship, before a town on the first day of Tamburlaine's sieges, the red tents and red flags that were there on the second day, in sign of pillage, and the banners and tents, all black, which glowered from it on the third day, in sign of extermination.

This man dazzled Marlowe. Such contempt for human life, so prodigious a destiny, a superman far above any rules of God-made or man-made morality. Tamburlaine is a procession, a geography lesson, an Armageddon, during which he massacres wholesale, women and children with as little compunction and as much relish as he does men, laughs at the blood he sheds, imprisons the vanquished Emperor Bajazet in a cage, has his chariot drawn by kings and potentates whom he insults, reduces a town to ashes in honour of the funeral of his wife Zenocrate, and all the while remains entirely admirable, outside and far above human judgment, rules and regulations. He is a despiser of men and gods and unhesitatingly strangles his own young son who chooses to play music and games with girls rather than lead an army. Marlowe endows him with a boundless arrogance -- he is a great victor, the conqueror of the world. Therefore he is forever right. His atrocities Marlowe exalts. He shows in him the triumph of the will to power and complete mastery. This unbridled appetite for glory he makes romantic and

chivalrous by medieval allusion and poetry and by his extraordinary love for Zenocrate. He lays the earth at the feet of his Zenocrate and when death takes her from him he threatens heaven with his rage.

He regards ambition as the most spontaneous action of human nature:

"Still climbing after knowledge infinite,  
And always moving as the restless spheres."

There is a sort of wild unbridled rapture sustained throughout the play and Shakespeare, who acted in this play and admired it, must have caught some of the great fire, that half delirious exaltation that inflamed the heart of the young poet from Cambridge.

Marlowe began his career with a superb contempt for the popular rhymesters. His youthful "to hell with rule" was the spark of genius. He makes his blank verse, hitherto dull and mute, thunder and echo through his plays like a drum that never ceases. The current wits mocked at this "spacious volubilitie of a drumming decasyllabon" and this "bragging blank verse", but Shakespeare came, heard, saw and was conquered by the beat of Marlowe's drum.

Marlowe's rich poetic glamour with which he clothed all his scenes, concentrated attention upon character, and revealed that this could have an appeal as well as plot; he created the one-man type of play, in which a single hero dominates for the time being the whole world. How carefully Shakespeare followed this triumph of a personality in his great characterisations -- Othello, Henry VIII, King Lear, Julius Caesar, Anthony, etc.

The Tragical History of Doctor Faustus, which Marlowe presented in 1588, was an admirable framework built

around the German legend of Faust. Here Marlowe projected his forceful egoism and distain of restraint into the character of this necromancer who vows himself to the devil in return for sovereign knowledge and sovereign power, and in this manner satisfies his appetites unrestrained for some twenty-four years. Marlowe does not make the adventures of Faustus consist of practical jokes on the great principals of the time but conserves his greater genius for that time when Faustus evokes the spirits of the past and obtains a vision of the illustrious Grecian, Helen. Here, her supreme beauty draws forth a magical web of incomparable lyricism. As the time elapses, retribution follows; Faustus is forced to keep his gruesome bargain with Lucifer, and in fear and awe awaits death and eternal damnation. The last scenes of Faustus are among the most pathetic and most grandiose in Renaissance drama. Legouis states they are unsurpassable even by Shakespeare. Marlowe in some measure lived the life of a Faustus and knew the fear and anguish and horror of the impious soul, dreading the Day of Judgment.

In his "Jew of Malta," 1589, Marlowe pens a picture of a Jew, Barabas, who is rather unjustly deprived of his goods by Christians, and by an extraordinary series of fiendish crimes avenges himself on them and mankind in general. Obliged to use cunning to attain his object, he is Machiavellism incarnate. His crimes must have made the hair of audiences stand on end. They accumulate until, having first delivered Malta to the Turks and then the Turks to the Christians, he falls like a crustacean into a cauldron of boiling water into which he had schemed to plunge his last enemies. Barabas is well seconded by his Moorish slave Ithamore, an incarnation of the lust of extreme cruelty. How closely Shylock is modeled on Barabas will later evolve.

"The Massacre at Paris", on the massacre of St. Bartholomew, gave Marlowe a subject glutted with horrors and attracted him by the unbounded ambition of the Duke of Guise whom he made his hero. This "purge" of the rebellious Huguenot faction in France was received sympathetically in England whence many of them had emigrated. Naturally this play did little to cement Anglo-French friendship.

Marlowe's "Dido, Queen of Carthage", which was completed by Nashe, dramatised the Fourth Book of the Aeneid and is less sombre in colour than his earlier work. It is a passionate and stirring recital by a Trojan exile of the glory that was Troy's and the fall thereof with the fate of Pyrrhus. Shakespeare appears to have been quite familiar with this piece.

Marlowe's "Edward II" was released in 1592, and is termed the best of the tragedies on national history which preceded Shakespeare's. Whether because Marlowe's genius had mellowed in development or because the exigencies of historical drama obliged him to self-effacement, this play has qualities which are properly dramatic and are found in none of its predecessors. The lyrical declamation is under a new restraint. The tirades are shorter and the dialogue is better distributed in speeches. The blank verse is less strained and more pliable, nearer by far to the natural tones of the human voice. Progress in character study is also evinced over a more numerous and diversified cast.

The subject is the truthful history of a rather unsuited king who is dominated by his favourites, first Gaveston and then young Mortimer, much to the displeasure of his loyal followers. Mortimer reaches an understanding with the Queen Isabella who becomes his mistress. The betrayed king is cast into prison and shamefully murdered

by Mortimer's order.

Edward II stands for sentimental weakness, the baseness in royalty which cowardice can make bloodthirsty. In Mortimer, with his unbridled ambition, Marlowe returned to his favourite type and it is this characterisation which so strongly connects the piece with its predecessors. One passage especially illustrates the great pathos and moving mastery Marlowe demonstrated -- it is that depicting the final moments of the doomed monarch.

Act.V.Sc.5:

(A curtain is drawn and the king is discovered in the dungeon of Berkeley Castle)

Lightborn: "So now  
Must I about this gear; ne'er was there any  
So finely handled as this king shall be.  
Foh, here's a place indeed, with all my  
heart!

Edward: Who's there? What light is that? Wherefore  
com'st thou?

Lightborn: To comfort you, and bring you joyful news.

Edward: Small comfort finds poor Edward in thy looks.  
Villain I know thou com'st to murder me.

Light.: To murder you, my most gracious lord!  
Far is it from my heart to do you harm.  
The queen sent me to see how you were used,  
For she relents at this your misery;  
And what eyes can refrain from shedding tears,  
To see a king in this most piteous state?

Edw.; Weep'st thou already? list awhile to me,  
And then thy heart, were it as Gurney's is,  
Or as Matrevis', hewn from the Caucasus,  
Yet will it melt, ere I have done my tale.  
This dungeon where they keep me is the sink  
Wherein the filth of all the castle falls.

Light.: O Villains!

Edw.: 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 numbed,  
And whether I have limbs or no I know not.  
O, would my blood dropped out from every vein,  
As doth this water from my tattered robes.  
Tell Isabel, the queen, I looked not thus,  
When for her sake I ran at tilt in France  
And there unhorsed the Duke of Cleremount.

Light.: O speak no more, my lord! this breaks my  
heart,  
Lie on this bed, and rest yourself awhile.

Edw.: These looks of thine can harbour nought but  
death;  
I see my tragedy written in thy brows.  
Yet stay; awhile forbear thy bloody hand,  
And let me see the stroke before it comes,  
That even then when I shall lose my life,  
My mind may be more steadfast on my God.

Light.: What means your highness to mistrust me thus?

Edw.: What mean'st thou to dissemble with me thus?

Light.: These hands were never stained with innocent  
blood,  
Nor shall they now be tainted with a king's.

Edw.: Forgive my thought for having such a thought,  
One jewel have I left, receive thou this. (Giving  
jewel.)  
Still fear I, and I know not what's the  
cause,  
But every joint shakes as I give it thee.  
O, if thou harbour'st murder in thy heart,  
Let this gift change thy mind, and save my  
soul!  
Know that I am a king; O! at that name  
I feel a hell of grief; where is my crown?  
Gone, gone; and do I remain alive?

Light.: Your're overwatched, my lord; lie down and rest.

Edw.: But that grief keeps me waking, I should sleep,  
For not these ten days have these eyes' lids  
closed.  
Now as I speak they fall, and yet with fear  
Open again. O wherefore sitt'st thou there?

Light.: If you mistrust me, I'll begone, my lord.

Edw.: No, no, for if thou mean'st to murder me,  
Thou wilt return again, and therefore stay. (Sleeps.)

Light.: He sleeps.

Edw.: (awakes) O let me not die yet; stay, O stay a while!

Light.: How now, my lord?

Edw.: Something still buzzeth in mine ears,  
And tells me if I sleep I never wake;  
This fear is that which makes me tremble thus,  
And therefore tell me, wherefore art thou  
come.

Light.: To rid thee of thy life; Matrevis come.

Enter Matrevis and Gurney

Edw.: I am too weak and feeble to resist:  
Assist me, sweet God, and receive my soul."

His characters have the breath of life and their passionate declaiming, as well as the triumph over the Armada, one year after Marlowe's first play, and the native pride in distant foreign conquests, made English hearts drunk and giddy with triumphant strength. Together with the new world discoveries of the great English seafarers, Drake, Raleigh and others, these figures on the stage enlarged, in men's mind, the confines of the possible. These plays of Marlowe were a paen to the infinity of military power, of knowledge and of wealth. Shakespeare was not slow to be influenced by the exorbitant dreams of Marlowe, and burst forth in <sup>an</sup> historical panorama of England's great kings, a panorama that remains a model and inspiration to all peoples and nations of the universe.

In London Marlowe <sup>soon</sup> made the acquaintanceship of several leading literati of the period. Before he left Cambridge he had begun the original draft of Tamburlaine. This he completed and produced first upon the stage late in 1587. This immediately met with great success and made his fame if not his fortune, and secured him the friendship of several persons of rank and reputation. George Chapman, the translator of Homer, became his trusty friend, and to be a friend of Chapman was a good reputation in itself, for he bore an unblemished and respectful character amongst his contemporaries. Chapman was described as of reverend aspect and graceful manner, religious and temperate. Chapman was also on very intimate terms with Shakespeare and served as a cementing link between these two great masters.

"He rode upon a cherub, and did fly: yea, he did  
fly upon the wings of the wind."

Ps.XVIII

"Yet was he more original than his originals - he  
breathed upon dead bodies and brought  
them into life."

Landor

"Soul of the age,  
The applause, delight, the wonder of our stage,  
My Shakespeare, rise!"

Jonson

And who was this gentle young "crow" lately come from Stratford-on-Avon to take a place in the Chapman galaxy of English poets and playwrights - side by side with Jonson, Marlowe, Fletcher, Massinger, Beaumont, Decker, Webster, Ford and other members of this celebrated flock.

He was "hatched" in the little provincial town of Stratford on St. George's Day, 1564, about two months after Kit Marlowe had entered the world in the more important Kentish Canterbury. John Shakespeare, the poet's father, was a burgess of Stratford, and a wool dealer and glover. He stood in good estimation; for the Corporation records show that he was not only chamberlain and afterwards alderman of the town, but that in 1568 he rose to the dignity of High Bailiff, and in 1571 to that of Chief Alderman. He married well in 1557 to Mary Arden, whose destiny it was to become 'the mother of Shakespeare' - "How august a title", says de Quincey, "to the reverence of infinite generations, and of centuries beyond the vision of prophecy." William was the third child, and being the eldest son, and born when his father's fortunes were in the ascendant, was no doubt tended to carefully, with the true English tradition due to <sup>the</sup>son and heir.

They show the room still in which he was born, a low-roofed antique apartment, but yet possessing an air of comfort, the walls of which are, in the words of Washington Irving, "covered with names and inscriptions in every language, by pilgrims of all nations, ranks and conditions from the prince to the peasant; and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of Nature."

And when, in happy carefree boyhood, he opened his pensive eyes upon the world and wandered out into the scenes that surrounded his home, he found them not only full of romantic beauty, but ennobled by old and historical associations and poetical traditions. The immediate neighbourhood of Stratford is undulating and varied, with a picturesque variety of hill and dale, wood and meadowland, through which the Avon flows in molten silver. Dear was that river to the young poet. He had "an eye for all he saw." Under the hedgerow, through the meadows, on the uplands and in the beautiful bosom of the country he noted every weed and wildflower. In after years, when buried in the heart of London, he could still see, when he wished,

"The winking Mary-buds begin  
To ope their golden eyes;"

or

"A bank whereon the wild thyme blows,  
Where oxlips and the nodding violet grows;  
Quite over-canopied with lush woodbine,  
With sweet musk roses and with eglantine."

Midsummer Night's Dream

He was twelve years old when Elizabeth made her celebrated visit to Kenilworth, a few miles from Stratford. A series of princely entertainments attracted the whole surrounding district and it is more than probable that Shakespeare was one of the spectators and his imagination

was undoubtedly fired with a love of gorgeous spectacle and all the pride, pomp and circumstance of that great display of pagentry due the great and ambitious Queen Bess.

There apparently was a good grammar school at Stratford in Shakespeare's time and he naturally attended this seat of learning. The education which the school afforded was not solely rudimental but extended to the classical languages. The more advanced students took some of Terence, Sallust, Cicero, Pliny, Horace and Virgil. How many years Shakespeare attended this school we do not know, or what erudition he displayed, But we well know that he possessed a quick and ready wit, a keen perception and an admirable faculty of acquiring knowledge. His plays are replete with classical allusions and illustrations. His earliest poems, the Venus and Adonis, Lucrece and the Passionate Pilgrim, evidence strong classical predilections and no one could have written them who had not drunk at the fountain of Greek and Latin authors or been thus influenced and illuminated by companionship with one steeped in this lore.

His school days seem to have been terminated in his sixteenth year. His father's fortunes declined and the boy was apprenticed to him in this period of trial.

Manhood was now dawning and the mightiest, the most fatal, the most inevitable, though the tenderest of human passions was quietly, patiently waiting in the cold grey dawn for one William Shakespeare,

"As on the sweetest buds  
The eating canker dwells, so eating Love  
Inhabits in the finest wits of all."

He was married to his subjective completion, Anne Hathaway, a lady of good family and a faithful and understanding consort, in 1582, and settled in Stratford.

In a very few years after his marriage, perhaps when he was twenty-two years of age - a young husband and a young father, he determined to go to London to push his fortune, for he felt that the hour had arrived when his expanding mind began to aspire after greater things than the narrow sphere of a small provincial town.

The course of Shakespeare's after life took him much away from Stratford, and he generally left his wife and children there, unwilling perhaps to expose them to the perils of that society in which he was obliged, by his vocation, to mingle in London. Perchance he felt that wild "pulsation" which genius so often feels before the tumult of life begins -

"Yearning for the large excitement that the coming  
years would yield,  
Eager-hearted as a boy when first he leaves his  
father's field,  
And at night, along the dusky highway, near and  
nearer drawn,  
Sees in heaven the light of London flaring like  
a dreary dawn;  
And his spirit leaps within him to be gone before  
him then,  
Underneath the light he looks at, in among the  
throngs of men."

As he says (King Richard III: Act IV, Sc. IV) -

"Towards London do they bend their power."

He turned his back upon the humble homes of Stratford, and all the scenes of his earlier days, and plunged with a vague hope into the great Babel "among the throngs of men", as so many thousands and thousands of youthful pilgrims have done from generation to generation. The Big City - a magnet, a whirlpool, a central stage, a melting-pot, a market place of genius, lives and wares. Perchance to have "The monster London laugh at me."

Here the noblest Englishman of them all became an actor. As old Aubrey says, "This William, being inclined

naturally to poetry and acting, came to London to act and did act exceedingly well." Thus we may suppose that Shakespeare's desire to better his pecuniary state led him to combine the uncertain profession of letters with the more surely remunerative profession of acting for at this time acting was reputed to be "the most excellent vocation in the world for money." Dekker wrote in his "News from Hell" - "Marrie players, swarm there(Hell), as they do here, whose occupations being smelt out by the Cacodemon, or head officer of that country, to be lucrative, he purposes to make up a company, and be chief sharer himself." Shakespeare has Hamlet advise that the actors be "well looked to".

Kyd speaks of Marlowe as the chief playwright of the Earl of Pembroke's players, of which Shakespeare was a member, and John Quincy Adams in his recent Shakespearian contribution states that "Shakespeare acquired his first training in dramatic literature through acting in the plays of Marlowe; and we find the strong influence of Marlowe closely revealed in his early style." As proof that Shakespeare actually took part in the plays of Marlowe, I submit the following list from Henslowe's record of performances at the Rose (Theatre) in 1594.

Friday, September 2. The Jew of Malta  
Wednesday, September 7. Massacre of Paris (France)  
Monday, September 12. Tamburlaine

The players:  
Richard Burbage  
William Shakespeare  
William Kempe  
John Heminges  
etc.

Henslowe also states that he purchased Titus Andronicus as entered in the Stationers' Register 1593, and the Taming of the Shrew 1594, when the plague disbanded the Lord Strange players. These he gave to Shakespeare to revise.

The company which Shakespeare first joined was that of Lord Strange, which was later absorbed into the Lord Chamberlain's and afterwards, in 1603, the King's. He was welcomed to the acting fraternity all the more readily because he was becoming known as a composer; for at that period there was a close alliance between dramatic poetry and histrionic art. It was indeed almost an understood thing that the dramatist should aid in the presentation of his own pieces. Such men as Marlowe, Green, Ben Jonson, Heywood, Webster and others united both arts. Shakespeare continued in that profession for eighteen or twenty years, namely, 1586 to 1606, or thereabouts, with considerable success.

It was during the first period of his life as an actor that he came in contact with Chapman and consequently Marlowe, whose plays were then enjoying great popularity, Tamburlaine appearing on the stage in 1587, Doctor Faustus in 1588, the Jew of Malta about the early part of 1589 and produced by Lord Strange's players, for whom Marlowe was writing.

As Shakespeare was a member of the Lord Strange players and Marlowe was writing for them, it is only natural and logical that these plays written by Marlowe and in which Shakespeare had a part should exercise an influence on the subsequent works of the actor Shakespeare, whether consciously or unconsciously. Meeting in the theatre, the center of their best labours and their fondest ambitions and dreams, they soon discovered those kindred tastes which afterwards drew them constantly together. By this time, Marlowe had not only made the acquaintance of many persons distinguished in literature and politics, and acquired the friendship of the best of them, but, what many will deem even more valuable, he had gained a reputation for the success of his dramas. Men like Henslowe and other producers

knowing little or nothing of poetry, of genius or of real worth, were sharp enough to discern and make use of the successful talent displayed by young and needy authors. No one could equal the young "crow" from Stratford, William Shakespeare, in patching up and revising old plays, but he had not yet attained the experience and success of his famous contemporary and friend, Kit Marlowe, in the production of a drama wholly and solely his own.

Marlowe has been termed by Meiklejohn and many outstanding critics, "the teacher of Shakespeare." "As he may be said to have invented and made the verse of the drama, so he created the English drama." Lord Jeffrey states, "In felicity of thought and strength of expression, he is second only to his successor Shakespeare."

So it is maintained that great and sublime genius is the possession not of one man, but of several in a great, magnificent and eventful age; and we do not find a high mountain rising from a low plain. The largest group of the highest mountains in the world, the Himalayas, rise, I believe, from the highest table land, Tibet, in the world, and peaks nearly as high as the highest, Mount Everest, are seen cleaving the mighty blue ~~ether~~ in the neighbourhood of Mount Everest itself. And so we find Shakespeare surrounded by dramatists in some respects nearly as great as himself, for the same great forces swelling up within the heart of England that made him, created also the others, and the Elizabethan Period justly called the greatest that England ever saw - greatest in poetry and in prose, greatest in thought and in action, and perhaps also greatest in the importance of external events, the germination of the vast British Empire.

At this time there were various dramas of the older type which had enjoyed their brief and protracted span of popularity but no longer possessed sufficient novelty or public appeal, or were not considered well enough up to date, to attract fresh audiences. To remedy this, the few shrewd theatrical producers of the time sought the aid of new men to remodel the old stock, to revise the dramas they had perhaps purchased from needy authors sometime in the past but which had unfortunately outlived their "box-office appeal." Shakespeare happened to be willing and able for the work. Prompted by the need and his own shrewdness, he set to work on a few of these once popular presentations, availed himself of the original plots generally and of their most effective incidents, and by his own unrivalled and inspired priceless skill in gauging the dramatic suitability of their situations, combined with his marvelous insight into human character, succeeded in transmitting the tedious old plays into intensely interesting dramas - masterpieces - the base metal into gold; out of this discarded material he erected the imperishable pyramids of his art and genius.

Doubtlessly urged more by necessity than inclination, Marlowe had been forced to follow a similar method. He also seems to have worked at the reconstruction and revision of some of the old dramas. The lesson gained by experience in such work would necessarily have a sobering effect upon the rashness and unrestraint of youth, although it was unfortunately calculated to impair often the workman's originality and dampen the fire of poesy glowing within his breast.

One of the plays which Marlowe appears to have been thus engaged upon was an ancient and perennial favourite, "The Troublesome Raigne of John, King of England", and it is noteworthy that a subject so seemingly unattractive

should have exercised such a fascination for the public and held so much interest for them. This old play was in tune with the times and was eminently successful in stirring up audiences, arousing their "national consciousness" and exciting their passions against the promoters of the threatened Armada. Its popularity did not wane even when the newly revised, much modified and enlarged edition of it by Shakespeare and a coadjutor was put upon the stage. The old drama by Marlow still kept a strong hold on the public long after its rival had appeared and it maintained its place well into the seventeenth century.

That the "greatly revised and much improved version" (as its title page claims) of King John by Shakespeare contains some of Marlowe's work, no one thoroughly acquainted with his mannerism, diction and style can honestly doubt; but it is not justifiable to claim the whole of it for Marlowe. What was more natural than that these two men of the same dramatic group should collaborate on this improved version! What a literary dream come true! What a happy union! Two great masters attuning their respective talents to sing on a great and noble theme, and on one held in such popular esteem. No character of the Shakespearian drama shows the imprint of its creator more decidedly, although in his youthful style, than does the Bastard; he is typically Shakesperian in every muscle of him. In like comparison, the bombastic Chatillon, Mareshall, Earl of Pembroke, Fitz-Peter, Earl of Essex, and Longsword, Earl of Salisbury, closely resemble Marlowe's technique and at times mirror the characteristics of the trio in Edward II - Pembroke, Warwick and Kent.

Another drama or rather a dramatic trilogy which bears still more marked influence and impression of

Marlowe's handiwork is that known as "Henry the Sixth".

As with King John, this dramatic series is based on the productions of some little known predecessor or chain of predecessors and these were varnished, adapted and re-arranged by the combined genius of our two literati. The First Part of King Henry the Sixth is rather unequal to them and not so well balanced. 'Twas as if they were seeking to attune their individual powers and technique just as two master musicians would take infinite care to harmonize their instruments. Thus do we behold the mighty Marlowe seated as a Paderiwiski, towering over his instrument, impatient to break forth in pealing thunder, or to draw from its silver web a mighty and pulsating tale of emperors and kings, while the myriad-minded Shakespeare, as a Kreisler, stands ready to pour from the delicate throat of his violin the molten silver song of a sylvan scene, a rippling stream, a honey-tongued tale of tempting love or a charming celestial choral of a cherubic choir. These musicians warmed as they progressed and towards the conclusion display more mastery over their opus - a rising crescendo, a happy harmony of the grandeur, emotions, pomp and circumstance of the mighty among mortals.

The three parts into which Henry the Sixth is divided, are replete with passages taken bodily from, or strongly reminiscent of Marlowe's earlier dramas, and it is the theory of those who will not forego or even relax their steadfast belief in Shakespeare's sole authorship of these plays that, as previously mentioned, from his having acted frequently in Marlowe's plays, and having studied them sympathetically and professionally, he unconsciously, although continually, made repeated references to and varied quotations from them; in short, he was very strongly and emphatically influenced by them. Following this proposition, we may ask ourselves the question - is it possible or

probable that Shakespeare, knowing Marlowe's dramas and having studied them so intimately as he did, could embody piecemeal whole passages of them so unconsciously? Shakespeare either knowingly plagiarised, or Marlowe himself set them in the places where we now find them. Our latter proposition is not only more agreeable to believe, but it is in every respect more probable. It is likewise incorrect and inconsistent to suppose that Marlowe would never repeat himself, for like many of the great writers and most of the less, he frequently revised the wording of his ideas, as innumerable instances might be drawn from his works to substantiate. As of Zenocrate he writes:

"Her sacred beauty hath enchanted Heaven  
And had she lived before the siege of Troy  
Helen (whose beauty summoned Greece to arms,  
And drew a thousand ships to Tenedos)  
Had not been named in Homer's Iliads."

(Tamburlaine, Second Part)

And in Faustus: (Sc. XIV)

"Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?"

Any real and sincere student of Marlowe's style cannot fail to detect abundant evidence of its presence in Henry the Sixth. It is practically impossible to honestly ignore the presence of his massive rhythm and his mighty line in that drama. His masterly and skilful method of alliterating sound, unparalleled for over three centuries of dramatists and poets, clearly reveals the real author, such as his dexterous introduction of similar sounding syllables in any part of a word, rolling successively through a verse like wave following wave upon the rising beach and breaking upon our literary auricle like the mighty roar of the seething sea; his dragging in of classical allusions almost irrespective of their appropriateness

or correlation. Not to detract from the genius of Shakespeare in the least, but beyond all cavil or dispute, Marlowe's handiwork and insistent influence is as clearly discernible in Henry the Sixth as is Shakespeare's, and in truth this drama might well have borne their names on the title page as joint authors.

It has been affirmed by critics that from time to time in Henry the Sixth the two poets seem to appear face to face speaking through their respective dramatis personae. Shakespeare appears as Winchester, the haughty conservative prelate and Marlowe assumes the role of Gloucester, the people's beloved Lord Protector. Cannot the master voices be heard:

"First Part: Act III, Scene 1.-- London, The Parliament House.

Winchester: Com'st thou with deep premeditated lines,  
With written pamphlets studiously devised?  
Humphrey of Gloster, if thou canst accuse,  
Or aught intend'st to lay unto my charge,  
Do it without invention, suddenly;  
As I with sudden and extemporal speech  
Purpose to answer what thou canst object.

Gloucester: Presumptuous prelate! This place commands  
my patience  
Or thou should'st find thou hast dishonour'd  
me.  
Think not, although in writing I preferr'd  
The manner of thy vile outrageous crimes,  
That therefore I have forged, or am not able  
Verbatim to rehearse the method of my pen;  
No prelate; such is thy audacious wickedness,  
Thy lewd, pestiferous, and dissentious pranks,  
As very infants prattle of thy pride.  
Thou art a most pernicious usurer;  
Forward by nature, enemy to peace,  
Lascivious, wanton, more than well bessems  
A man of thy profession and degree;  
And for thy treachery, what's more manifest,-  
In that thou laid'st a trap to take my life,  
As well at London Bridge as at the Tower?  
Besides, I fear me, if thy thoughts were sifted  
Thy king, thy sovereign, is not quite exempt  
From envious malice of thy swelling heart.

Winchester: Gloster I do defy thee - Lords, vouchsafe  
To give me hearing what I shall reply.  
If I were covetous, ambitious or perverse,  
As he will have me, how am I so poor?

Or how haps it I seek not to advance  
Or raise myself, but keep my wonted calling?  
And for dissension, who preferreth peace  
More than I do, - except I be provok'd?  
No, my good lords, it is not that offends;  
It is not that that hath incens'd the duke;  
It is because no one should sway but he;  
No one but he should be about the king;  
And that engenders thunder in his breast,  
And makes him roar these accusations forth  
But he shall know I am as good -

Gloucester:                   As good!  
                          Thou bastard of my grandfather! -

Winchester:    Ay lordly sir; for what are you, I pray  
                          But one imperious in another's throne.

Gloucester:    Am I not protector, saucy priest?

Winchester:    And am not I prelate of the church?

Gloucester:    Yes, as an outlaw in a castle keeps,  
                          And useth it to patronage his theft.

Winchester:    Unreverent Gloster!"

Many more passages might likewise be quoted to illustrate that the personal characteristics of the two young poets, Marlowe and Shakespeare, are set forth in the discourse of their puppets. Gloucester is full of pity for the poor and oppressed and is scornful of clerical claims; Winchester upholds the rights of princes and the pomp and circumstance of rank. The one, so alien to his exalted position, is full of free thought and radical theory, the other, courtly and tenacious of the power naturally belonging to his position.

Incidentally in Henry the Sixth it is interesting to note that Kentish men, altogether ignored in Shakespeare's other plays, are from time to time spoken of with admiration and respect. Marlowe, the Kentish bard, undoubtedly had a little to say or, need I repeat, "influence" in the matter.

Shakespeare's workmanship in the period of his early beginnings before he had learned to master his pen displayed the idiosyncrasies of his youth and was replete with word-  
quibbles, puns, his petty conceits, his proverbial philosophy, his constant flow of similes, in short, he was affected by the "euphuisms" of his time - that affected style of speech which distinguished the conversation and writings of many of the wits of the court of the redoubtable Queen Bess. Shakespeare had evidently devoured the "Anatomy of Wit" and "Euphues and His England", both from the pen of John Lyly. Such prattle was considered "en vogue" and to please the court for whom he was writing he was obliged to adopt this popularizing technique. Eventually, Shakespeare shook himself free of this fashionable foible, only to fall under the influence of Marlowe; this latter submission to the style of the brother bard, of whom for a time he was a most devoted follower, took place for the most part during that early period of his career while he was engaged in the reconstruction and revision of the early historical or chronicle plays. Marlowe in his turn was influenced reciprocally by Shakespeare as evidenced in his last completed drama, Edward the Second.

"So they grew together,  
Like to a double cherry, seeming parted,  
But yet an union in partition."

as mentioned Midsummer Night's Dream.

In Henry the Sixth/it seems quite evident that the influence of Marlowe has made his characters seem like puppets who are merely pegs on which to hang his own thoughts and theories, for Gloucester, not only a royal prince next in rank to the king, but, as Lord Protector, legally and practically ruler of the realm, is made to utter all kinds of radical expressions and free-thought speeches, not only out of character, so to speak, with his exalted position,

but rather in advance of the very age he lived in. Verily, some of the spirit of Marlowe flowed thru his veins, perchance a playwright's conception of transmigration.

Unlike Shakespeare's personal characters whose speech generally corresponds to their rank and position, Marlowe's influence makes these personages all speak in the same poetic, often far fetched, strain. How inconsistent it sounds to hear the crafty villain Richard discourse like a lovelorn lad, even in the heat of battle and at a time when he should be deeply concerned about his father's fate, in such a style as:

"See how the morning opes her golden gates,  
And takes her farewell of the glorious sun!  
How well resembles it the prime of youth  
Trimm'd like a younker, prancing to his love!

Little less out of place seems Edward the Fourth's address to Queen Margaret:

"Helen of Greece was fairer far than thou,  
Although thy husband may be Menelaus;  
And ne'er was Agamenmon's brother wrong'd  
By that false woman, as this king by thee.  
His father revell'd in the heart of France,  
And tam'd the king and made the dauphin stoop;  
And, had he match'd according to his state,  
He might have kept that glory to this day;  
But when he took a beggar to his bed,  
And grac'd thy poor sire with his bridal-day,  
Even then that sunshine brew'd a shower for him,  
That wash'd his father's fortunes forth of France,  
And heap'd sedition on his crown at home.  
For what hath broach'd this tumult but thy pride?  
Hadst thou been meek, our title still had slept,  
And we, in pity of the gentle king,  
Had slipp'd our claim until another age."

Some will venture to claim that this is Marlowe's work, but it only proves how closely Shakespeare followed in his footsteps, how effectual indeed was the influence of Marlowe on Shakespeare. Charles Lamb remarked, "The reluctant pangs of abdicating royalty in Marlowe's Edward furnished hints which Shakespeare scarce improved in his Richard the Second, and the death scene of Marlowe's king moves pity and terror beyond any scene, ancient or modern, with which I am acquainted." Alfred Lord Tennyson, 1883, "Some Criticisms on Poets", seems to agree with the theory of joint authors for Henry VI.

Titus Andronicus is a play that reeks strongly of the influence of Marlowe, and some would go so far as to attribute it to him, but Shakespeare's right to it is well founded as it appeared in his first folio edition, 1623, and Meres, in his Palladis Tamia, 1598, credits it to Shakespeare. To anyone thoroughly acquainted with the styles of Marlowe and Shakespeare, a strong intermingling of technique is quite evident. There is the Shakespearian ring in the words of Demetrius, Act II, Sc. 1:

"She is a woman, therefore to be wooed;  
She is a woman, therefore may be won."

as repeated in King Henry VI, Part I, Act V, Sc. 3:

"She's beautiful; and therefore to be woo'd,  
She is a woman; therefore to be won."

and in Aaron's statement that:

"The emperor's court is like the house of Fame,  
The palace full of tongues, of eyes, of ears."

and so forth, and there are many traces of Marlowe's work in this rather repulsive "blood and thunder" play, as:

Act I, Sc. 1 -

"Lucius: Away with him! and make a fire straight,  
And with our swords, upon a pile of wood  
Let's hew his limbs till they be clean  
consumed."

but it seems needless to particularize them further, since of this play F. G. Fleay in 1859, a celebrated Shakesperian research student, wrote, "R. G. White contends at some length it is a joint work of Greene, Marlowe and Shakespeare and I strongly second his contention", and Henry N. Hudson, 1880-81, Harvard edition, states, "I agree substantially with Mr. White and Mr. Fleay as to Marlowe's considerable share in the workmanship." And A. H. Bullen, 1884, in his "Works of Christopher Marlowe", writes, "As I re-read this play after coming straight from the study of Marlowe, I find again and again passages that, as it seems to me, no hand but his



Evidentia

"The lines are fallen unto me in pleasant places; yea,  
I have a goodly heritage."

(Ps. XVI.6)

The evidence of influence of one man on another may be judged in part by the similarity with which they treat the identical or relative subjects. In establishing this relationship of methods, this effect of one on the other, may I be permitted to proceed more particularly into the works of the two masters. Thus far, I have treated their relative positions in a more or less general manner in the earnest hope of avoiding stifling you under a mass of detail. Many of these lines may seem trivial and even far fetched, but they are here reproduced in the sincere endeavour to add their penny's-worth of weight to the general ensemble.

TAMBURLAINE:

Act I, Sc.1.

"Gosroe: Ah, Menaphon, I pass not for his threats."

King Henry VI, Act IV, Sc.2.

"Cade: Ah, for these silken-coated slaves, I pass  
not."

.....

Act I, Sc.II.

"Tamb.: "Of this success and loss unvalued."

Richard III, Act I, Sc.1.

"Inestimable stones, unvalued jewels."

.....

Act I, Sc.2.

"Tamb.: Thy garments shall be made of Median silk,  
Enchased with precious jewels of mine own."

Taming of the Shrew - 1594 edition.

"Petruccio: Thou shalt have garments wrought of  
Median silk,  
Enchas'd with precious jewels brought  
from afar."

.....



Henry VI, Part III, Act I, Sc.2.

".....And, father, do but think  
How sweet a thing it is to wear a crown,  
Within whose circuit is Elysium  
And all that poets feign of bliss and joy."

.....

Act II, Sc.7.

"and now doth ghastly death  
With greedy talents gripe my bleeding heart."

Love's Labour Lost, Act IV, Sc.2.

"Dull: If a talent be a claw, look how he claws  
with a talent."

- which seems to parody this passage.

.....

Part II, Act II, Sc.4.

"What is she dead? Techelles, draw thy sword  
And wound the earth, that it may cleave in twain,  
And we descend into the infernal vaults,  
To hale the Fatal Sisters by the hair  
And throw them in the triple moat of hell.

This is much akin to the raving of old Titus Andronicus -

Act IV, Sec, 3.

"I'll dive into the infernal lake below  
And pull her out of Acheron by the heels."

"Tis you must dig with mattock and with spade  
And pierce the inmost centre of the earth:  
Then, when you come to Pluto's region, ..."

.....

FROM  
AUSTUS

Sc.III

"Now that the gloomy shadow of the earth  
Longing to view Orions drizzling look,  
Leaps from the antarctic world unto the sky,  
And dims the welkin with his pitchy breath."

These first four lines of Scene III are repeated verbatim  
in the first scene of the 1594 edition of the Taming of the  
Shrew.

.....

Sc. IV.

"Wag. : Sirrah boy, come hither.

Clown : How boy! Swowns boy! I hope you have  
seen many boys with such pickadevaunts  
as I have boy! quotha!

Wag. : Tell me, sirrah, hast thou any comings in?

Clown : I, and goings out too."

(Beards cut sharply to a point - Fr. pic-a-devant)

A scene in the 1594 edition of the Taming of the Shrew opens  
with an identical piece of fooling.

.....

"Cut is the branch that might have grown full straight,  
And burned is Apollo's laurel bough."

Anthony and Cleopatra, Act IV, Sc. 15.

"The crown o'the earth doth melt - My lord! -  
O, withered is the garland of the war,  
The soldier's pole is fallen:"

.....

Sc. XIV.

"Reenter Helen

Faustus: Was this the face that launched a thousand  
ships  
And burnt the topless towers of Ilium?"

Shakespeare surely was influenced by the preceding line when  
he wrote of Helen in Troilus and Cressida, Act II, Sc. 2.

"Troilus: Why, she is a pearl,  
Whose price hath launch'd above a  
thousand ships."

.....

On the genteel subject of lice, our poets showed re-  
markable similarity and familiarity:

Act I, Sc. IV.

"Wagner: I'll turn all the lice about thee into  
familiars, and they shall tear thee in  
pieces.

Clown: Do you hear, sir? You may save that  
labour; they are too familiar with me  
already."

Merry Wives of Windsor, Act I, Sc. 1.

"Slender: All his successors, gone before him hath  
done't; and all his ancestors, that  
come after him, may. They may give the  
dozen white lices in their coat.

Shallow: It is an old coat.

Evans : The dozen white louses do become an old  
coat well; it agrees well, passant;  
it is a familiar beast to man, and  
signifies - love.

.....

THE JEW OF MALTA contributes:

Act I, Sc. 1.

"Into what corner peers my halcyon's bill?"

Lear, Act II, Sc.2.

"Renege, affirm, and turn their halcyon beaks  
With every gale and vary of their master."

.....

Act I, Sc. 2.

"To make a nunnery where none but their own sect  
Must enter in; men generally barred."

The misuse of "sect" for sex is prevalent in Part II of  
Henry IV, Act IV, line 42, and elsewhere in Shakespeare.

.....

Act II, Sc. 1.

"And speak of spirits and ghosts that glide by  
night  
About the place where treasure hath been hid."

Hamlet, Act I, Sc. 1.

"Or if thou hast uphoarded in thy life  
Extorted treasure in the womb of earth,  
For which, they say, you spirits oft walk in  
death,  
Speak of it."

.....

Act II, Sc. 1.

"But stay, what star shines yonder in the east?  
The loadstar of my life, if Abigail."

Dyce affirms Shakespeare recollected or was influenced by  
this passage when he wrote:

"But soft! what light through yonder window breaks?  
It is the East and Juliet is the sun."





"Ithamore: Faith, master,  
In setting Christian villages on fire,  
Chaining of eunuchs, binding galley slaves.  
One time I was an hostler in an inn  
And in the night secretly would I steal  
To travellers' chambers, and there cut  
their throats;  
Once at Jerusalem, where the pilgrims  
kneeled,  
I strewed powder on the marble stones,  
And therewithal their knees would rankle so  
That I have laughed a-good to see the  
cripples  
Go limping home to Christendom on stilts.

How similar does the following catalogue of villainies  
seem as uttered by Aaron in Shakespeare's Titus Andronicus,  
Act V. Sc. 2.

"Lucius : Art thou not sorry for these heinous deeds?

Aaron : Ay, that I had not done a thousand more,  
Even now I curse the day,- and yet I think,  
Few come within the compass of my curse,-  
Wherein I did not some notorious ill;  
As, kill a man, or else devise his death;  
Ravish a maid, or plot the way to do it;  
Accuse some innocent, and forswear myself;  
Set deadly enmity between two friends;  
Make poor men's cattle stray and break  
their necks;  
Set fire on barns and hay stacks in the  
night,  
And bid the owners quench them with their  
tears;  
Oft have I digg'd up dead men from their  
graves,  
And set them upright at their dear friends'  
doors,  
Even when their sorrows almost were forgot;  
And on their skins, as on the bark of trees,  
Have with my knife carved in Roman letters,  
Let not your sorrow die, though I am dead.  
Tut, I have done a thousand dreadful things  
As willingly as one would kill a fly;  
And nothing grieves me heartily indeed  
But that I cannot do ten thousand more."

.....

Act III, Sc. 2.

"Governor: What sight is this? - my Lodowich slain!  
These arms of mine shall be thy sepulchre."

Henry VI, Pt. 3, Act II, Sc.5.

"Father : These arms of mine shall be thy winding  
sheet;  
My heart, sweet boy, shall be thy sepulchre."

.....

Act III, Sc. 2.

"Governor: Upon which altar I will offer up  
My daily sacrifice of sighs and tears."

Two Gentlemen of Verona, Act III, Sc. 2.

"Proteus : Say that upon the altar of her beauty  
You sacrifice your tears, your sighs,  
your heart."

.....

Act V, Sc. 1.

"Barabas : I drank of poppy and cold mandrage juice  
And being asleep, belike they thought me  
dead."

Othello, Act III, Sc. 3.

"Iago : Not poppy nor mandragora  
Nor all the drowsy syrups of the world,  
Shall ever medicine thee to that sweet  
sleep."

.....

EDWARD II contributes:

Act I, Sc. 1.

"Frown'st thou thereat, aspiring Lancaster."

King Henry VI, Pt. 3, Act V, Sc. 6.

"Gloster : What will the aspiring blood of Lancaster  
Sink in the ground."

.....

Act I, Sc. 1.

"Edward : Convey this priest to the Tower.

Bishop : True, true."

Richard II, Act IV, Sc. 1.

"Bolingbrooke: Go, some of you, convey him to the  
Tower.

King : O good! convey!

.....

Act I, Sc. 4 - Young Mortimer describing Gaveston.

"Young Mortimer: Uncle, his wanton humour grieves  
not me;  
But this I scorn that one so basely born  
Should by his sovereign's favor grow so  
pert,



"Weep not for Mortimer,  
That scorns the world, and, as a traveller,  
Goes to discover countries yet unknown."

Hamlet, Act III, Sc. 1.

"The undiscovered country from whose bourn  
No traveller returns..."

.....

DIDO, QUEEN OF CARTHAGE contributea:

Act I, Sc. 1.

"Sweet Jupiter, if e'er I pleased thine eye,  
Or seemed fair, wall'd in with eagles' wings,  
Grace my immortal beauty with this boon."

Love's Labour Lost, Act V, Sc. 2.

"If fairings come thus plentifully in;  
A lady wall'd about with diamonds!"

.....

Act I, Sc. 1.

"Though we be now in extreme misery,  
And rest the map of weather-beaten woe."

Titus Adronicus, Act III, Sc. 2. (a great part of which  
I attribute to Marlowe)

"And when my heart all mad with misery,  
Beat in this hollow prison of my flesh,  
Then thus I thump it down.-  
Thou map of woe, that thus dost talk in signs!"

.....

Act I, Sc. 2.

"Before that Boreas buckled with your sails?"

The expression "buckle with" occurs twice in Act I of  
Henry VI and once in Act III of Henry VI, but nowhere in  
Shakespeare's undoubted plays.

.....



Bak'd and impasted with the parching streets,  
That lend a tyrannous and damned light  
To their vile murders: roasted in wrath and  
fire,  
And thus o'er-sized with coagulate gore,  
With eyes like carbuncles, the hellish Pyrrhus  
Old grandsire Priam seeks.-

So proceed you.

1 Play. Anon he finds him  
Striking too short at Greeks; his antique  
sword,  
Rebellious to his arm, lies where it falls,  
Repugnant to command: unequal match'd,  
Pyrrhus at Priam drives; in rage strikes wide;  
But with the whiff and wind of his fell sword  
The unnerved father falls. Then senseless  
Ilium,  
Seeming to feel this blow, with flaming top  
Stoops to his base; and with a hideous crash  
Takes prisoner Pyrrhus' ear: for, lo! his  
sword,  
Which was declining on the milky head  
Of reverend Priam, seem'd i' the air to stick:  
So, as a painted tyrant, Pyrrhus stood;  
And, like a neutral to his will and matter,  
Did nothing.  
But as we often see, against some storm,  
A silence in the heavens, the rack stand still,  
The bold winds speechless, and the orb below  
As hush as death, anon the dreadful thunder  
Doth rend the region; so, after Pyrrhus' pause,  
A roused vengeance set him new a-work;  
And never did the Cyclops' hammers fall  
On Mars his armous, forg'd for proof eterne,  
With less remorse than Pyrrhus' bleeding  
sword  
Now falls on Priam.-"

This passage is practically parodied word for word from  
the same scene in Dido.

.....

Act V, Sc. 1.

"Save, save, Æneas, Dido's liefest love."

Henry VI, Pt. 2; Act III, Sc. 1.

"And with your best endeavours have stirred up  
My liefest liege to be mine enemy."

.....

LUST'S DOMINION

Lust's Dominion is a rather passionate piece attributed to Marlowe, whose influence is visible occasionally in the works of Shakespeare.

Act I.

"I'm armed with more than complete steel,-  
The justice of my quarrel."

Henry VI, Pt. 2, Act III, Sc. 2.

"King Henry: What stronger breatplate than a heart  
untainted!  
Thrice is he armed that hath his quarrel  
just,  
And he but naked, though locked up in  
steel  
Whose conscience with injustice is  
corrupted."

.....

Act III.

"Comparisons are odious."

Much Ado About Nothing, Act III, Sc. 5.

"Comparisons are odorous."

.....

Poems

"The lunatic, the lover, and the poet  
Are of imagination all compact:  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth  
to heaven." .....

Midsummer Night's Dream

Among the poems which Marlowe contributed to the treasure-house of English poetry, his greatest was "Hero and Leander", which appeared in part for the first time in 1598 and was reprinted in 1600, with Chapman completing the paraphrase. Marlowe's portion obtained great popularity immediately after it appeared in print and Shakespeare seems to have been singularly enamored with it since he quotes many lines from it in his subsequent plays. Ben Jonson and other contemporary writers frequently alluded to it. It is claimed to be the truest, purest, most beautiful lyrical model of its age, revealing the touch of a master.

Drawing his subject from the Greek version attributed to Musaeus, Marlowe enriched it with beautiful and luxurious additions, which expand it far beyond the rather meagre confines of the original, and make of it a thing of beauty and rhythm. Some critics have condemned this work on the grounds of licentiousness, but this characteristic was prevalent in the treatment of poems of this nature and not necessarily a specialty in Marlowe, who employed it with a grace, finesse and sweetness reached by none of his contemporaries except Shakespeare, whose Venus and Adonis, and The Rape of Lucrece, are open to the same criticism of licentiousness, since they are closely allied in treatment to Hero and Leander.

From Hero and Leander a few of these similarities might be cited:

In Act III, Sc. 5 of "As You Like It",

"Dead Shepherd! now I find they saw of might;  
'Who ever loved, that loved not at first sight?'"

while expressing Shakespeare's admiration for Marlowe, is at the same time part and parcel of "Hero and Leander" -

Ist Sestiad:

"..let it suffice,  
What we behold is censured by our eyes,  
Where both deliberate, the love is slight,  
Who ever loved, that loved not at first sight?"

Likewise -

Ist Sestiad:

"Ah, simple Hero, learn thyself to cherish!  
Lone women, like to empty houses, perish  
Less sins the poor rich man, that starves himself  
In heaping up a mass of drossy pelf,  
That such as you: his golden earth remains,  
Which after his decease, some other gains;  
But this fair gem, sweet in the loss alone,  
When you fleet hence, can be bequeathed to none;"

Shakespeare in his Sonnets I to IV gives an expanded dissertation of this argument, which begins -

"From fairest creatures we desire increase,  
That thereby beauty's rose might never die..-"

and ends -

"Then how, when nature calls thee to begone,  
What acceptable audit canst thou leave?  
The unus'd beauty must be tomb'd with thee,  
Which used, lives the executor to be."

Venus and Adonis also contains this exposition on unused beauty -

"Make use of time, let not advantage slip;  
Beauty within itself should not be wasted;  
Fair flowers that are not gathered in their  
prime  
Rot and consume themselves in little time."

The 6th Sestiad, brought to completion by Chapman, -

To filthy usuring rocks that would have blood,  
Though they could get of him no other good."

An allusion which Shakespeare so well dramatised in the person of Shylock.

Marlowe's charming little song, "The Passionate Shepherd", was at first fraudulently ascribed on its title page to Shakespeare in 1599, but the noble bard of Avon firmly corrected this error. It was set to music and Shakespeare quotes the Passionate Shepherd in the Merry Wives of Windsor, Act III, Sc. 1, as sung by Evans.

- (1) "To shallow rivers, to whose falls
- (2) Melodious birds sing madrigals:
- (3) There will we make our beds of roses,
- (4) And a thousand fragrant posies."

from:

- "And we will sit upon the rocks,  
Seeing the shepherds feed their flocks
- (1) By shallow rivers, to whose falls
  - (2) Melodious birds sing madrigals.
- (3) "And I will make thee beds of roses  
(4) And a thousand fragrant posies:  
A cap of flowers, and a kirtle  
Embroidered all with leaves of myrtle."

This is also part of the 5th Sonnet, which is an enlarged version of the Passionate Shepherd, beginning -

"Live with me and be my love"

and ending -

"To live with thee and be thy love."

Marlowe also presented the First Book of Lucan - a poem of some seven hundred lines translated from the original. Shakespeare undoubtedly was influenced by this translation in his background and characterisations of Julius Caesar, the Roman Senate and the relationship with Pompey and other problems of state, since this work deals minutely with conditions in Rome, the foreign and civil wars; likewise, the revenge for Crassus' death at the hands of the Parthians as reflected in Anthony and Cleopatra, Act III, Sc. 1, etc.

### Versification

Blank verse is an unrhymed, iambic, five-stress (decasyllabic) verse, or iambic pentameter, and was introduced into England from Italy by Henry Howard, Earl of Surrey, about 1540 and used by him in a translation of the second and fourth books of Virgil's *Aeneid*. Nicholas Grimald, in his *Tottel's Miscellany*, 1557, employed the measure for the first time in English original poetry, and its roots began to strike deep into the literary soil of Britain and absorb substance. It is particularly significant that Sackville and Norton should have used it as the measure of *Gorboduc*, the first English tragedy performed in 1561.

About the time when Shakespeare arrived in London, the infinite possibilities of blank verse as a vehicle for dramatic poetry and passion were being shown above all and surprisingly well by our master versifier Marlowe. Blank verse as used by Shakespeare is really an epitome, a concensus of the development of the measure in connection with the English drama up to that time, and perfected by Marlowe. Marlowe, with the instinct of genius, did not preserve one unalterable type in his metre, but assumed diversity of cadences, the beauty of which depended on their adaptation to the current of his ideas. By these means, he produced the double effect of unity and contrast and maintained the fixed march of his chosen rhythm. His blank verse might be compared to music, which demands regular rhythm, but, by the employment of phrase, induces a higher kind of melody to rise above the common and despotic beat of time.

Shakespeare's first tendency was to adhere to the syllable counting principle, to make the line the unit, the sentence and phrase coinciding with the line in a true end-stopped verse, and to use five perfect iambic feet to the line.

Hamlet

Act I, Sc. 1, Line 8.

"For this / re lief / much thanks:/ tis bit /ter cold/"

Titus Andronicus, 1593

Act I, Sc. 1, Lines 5, 16 and 45.

"I am / his first-/ born son / that was / the last"

"But let / de sert / in pure / el ect / ion shine"

"Plead your / de serts / in peace / and hūm / ble ness"

Act II, Sc. 1, Line 5.

"As when / the gol / den sun / sa lutes / the morn"

Act III, Sc. 1, Line 21.

"And keep / e ter / nal spring-/ time on / thy face"

Richard III, 1594

Act I, Sc. 1, Line 1.

"Now is / the win / ter of / our dis / con tent"

Act I, Sc. 4, Line 7.

"So full / of dis / mal ter / ror was / the time"

Act II, Sc. 1, Line 5.

"And now / in peace / my soul / shall part / to heavén"

Act III, Sc. 1, Line 3.

"The wear / y way / hath made / you mel / an choly"

Romeo and Juliet, 1596

Act I, Sc. 2, Line 3.

"For men / so old / as we / to keep / the peace"

Act I, Sc. 4, Line 24.

"Too great / oppres / sion for / a ten / der thing"

Act II, Sc. 1, Line 2.

"Turn back / dull earth / and find / thy cen / tre out"

Act II, Sc. 3, Line 5.

"Now ere / the sun / ad vance / his bur / ning eye"

Act IV, Sc. 3, Line 2.

"I pray / thee leave / me to / my self / to-night"

This tendency survives with diminishing recurrency in practically all of his later plays.

Hamlet, Act I, Sc.1, Lines 8, 13, 131, 148, and 166.

"For this / re lief / much thanks;/ tis bit / ter cold,"

"The ri / vals of / my watch / bid them / make haste"

"That may / to thee / do ease / and grace / to me."

"And then / it star / ted like / a guil / ty thing."

"But look / the morn / in rus / set man / tle clad."

In plays of the middle period (1596 - 1600) when the influence of Marlowe's style was beginning to bear fruit, the verse is much more like that of Marlowe with less monotonous regularity in the structure and an increasing tendency to carry on the sense from one line to another without this rather methodical syntactical or rhetorical pause at the end of the line; this is termed by versifiers a "run-on verse" or "enjambement". Redundant syllables now abound, and the melody is richer and fuller. Blossoming under the sunshine of Marlowe's style, Shakespeare brings to his later plays a freedom from the bondage of formal line limits, and sweeps all along with it in freedom, beauty, grandeur, power and organic unity.

The Merchant of Venice 1600

Act I, Sc. 1, Line 1-5.

"In sooth, I know not why I am so sad;  
It wearies me: you say it wearies you;  
But how I caught it, found it, or came by it,  
What stuff tis made of, whereof it is born  
I am to learn."

Act I, Sc. 1.

"I hold the world but as the world,  
Gratiano -  
A stage, where every man must play a part,  
And mine a sad one."

.....

As You Like It, 1601

Act II, Sc. 1.

"And this our life, exempt from public haunt,  
Find tongues in trees, books in the running brooks,  
Sermons in stones, and good in everything.  
I would not change it.

Amiens: Happy is your grace,  
That can translate the stubbornness of fortune  
Into so quiet and so sweet a style."

Act III, Sc. 2.

"Do you not know I am a woman? when  
I think, I must speak, Sweet, say on."

Act IV, Sc. 2.

"My errand is to you, fair youth;-  
My gentle Phebe bid me give you this;"

Act I, Sc. 2.

"The more pity that fools may not speak  
Wisely what wise men do foolishly."

.....

In addition to greater freedom in versification, Shakespeare seems to have imbibed from Marlowe additional stress modifications and variations which give to the verse flexibility and power in addition to music and harmony. Feminine or double endings, light endings, and speech endings not coincident with line endings, all make their appearance in Shakespeare's later plays. These light endings as defined by Ingram are such words as "am", "can", "do", "has", "I", "thou", etc., on which "the voice can to a certain small extent dwell", Weak endings are words like "and", "for", "from", "if", "in", "of", "or", which "we are forced to run in pronunciation into the closest connection with the opening words of the succeeding line." English grammarians are constantly preaching against this ending of a sentence with a preposition.

Marlowe

Faustus -

"Finale: As every Christian heart laments to think on"

Jew of Malta -

"But whether am I bound? I come not, I  
To read a lecture hear in Brittainy."

Hero and Leander -

"And all her fleet of spirits came swelling in,"

"Sprinkling the earth, that to their tombs took in,"

Shakespeare

Merry Wives of Windsor - Act IV, Sc. 2 and Act IV, Sc. 5.

"Ford: Well, he's not here, I seek for"

"Ford: There is no better way than that they spoke of"

MacBeth - Act III, Sc. 4.

"But now I am calm'd, cribb'd, confined, bound in"

Winter Tale - Act I, Sc. 2.

"Leon: For thy conceit is soaking, well draw in.  
More than the common blocks; not noted, is't,  
But of the finer natures?"

etc., etc.

Marlowe's versification is full of variety and equally susceptible of the most luscious sweetness and the most powerful force. His rhythm always seems to obey the emotion and its melody should not be tested too frequently by a mechanical standard. His diction is rich and invigorating, his imagery profuse and frequently drawn from classical sources. It must be recollected that the plays of Marlowe and Shakespeare were addressed alike to one tribunal. Their mutual object was to produce plays that would act well - not works that would read well. The fear of print was not before their eyes, as it is before mine, and they were careless in consideration of those conditions of finish and completeness which are demanded by the criticism of the study. When Shakespeare borrowed or was influenced by something Marlowe

had put into a play, he used it freely and unashamed, little realizing that perhaps someday someone such as you and I would be pouring lovingly over his passages and comparing them with those of his friend.

Marlowe's strength, much of which he imparted to Shakespeare, consisted in the power of accumulation which conquers by repeated blows. The design of his plays is always vast, and commands attention by its breadth and boldness. There is a barbaric grandeur in Tamburlaine, which seizes forcibly on the imagination. While it may seem preposterous to have Tamburlaine drawn in his chariot by captive kings with bits in their mouths, and to listen to him reproaching them for not going faster than twenty miles a day; yet there is something almost sublime in the conception of vanquishing entire regions, carrying his victorious banners into remote countries, and then exhibiting to the world the emblems of this mighty conquest of power in the persons of the harnessed monarchs. This sense of grandeur and mighty deeds is instilled into the plays of Shakespeare, especially in Julius Caesar, Anthony and Cleopatra and the pageants of the English Kings.

"What tributaries follow him to Rome,  
To grace in captive bonds his chariot wheels."

The pageant, pomp and circumstance of Cleopatra's court and other potentates of the East, reflect kindred descriptive passages of Tamburlaine.

The manner in which Faustus sells himself to the devil may make the modern critic smile; but assuredly the heaping up of the horrors, hour after hour, as the moment when the forfeit is to be paid draws near, is profoundly and stirringly tragical. How parallel is the case of Antonio, who pledges a pound of his flesh to Shylock and what horror is

built up as the consummation of the forfeit seems almost inevitable.

Marlowe's type of versification was an ideal instrument, remarkably adapted in ease and flexibility to his theme, and Shakespeare was genius enough to appreciate it as the best medium for his own purposes.

Nomenclature

"What's in a name"

(Romeo and Juliet)

.....

"..I do beseech you,  
Chiefly that I might set it in my prayers,  
What is your name?"

(The Tempest, Act III, Sc.2)

While occasional identicalness or similarity of character nomenclature does not necessarily imply a pronounced influence of one author on another, since these names may be simply stock-in-trade, it is interesting to observe that with a little research I have found some fifty-seven characters in the plays of Shakespeare that bear kindred names to those found in the nomenclature of Marlowe's presentations, and many more have names more or less similar.

Thus, from the Jew of Malta, we discover that Lodowich, the governor's son, becomes Lodovico, kinsman to the senator Brabantio in Othello, Barnadine the Friar passes as Barnadine a prisoner in Measure for Measure, Jacomo the Friar precedes Iachimo an Italian friend to Posthumus in Cymbeline, and Katherine, mother of Don Mathias, appears as the heroine shrew in The Taming of the Shrew, as a Lady in Love's Labour Lost, a princess in King Henry V and as Queen No. 1 to Henry VIII.

In Tamburlaine, Philemus a messenger is used for the same traffic in Pericles, Capolin an Egyptian equals Capulet at variance in Romeo and Juliet, Theridamas a Persian suits a Greek Therisites in Troilus and Cressida.

From Marlowe's Edward II, Earl Mortimer blossoms as the Earl of March in King Henry IV, Part I, and again in King Henry VI, Part I, and as Sir Hugh Mortimer and Sir John Mortimer, uncles to the Duke of York in King Henry VI, Part 3. Berkeley reappears as Berkley in King Richard II.

Lancaster denotes a duke in Richard II and Prince John in Henry IV. Edmund is echoed in five different plays as Earl of Rutland in King Henry VI, as bastard to Gloster in King Lear, Earl of March in King Henry IV and VI, and Duke of York in King Richard II. Warwick is likewise an earl in King Henry IV, V and VI. Pembroke is congruous with an Earl in both King John and King Henry VI. The venerable Archbishop of Canterbury figures in three of these historical pageants, King Henry II, VIII and Richard III. The Bishop of Winchester accords with the same grace in King Henry VIII. Gurney is also a servant in King John, while Isabella stars as Queen of France in King Henry V and as sister to Claudio in Measure for Measure.

The Massacre at Paris presents the King of Navarre and his attendant Dumain, who are utilized in Love's Labour Lost and Gazago befits Gonzalo in the Tempest. Talaeus is adaptable to Tullus, a councillor in Coriolanus, whilst four Catherines and five Margarets supply the love interest and heart throbs in Taming of the Shrew, Love's Labour Lost, King Henry V, VI, VIII and King Richard III.

Dido, Queen of Carthage provides Hermes, a counterpart of Herme in Midsummer Night's Dream, and Hermione in the Winter's Tale. Juno is revived as a spirit in the Tempest, Aeneas flees again as a Trojan commander in Troilus and Cressida, while Anne is widowed in King Richard and beheaded in Henry VIII. Old King Priam is frequently mentioned throughout the plays of Shakespeare and more particularly in Troilus and Cressida.

Faustus donates to my cause Cornelius, a physician in Cymbeline and as a courtier in Hamlet. Robin, a quarter-wit graduates as a half-wit in the position of page to Flagstaff of the Merry Wives of Windsor and is boon companion to Puck in Midsummer Night's Dream.

Although it may be treading the light fantastical regions of over-credulity, and get me in somewhat of a pickle, yet, I solemnly affirm that these fifty-seven varieties do reappear in Shakespeare.

Concluding this bit  
I humbly submit  
I've found, may it please,  
Some fifty-seven varieties.

I have multiplied visions and used similitudes."

Hosea.

Association

"Controls them and subdues, transmutes, bereaves,  
Of their bad influence, and their good receives."

The objection may naturally present itself - would Shakespeare be susceptible to this influence of his brother bard, this influence so firmly asserted by parallelisms, resemblances and similarities? Would he submit or subjugate his talents and genius to dramatic collaboration?

As has been repeatedly demonstrated and admitted by numerous critics, Shakespeare originated no entirely new or novel plot. He consciously sought older plays and stories as sources and from this raw native ore fashioned with the instrument of his genius those priceless pearls, proud possessions of the English heritage, written with a pen of iron and with the point of a diamond. It is likewise accounted true that he had little Latin and less Greek, so it is only natural that he should learn by the influence of externals as Cardinal Newman exclaims, "How much more profitable for the independent mind to range through a library at random, taking and pursuing the trains of thought which his mother writ suggests! How much healthier to wander into the fields and there with the exiled Prince (Shakespeare) to find tongues in the trees, books in the running brooks!" and how natural in turn for Shakespeare to link himself with a dramatist who had already arrived, and one who had the added prestige of the learning of a university graduate. In addition, the literature of the ancient classics was being studied as it had never before been studied in England, and what could be more natural for the relatively unlettered Shakespeare than to seek the classical light of his brother bard.

Marlowe's influence over Shakespeare never exerted itself in any manifestation of scepticism or atheism with which Marlowe flirted during his early association with Raleigh, Chomley and Greene. There is in Shakespeare neither contempt of religion nor scepticism and he upholds the broad laws of moral and divine truth with the constancy, consistency and severity of a Sophocles or Pindar. There is no mistaking in his works on which side lies the right. Satan is not made a hero, nor Cain a victim, but pride is pride and vice is vice, and whatever indulgence he may allow himself in light thoughts or unseemly words, yet his admiration is reserved for truth and sanctity.

It was in his passionate interest in human beings that Shakespeare excelled Marlowe and it carried him to supremacy as a dramatist; his poetic power and his all but infallible sense of the theatre would have availed little without this. With this Marlowe cut off so prematurely, one speculates sadly on the "might have been" - what greater efforts they might have produced together - what great poems might have flown from a more mellow and experienced pen.

"The stars move still, time runs, the clock  
will strike,  
The devil will come, and Faustus must be  
damned.  
O, I'll leap up to heaven! Who pulls me down?  
See, where Christ's blood streams in the  
firmament!  
One drop of blood will save me, oh, my Christ,  
Rend not my heart for naming of my Christ,  
Yet I will call on Him."

Here is a note unstruck in his early work, Tamburlaine. Had Marlowe lived, surely he would have mastered his medium to a greater extent, experience would have mellowed, polished, perfected, and we might now cherish a great tragedy or two, a magnificent symphony, not ranging wider but striking deeper and harder than it was ever in the magnanimous Shakespeare to strike.

In the year following Marlowe's unhappy ending, Shakespeare illustrates the great and intimate association which existed between them when in "A Midsummer Night's Dream" he apostrophises his guide, friend and fellow worker in dramatic lore, as the poet whose fiery zeal and lofty ideals brooked no restraint or remonstrance when he has Thesus say -

"The lunatic, the lover and the poet,  
Are of imagination all compact:  
One sees more devils than vast hell can hold -  
That is the madman. The lover, all as  
frantic,  
Sees Helen's beauty in a brow of Egypt.  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth  
to heaven,  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name."

Act V, Sc. 1.

And in "As You Like It" -

"Touchstone: When a man's verses cannot be understood  
nor a man's good wit seconded with the forwarding  
child understanding, it strikes a man more dead  
than a great reckoning in a little room. - Truly  
I wish the gods had made thee poetical."

Act III, Sc. 3.

Truly Shakespeare here makes reference to the manner of Marlowe's death - the tragic ending to a happy and mutually beneficial friendship in a small tavern at the hands of a manservant.

No more appreciative or appropriate allusion to Marlowe could have been uttered than those lines by the same Shakespeare who again in "As You Like It", gently and tenderly refers to his deceased friend in quoting an italicised line from Hero and Leander -

Phoebe: "Dead Shepherd, now I find thy saw of might,  
"Who ever loved, that loved not at first  
sight?"

Act III, Sc. 5.

As Swinburne states, "To one man only did Shakespeare ever pay the tribute of a passing word - a word of honour, of regret, of admiration, and it might almost seem of affection. And to Marlowe alone it is that we can feel as though such a tribute has been due. But to him we may feel that it would be strange if not a word of homage had been offered, not a token of regard have been vouchsafed by Shakespeare to his influential guide, philosopher and friend."

"Let me not to the marriage of true minds  
Admit impediments."

Sonnet CXVI

"In a multitude of counsellors there is safety."  
(Jeremiah)

May it be permitted to me to here incorporate the expressions of those wits, so far superior to mine, bearing on the subject of the relationship of our two principals.

Edward Phillips, 1675, "Theatrum Poetarum Anglicanorum", writes of Marlowe:

"A kind of second Shakespear (whose contemporary he was) not only because like him he rose from an actor to be a maker of plays though inferior both in fame and merit; but also because in his begun peem of "Hero and Leander", he seems to have a resemblance of that clean and unsophisticated Wit, which is natural to that incomparable poet."

.....

Thomas Warton, 1778-81, "History of English Poetry" (sec. lix ):

"Marlowe's tragedies manifest traces of a just dramatic conception; but they abound with tedious and uninteresting scenes, or with such extravagancies as proceeded from a want of judgment and those barbarous ideas of the time, over which it was the peculiar gift of Shakespeare's genius alone to triumph and to predominate."

.....

Thomas Campbell, 1819, "Specimens of the British Poets":

"Had he lived longer to profit by the example of Shakespeare, it is not straining conjecture to suppose that the strong misguided energy of Marlowe would have been kindled and refined to excellence by the continuation of their rivalship."

.....

James Russell Lowell, 1858-64-90, "Library of Old Authors, Prose Works," Vol. 1, p. 277 (Riverside ed.):

"Marlowe had a rare imagination, a delicacy of sense that made him the teacher of Shakespeare and Milton in versification, and was perhaps, as purely a poet as any that England has produced."

.....

H. A. Taine, 1871, "History of English Literature,"

Vol. 1 :

"Marlowe was an ill-regulated, dissolute, outrageously vehement and audacious spirit, but grand and sombre, with the genuine poetic frenzy; pagan, moreover, and rebellious in manners and creed.... Marlowe is to Shakespeare what Perugino was to Raphael."

.....

Edmund Gosse, 1889-93, "What is a Great Poet",

p. 108 :

"Marlowe had the freshness and splendour of Heosphoros, the bearer of light, the kindler of morning; as the dawn-star of our drama, he ascended the heavens, in the auroral flush of youth to announce the approaching majesty of Shakespeare."

.....

William Watson, 1893, "Excursions in Criticism",

p. 5 :

"As the real founder, though not precisely the initiator, both of English tragedy and English blank verse -- as being thus in a certain sense the father of our poetry more truly than even Chaucer, for Chaucer's direct influence upon Shakespeare and Milton is not great, while Marlowe's unquestionably is -- the immense importance of his position can scarcely be overstated."

.....

John Churton Collins, 1895, "Essays and Studies",

p. 150 :

"It was Marlowe who gave the death-blow to the old rhymed plays on the one hand, and to the frigid and cumbersome unrhymed classical plays on the other.... He cast in clay what Shakespeare recast in marble.... It is more than probable that without the tragedies of Marlowe we should never have had, in the form at least in which they now stand, the tragedies of Shakespeare. Of the History (play) in the proper sense of the title, Marlowe was the creator and Shakespeare the pupil."

.....

F. S. Boas, 1896, "Shakspeare and his Predecessors",

p. 61 :

"....Between Marlowe and his mighty successor there is, and there must always have been, an impassable gulf. Marlowe is the rapturous lyrist of limitless desire, Shakspeare the majestic spokesman of inexorable moral law.

.....

Andrew J. George, 1898, "From Chaucer to Arnold",

P. 629 :

"We often hear of 'Marlowe's mighty line' but we seldom read it. This may be due to the fact that Shakespeare's sprightly line is so much more attractive, yet Marlowe occupies a commanding position among pre-Shakesperian dramatists, and is worthy of study both because of his intrinsic value as a poet and because of his intimate relationship with Shakespeare. In splendor of imagination, richness and stateliness of verse, strength and warmth of passion, he is at times almost the equal of Shakespeare."

.....

- Of Richard III, A. C. Swinburne, in his "Study of Shakespeare", p. 43, comments: "This most of all Shakespeare's plays belongs absolutely to the school of Marlowe. The influence of the elder master, and that influence alone, is perceptible from end to end. Here at last we can see that Shakespeare has decidedly chosen his side. It is as fiery in passion, as single in purpose, as rhetorical often though never so inflated in expression, as Tamburlaine itself. It is rather a better piece of work than Marlowe ever did: I dare not say, that Marlowe ever could have done."

Likewise of this play: Edward Dowden, 1875-80 - Shakspeare, p. 161, "A Critical Study". "The demonic intensity which distinguishes the play proceeds from the character of Richard as from its source and center. As with the chief personages in Marlowe's plays, so Richard in this play rather occupies the imagination by audacity and force than insinuates himself through some subtle solvent, some magic and mystery of art."

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To all these learned and authentic fellows:-

"I thank you for your voices: thank you:  
Your most sweet voices."