

READING LIST

EDITIONS

The edition cited in this book is the Penguin English Library *Christopher Marlowe: The Complete Plays* (Harmondsworth, 1969), edited by J. B. Steane. C. F. Tucker Brooke's one-volume *The Works of Christopher Marlowe* (Oxford, 1910) and Fredson Bowers' two-volume *The Complete Works of Christopher Marlowe* (Cambridge, 1973; second edn, 1981) are the standard old-spelling texts. The six-volume Methuen edition (general editor R. H. Case) contains much useful material; *Tamburlaine* was edited by U. M. Ellis-Fermor (London, 1930) and *Edward II* by H. B. Charlton and R. D. Waller (London, 1933; rev. F. N. Lees, 1955). Good available single-volume texts are J. W. Harper's edition of *Tamburlaine*, *The New Mermaids* (1971); J. S. Cunningham's edition of *Tamburlaine*, *The Revels Plays* (1981); and W. Moelwyn Merchant's edition of *Edward II*, *The New Mermaids* (1967).

SOURCES AND BACKGROUND

U. M. Ellis-Fermor and J. S. Cunningham provide appendices in their editions of *Tamburlaine* that contain source material. Roma Gill provides an appendix with material from Holinshed (1587) in her edition of *Edward II* (Oxford, 1967). 'The Sources of Marlowe's *Edward II*', an unpublished Ph.D. dissertation by Josie Slaughter Shumake (University of South Carolina, 1984), is the most extensive and best study; see *Dissertation Abstracts International*, vol. 45, no. 5 (November 1984), p. 1410-A.

CRITICAL ESSAYS AND STUDIES

Good collections that include both commentary by Marlowe's contemporaries and also modern criticism are: *Critics on Marlowe*, ed. Judith O'Neill (London, 1969) and *Marlowe: The Critical Heritage 1588-1896*, ed. Millar MacLure (London, 1979). Good collections of modern critical essays include: *Marlowe: A Collection of Critical Essays*, ed. Clifford Leech, Twentieth Century Views (Englewood Cliffs, N.J., 1964); *Tulane Drama Review*, Marlowe Issue (vol. 8, no. 4, Summer 1964): this collection, which includes 'The Structure of *Tamburlaine*' by Clifford Leech, '*Edward II*: The Shadow of Action' by Eugene Waith, 'Marlowe and the Actors' by John Russell Brown, 'Directing *Edward II*' by Toby Robertson and '*Exeunt to the Cave*: Notes on the Staging of Marlowe's Plays' by Glynne Wickham, is one of the best

anthologies of Marlowe criticism ever printed. A more recent excellent collection is *Marlowe: Tamburlaine the Great, Edward the Second, and The Jew of Malta*, ed. John Russell Brown, Casebook Series (London and Basingstoke, 1982): this collection includes 'Marlowe's Herculean Hero' by Eugene M. Waith, 'Tamburlaine the Great Rediscovered' by J. S. Cunningham and Roger Warren, 'Edward II as a Historical Tragedy' by Irving Ribner, and an abbreviated version of '[Marlowe's "Edward II":] Power and Suffering' by Clifford Leech. Other critical works relating directly to *Tamburlaine* and/or *Edward II* that I have found interesting and useful include:

- Don Cameron Allen, 'Renaissance Remedies for Fortune: Marlowe and the *Fortunati*', *Studies in Philology*, 38 (1941), 188–97.
- William A. Armstrong, *Marlowe's "Tamburlaine": The Image and the Stage*, Inaugural Lecture, University of Hull (Hull, 1966), 18 pp.
- Roy W. Battenhouse, *Marlowe's "Tamburlaine": A Study in Renaissance Moral Philosophy* (Nashville, Tenn., 1941).
- [C. F.] Tucker Brooke, 'Marlowe's Versification and Style', *Studies in Philology*, 19 (1922), 186–205.
- Harold F. Brooks, 'Marlowe and Early Shakespeare', in *Christopher Marlowe*, ed. Brian Morris, Mermaid Critical Commentaries (London, 1968), pp. 67–94.
- Wolfgang Clemen, *English Tragedy Before Shakespeare: The Development of Dramatic Speech*, trans. T. S. Dorsch (London, 1961).
- Douglas Cole, *Suffering and Evil in the Plays of Christopher Marlowe* (Princeton, N.J., 1962).
- G. I. Duthie, 'The Dramatic Structure of Marlowe's "Tamburlaine the Great"', Parts I and II', *Essays and Studies*, NS1 (1948), 101–26.
- T. S. Eliot, 'Christopher Marlowe', in *Elizabethan Dramatists* (London, 1963).
- Robert Fricker, 'The Dramatic Structure of *Edward II*', *English Studies*, 34 (1953), 204–17.
- Helen Gardner, 'The Second Part of "Tamburlaine the Great"', *Modern Language Review*, 37 (1942), 18–24.
- Stephen Greenblatt, 'Marlowe and the Will to Absolute Play', in *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago and London, 1980), pp. 193–221.
- Michael Hattaway, 'Edward II: dramatic documentary', in *Elizabethan Popular Theatre: Plays in Performance* (London, 1982), pp. 141–59.
- Paul H. Kocher, *Christopher Marlowe: A Study of his Thought, Learning and Character* (Chapel Hill, N.C., 1946).
- Clifford Leech, 'Marlowe's "Edward II": Power and Suffering', *Critical Quarterly*, 1 (1959), 181–96.
- , *Christopher Marlowe: Poet for the Stage*, ed. Anne Lancashire (New York, 1986).
- Nancy T. Leslie, 'Tamburlaine in the Theatre: Tartar, Grand Guignol, or Janus?', *Renaissance Drama*, NS4 (1971), 105–20.
- Harry Levin, *The Overreacher: A Study of Christopher Marlowe* (Cambridge, Mass., 1952; rpt as *Christopher Marlowe: The Overreacher*, London, 1961).

- Donald Peet, 'The Rhetoric of *Tamburlaine*', *A Journal of English Literary History*, 26 (1959), 137–55.
- Irving Ribner, 'The Idea of History in Marlowe's *Tamburlaine*', *A Journal of English Literary History*, 20 (1953), 251–66.
- , 'Marlowe's *Edward II* and the Tudor History Play', *A Journal of English Literary History*, 22 (1955), 243–53.
- J. B. Steane, *Marlowe: A Critical Study* (Cambridge, 1964).
- Eugene M. Waith, *The Herculean Hero in Marlowe, Chapman, Shakespeare and Dryden* (New York and London, 1962).
- Judith Weil, *Christopher Marlowe: Merlin's Prophet* (Cambridge, 1977).
- F. P. Wilson, *Marlowe and the Early Shakespeare* (Oxford, 1953).

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