

THE MARLOWE CONCORDANCE

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The Marlowe Concordance by Charles Crawford

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CHARLES CRAWFORD

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CONCORDANCE**

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BY

Charles Crawford.

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PREFACE.

Although this concordance is primarily a complete guide to Dyce's edition of Marlowe's works, I have included in it, for various reasons, a like record of the words used in all the early versions of the *Henry VI.* plays, as well as of those which occur in the anonymous dramas of *Edward III.*, *Loerine*, and *Selimus*. Extracts from pieces of doubtful origin, and pieces which Dyce did not accept or believe to be wholly by Marlowe, are distinguished throughout by an asterisk placed at the beginnings of the quotations.

Very few words have been omitted from the concordance, and only those which are of little aid to study, such as auxiliary verbs, pronouns, and insignificant prepositions and conjunctions.

No catchwords are used to indicate the changes in the senses of words; nevertheless, it will be found that the desired divisions have been made, and that titles, names, and much other matter has been grouped in places where such grouping is likely to be of service in tracing.

All variant readings recorded in Dyce and others are incorporated with the extracts each time that a word in a sentence or clause is quoted; and compounds, whether hyphenated or otherwise, are dealt with under each word, this plan being extended to important or suggestive words hidden behind prefixes.

As in the case of my concordance of Thomas Kyd and of *Hamlet*, so here, the singular form of words appears first, next the possessive form, and then the plurals.

The Henry VI. Plays. I have retained the punctuation of the originals, but normalized the spelling and capitals to agree with the rest of the concordance. I include these plays with Marlowe's because I feel quite certain he had no hand in them; and I think that now they are mingled with that author's undoubted work it will be apparent that the contrary opinion is no longer tenable. Without wishing in any way to argue matters, I would point out that in the discussion as to the authorship of the *Henry VI.* plays, no notice has been taken of the repetition in those dramas of whole lines and much other matter that occurs in *The Massacre at Paris*; and, further, that no discussion of the question can be complete or satisfactory which does not take a separate account of the relation between the old *Contention* dramas and *Edward II.* and the *Massacre at Paris*, and the further relation between the Marlowe plays and the *Three Parts of Henry VI.* The concordance is designed to be helpful to students who wish to study the question *de novo*.

Edward III. There is such an extraordinary and general agreement between the vocabulary used in this play and certain scenes of the *First Part of Henry VI.* that I decided to include it in this work, if only to make the relation between the plays evident.

The Tragedy of Selimus. It seems to me, too, that this play ought to be accounted for in a Marlowe concordance, because its vocabulary, phrasing, and style are repeated and echoed in all parts of Marlowe's work, including *Ovid's Elegies*, which, apparently, were in print before 1594, for I find that two lines of Book II, Elegy III, are quoted verbatim by Thomas Nashe in his *Unfortunate Traveller*, published in that year. A line of the same Elegy appears in almost the same form in *Selimus*. Extracts from the tragedy in *England's Parnassus* are signed Robert Greene, but the anthology is very often wrong, and, in the case of Greene, it ascribes to him one passage found in Thomas Lodge, and three traced to Edmund Spenser, besides taking from Greene three extracts that rightly belong to him and assigning them to George Peele, the Earl of Oxford, and Thomas Lodge, respectively. Very curiously, *Selimus* contains at least one passage borrowed direct from Thomas Kyd's *Cornelia*, and both tragedies contain in common

remarkable phrases which appear to be otherwise unique. Although *Cornelia* seems to have been printed for the first time in 1594, Professor J. Schick is of opinion that it was produced about 1588-89; and there is a general agreement among critics that *Selimus* is of about the same date, though not printed till 1594. Kyd and Marlowe were once chamber-fellows, and Kyd alleged that papers found on him, when his room was searched for treasonable matter by Government officials, were not his but Marlowe's. As I believe *Selimus* was written by Marlowe, I can only conclude that the *Cornelia* matter in *Selimus* is the result of Marlowe's close association with Kyd, whose tragedy he had read in MS. The style of *Selimus* is as much like that of *Tamburlaine* and other work of Marlowe as it is utterly unlike Greene; and therefore I make no apology for including the play in this concordance.

The Tragedy of Loerine. As this tragedy repeats wholesale matter to be found in *Selimus*, it would be a pity to separate the plays, more especially as both are associated with Marlowe. The language and style of *Loerine* are those of Robert Greene, and much unlike and beneath any work known to have been produced by Marlowe. It is a hotch-potch of borrowings, and contains whole verses and lines copied from Edmund Spenser, Thomas Watson, the play of the *Two Italian Gentlemen*, which *England's Parnassus* assigns to George Chapman, and the *Tragedy of Jocasta*. It also contains many close parallels of passages in Peele's *Battle of Alcazar*, besides manifest borrowings of many bits of Marlowe's *Tamburlaine* and repetitions of *The Massacre at Paris*. The concordance cannot but be useful in elucidating *Loerine* borrowings from Marlowe, which some have erroneously believed to be non-existent.

In conclusion, I tender my most grateful thanks to Professor Bang, Dr Edward Dowden, Sir Sidney Lee, Mr P. A. Daniel, Mr R. B. McKerrow, Professor H. Littledale, Mr A. H. Bullen, and Mr W. W. Greg for their unvarying kindness and aid in enabling me to carry this work through. To the late Mr W. J. Craig, editor of the « Oxford Shakespeare », a profound scholar, and one of the kindest and most unassuming of men, my obligations cannot be stated in words; and I dedicate this volume to his memory as a slight token of gratitude for innumerable instances of personal generosity and wise, kindly advice. And with the name of my great benefactor, I couple that of the late Dr Furnivall, to whom I was indebted for counsel concerning this work, and who afforded me through many years much active sympathy and help.

CHARLES CRAWFORD.

Editions of Works used in the Concordance.

- Marlowe, The Works of Christopher*, edited by Rev. Alexander Dyce, and published by Edward Moxon & Co., Dover Street, London, 1838. -
- Selimus, The Tragedy of*, edited by Rev. Alexander B. Grosart, and published by J. M. Dent & Co., Aldine House, London, 1898.
- Lochrine, The Tragedy of*, edited by William Hazlitt, and published by George Routledge & Co., Farringdon Street, London, 1852.
- Edward III*, edited by G. C. Moore Smith, M. A., and published by J. M. Dent & Co., Aldine House, London, 1897.
- Contention, The First Part of the, & The True Tragedie of Richard Duke of York*, edited by W. Aldis Wright, in « The Cambridge Shakespearo », Vol. IX, published by Macmillan and Co., London and New York, 1895.
- Henry VI, The Three Parts of*, copied from Lionel Booth's reprint of « Shakespeare's Collected Works », edition 1623, London, 1863.

ABBREVIATIONS.

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| <p>AT = <i>The Atheist's Tragedy</i>.</p> <p>Con = <i>The Contention</i>.</p> <p>Dia = <i>Dialogue in Verse</i>.</p> <p>D = <i>Tragedy of Dido</i>.</p> <p>E2 = <i>Edward II</i>.</p> <p>E3 = <i>Edward III</i>.</p> <p>EPF = Fragment in <i>England's Parnassus</i>.</p> <p>Epg = <i>Epigrams</i> by Sir John Davies.</p> <p>Ept = Epitaph on Sir Roger Manwood.</p> <p>1F = <i>Faustus</i>, ed. 1604.</p> <p>2F = <i>Faustus</i>, ed. 1616.</p> <p>FB = <i>Ballad of Faustus</i>.</p> <p>1H6 = <i>First Part, Henry VI</i>.</p> <p>2H6 = <i>Second Part, Henry VI</i>.</p> <p>3H6 = <i>Third Part, Henry VI</i>.</p> <p>HLD = <i>Dedication to Hero and Leander</i>.</p> <p>HLM = Marlowe's portion of <i>Hero and Leander</i>.</p> <p>HLC = Chapman's portion of <i>Hero and Leander</i>.</p> <p>Ign = Verses signed « <i>Ignoto</i> ».</p> <p>JM = <i>Jew of Malta</i>.</p> | <p>JMD = <i>Dedication to Jew of Malta</i>.</p> <p>JMS = <i>Prologues and Epilogues to Jew of Malta</i>.</p> <p>JMP = Machiavel's speech, <i>Jew of Malta</i>.</p> <p>Loc = <i>Tragedy of Lochrine</i>.</p> <p>L = <i>Lucan's First Book</i>.</p> <p>LD = <i>Dedication to Lucan's First Book</i>.</p> <p>MP = <i>The Massacre at Paris</i>.</p> <p>MPF = <i>Fragment of The Massacre at Paris</i>.</p> <p>Ov = <i>Ovid's Elegies</i>.</p> <p>PS = <i>The Passionate Shepherd to his Love</i>.</p> <p>Sel = <i>The Tragedy of Selimus</i>.</p> <p>SP = <i>Prologue to Selimus</i>.</p> <p>1T = <i>First Part of Tamburlaine</i>.</p> <p>1TA = <i>Address to Readers, First Part of Tamburlaine</i>.</p> <p>1TP = <i>Prologue to First Part of Tamburlaine</i>.</p> <p>2T = <i>Second Part of Tamburlaine</i>.</p> <p>2TP = <i>Prologue to Second Part of Tamburlaine</i>.</p> <p>TT = <i>The True Tragedy</i>.</p> |
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