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## DOCTOR FAUSTUS-CHRISTOPHER MARLOWE

### STRUCTURE

- Learning goals
- Introduction
- About the author
- Plot of doctor Faustus
- Dramatis Personal
- Major characters—An intensive study
- Important themes, motifs and symbols
- Summary and analysis
- Important quotations
- Review questions
- Suggested Readings

### LEARNING GOALS

After reading this lesson, you will be able to:

- Know about the English Dramatist, "Christopher Marlowe"
- Have a broad understanding of his works.
- Narrate the story of the play, "Doctor Faustus"
- Understand and discuss the themes that occur in 'Dr. Faustus.'

### INTRODUCTION

'The Tragical History of the Life and Death of Doctor Faustus', commonly referred to simply as Doctor Faustus, is a play by Christopher Marlowe, based on the Faust's story, in which a man sells his soul to the devil for power and knowledge. Doctor Faustus was first published in 1604, eleven years after Marlowe's death and at least twelve years after the first performance of the play.

"No Elizabethan play outside the Shakespeare canon has raised more controversy than Doctor Faustus. There is no agreement concerning the nature of the text and the date of composition... and the

centrality of the Faust legend in the history of the Western world preclude any definitive agreement on the interpretation of the play..."

*Oedipus the King-Sophocles*

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## ABOUT THE AUTHOR

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Christopher Marlowe (baptised 26 February 1564-30 May 1593) was an English dramatist, poet and translator of the Elizabethan era. As the highly acclaimed Elizabethan tragedian, next, to William Shakespeare, he is known for his blank verse, his overreaching protagonists, and his mysterious death.

A warrant was issued for Marlowe's arrest on 18 May 1593. No reason for it was given, though it was thought to be connected to allegations of blasphemy—a manuscript believed to have been written by Marlowe was said to contain "vile heretical concepts." He was brought before the Privy Council for questioning on 20 May, after which he had to report to them daily. Ten days later, he was stabbed to death by Ingram Frizer. Whether the stabbing was connected to his arrest has never been resolved.

### Early Life

Marlowe was born to a shoemaker in Canterbury named John Marlowe and his wife Catherine. His date of birth is not known, but he was baptised on 26 February 1564, and likely to have been born a few days before. Thus he was just two months older than his contemporary Shakespeare, who was baptised on 26 April 1564 in Stratford-upon-Avon.

Marlowe attended The King's School, Canterbury (where a house is now named after him) and Corpus Christi College, Cambridge on a scholarship and received his Bachelor of Arts degree in 1584. In 1587 the university hesitated to award him his master's degree because of a rumour that he had converted to Roman Catholicism and intended to go to the English college at Rheims to prepare for priesthood. However, his degree was awarded on schedule when the Privy Council intervened on his behalf, commending him for his "faithful dealing" and "good service" to the Queen. The nature of Marlowe's service was not specified by the Council, but its letter to the Cambridge authorities has provoked much speculation, notably the theory that Marlowe was operating as a secret agent working for Sir Francis Walsingham's intelligence service. No direct evidence supports this theory, although the Council's letter is evidence that Marlowe had served the government in some capacity.

## Literary Career

'Dido, Queen of Carthage' was Marlowe's first play. Marlowe's first play performed on stage in London was "Tamburlaine" (1587) about the conqueror Timur, who rises from shepherd to warrior. It is among the first English plays in blank verse, and, with Thomas Kyd's "The Spanish Tragedy", generally is considered the beginning of the mature phase of the Elizabethan theatre. Tamburlaine was a success, and was followed with Tamburlaine Part II. The sequence of his plays is unknown; all deal with controversial themes.

"The Jew of Malta", about a Maltese Jew's barbarous revenge against the city authorities, has a prologue delivered by a character representing Machiavelli. "Edward the Second" is an English history play about the deposition of King Edward II by his barons and the Queen, who resent the undue influence the king's favourites have in court and state affairs. The Massacre at Paris is a short and luridly written work, the only surviving text which was probably a reconstruction from memory of the original, performance text, portraying the events of the Saint Bartholomew's Day Massacre in 1572, which English Protestants invoked as the blackest example of Catholic treachery. It features the silent "English Agent", whom subsequent tradition has identified with Marlowe himself and his connections to the secret service. Along with "The Tragical History of Doctor Faustus", "The Massacre at Paris" is considered his most dangerous play, as an anarchist in London seized on its theme to advocate the murders of refugees from the low countries and, indeed, it warns Elizabeth I of this possibility in its last scene.

"The Tragical History of Doctor Faustus", based on the German Faustbuch, was the first dramatised version of the Faust legend of a scholar's dealing with the devil. While versions of "The Devil's Pact" can be traced back to the 4th century, Marlowe deviates outstandingly by having his hero unable to "burn his books" or lament to a merciful God in order to have his contract abolish at the end of the play. Marlowe's protagonist is instead torn apart by demons and dragged off screaming to hell. Dr Faustus is a textual problem for scholars as it was highly edited (and possibly censored) and rewritten after Marlowe's death. Two versions of the play exist: the 1604 quarto, also known as the A text, and the 1616 quarto or B text. Many scholars believe that the A text is more representative of Marlowe's original because it contains irregular character names and idiosyncratic spelling: the hallmarks of a text that used the author's handwritten manuscript, or "foul papers", as a major source.

Marlowe's plays were gigantically successful, no doubt, to the grandiose stage presence of Edward Alleyn. He was unusually tall for the time, and the haughty roles of Tamburlaine, Faustus, and Barabas were probably written especially for him. Marlowe's plays were the foundation of the repertory of Alleyn's company, the Admiral's Men, throughout the 1590s.

Marlowe also wrote "Hero and Leander" (published with a continuation by George Chapman in 1598), the popular lyric 'The Passionate Shepherd to His Love', and translations of Ovid's *Amores* and the first book of Lucan's *Pharsalia*.

The two parts of *Tamburlaine* were published in 1590; all Marlowe's other works were published posthumously. In 1599, his translation of Ovid was banned and copies publicly burned as part of Archbishop Whitgift's crackdown on offensive material.

## **Spying**

Marlowe is often imputed to have been a government spy. Park Honan's 2005 biography even had "Spy" in its title and the author Charles Nicholl speculates this is so, suggesting that Marlowe's recruitment took place when he was at Cambridge. Surviving college records from the period indicate Marlowe had a series of unusually lengthy absences from the university - much longer than permitted by university regulations - that began in the academic year 1584-1585. Surviving college buttery (dining room) accounts indicate he began spending extra vagrantly on food and drink during the periods he was in attendance - more than he could have bestowed on his known scholarship income.

As noted above, in 1587 the Privy Council ordered Cambridge University to award Marlowe his MA, repudiating scuttlebutt that he intended to go to the English Catholic college in Rheims, instead he had been engaged in unspecified "affaires" on "matters touching the benefit of his country". This is from a document dated 29 June 1587, from the Public Records Office-Acts of Privy Council.

It has sometimes been theorised that Marlowe was the "Morley" who was a tutor to Arbella Stuart in 1589. This possibility was first raised in a TLS letter by E. St John Brooks in 1937; in a letter to *Notes and Queries*, John Baker has added that only Marlowe could be Arbella's tutor due to the absence of any other known "Morley" from the period with an MA and not otherwise occupied. If Marlowe was Arbella's tutor, and some biographers think that the "Morley" in

question may have been a brother of the musician Thomas Morley it might indicate that he was a spy, since Arbella, niece of Mary, Queen of Scots, and cousin of James VI of Scotland, later James I of England, was at the time a strong candidate for the progression to Elizabeth's throne.

In 1592, Marlowe was arrested in the town of Flushing in the Netherlands for his purported involvement in the replicating of coins, presumably related to the activities of seditious Catholics. He was sent to be dealt with by the Lord Treasurer (Burghley) but no charge or imprisonment resulted. This arrest may have disrupted another of Marlowe's spying missions: perhaps by giving the resulting coinage to the Catholic cause he was to infiltrate the followers of the active Catholic co-conspiracy William Stanley and report back to Burghley.

## **Arrest and Death**

In early May 1593, several bills were posted about London threatening Episcopal fugitives from France and the Netherlands who had settled in the city. One of these, the "Dutch church libel," written in blank verse, contained implication to several of Marlowe's plays and was signed, "Tamburlaine". On 11 May the Privy Council ordered the arrest of those responsible for the defamation. The next day, Marlowe's colleague Thomas Kyd was arrested. Kyd's lodgings were searched and a fragment of a dissident stretch was found. Kyd asserted that it had belonged to Marlowe, with whom he had been writing "in one chamber" some two years earlier. At that time they had both been working for an patrician frequenter, probably Ferdinando Stanley, Lord Strange. Marlowe's arrest was ordered on 18 May, when the Privy Council accidentally knew that he might be found staying with Thomas Walsingham, whose father was a first cousin of the late Sir Francis Walsingham, Elizabeth's principal secretary in the 1580s and a man more deeply involved in state infiltration than any other member of the Privy Council. Marlowe duly appeared before the Privy Council on 20 May and was instructed to "give his daily attendance on their Lordships, until he shall be licensed to the contrary". On Wednesday, 30 May, Marlowe was killed.

Various accounts of Marlowe's death were current over the next few years. Francis Meres says Marlowe was "skewered to death by a risqué serving-man, a rival of his in his lewd love" as punishment for his "epicurism and atheism." In 1917, in the Dictionary of National Biography, Sir Sidney Lee wrote that Marlowe was killed in a drunken fight, and this is still often stated as fact today.

The official account came to light only in 1925 when the scholar Leslie Hotson discovered the coroner's report of the inquest on Marlowe's death, held two days later on Friday, 1 June, 1593. Marlowe had spent all day in a house in Deptford, owned by the widow Eleanor Bull, and together with three men: Ingram Frizer, Nicholas Skeres and Robert Poley. All three had been employed by one or other of the Walsinghams. Skeres and Poley had helped snare the confederate in the Babington plot and Frizer was a servant of Thomas Walsingham. These witnesses deponed that Frizer and Marlowe had argued over the bill now famously known as the 'Reckoning' exchanging "divers malevolent words" while Frizer was sitting at a table between the other two and Marlowe was lying behind him on a couch. Marlowe snatched Frizer's poniard and wounded him on the head. In the ensuing struggle, according to the coroner's report. Marlowe was skewed above the right eye, killing him instantly. The jury concluded that Frizer acted in self-defence, and within a month he was condoned. Marlowe was buried in an unmarked grave in the churchyard of St. Nicholas, Deptford immediately after the inquisition, on 1 June 1593.

Marlowe's death is purported by some to be an assassination for the following reasons:

1. The three men who were in the room with him when he died were all connected both to the state secret service and to the London underworld. Frizer and Skeres also had a long record as loan sharks and con-men, as shown by court records. Bull's house also had "links to the government's snoop network".

2. Their story that they were on a day's pleasure outing to Deptford is purported to be far-fetched. In fact, they spent the whole day together, deep in discussion. Also. Robert Poley was carrying urgent and confidential dispatches to the Queen, who was at her residence, Nonsuch Palace in Surrey, but instead of delivering them, he spent the day with Marlowe and the other two, and didn't in fact hand them in until well over a week later, on 8 June.

3. It seems too much of a coincidence that Marlowe's death occurred only a few days after his arrest, evidently for apostasy.

4. The manner of Marlowe's arrest is purported to suggest causes more entwined than a simple charge of apostasy would generally indicate. He was released in spite of ostensible *facie* evidence, and even though other asseveration about him received within a few days, as described below, unadulterated connected Sir Walter Raleigh and the Earl of Northumberland with the apostasy. Thus, some contend it to be

probable that the investigation was meant primarily as a warning to the politicians in the "School of Night", or that it was connected with a power struggle within the Privy Council itself.

5. The various incidents that hint at a relationship with the Privy Council, and by the fact that his patron was Thomas Walsingham, Sir Francis's second cousin once removed, who had been actively involved in intelligence work.

For these reasons and others, Charles Nicholl, in his book "The Reckoning on Marlowe's death" argues there was more to Marlowe's death than emerged at the inquisition. There are different theories of some degree of probability. Since there are only written documents on which to base any conclusions, and since it is probable that the most pivotal information about his death was never committed to writing at all, it is unlikely that the full circumstances of Marlowe's death will ever be known.

## **Works**

The dates of composition are approximate.

## **Plays**

- Dido, Queen of Carthage (c.1586) (possibly co-written with Thomas Nashe)
- Tamburlaine, part 1 (c.1587)
- Tamburlaine, part 2 (c. 1587-1588)
- The Jew of Malta (c.1589)
- Doctor Faustus (c.1589, or, c.1593)
- Edward II (c. 1592)
- The Massacre at Paris (c.1593)

The play, "Lust's Dominion" was ascribed to Marlowe upon its initial publication in 1657, though scholars and critics have almost concordantly rejected the ascription.

## **Poetry**

- Translation of Book One of Lucan's Pharsalia (date unknown)
- Translation of Ovid's Elegies (c. 1580s?)
- The Passionate Shepherd to His Love (pre-1593; because it is constantly referred to in his own plays we can conjecture an early date of mid-1580s)

- Hero and Leander (c. 1593, unfinished; completed by George Chapman, 1598)

*Oedipus the King-Sophocles*

## Fictional Works About Marlowe

- Leo Host's Marlowe, stage musical based on Rost's book. 1981
- Louise Welsh's Tamburlaine Must Die, about the last two weeks of Marlowe's life. 2004 (Novel)
- Anthony Burgess' 'A Dead Man in Deptford' fictionalised account of Marlow's death. 1993 (Novel)
- Ged Parsons' The Christopher Marlowe Mysteries written by for BBC Radio 4 (1993) (Radio comedy series)
- Michael Butt's Unauthorized History: The Killing for BBC Radio 4 investigation into Marlowe's murder. Produced by Sasha Yevtushenko. 2010 (Play)
- Peter Whelan's The School of Night about Marlowe's playwriting career after his faked death at Deptford. (Play).

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## PLOT OF DOCTOR-FAUSTUS

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Doctor Faustus, well respected German Scholar, grows dissatisfied with the limits of traditional forms of knowledge-logic, medicine, law, and religion-and decides that he wants to learn to practise magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by mobilizing up Mephastophilis, a devil. Despite Mephastophilis's warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus's soul in banding for twenty-four years of service from Mephastophilis. Meanwhile, Wagner, Faustus's servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Mephastophilis returns to Faustus with word that Lucifer has accepted Faustus's offer. Faustus experiences some misgivings and wonders if he should lament and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words "Homo fuge," Latin for "O man, fly," appear branded on his arm. Faustus again has second thoughts, but Mephastophilis vouchsafe rich gifts on him and gives him a book of incantation to learn. Later, Mephastophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet another stint of misgivings in



Faustus, but Mephistophilis and Lucifer bring in incarnation of the Seven Deadly Sins to prance about in front of Faustus, and he is galvanized enough to quiet his doubts.

Armed with his new powers and attended by Mephistophilis, Faustus begins to travel. He goes to the pope's court in Rome, makes himself invisible, and plays a series of tricks. He derange the Pope's convivial by stealing food and boxing the Pope's ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V, the enemy of the Pope, who asks Faustus to allow him to see Alexander the Great, the famed fourth-century B.C. Macedonian king and conqueror. Faustus entreats up an image of Alexander, and Charles is suitably impressed. As in their perpetual separation from God and his repeated reflections on the pain that comes with perdition.

## **Chorus**

Chorus is a character that stands outside the story, providing narration and commentary. The Chorus was prevailing in Greek tragedy.

## **Old Man**

Old man is an inexplicable figure who appears in the final scene. The old man urges Faustus to lament and to ask God for clemency. He seems to replace the good and evil angels, who, in the first scene, try to ascendancy Faustus's behaviour.

## **Good Angel**

Good Angel is a spirit that impulses Faustus to lament for his entente with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's compunction and divided will between good and evil.

## **Evil Angel**

Evil Angel is a spirit that serves as the analogue to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's compunction.

## **Lucifer**

Lucifer is the prince of devils, the ruler of hell, and Mephistophilis's master.

## **Wagner**

Wagner is Faustus's servant. Wagner uses his master's books to learn how to convene devils and work magic.

## **Clown**

Clown is the character, who becomes Wagner's servant. The clown's antics provide comic relief; he is a diverting character, and his preposterous behavior initially disparity with Faustus's magnificence. As the play goes on, though, Faustus's behaviour comes to resemble that of the clown.

## **Robin**

Robin is an ostler, or innkeeper, who, like the clown, provides a comic disparity to Faustus. Robin and his friend Rafe learn some basic illusion, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to illustrate Faustus's abasement as he submits to simple trickery such as theirs.

## **Rafe**

Rafe is an ostler, and a friend of Robin. Rafe appears as Dick (Robin's friend and a clown) in B-text editions of Doctor Faustus.

## **Valdes and Cornelius**

Valdes and Cornelius are two friends of Faustus, both magicians, who teach him the art of black magic.

## **Horse-Courser**

A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to ransack revenge.

## **The Scholars**

The Scholars are Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express consternation at the turn Faustus's studies have taken, to gape at his achievements, and then to hear his brooded divulgence of his entente with Lucifer.

## **The Pope**

The pope is the head of the Roman Catholic Church and a powerful political figure in Europe at Faustus's day. The Pope serves as both a

source of hilarity for the play's Episcopal audience and a symbol of the religious faith that Faustus has rejected.

## **Emperor Charles V**

Emperor Charles V is the most powerful sovereign in Europe, whose court Faustus visits.

## **Knight**

Knight is a German nobleman at the emperor's court. The knight is dubious of Faustus's power, and Faustus makes spike burgeon from his head to teach him a lesson. The knight is further developed and known as Tybalt in B-text versions of Doctor Faustus; Tybalt ransacks revenge on Faustus and plans to murder him.

## **Brun**

Brun is a candidate for the papality, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of Doctor Faustus.

## **Duke of Vanholt**

Duke of Vanholt is a German nobleman whom Faustus visits.

## **Martino and Frederick**

Martino and Frederick are friends of Benvolio who warily join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of Doctor Faustus.

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## **ANALYSIS OF MAJOR CHARACTERS**

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## **Faustus**

Faustus is the protagonist and tragic hero of Marlowe's play. He is a antithetical character, capable of prodigious enunciation and possessing stunning ambition, yet susceptible to a strange, almost willful blindness and a willingness to waste powers that he has gained at great cost. When we first meet Faustus, he is just preparing to commence on his career as a magician, and while we already precede that things will turn out badly (the Chorus's introduction, if nothing else, prepares us), there is nonetheless a magnificence to Faustus as he scrutinizes all the gapes that his magical powers will produce. He imagines accumulating up wealth from the four corners of the globe, reshaping the map of Europe (both politically and physically), and gaining access to every snippet of knowledge about the universe. He is

an haughty, self-augmenting man, but his ambitions are so grand that we cannot help being impressed, and we even feel commiserating toward him. He represents the spirit of the revivification, with its rejection of the gothic, God-centered universe, and its embrace of human possibility. Faustus, at least early on in his accretion of magic, is the quintessence of possibility.

But Faustus also enthralls an absurdity that becomes perceptible during his bargaining sessions with Mephistophilis. Having decided that a entente with the devil is the only way to fulfil his ambitions, Faustus then blinds himself happily to what such a entente actually means. Sometimes he tells himself that hell is not so bad and that one needs only "resilience"; at other times, even while conversing with Mephistophilis, he remarks to the disbelieving demon that he does not actually believe hell exists. Meanwhile, despite his lack of concern about the prospect of immutable perdition, Faustus is also assailed with doubts from the beginning, setting a pattern for the play in which he repeatedly approaches penitence only to pull back at the last moment. Why he fails to lament is unclear: -sometimes it seems a matter of pride and continuing ambition, sometimes a persuasion that God will not hear his plea. Other times, it seems that Mephistophilis simply persecutes him away from bemoaning.

Compacting Faustus is less difficult than it might seem, because Marlowe, after setting his protagonist up as a grandly tragic figure of sweeping visions and immense ambitions, spends the middle scenes revealing Faustus's true, petty nature. Once Faustus gains his long-desired powers, he does not know what to do with them. Marlowe suggests that this precariousness stems, in part, from the fact that desire for knowledge leads indubitably toward God, whom Faustus has renounced. But, more generally, absolute power corrupts Faustus: once he can do everything, he no longer wants to do anything. Instead, he traipses around Europe, playing tricks on bumpkins and performing illusion acts to impress various heads of state. He uses his incredible gifts for what is substantially trifling entertainment. The fields of possibility narrow gradually, as he visits ever more minor nobles and performs ever more unimportant magic tricks, until the Faustus of the first few scenes is entirely devoured up in amateurism. Only in the final scene is Faustus rescued from amateurism, as the knowledge of his approaching annihilation restores his earlier gift of powerful diction, and he regains his panoramic sense of vision. Now, however, the vision that he sees is of hell looming up to emerging him. Marlowe uses much of his finest poetry to describe Faustus's final hours, during which

Faustus's desire for contrition finally wins out, although too late. Still, Faustus is restored to his earlier grandeur in his closing speech, with its hurried rush from idea to idea and its despairing, revivification repudiating last line, "Til burn my books!" He becomes once again a tragic hero, a great man undone because his intent have tured up against the law of God.

## **Mephastophilis**

The character of Mephastophilis (spelled Mephistophilis or Mephistopheles by other authors) is one of the first in a long tradition of congenial solemn literary devils, which includes figures like John Milton's Satan in *Paradise Lost* and Johann von Goethe's Mephistophilis in the nineteenth-century poem "Faust." Marlowe's Mephastophilis is particularly interesting because he has mixed tropes. On the one hand, from his first appearance he clearly intends to act as an agent of Faustus's damnation. Indeed, he openly admits it, telling Faustus that "when we hear one rack the name of God, / Abjure the Scriptures and his savior Christ, / We fly in hope to get his sublime soul" (3.47-49). It is Mephastophilis who witnesses Faustus's pact with Lucifer, and it is he who, throughout the play, steps in whenever Faustus considers contribution to wheedle or threaten him into staying loyal to hell.

Yet there is an odd equivocation in Mephastophilis. He seeks to damn Faustus, but he himself is jinxed and speaks freely of the horrors of hell. In a famous passage, when Faustus remarks that the devil seems to be free of hell at a particular moment, Mephastophilis insists,

- why this is hell, nor am I out of it.
- Think'st thou that I, who saw the face of God,
- And tasted the eternal joys of heaven,
- Am not excruciated with ten thousand hells
- In being deprived of everlasting blise?

(3.76-80)

Again, when Faustus sunnily-and farcially, given that he is speaking to a demon-declares that he does not believe in hell, Mephastophilis mewls and insists that hell is, indeed, real and terrible, as Faustus comes to know soon enough. Before the entente is sealed, Mephastophilis actually warns Faustus against making the deal with Lucifer. In an odd way, one can almost sense that part of

Mephastophilis does not want Faustus to make the same mistakes that he made. But, of course, Faustus does so anyway, which makes him and Mephastophilis lineage spirits. It is appropriate that these two figures dominate Marlowe's play, for they are two overly proud spirits doomed to hell.

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## IMPORTANT THEMES, MOTIFS AND SYMBOLS

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### Themes

Themes are the fundamental and often universal ideas explored in a literary work.

### Sin, vindication, and Imprecation

In so far as Doctor Faustus is a Christian play, it deals with the themes at the heart of Christianity's understanding of the world. First, there is the idea of sin, which Christianity defines as acts clashing to the will of God. In making a entente with Lucifer, Faustus commits what is in a sense the ultimate sin: not only does he disobey God, but he consciously and even eagerly repudiates obedience to him, choosing instead to swear adherence to the devil. In a Christian framework, however, even the worst deed can be forgiven through the extenuating power of Jesus Christ, God's son, who, according to Christian belief, died on the cross for humankind's sins. Thus, however terrible Faustus's pact with Lucifer may be, the possibility of redemption is always open to him. All that he needs to do, theoretically, is ask God for forgiveness. The play offers countless moments in which Faustus considers doing just that, urged on by the good angel on his shoulder or by the old man in scene 12—both of whom can be seen either as legate of God, quintessence of Faustus's compunction, or both.

Each time, Faustus decides to remain loyal to hell rather than seek heaven. In the Christian framework, this turning away from God denounces him to spend an perpetuity in hell. Only at the end of his life does Faustus desire to repent, and, in the final scene, he cries out to Christ to redeem him. But it is too late for him to repent. In creating this moment in which Faustus is still alive but incapable of being retrained, Marlowe steps outside the Christian worldview in order to maximize the dramatic power of the final scene. Having inhabited a Christian world for the entire play, Faustus spends his final moments in a slightly different universe, where indication is no longer possible and where certain sins cannot be forgiven.

## **The Conflict between Medieval and Revivification Values**

Scholar R.M. Dawkins famously remarked that Doctor Faustus tells "the story of a revivification man who had to pay the gothic price for being one." While slightly simplistic, this quotation does get at the heart of one of the play's central themes: the skirmish between the medieval world and the world of the emerging Renaissance. The medieval world placed God at the centre of existence and swerved aside man and the natural world. The revivification was a movement that began in Italy in the fifteenth century and soon spread throughout Europe, carrying with it a new accentuation on the individual, on classical learning, and on scientific inquiry into the nature of the world. In the gothic academy, theology was the queen of the sciences. In the revivification, though, secular matters took center stage.

Faustus, despite being a magician rather than a scientist (a blurred distinction in the sixteenth century), explicitly rejects the medieval model. In his opening speech in scene 1, he goes through every field of scholarship, beginning with logic and proceeding through medicine, law, and theology, quoting an ancient authority for each: Aristotle on logic, Galen on medicine, the Byzantine emperor Justinian on law, and the Bible on religion. In the medieval model, tradition and authority, not individual inquiry, were key. But in this sermon, Faustus considers and rejects this medieval way of thinking. He resolves, in full revivification spirit, to accept no limits, traditions, or authorities in his quest for knowledge, wealth, and power.

The play's attitude toward the skirmish between medieval and revivification values is dubious. Marlowe seems confrontational toward the intent of Faustus, and, as Dawkins notes, he keeps his tragic hero straightforwardly in the medieval world, where perpetual imprecation is the price of human pride. Yet Marlowe himself was no devout traditionalist, and it is tempting to see in Faustus—as many readers have—a hero of the new modern world, a world free of God, religion, and the limits that these obtrude on humanity. Faustus may pay a medieval price, this reading suggests, but his descendant will go further than he and suffer less, as we have in modern times. On the other hand, the disappointment and amateurism that follow Faustus's pact with the devil, as he subsides from grand intent to petty conjuring tricks, might suggest a contradictory expounding. Marlowe may be suggesting that the new, modern spirit, though pioneering and gleaning, will lead only to a Faustian dead end.

## **Power as a Corrupting Influence**

Early in the play, before he agrees to the entente with Lucifer, Faustus is full of ideas for how to use the power that he seeks. He imagines tumbling up great wealth, but he also aspires to rotund the mysteries of the universe and to remake the map of Europe. Though they may not be entirely admirable, these plans are ambitious and inspire awe, if not sympathy. They lend a magnificence to Faustus's schemes and make his quest for personal power seem almost heroic, a sense that is reinforced by the eloquence of his early sermons.

Once Faustus actually gains the practically limitless power that he so desires, however, his horizons seem to narrow. Everything is possible to him, but his intent is somehow eroded. Instead of the grand designs that he inspects early on, he contents himself with performing illusion tricks for kings and noblemen and takes a strange delight in using his magic to play practical jokes on simple folks. It is not that power has falsified Faustus by making him evil: indeed, Faustus's behaviour after he sells his soul hardly rises to the level of true wickedness. Rather, gaining absolute power corrupts Faustus by making him mediocre and by transforming his illimitable ambition into a meaningless delight in petty celebrity.

In the Christian framework of the play, one can argue that true greatness can be achieved only with God's blessing. By cutting himself off from the creator of the universe, Faustus is precarious/perilous to amateurism. He has gained the whole world, but he does not know what to do with it.

## **The Divided Nature of Man**

Faustus is constantly dubious about whether he should repent and lament to God or continue to follow his entente with Lucifer. His internal struggle goes on throughout the play, as part of him of wants to do good and serve God, but part of him (the dominant part, it seems) fervor after the power that Mephastophilis promises. The good angel and the evil angel, both of whom appear at Faustus's shoulder in order to Yearning him in different directions, symbolize this struggle. While these angels may be intended as an actual pair of supernatural beings, they clearly represent Faustus's divided will, which compels Faustus to commit to Mephastophilis but also to question this commitment continually.



## **Motifs**

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

## **Magic and the Supernatural Elements**

The supernatural elements permeates everywhere in the story. Angels and devils flit about, magic incantation are cast, dragons pull barouche (albeit offstage', and even fools like the two hostiers, Robin and Rafe, can learn enough magic to muster demons. Still, it is worth noting that nothing terribly significant is virtuoso through magic. Faustus plays tricks on people, entreats up grapes, and explores the macrocosm on a dragon, but he does not fundamentally reshape the world. The magic power that Mephastophilis vouchsafe him is more like a toy than an asbounding, earth-shaking ability. Furthermore, the real drama of the play, despite all the supernatural tucks and pageant, takes place within Faustus's indecisive mind and soul, as he first sells his soul to Lucifer and then considers repenting. In this sense, the magic is almost incidental to the real story of Faustus's struggle with himself, which Marlowe intentional not as a fantastical battle but rather as a pragmatic portrait of a human being with a will divided between good and evil.

## **Practical Jokes**

Once he gains his awesome powers, Faustus does not use them to do great deeds. Instead, he delights in playing tricks on people: he makes horns sprout from the knight's head and sells the horse-courser an enraptured horse. Such magical practical jokes seem to be Faustus's chief hilarity, and Marlowe uses them to illustrate Faustus's decline from a great, prideful scholar into a bored, middling magician with no higher ambition than to have a laugh at the expense of a collection of ninny.

## **Symbols**

Symbols are objects, characters, figures, or colors used to represent notional ideas or concepts.

## **Blood**

Blood plays multiple symbolic roles in the play. When Faustus signs away his soul, he signs in blood, connotizing the permanent and supernatural nature of this entente coagulates on the page, however, symbolizing, perhaps, his own body's revolt against what he intends to

do. Meanwhile, Christ's blood, which Faustus says he sees running across the sky during his terrible last night, symbolizes the sacrifice that Jesus, according to Christian belief, made on the cross; this sacrifice opened the way for humankind to lament its sins and be saved. Faustus, of course, in his proud injudiciousness, fails to take this path to deliverance.

## **Faustus's Rejection of the Ancient Authorities**

In scene 1, Faustus goes through a list of the major fields of human knowledge—logic, medicine, law, and doctrine—and convoke for each an ancient authority (Aristotle, Galen, Justinian, and Jerome's Bible, respectively). He then flotsam all of these figures in favor of magic. This declining symbolizes Faustus's break with the gothic world, which prized authority above all else, in favor of a more modern spirit of free scrutiny, in which experimentation and upheaval upstage trump the assertions of Greek philosophers and the Bible.

## **The Good Angel and the Evil Angel**

The angels appear at Faustus's shoulder early on in the play—the good angel beseeching him to lament and serve God, the evil angel beseeching him to follow his desires for power and serve Lucifer. The two symbolize his divided will, part of which wants to do good and part of which is sunk in sin.

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## **SUMMARY AND ANALYSIS**

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### **Summary: Prologue**

The Chorus, a single actor, enters and introduces the plot of the play. It will involve neither love nor war, he tells us. but instead will unearth the "form of Faustus' fortunes" (Prologue.8). The Chorus annals how Faustus was born to lowly parents in the small town of Rhode, how he came to the town of Wittenberg to live with his agnate, and how he was educated at Wittenberg, a famous German university. After earning the title of doctor of deity, Faustus became famous for his ability to discuss ecclesiastical matters. The Chorus adds that Faustus is "swollen with cunning" and has begun to practice sorcery, or black magic (Prologue. 20). The prelude concludes by stating that Faustus is seated in his study.

### **Analysis : Prelude**

The Chorus's introduction to the play links Doctor Faustus to the tradition of Greek tragedy, in which a chorus traditionally comments on the action. Although we tend to think of a chorus as a group of people or singers, it can also be composed of only one character. Here, the Chorus not only gives us background information about Faustus's life and education but also peculiarly tells us that his swelling pride will lead to his downfall. The story that we are about to see is compared to the Greek parable of Icarus, a boy whose father, Daedalus, gave him wings made out of feathers and beeswax. Icarus did not heed his father's warning and flew too close the sun, causing his wings to melt and sending him hurtling to his death. In the same way, the Chorus tells us, Faustus will "mount above his reach" and suffer the consequences (Prelude.21).

The way that the Chorus introduces Faustus, the play's protagonist, is significant, since it reflects a commitment to revivification values. The European revivification of the fifteenth and sixteenth centuries witnessed a rebirth of interest in classical learning and inaugurated a new emphasis on the individual in painting and literature. In the gothic era that preceded the revivification, the focus of scholarship was on God and doctrine; in the fifteenth and sixteenth centuries, the focus turned toward the study of humankind and the natural world, concluding in the birth of modern science in the work of men like Galileo Galilei and Isaac Newton.

The Prelude locates its drama squarely in the revivification world, where humanistic values hold sway. Classical and gothic literature typically focuses on the lives of the great and famous—saints or kings or ancient heroes. But this play, the Chorus insists, will focus not on ancient battles between Rome and Carthage, or on the "courts of kings" or the "pomp of proud unflinching deeds" (Prologue.4—5). Instead, we are to witness the life of an ordinary man, born to humble parents. The message is clear: in the new world of the revivification, an ordinary man like Faustus, a common-born scholar, is as important as any king or warrior, and his story is just as worthy of being told.

## **Summary: Scene 1**

In a long sermon, Faustus reflects on the most rewarding type of scholarship. He first considers logic, quoting the Greek philosopher Aristotle, but notes that disputing well seems to be the only goal of logic, and, since Faustus's debating skills are already good, logic is not scholarly enough for him. He considers medicine, quoting the Greek physician Galen, and decides that medicine, with its possibility of

achieving inexplicable curative, is the most fruitful pursuit—yet he notes that he has achieved great prominence as a doctor already and that this renown has not brought him satisfaction. He considers law, quoting the Byzantine emperor Justinian, but dismisses law as too petty, dealing with inconsequential matters rather than larger ones. Divinity, the study of religion and doctrine, seems to offer wider vistas, but he quotes from St. Jerome's Bible that all men sin and finds the Bible's contention that "[t]he reward of sin is death" an unacceptable doctrine. He then dismisses religion and fixes his mind on magic, which, when properly pursued, he believes will make him "a mighty god" (1.62).

Wagner, Faustus's servant, enters as his master finishes speaking. Faustus asks Wagner to bring Valdes and Cornelius, Faustus's friends, to help him learn the art of magic. While they are on their way, a good angel and an evil angel visit Faustus. The good angel admonish him to set aside his book of magic and read the Scriptures instead; the evil angel uplifts him to go forward in his stalking of the black arts. After they evanesce, it is clear that Faustus is going to vigilance the evil spirit, since he rejoices at the great powers that the magical arts will bring him. Faustus imagines sending spirits to the end of the world to fetch him jewels and delicacies, having them teach him secret knowledge, and using magic to make himself king of all Germany.

Valdes and Cornelius appear, and Faustus greets them, declaring that he has set aside all other forms of learning in favour of magic. They agree to teach Faustus the principles of the dark arts and describe the wondrous powers that will be his if he remains committed during his pursuit to learn magic. Cornelius tells him that "[t]he miracles that magic will perform/Will make thee vow to study nothing else" (1.136-137). Valdes lists a number of texts that Faustus should read, and the two friends promise to help him become better at magic than even they are. Faustus invites them to dine with him, and they exit.

## **Analysis : Scene 1**

The scene now shifts to Faustus's study, and Faustus's opening speech about the various fields of scholarship reflects the academic setting of the scene. In proceeding through the various intellectual disciplines and citing authorities for each, he is following the dictates of medieval scholarship, which held that learning was based on the authority of the wise rather than on experimentation and new ideas. This sermon, then, marks Faustus's rejection of this gothic model, as he

sets aside each of the old authorities and resolves to strike out on his own in his quest to become powerful through magic.

As is true throughout the play, however, Marlowe uses Faustus's own words to expose Faustus's blind spots. In his initial speech, for example, Faustus establishes a hierarchy of disciplines by showing which are nobler than others. He does not want merely to protect men's bodies through medicine, nor does he want to protect their property through law. He wants higher things, and so he proceeds on to religion. There, he quotes selectively from the New Testament, picking out only those passages that make Christianity appear in a negative light. He reads that M[t]he reward of sin is death," and that "[i]f we say we that we have no sin, / We deceive ourselves, and there is no truth in us" (1.40-43). The second of these lines comes from the first book of John, but Faustus neglects to read the very next line, which states, "If we confess our sins, [God] is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness" (1 John 1:9). Thus, through selective quoting, Faustus makes it seem as though religion promises only death and not forgiveness, and so he easily rejects religion with a fatalistic "What will be, shall be! Divinity, adieu!" (1.48). Meanwhile, he uses religious language—as he does throughout the play—to describe the dark world of wizards that he enters. "These metaphysics of magicians / And clairvoyant books are heavenly" (1.49-50), he declares without a trace of irony. Having gone upward from medicine and law to theology, he envisions magic and wizards as the crowning discipline, even though by most standards it would be the least noble.

Faustus is not a villain, though; he is a tragic hero, a protagonist whose character blemishes lead to his downfall. Marlowe endues him with tragic grandeur in these early scenes. The logic he uses to reject religion may be flawed, but there is something imposing in the breadth of his ambition, even if he pursues it through diabolical means. In Faustus's long speech after the two angels have whispered in his ears, his rhetoric outlines the modern quest for control over nature (albeit through magic rather than through science) in glowing, inspiring language. He offers a long list of imposing goals, including the acquisition of knowledge, wealth, and political power, that he believes he will achieve once he has mastered the dark arts. While the reader or playgoer is not expected to approve of his quest, his intents are imposing, to say the least. Later, the actual uses to which he puts magical powers are disappointing and gaudy. For now, however, Faustus's reams to inspire wonder.

**Summary: Scene 2**

to scholars come to see Faustus. Wagner makes jokes at their expense and then tells them that Faustus is meeting with Valdes and Cornelius. Aware that Valdes and Cornelius are infamous for their involvement in the black arts, the scholars live with heavy hearts, fearing that Faustus may also be falling into "that damned trap" as well (2.29).

**Summary: Scene 3**

That night, Faustus stands in a magical circle marked with various signs and wards, and he chants in Latin. Four devils and Lucifer, the ruler of hell, watch him among the shadows. Faustus repudiates heaven and God, swears fealty to hell, and demands that Mephistophilis rise to serve him. The devil Mephistophilis then appears before Faustus, who commands him to depart and return dressed as a Franciscan friar, since "[t]hat holy shape becomes a devil best" (3.26). Mephistophilis vanishes, and Faustus relies on his obedience. Mephistophilis then reappears, dressed as a monk, and asks Faustus what he desires. Faustus lands his obedience, but Mephistophilis says that he is Lucifer's servant and obey only Lucifer. He adds that he came because he heard Faustus deny allegiance to God and hoped to capture his soul.

Faustus quizzes Mephistophilis about Lucifer and hell and learns that Lucifer and all his devils were once angels who rebelled against God and have been damned to hell forever. Faustus points out that Mephistophilis is not in hell now but on earth; Mephistophilis insists, however, that he and his fellow demons are always in hell, even when they are on earth, because being impoverished of the presence of God, which they once enjoyed, is hell enough. Faustus dismisses this sentiment as lack of courage on Mephistophilis's part and then declares that he will offer his soul to Lucifer in return for twenty-four years of Mephistophilis's service. Mephistophilis agrees to take this offer to his master and departs. Left alone, Faustus remarks that if he had his many souls as there be stars, "he would offer them all to hell in return for the kind of power that Mephistophilis offers him. He eagerly awaits Mephistophilis's return.

**Summary: Scene 4**

Antipodes with a clown and tries to coax him to become his servant for seven years. The clown is poor, and Wagner jokes that he would probably sell soul to the devil for a shoulder of mutton; the clown answers that it would have to be well-seasoned mutton. After first

agreeing to be Wagner's servant, however, the clown abruptly changes his mind. Wagner threatens to cast a spell on him, and he then conjures up two devils, who he says will carry the clown away to hell unless he becomes Wagner's servant. Seeing the devils, the clown becomes terrified and agrees to Wagner's demands. After Wagner dismisses the devils, the clown asks his new master if he can learn to entreat as well, and Wagner promises to teach him how to turn himself into any kind of animal—but he insists on being called "Master Wagner."

## **Analysis: Scenes 2-4**

Having learned the necessary arts from Cornelius and Valdes, Faustus now takes the first step toward selling his soul when he entreats up a devil. One of the central questions in the play is whether Faustus damns himself entirely on his own or whether the princes of hell somehow enmesh him. In scene 3, as Faustus makes the magical marks and carols the magical words that muster Mephistophilis, he is watched by Lucifer and four lesser devils, suggesting that hell is waiting for him to make the first move before dashing on him. Mephistophilis replicates this idea when he insists that he came to Faustus of his own vouchsafe when he heard Faustus curse God and renominate heaven, hoping that Faustus's soul was available for the taking. But while the demons may be active agents eagerly seeking to clutch Faustus's soul, Faustus himself makes the first move. Neither Mephistophilis nor Lucifer forces him to do anything against his will.

Indeed, if anything, Mephistophilis seems far less eager to make the contract than Faustus himself. He willingly tells Faustus that his master, Lucifer, is less powerful than God, having been thrown "by aspiring pride and impertinent, from the face of heaven" (3.67—68). Furthermore, Mephistophilis offers a powerful portrait of hell that seems to warn against any entente with Lucifer. When Faustus asks him how it is that he is allowed to leave hell in order to come to earth, Mephistophilis famously says :

- Why this is hell, nor am I out of it.
- Think'st thou that I, who saw the face of God,
- And tasted the eternal joys of heaven,
- Am not tormented with ten thousand hells
- In being deprived of everlasting bliss?

(3.76-80)

Mephastophilis exposes the horrors of his own experience as if offering sage guidance to Faustus. His honesty in mentioning the "ten thousand hells" that anguish him shines a negative light on the action of committing one's soul to Lucifer. Indeed, Mephastophilis even tells Faustus to abandon his "puerile demands" (3.81).

But Faustus refuses to leave his desires. Instead, he exhibits the blindness that serves as one of his defining characteristics throughout the play. Faustus sees the world as he wants to see it rather than as it is. This eschewing of reality is symbolized by his insistence that Mephastophilis, who is veburably hideous, reappear as a Franciscan friar. In part, this episode is a dig at Catholicism, modulated at Marlowe's ferociously evangelical English audience, but it also shows to what lengths Faustus will go in order to diminish the horrors of hell. He sees the devil's true shape, but rather than flee in terror he tells Mephastophilis to change his appearance, which makes looking upon him easier. Again, when Mephastophilis has finished telling him of the horrors of hell and urging him not to sell his soul, Faustus grudgingly dismisses what Mephastophilis has said, accusing him of lacking "manly bravery" (3.85). There is a desperate innocence to Faustus's approach to the demonic: he cannot seem to accept that hell is really as bad as it seems, which propels him forward into darkness.

The pranks of Wagner and the clown provide a comic contrast to the Faustus-Mephastophilis scenes. The clown jokes that he would sell his soul to the devil for a well-seasoned shoulder of mutton, and Wagner uses his newly gained illusion skill to frighten the clown into serving him. Like Faustus, these clownish characters (whose scenes are so different from the rest of the play that some writers have suggested that they were written by a colleague rather than by Marlowe himself) use magic to muster demons. But where Faustus is grand and ambitious and tragic, they are low and common and farcical, seeking mutton and the ability to turn into a mouse or a rat rather than world power or fantastic wealth. As the play progresses, though, Faustus's grandeur diminishes, and he sinks down toward the level of the clowns, suggesting that degradation precedes damnation.

## **Summary: Scene 5**

Faustus begins to waver in his persuasion to sell his soul. The good angel tells him to abandon his plan and "think of heaven, and heavenly things," but he dismisses the good angel's words, saying that God does not love him (5.20). The good and evil angels make another appearance, with the good one again urging Faustus to think of heaven,



but the evil angel convinces him that the wealth he can gain through his deal with the devil is worth the cost. Faustus then calls back Mephistophilis, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service. Faustus asks Mephistophilis why Lucifer wants his soul, and Mephistophilis tells him that Lucifer seeks to enlarge his kingdom and make humans suffer even as he suffers.

Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood. However, when he tries to write the deed his blood congeals, making writing impossible. Mephistophilis goes to fetch fire in order to loosen the blood, and, while he is gone, Faustus endures another stint of indecision, as he wonders if his own blood is attempting to warn him not to sell his soul. When Mephistophilis returns, Faustus signs the deed and then discovers an inscription on his arm—that reads "Homo fuge," Latin for "O man, fly" (5.77). While Faustus wonders where he should fly Mephistophilis presents a group of devils, who cover Faustus with crowns and rich garments. Faustus puts aside his doubts. He hands over the deed, which premises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephistophilis.

After he turns in the deed, Faustus asks his new servant where hell is located, and Mephistophilis says that it has no exact location but exists everywhere. He continues explaining, saying that, hell is everywhere that the damned are cut off from God eternally. Faustus remarks that he thinks hell is a myth. At Faustus's request for a wife, Mephistophilis offers Faustus a she-devil, but Faustus refuses. Mephistophilis then gives him a book of magic spells and tells him to read it carefully.

Faustus once again wavers and leans toward contrition as he envisage the wonders of heaven from which he has cut himself off. The good and evil angels.

Faustus could still be saved, if he lamented in spite of everything. Faustus's reply—"Bell, book and candle; candle, book, and bell / Forward and backward, to curse Faustus to hell"—is fraught with prognosticating (7,83-84). Hell, of course, is exactly where Faustus is "curse [d]" to go, but through his own injudiciousness and not the curses of monks or the pope.

The absurd behaviour of Robin and Rafe, meanwhile, once again contrasts with Faustus's relationship to the mephistophilian. Robin and Rafe entreat up Mephistophilis in order to scare off a vintner, and even

when he threatens to turn them into animals (or actually does so temporarily—the text is unclear on this matter), they treat it as a great joke. Yet the contrast between Faustus on the one hand and the ostlers and the clown on the other, the high and the low, is not so great as it is originally, since Faustus too has begun using magic in tracking of practical jokes, like boxing the pope's ear. Such foolishness is quite a step down for a man who earlier speaks of using his magic to become ruler of Germany. Although Faustus does step into the political demesne when he frees Bruno and sends him back to Germany, this action seems to be carried out as part of the cruel practical joke on the pope, not as part of any real political tracking. The ignominy of Faustus's initially heroic aims continues as the play proceeds, with Faustus coming to resemble a clown more and more.

### **Summary: Chorus 3**

The Chorus enters to inform us that Faustus has returned home to Germany and developed his fame by explaining what he learned during the course of his journey. The German emperor, Charles V, has heard of Faustus and invited him to his palace, where we next encounter him.

### **Summary: Scene 9**

At the court of the emperor, two gentlemen, Martino and Frederick, discuss the impending arrival of Bruno and Faustus. Martino remarks that Faustus has promised to entreat up Alexander the Great, the famous conquistador. The two of them wake another gentleman, Benvolio, and tell him to come down and see the new arrivals, but Benvolio declares that he would rather watch the action from his window, because he has a hangover.

Faustus comes before the emperor, who thanks him for having freed Bruno from the clutches of the pope. Faustus acknowledges the magnificence and then says that he stands ready to fulfil any wish that the emperor might have. Benvolio, watching from above, remarks to himself that Faustus looks nothing like what he would expect a conjurer to look like.

The emperor tells Faustus that he would like to see Alexander the Great and his lover. Faustus tells him that he cannot produce their actual bodies but can create spirits resembling them. A knight present in the court (Benvolio in the B text) is dubious, and asserts that it is as untrue that Faustus can perform this feat as that the goddess Diana has transformed the knight into a hart.

Before the eyes of the court, Faustus creates a vision of Alexander embracing his lover (in the B text, Alexander's great rival, the Persian king Darius, also appears; Alexander defeats Darius and then, along with his lover, salutes the emperor). Faustus entreats a pair of antlers onto the head of the knight (again, Benvolio in the B text). The knight petitions for mercy, and the emperor supplicates Faustus to remove the horns. Faustus complies, warning Benvolio to have more respect for scholars in the future.

With his friends Martino and Frederick and a group of soldiers, Benvolio plots an attack against Faustus. His friends try to faze him, but he is so vehement at the damage done to his reputation that he will not listen to reason. They resolve to ambuscade Faustus as he leaves the court of the emperor and to take the treasures that the emperor has given Faustus. Frederick goes out with the soldiers to scout and returns with word that Faustus is coming toward them and that he is alone. When Faustus enters, Benvolio skewers him and cuts off his head. He and his friends elation, and they plan the further snubs that they will visit on Faustus's cadaver. But then Faustus rises with his head restored. Faustus tells them that they are fools, since his life belongs to Mephastophilis and cannot be taken by anyone else. He musters Mephastophilis, who arrives with a group of lesser devils, and orders the devils to carry his attackers off to hell. Then, reconsidering, he orders them instead to punish Benvolio and his friends by tugging them through barbs and flinging them off of ridges, so that the world will see what happens to people who attack Faustus. As the men and devils leave, the soldiers come in, and Faustus musters up another precipice of demons to drive them off.

Benvolio, Frederick, and Martino reappear. They are contused and bloody for they been quiet and harried by the devils, and all three of them now have horns burgeoning from their heads. They greet one another unhappily, express horror at the fate that has befallen them, and agree to camouflage themselves in a castle rather than face the scorn of the world.

### **Analysis: Chorus 3-Scene 9**

Twenty-four years pass between Faustus's entente with Lucifer and the end of the play. Yet, for us, these decades sweep by remarkably quickly. We see only three main events from the twenty-four years: Faustus's visits to Rome, to the emperor's court, and then to the Duke of Vanholt in scene 11. While the Chorus assures us that Faustus visits many other places and learns many other things that we are not shown,

we are still left with the sense that Faustus's life is being expedite at a speed that tenses belief. But Marlowe uses this spurring to his advantage. By making the years pass so swiftly, the play makes us feel what Faustus himself must feel—namely, that his too-short lifetime is slipping away from him and his ultimate, hellish fate is drawing ever closer. In the world of the play, twenty-four years seems long when Faustus makes the entente, but both he and we come to realize that it passes rapidly.

Meanwhile, the use to which Faustus puts his powers is prosaic. In Rome, he and Mephistophilis box the pope's ears and disrupt a discombobulate party. At the court of Emperor Charles V (who ruled a vast stretch of territory in the sixteenth century, including Germany, Austria, and Spain), he essentially performs illusion tricks to entertain the monarch. Before he makes the entente with Lucifer, Faustus speaks of rearranging the geography of Europe or even making himself emperor of Germany. Now, though, his sights are set considerably lower. His involvement in the political realm extends only to freeing Bruno, Charles's candidate to be pope. Even this action (which occurs only in the B text) seems largely a lark, without any larger political goals behind it. Instead, Faustus occupies his energies mustering up Alexander the Great, the heroic Macedonian conquistador. This trick would be extremely impressive, except that Faustus tells the emperor that "it is not in my ability to present / before your eyes the true hefty bodies of those two deceased /princes" (Q.39–41). In other words, all of Mephistophilis's power can, in Faustus's hands, produce only impressive illusions. Nothing of substance emerges from Faustus's magic, in this scene or anywhere in the play, and the man who earlier swaggers that he will divert the River Rhine and reshape the map of Europe now occupies himself with revenging a trifling insult by placing horns on the head of the foolish knight.

The B-text scene outside the emperor's court, in which Benvolio and his friends try to kill Faustus, is utterly devoid of suspense, since we know that Faustus is too powerful to be murdered by a gang of incompetent noblemen. Still, Faustus's way of dealing with the threat is telling: he plays a kind of practical joke, making the noblemen think that they have cut off his head, only to come back to life and send a collection of devils to hound them. With all the power of hell behind him, he takes pleasure in sending Mephistophilis out to hunt down a collection of fools who pose no threat to him and insists that the devils disgrace the men publicly, so that everyone will see what happens to those who threaten him. This command shows a hint of Faustus's old

pride, which is so impressive early in the play; now, though, Faustus is entirely concerned with his reputation as a fearsome wizard and not with any higher goals. Trudging from court to court, doing tricks for royals, Faustus has become a kind of sixteenth-century celebrity, more concerned with his public image than with the dreams of greatness that earlier animate him.

### **Summary: Scene 10**

Faustus, meanwhile, meets a horse-courser and sells him his horse. Faustus gives the horse-courser a good price but warns him not to ride the horse into the water. Faustus begins to reflect on the pending expiration of his contract with Lucifer and falls asleep. The horse-courser reappears, sopping wet, complaining that when he rode, his horse into a stream it turned into a stack of silage. He decides to get his money back and tries to wake Faustus by bellowing in his ear. He then pulls on Faustus's leg when Faustus will not wake. The leg breaks off, and Faustus wakes up, screaming bloody murder. The horse-courser takes the leg and runs off. Meanwhile, Faustus's leg is immediately restored, and he laughs at the joke that he has played. Wagner then enters and tells Faustus that the Duke of Vanholt has mutened him. Faustus agrees to go, and they depart together.

Robin and Rafe have stopped for a drink in a alchouse. They listen as a consigner, or wagon-driver, and the horse-courser discuss Faustus. The carter explains that Faustus stopped him on the road and asked him to buy some hay to eat. The consigner agreed to sell him all he could eat for three farthings, and Faustus proceeded to eat the entire consignment of forage. The horse-courser tells his own story, adding that he took Faustus's leg as revenge and that he is keeping it at his home. Robin declares that he intends to seek out Faustus, but only after he has a few more drinks.

### **Summary: Scene 11**

At the court of the Duke of Vanholt, Faustus's skill at illusion up beautiful illusions wins the duke's favor. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephastophilis bring her some grapes. (In the B text of Doctor Faustus, Robin, Dick, the carter, the horse-courser, and the hostess from the alehouse burst in at this moment. They confront Faustus, and the horse-courser begins making jokes about what he assumes is Faustus's wooden leg. Faustus then shows them his leg, which is whole and healthy, and they are amazed. Each then launches into a complaint

about Faustus's treatment of him, but Faustus uses magical charms to make them silent, and they depart.) The duke and duchess are much pleased with Faustus's display, and they promise to reward Faustus greatly.

## **Analysis: Scenes 10-11**

Faustus's downward spiral, from tragic greatness to self-indulgent mediocrity, continues in these scenes. He continues his journey from court to court, arriving this time at Vanholt, a minor German duchy, to visit the duke and duchess. Over the course of the play we see Faustus go from the seat of the pope to the court of the emperor to the court of a minor nobleman. The power and importance of his hosts decreases from scene to scene, just as Faustus's feats of magic grow ever more prosaic. Just after he seals his entente with Mephastophilis, Faustus soars through the heavens on a chariot pulled by dragons to learn the secrets of astronomy; now, however, he is reduced to playing pointless tricks on the horse-courser and fetching out-of-season grapes to impress a bored noblewoman. Even his antagonists have grown increasingly hilarious. In Rome, he faces the curses of the pope and his monks, which are strong enough to give even Mephastophilis pause; at the emperor's court, Faustus is opposed by a collection of noblemen who are brave, if unintelligent. At Vanholt, though, he faces down an absurd collection of comical rogues, and the worst of it is that Faustus seems to have become one of them, a clown among clowns, taking pleasure in using his unlimited power to perform practical jokes and cast simple charms.

Selling one's soul for power and glory may be foolish or wicked, but at least there is magnificence to the idea of it. Marlowe's Faustus, however, has lost his hold on that doomed magnificence and has become pathetic. The meaning of his decline is cryptic: perhaps part of the nature of a pact with Lucifer is that one cannot gain all that one hopes to gain from it. Or perhaps Marlowe is criticizing worldly ambition and, by extension, the entire modern project of the revivification, which pushed God to one side and sought mastery over nature and society. Along the lines of this interpretation, it seems that in Marlowe's worldview the desire for complete knowledge about the world and power over it can ultimately be reduced to fetching grapes for the Duchess of Vanholt—in other words, to nothing.

Earlier in the play, when Faustus queries Mephastophilis about the nature of the world, Faustus sees his desire for knowledge reach a dead end at God, whose power he denies in favour of Lucifer. Knowledge of

God is against Lucifer's kingdom, according to Mephistophilis. But if the pursuit of knowledge leads indubitably to God, Marlowe suggests, then a man like Faustus, who tries to live God can ultimately go nowhere but down, into mediocrity.

There is no sign that Faustus himself is aware of the gulf between his earlier ambitions and his current state. He seems to take joy in his petty amusements, laughing clamorously when he perplexes the horse-courser and leaping at the chance to visit the Duke of Vanholt. Still, his imminent doom begins to weigh upon him. As he sits down to fall asleep, he remarks, "What art thou, Faustus, but a man condemned to die?" (10.24). Yet, at this moment at least, he seems convinced that he will lament at the last minute and be saved—a significant change from his earlier attitude, when he either denies the existence of hell or assumes that damnation is inescapable. "Christ did call the thief upon the cross," he comforts himself, referring to the New testament story of the thief who was condemned alongside Jesus Christ, repented for his sins, and was promised a place in paradise (10.28). Thus he compares himself to this figure shows that Faustus assumes topic can wait until the last moment and still escape hell. In other words, he wants to renounce Mephistopheles, but not just yet. We can easily anticipate that his willingness to delay will prove fatal.

### **Summary: Chorus 4**

Wagner announces that Faustus must be about to die because he has given Wagner all of his wealth. But he remains unsure, since Faustus is not acting like a dying man—rather, he is out roistering with scholars.

### **Summary: Scene 12**

Faustus enters with some of the scholars. One of them asks Faustus if he can produce Helen of Greece (also known as Helen of Troy), who they have decided was "the admirablest lady / that ever lived" (12.3-4). Faustus agrees to produce her, and gives the order to Mephistophilis: immediately, Helen herself crosses the stage, to the delight of the scholars.

The scholars leave, and an old man enters and tries to persuade Faustus to repent. Faustus becomes distraught, and Mephistophilis hands him a dagger. However, the old man persuades him to appeal to God for mercy, saying, "I see an angel hovers o'er thy head / And with a vial full of precious grace / Offers to pour the same into thy soul!" (12.44-46). Once the old man leaves, Mephistophilis threatens to shred

Faustus to pieces if he does not reconfirm his vow to Lucifer. Faustus complies, sealing his vow by once again stabbing his arm and archaic it in blood. He asks Mephistophilis to punish the old man for trying to divert him from continuing in Lucifer's service; Mephistophilis says that he cannot touch the old man's soul but that he will menace his body. Faustus then asks Mephistophilis to let him see Helen again. Helen enters, and Faustus makes a great speech about her beauty and kisses her.

### **Summary : Scene 13**

The final night of Faustus's life has come, and he tells the scholars of the deal he has made with Lucifer. They are horrified and ask what they can do to save him, but he tells them that there is nothing to be done. Reluctantly, they leave to pray for Faustus. A vision of hell opens before Faustus's horrified eyes as the clock strikes eleven. The last hour passes by quickly, and Faustus adjures the clocks to slow and time to stop, so that he might live a little longer and have a chance to lament. He then begs God to reduce his time in hell to a thousand years or a hundred thousand years, so long as he is eventually saved. He wishes that he were a beast and would simply cease to exist when he dies instead of facing perdition. He curses his parents and himself, and the clock strikes midnight. Devils enter and carry Faustus away as he screams, "Ugly hell gape not! Come not, Lucifer! / I'll burn my books—ah, Mephistophilis!" (13.112-113).

### **Summary: Epilogue**

The Chorus enters and warns the wise "[o]nly to wonder at unlawful things" and not to trade their souls for forbidden knowledge (Epilogue.6).

### **Analysis: Chorus 4-Epilogue**

The final scenes contain some of the most noteworthy speeches in the play, especially Faustus's speech to Helen and his final sermon. His address to Helen begins with the famous line "Was this the face that launched a thousand ships," referring to the Trojan War, which was fought over Helen, and goes on to list all the great things that Faustus would do to win her love (12.81). He compares himself to the heroes of Greek folklore, who went to war for her hand, and he ends with a lengthy praise of her beauty. In its flowery language and emotional power, the speech marks a return to the eloquence that marks Faustus's words in earlier scenes, before his language and behavior become mediocre and petty. Having dissipated his powers in spoofs behaviour



and childish entertainments, Faustus regains his eloquence and tragic magnificence in the final scene, as his ruination approaches. Still, as impressive as this speech is, Faustus maintains the same blind spots that lead him down his dark road in the first place. Earlier, he seeks paramountly through magic instead of religion. Now, he seeks it through sex and female beauty, as he asks Helen to make him "immortal" by kissing him (12.83). Moreover, it is not even clear that Helen is real, since Faustus's earlier conjuring of historical figures evokes only illusions and not physical beings. If Helen too is just an illusion, then Faustus is wasting his last hours dallying with a fantasy image, an apt symbol for his entire life.

Faustus's final speech is the most emotionally powerful scene in the play, as his despairing mind rushes from idea to idea. One moment he is begging time to slow down, the next he is imploring Christ for mercy. One moment he is crying out in fear and trying to hide from the wrath of God, the next he is begging to have the eternity of hell lessened somehow. He curses his parents for giving birth to him but then owns up to his responsibility and curses himself. His mind's various attempts to escape his doom, then, lead inexorably to an understanding of his own guilt.

The passion of the final speech points to the central question in *Doctor Faustus* of why Faustus does not repent. Early in the play, he deceives himself into believing either that hell is not so bad or that it does not exist. But, by the close, with the gates of hell literally opening before him, he still ignores the warnings of his own compunction and of the old man, a physical incarnation of the compunction that influxes him. Faustus's loyalty to Lucifer could be explained by the fact that he is afraid of having his body torn apart by Mephistophilis. But he seems almost eager, even in the next-to-last scene, to reseal his vows in blood, and he even goes a step further when he demands that Mephistophilis punish the old man who learning him to lament. Marlowe suggests that Faustus's self-misapprehension persists even at the end. Having served Lucifer for so long, he has reached a point at which he cannot imagine breaking free.

In his final speech, Faustus is clearly afflicted with remorse, yet he no longer seems to be able to repent. Christian doctrine holds that one can lament for any sin, however grave, up until the moment of death and be saved. Yet this principle does not seem to hold for Marlowe's protagonist. *Doctor Faustus* is a Christian tragedy, but the logic of the final scene is not Christian. Some critics have tried to deal with this problem by claiming that Faustus does not actually lament in the final

speech but that he only speaks nostalgically about the possibility of contrition. Such an argument, however, is difficult to propitiate with lines such as:

O, I'll leap up to my God! Who pulls me down?. . .

One drop of blood would save my soul, half a drop: ah my Christ—  
(13.69-71)

Faustus appears to be calling on Christ, seeking the precious drop of blood that will save his soul. Yet some unseen force—whether inside or outside him— prevents him from giving himself to God.

Ultimately, the ending of Doctor Faustus represents a clash between Christianity, which holds that contrition and salvation are always possible, and the dictates of tragedy, in which some character flaw cannot be corrected, even by alluring to God. The idea of Christian tragedy, then, is contradictory, as Christianity is ultimately elevating. People may suffer—as Christ himself did—but for those who lament, deliverance eventually awaits. To make Doctor Faustus a true tragedy, then, Marlowe had to set down a moment beyond which Faustus could no longer lament, so that in the final scene, while still alive, he can be damned and conscious of his perdition.

The unhappy Faustus's last line returns us to the skirmish between revivification values and gothic values that dominates the early scenes and then diminishes as Faustus pursues his mediocre amusements in later scenes. His cry, as he alleges for salvation, that he will burn his books suggests, for the first time since early scenes, that his entente with Lucifer is primarily about a thirst for limitless knowledge—a thirst that is presented as incompatible with Christianity. Scholarship can be Christian, the play suggests, but only within limits. As the Chorus says in its final speech :

- Faustus is gone! Regard his hellish fall,
- Whose fiendful fortune may exhort the wise
- Only to wonder at unlawful things:
- Whose deepness doth entice such forward wits
- To practice more than heavenly power permits.

(Epilogue. 4-8)

In the duel between Christendom and the rising modern spirit, Marlowe's play seems to come down squarely on the side of

Christianity. Yet Marlowe, himself egregious, indicated of scepticism and various other sins, may have had other ideas, and he made his Faustus sympathetic, if not necessarily admirable. While his play shows how the unhindered pursuit of knowledge and power can be corrupting, it also shows the magnificence of such a quest. Faustus is damned, but the gates that he opens remain standing wide, waiting for others to follow.

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## IMPORTANT QUOTATIONS

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1. The reward of sin is death? That's hard. Si peccasse negamus, fallimur, et nulla est in nobis veritas. If we say that we have no sin, We deceive ourselves, and there's no truth in us. Why then believe we must sin, and so consequently die. Ay, we must die an everlasting death. What doctrine call you this? Che sara, sara: What will be, shall be! Divinity, adieu! These metaphysics of magicians, and necromantic books are heavenly. (1.40-50)

Faustus speaks these lines near the end of his opening sermon. In this speech, he considers various fields of study one by one, beginning with logic and proceeding through medicine and law. Seeking the highest form of knowledge, he arrives at theology and opens the Bible to the New Testament, where he quotes from Romans and the first book of John. He reads that "[t]he reward of sin is death," and that "[i]f we say we that we have no sin, / We deceive ourselves, and there's no truth in us." The logic of these quotations—everyone sins, and sin leads to death—makes it seem as though Christianity can promise only death, which leads Faustus to give in to the cynical "What will be, shall be! Divinity, adieu!" However, Faustus neglects to read the very next line in John, which states, "If we confess our sins, [God] is faithful and just to forgive us our sins, and to cleanse us from all iniquitous" (1 John 1:9). By ignoring this passage, Faustus ignores the possibility of vindication, just as he ignores it throughout the play. Faustus has blind spots; he sees what he wants to see rather than what is really there. This blindness is discernible in the very next line of his speech: having turned his back on heaven, he pretends that "[these metaphysics of magicians/and necromantic books are heavenly." He thus inverts the cosmos, making black magic "heavenly" and religion the source of "everlasting death."

2. **Mephastophilis** : Why this is hell, nor am I out of it. Think'st thou that I, who saw the face of God, And tasted the eternal joys of heaven, Am not tormented with ten thousand hells. In being deprived of everlasting bliss? O Faustus, leave these frivolous demands, Which strike a terror to my fainting soul. FAUSTUS: What, is great Mephastophilis so passionate For being deprived of the joys of

heaven? Learn thou of Faustus manly fortitude, And scorn those joys thou never shalt possess. (3.76-86)

*Oedipus the King-Sophocles*

This exchange shows Faustus at his most willfully blind, as he listens to Mephistophilis who describes how awful hell is for him even as a devil, and as he then proceeds to dismiss Mephistophilis's words blithely, yearning him to have "manly perseverance." But the dialogue also shows Mephistophilis in a bizarre light. We know that he is committed to Faustus's perdition—he has appeared to Faustus because of his hope that Faustus will repudiate God and swear adherence to Lucifer. Yet here Mephistophilis seems to be urging Faustus against selling his soul, telling him to "leave these frivolous demands, / Which strike a terror to my fainting soul." There is a parallel between the experience of Mephistophilis and that of Faustus. Just as Faustus now is, Mephistophilis was once prideful and rebelled against God; like Faustus, he is damned forever for his sin. Perhaps because of this connection, Mephistophilis cannot accept Faustus's cheerful dismissal of hell in the name of "manly fortitude." He knows all too well the terrible reality, and this knowledge drives him, in spite of himself, to warn Faustus away from his t-errible course.

3. **Mephistophilis** : Hell hath no limits, nor is circumscribed In one self-place; for where we are is hell, And where hell is, there must we ever be. All places shall be hell that is not heaven.

**Faustus**: Come, I think hell's a fable.

- **MEPHASTOPHILISS.**: Ay, think so still, till experience change thy mind.
- **FAUSTUS**: Think'st thou that Faustus is so fond to imagine That after this life there is any pain? Tush, these are trifles and mere old wives' tales.

(5.120-135)

This exchange again shows Mephistophilis warning Faustus about the horrors of hell. This time, though, their exchange is less significant for what Mephistophilis says about hell than for Faustus's response to him. Why anyone would make a pact with the devil is one of the most vexing questions surrounding Doctor Faustus, and here we see part of Marlowe's explanation. We are constantly given indications that Faustus doesn't really understand what he is doing. He is a secular revivification, so disdainful of traditional religion that he believes hell to be a "parable" even when he is conversing with a devil. Of course, such a belief is difficult to maintain when one is trafficking in the supernatural, but Faustus has a fallback position. Faustus takes Mephistophilis's assertion that hell will be "[a]ll places ... that is not heaven" to mean that hell will just be a continuation of life on earth. He fails to understand the difference between him and Mephistophilis: unlike Mephistophilis, who has lost heaven permanently, Faustus, despite his pact with Lucifer, is not yet confounded and still has the possibility of contrition. He cannot

yet understand the torture against which Mephistophilis warns him, and imagines, lethally, that he already knows the worst of what hell will be.

4, Was this the face that launched a thousand ships, And burnt the topless towers of Ilium? Sweet Helen, make me immortal with a kiss: Her lips sucks forth my soul, see where it flies! Come Helen, come, give me my soul again. Here will I dwell, for heaven be in these lips, And all is dross that is not Helena! (12.81-87)

These lines come from a speech that Faustus makes as he nears the end of his life and begins to realize the terrible nature of the bargain he has made. Despite his sense of perturbation, Faustus enjoys his powers, as the delight he takes in illusion up Helen makes clear. While the speech marks a return to the rhetoric that he shows early in the play, Faustus continues to display the same blind spots and wishful thinking that characterize his behavior throughout the drama. At the beginning of the play, he dismisses religious predominance in favor of magic; now, after dissipating his powers in petty, self-permissive behaviour, he looks for predominance in a woman, one who may be an illusion and not even real flesh and blood. He seeks heavenly grace in Helen's lips, which can, at best, offer only earthly pleasure. "[M]ake me immortal with a kiss," he cries, even as he continues to keep his back turned to his only hope for escaping damnation-namely, repentance.

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## SUMMARY

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The play is in blank verse and prose in thirteen scenes (1604) or twenty scenes (1616). Blank verse is largely reserved for the main scenes while prose is used in the comic scenes. Modern texts divide the play into five acts; act 5 being the shortest. As in many Elizabethan plays, there is a chorus who does not interact with the other characters but rather provides an introduction and conclusion to the play and gives an introduction to the events that have transpired at the beginning of some acts.

Along with history and language style, scholars have appraisable and analyzed the structure of Doctor Faustus and its effects on the play as a whole. Leonard H. Frey wrote a document entitled "In the Opening and Close of Doctor Faustus," which mainly focuses on Faustus's opening and closing discourse. He stresses the importance of the discourse in the play, saying: "the sermon, perhaps more than any other dramatic device, involved the audience in an imaginative concern with the happenings on stage". By having Doctor Faustus deliver these soliloquies at the beginning and end of the play, the focus is drawn to his inner thoughts and feelings about succumbing to the devil. The soliloquies have parallel concepts. In the introductory soliloquy, Faustus begins by contemplating the fate of his life and what he wants his career to be. He ends his sermon with the solution and decision to give his soul to the devil. Similarly in the closing sermon, Faustus begins contemplating and finally comes to terms with the fate he created for himself. Frey

also explains: "The whole pattern of this final sermon is thus a grim burlesque of the opening one, where decision is reached after, not prior to, the survey".

*Oedipus the King-Sophocles*

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## REVIEW QUESTIONS

1. How does Faustus use the magical gifts that he has received? What do they suggest about his character or about the nature of unlimited power?
2. What is the role of the comic characters-Robin, Rafe, the horse-courser, and the clown, How does Marlowe use them to illuminate Faustus's decline?
3. When does Faustus have misgivings about his entente with Lucifer? What makes him desire to lament? Why do you think he fails to lament?
4. Discuss the role of Faustus's discourse-particularly his speeches about the different kinds of knowledge.
5. Is Faustus misled by the devils, or is he willfully blind to the reality of his situation?

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## SUGGESTED READINGS

1. Christopher Marlowe- Harold Bloom.
2. Twentieth-Century Interpretations of Doctor Faustus. — Willard Farnham
3. Marlowe: The Critical Heritage. — Millar Macular
4. Doctor Faustus. — Christopher Marlowe
5. Doctor Faustus: Text and Performance — William Tydeman

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