

*ElizabethanDrama.org*

presents

the Annotated Popular Edition of

THE TRAGICAL HISTORY  
of DOCTOR FAUSTUS  
(the “A” (short) text)

by Christopher Marlowe

Written c. 1589-1592

Earliest Extant Edition: 1604

Featuring complete and easy-to-read annotations.

Annotations and notes © Copyright Peter Lukacs and ElizabethanDrama.org, 2020.  
This annotated play may be freely copied and distributed.

# THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

By Christopher Marlowe

Written c. 1589-1592  
From the Quarto of 1604  
aka the 'A' (short) Text

## DRAMATIS PERSONAE.

### ***Faustus.***

***Wagner,*** Servant to Faustus.  
***Valdes,*** Friend to Faustus.  
***Cornelius,*** Friend to Faustus.

### ***The Pope.***

***Cardinal of Lorraine.***

### ***The Emperor of Germany.***

***Duke of Vanholt.***  
***Duchess of Vanholt.***  
***A Knight.***

### Other Human Characters:

***Clown.***  
***Robin.***  
***Rafe.***  
***Vintner.***  
***Horse-Courser.***  
***An Old Man.***  
Scholars, Friars, and Attendants.

### Spirits:

***Lucifer.***  
***Belzebub.***  
***Mephistophilis.***  
***Good Angel.***  
***Evil Angel.***  
***The Seven Deadly Sins.***  
***Devils.***  
Spirits in the shapes of ***Alexander the Great,***  
of his ***Paramour*** and of ***Helen.***

### ***Chorus.***

## INTRODUCTION to the PLAY

*Doctor Faustus* is Christopher Marlowe's crowning achievement, and remains today the most popular and well-known play of the Elizabethan era outside of the Shakespearean canon. The tale is of a theologian who sold his soul to the devil in return for the ability to perform sorcery and gain knowledge of the workings of the universe; but God's mercy is infinite, and Faustus, who repeatedly regrets his decision, could have returned to the fold of God at anytime, but was too blinded by his own pride to realize it.

## OUR PLAY'S SOURCE

Our text of *Doctor Faustus* (1604) is adopted primarily from Alexander Dyce's edition of Marlowe's plays, but with some of the spelling and wording from the 1604 quarto reinstated.

## NOTES ON THE ANNOTATIONS

Mention made in the annotations of Dyce, Gollancz, Schelling, Cunningham, Ward, Bullen, Waltrous, Boas, Barnet, Bevington and Ribner refers to the commentary of these scholars in their editions of our play. Mention of Sugden refers to the entries in his *Topographical Dictionary*.

The most commonly cited sources are listed in the footnotes immediately below. The complete list of footnotes appears at the end of this play.

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Dyce, Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
4. Gollancz, Israel, ed. *The Tragical History of Doctor Faustus*. London: J.M. Dent and Co., 1897.
5. Schelling, Felix E. ed. *Christopher Marlowe*. New York: American Book Company, 1912.
6. Cunningham, Lt. Col. Francis. *The Works of Christopher Marlowe*. London: Chatto and Windus, 1879.

7. Ward, Adolphus William, ed. *Old English Dramas, Select Plays*. Oxford: The Clarendon Press, 1892.
8. Bullen, A.H. *The Works of Christopher Marlowe*, Vol. I. London: John C. Nimmo, 1885.
9. Waltrous, George Ansel. *Elizabethan Dramatists*. New York: Thomas Y. Crowell and Co., 1903.
10. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.
12. Boas, Frederick S. *The Tragical History of Doctor Faustus*. London: Methuen & Co. Ltd., 1949.
13. Barnet, Sylvan. *Doctor Faustus*. New York: Signet Classic, 1969.
14. Bevington, David, and Rasmussen, Eric. *Doctor Faustus and Other Plays*. Oxford: Oxford University Press, 1995.
16. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.

### **A. The Two Versions of Faustus: 'A' and 'B' Texts.**

The earliest surviving copy of *Doctor Faustus* was printed in 1604 (the 'A' text); this version was reprinted in 1609 and 1611. A distinctly longer edition was published in 1616 (the 'B' text), and reissued several times in succeeding decades.

The question of which of the two texts is the more "authentic" one, which is to say more closely aligned with what Marlowe himself wrote, has been debated for two centuries. Even modern editors do not agree on which version is truer to Marlowe's vision: Ribner, for example, feels the 'B' text is more authentic, while Bevington asserts that the 'A' text is authoritative, stating that his team's studies prove that the 'A' text was "set in type from an authorial manuscript" composed by Marlowe and one other playwright.

Recent editors also spill much ink on the question of how much, if any, of either version was drafted by authors other than Marlowe. Speculation especially focuses on the possibility that the bawdier lines and scenes were not from the pen of Marlowe.

A very nice summary of the arguments and scholarship can be found in the Introduction of *The Revels Plays* edition of *Doctor Faustus*, edited by John D. Jump (Manchester University Press, 1982).

### **B. Marlowe's Source for Doctor Faustus.**

In 1587, the story of **Doctor John Faustus** was published in Frankfurt-on-Main, in German of course. Sometime soon after - a 1592 edition is the earliest one extant - an anonymous English translation, containing numerous modifications and additions, was published in England, under the title *The Historie of the damnable life of Doctor John Faustus* (which we will refer to as *the History*). It is clear from the numerous similarities in plot, episodes and even language between the *History* and our play that the *History* was Marlowe's primary source.

Readers wishing to read the *History* may find it online in a 19th century book entitled *Mediaeval Tales*, which can be accessed at the following web address:

<https://archive.org/details/mediaevaltales00morlrich/page/174/mode/2up>

### **C. Was There a Real Faust?**

There is sufficient evidence to state unequivocally that there existed in the early 16th century a real **John Faust**, or Faustus. Unlike the skilled sorcerer of the legend and play, however, the real Faust seems to have been a notorious fraud, as contemporary references to him are almost universally critical; the author and reputed magician **Trithemius**, for example, called him "a vain babble, vagabond and mountebank"; other 16th century notables such as the jurist **Konrad Mudt** and **Philipp Begardi** called him simply a "charlatan" (the former), and "wicked, cheating, useless and unlearned" (the latter).

A Protestant pastor named **Johann Gast** (d.1572) was the first known writer to credit Faust with the authentic skills of a sorcerer, declaring that Faust was in league with the devil. But later, **Johann Weiher** - a student of one of the play's characters, the physician

**Cornelius Agrippa** - wrote that Faust practiced "this beautiful art shamelessly up and down Germany with unspeakable deceit, many lies and great effect."

Anecdotes about Faust are consistently unflattering. Once, for example, a petty Faustus gave a priest a depilatory which "removed not only the beard but the skin", in revenge for the unfortunate prelate's unwillingness to furnish Faustus with alcohol.

These were the seeds from which grew the legend of a man who sold his soul to the devil in return for gaining that knowledge and those magical skills that were otherwise forbidden to be learned and practiced by Christians.

The information for this note was abstracted from an article on Faustus appearing in the Encyclopedia Britannica of 1911.

#### **D. Scene Breaks, Settings, and Stage Directions.**

The quarto of 1604 does not divide *Doctor Faustus* into numbered scenes, nor does it provide scene settings. We have broken up the play into individually numbered scenes as done by earlier editors. We also adopt the scene settings suggested by Dyce.

Finally, as is our normal practice, a good number of the quarto's stage directions have been modified, and others added, usually without comment, to give clarity to the action. Most of these changes are adopted from Dyce.

# THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

By Christopher Marlowe

c. 1589-1592

(the 1604 'A' (short) text)

## PROLOGUE.

*Enter Chorus.*

1 **Chorus.** Not marching now in fields of Thrasimene,  
2 Where Mars did mate the Carthaginians,

Nor sporting in the dalliance of love,

4 In courts of kings where state is overturned;

Nor in the pomp of proud audacious deeds,

6 Intends our Muse to vaunt his heavenly verse:

**The Chorus:** usually a single character who recites the prologue and epilogue; Shakespeare employed such a speaker in several of his plays, including *Henry V* and *Romeo and Juliet*. Marlowe's *Chorus* further functions as an ancient Greek chorus, appearing during the play to comment on the action.

1-6: the Chorus begins by describing the things it will *not* speak about: war, love, revolution, or biography of great persons.

1-2: **Lake Trasimene** is located in Umbria in Italy, about 80 miles north-north-west of Rome. Here the **Carthaginians** under Hannibal destroyed a Roman army in an ambush in 217 B.C., killing perhaps as many as 15,000 Romans.<sup>15</sup>

**Mars did mate** = **Mars** is the Roman god of war, but the meaning of **mate** in line 2 has elicited a confusion of interpretations: the common meaning of the verb **mate** in the 16th century was either "defeat" or "checkmate", but the problem is that the Romans were the vanquished, not the victors, in the battle at this site; Schelling,<sup>5</sup> Ward<sup>7</sup> and others take the position that Marlowe simply blew it, mistakenly assigning victory over Hannibal to the Romans.

The interpretation of the OED and Cunningham<sup>6</sup> is more intriguing and seems more likely, however: they suggest that **mate** means "marry", ie. ally with, so that Mars, acting as an independent agent, can be said to have "espoused the cause" of the Carthaginians, abandoning the Romans in this battle.

3: "nor entertaining ourselves in amorous discourse or flirtation (**dalliance**)".

4: **In** = ie. "nor in".

**state is overturned** = ie. power (ie. great men) or government is overthrown.<sup>1,7</sup>

= greatness.

6: line 6 is actually the opening sentence's independent clause: "(does) our poet (**Muse**)<sup>1</sup> intend to display (**vaunt**)<sup>2</sup> his sublime (**heavenly**)<sup>1</sup> verse."

Cunningham and Sugden assume the play's opening lines refer to the plots of other lost and unidentified plays. Boas<sup>12</sup> cites an earlier source for the suggestion that lines 3-5 refer to Marlowe's own *Tamburlaine* plays.

**vaunt** = the 1604 quarto prints **daunt**, almost universally

Only this, gentlemen, – we must perform

8 The form of Faustus' fortunes, good or bad:

To patient judgments we appeal our plaud,

10 And speak for Faustus in his infancy.

Now is he born, his parents base of stock,

12 In Germany, within a town called Rhodes:

Of riper years, to Wertenberg he went,

14 Whereas his kinsmen chiefly brought him up.

So soon he profits in divinity,

16 The fruitful plot of scholarship graced,

That shortly he was graced with doctor's name,

18 Excelling all whose sweet delight disputes

emended to *vaunt* (from the 1609 reissue of the play); Bevington,<sup>14</sup> though, keeps *daunt*, assigning it the meaning of "control"; we may note that the collocation of *vaunt* and *verse* was common in the era.

= the Chorus ignores the women in the audience.

= substance or representation; note the wordplay of *perform* and *form*, and even *fortune*, as well as the alliteration of these words along with *Faustus*.

9: *To* = ie. "to your", meaning the audience members.  
*appeal our plaud* = appeal for applause; Elizabethan dramatists frequently and explicitly begged for their audience's approval.

= ie. describe.

= of low lineage.

12: *Germany* at the time was, as it had been throughout the early modern period, a collection of numerous small sovereign polities. *Rhodes*, or Roda (modern Stadtroda), in the modern German state of Thuringia, was in the 16th century a part of the Duchy of Saxe-Altenburg. It is the traditional birthplace of Faust.<sup>10</sup>

13: *Of riper years* = "when (he was) a little older".

*Wertenberg* = Marlowe erroneously employs *Wertenberg* to mean *Wittenberg*, a city on the Elbe River in Saxony, about 55 miles south-west of Berlin. Wittenberg was famous throughout Europe for its university.<sup>10</sup> The name *Wertenberg* was normally used in this era to refer to the duchy of Württemberg in south-west Germany.

14: "where (*whereas*) he was raised by relatives." The *History* explains that Faust's father was too poor to support him, so he was sent to be raised by his rich but childless uncle, a resident of Wittenberg.

15: at Wittenberg, he successfully studied *divinity*, or theology.

*profits* = makes progress in.<sup>4</sup>

16: Faustus' studies adorned (*graced*)<sup>4</sup> the fertile piece of land or garden (*fruitful plot*) which represents scholarship or learning.

17: "so that he soon received his doctorate degree".

*graced* = actually a technical term, referring to Cambridge University's official sanction for a student to receive his degree; Boas notes Marlowe's own name appears in the school's *Grace Book* in 1584 and 1587 for his Bachelor's and Master's degrees respectively.

Note also how Faustus uses the same word, *graced*, in both lines 16 and 17, but how it has a different meaning in each instance, an example of a figure of speech known as *antacclasis*.

18-19: Faustus was preeminent in his ability to discuss and

	In heavenly matters of theology;	debate theology with those who take great pleasure in engaging in such disputes.
20	Till swoln with <u>cunning of a self-conceit</u>	20: Faustus soon began to think unduly highly of his own self-worth. <i>cunning</i> = generally meaning "knowledge" or "learning" throughout the play. <sup>3</sup> <i>of a self-conceit</i> = out of arrogance. <sup>4,13</sup>
22	His <u>waxen</u> wings did mount <u>above his reach</u> , And, melting, <u>heavens</u> conspired his <u>overthrow</u> ;	21-22: metaphorically, Faustus' hubris drove Providence to work his downfall. The specific reference is to the myth of <i>Daedalus</i> , the famous Athenian craftsman, and his son <i>Icarus</i> , who were held in prison by King Minos of Crete. Daedalus fashioned wings for himself and his son out of feathers held together with wax, and the pair used the wings to fly away and escape Crete. Icarus, unfortunately, did not heed his father's advice not to fly too high, and the sun melted the young man's wings, causing him to plunge to his death in the sea. <i>waxen</i> = covered with wax. <i>above his reach</i> = (1) "beyond his abilities", referring to Icarus, and (2) "beyond what was best for him", referring to Faustus, as a metaphor for his pride. <i>heavens</i> = <i>heavens</i> , like <i>Heaven</i> , is almost always pronounced in a single syllable, with the medial <i>v</i> essentially omitted: <i>hea'ns</i> / <i>Hea'n</i> . <i>overthrow</i> = ruin.
	For, falling to a devilish exercise,	23: "for, engaging in the arts of the devil"; Note how <i>falling</i> punningly alludes to the literal <i>falling</i> of Icarus in the previous two lines.
24	And glutton <u>more</u> with learning's golden gifts, He surfeits upon cursèd <u>negromancy</u> ;	24-25: having filled his mind with beneficial knowledge, Faustus now pursues, to his own ultimate detriment, the study of sorcery; the metaphoric image is of a diner stuffing himself pleasantly with good fare, but, unable to resist overeating, sickens himself with unseemly and excessive consumption. <i>more</i> = so the 1604 quarto; often emended to 1609's <i>now</i> . <i>negromancy</i> = older and commonly-used form of the word "necromancy", the art of raising spirits, especially of the dead; it is from <i>negromancy</i> (also often written as <i>nigromancy</i> ) that the term "black arts" was derived. <sup>7</sup> Most editors emend <i>negromancy</i> to <i>necromancy</i> .
26	<u>Nothing</u> so sweet as magic is to him, Which he prefers before <u>his chiefest bliss</u> :	= "there is nothing as". = literally meaning "his greatest happiness", but here the sense is "attaining Heaven" or "his salvation". As Samuel Johnson's dictionary put it, <i>bliss</i> is the joy of "blessed souls", which is contrasted with any felicity Faustus' blasphemous activities might bring him.
28	And <u>this the man</u> that in his study sits.	= ie. "here is the man", introducing Faustus.
30	[Exit.]	

SCENE I.

*Faustus' Study.*

*Faustus discovered.*

= revealed; a curtain is likely pulled back, perhaps by the Chorus,<sup>3</sup> to uncover the scene. Faustus sits with a pile of books in front of him, some of which he will pick up and peruse briefly before setting down again.<sup>7</sup>

1 *Faust.* Settle thy studies, Faustus, and begin

= "decide which field of study you want to pursue";<sup>7</sup> Faustus addresses himself.

2 To sound the depth of that thou wilt profess:

2: "to explore to its fullest level that field of study (ie. theology) you profess to undertake or be an expert in;" Gollancz,<sup>4</sup> however, suggests *that thou wilt profess* means "that which you will teach (ie. be a professor of)."  
*sound the depth* = measure the depth of a body of water, a metaphor.

Having commenced, be a divine in shew,

3: "having graduated with a doctorate (*commenced*), publicly act as if you are a practicing theologian (*divine*)".  
*shew* = usual form of "show".

4 Yet level at the end of every art,

4: "yet (privately) work to accomplish the ultimate goal (*end*) of other fields of study"; Faustus will consider the value of immersing himself in other subjects.  
*level* = aim, like a weapon.

And live and die in Aristotle's works.

= *Aristotle* (384-322 B.C.), the great Greek philosopher, was much concerned with how things worked, and knowledge in general, and his studies encompassed everything that could be considered science in his time, including biology, geology, mathematics and physics; Faustus' interest in Aristotle thus makes perfect sense. Earlier editors have noted the domination of Aristotle from the 13th through the 16th centuries in the academic study of logic.

6 Sweet Analytics, 'tis thou hast ravished me!

6: *Analytics* = Aristotle's word for logic. His *Prior Analytics* dealt with formal deductive reasoning and syllogism.<sup>7</sup>  
*ravished me* = ie. "filled me with ecstasy."<sup>1</sup>

*Bene disserere est finis logices.*

7: Latin: "to argue well is the goal of logic."<sup>4</sup> Though Faustus attributes the line to Aristotle, the sentiment was likely derived from another source, perhaps from the works of the 16th century French logician Petrus Ramus.<sup>7</sup>  
Unless otherwise indicated, all Latin translations are from Gollancz.

8 Is to dispute well logic's chiefest end?

8: *dispute* = formally debate a thesis, a common exercise in medieval universities.<sup>1,12</sup>  
*end* = goal, point.

Affords this art no greater miracle?

9: basically, "is that all there is to the study of logic?"

10 Then read no more; thou hast attained that end:

10: as Faustus has achieved the goal of becoming an expert in disputation, he can quit his studies in that area.  
= cleverness, intelligence.

A greater subject fitteth Faustus' wit:

12 Bid Economy farewell, and Galen come,

12: *Economy* = so all the quartos but 1604's, which prints *Oncomyaeon*. The allusion is to a work disputably attributed

		to Aristotle, <i>Oeconomica</i> , usually translated in English as <i>Economics</i> ; Faustus is simply bidding farewell to his studies of philosophy, and rededicates himself to the study of medicine, a field in which he has already proven himself to be highly talented.
		An intriguing alternate interpretation (one which is adopted by many modern editors) comes from Bullen, <sup>8</sup> who suggests <i>Oncaymaeon</i> is a corruption, ie. an error, for <i>on cai me on</i> , which is Greek for "being and not being"; the phrase would still function as a stand-in for philosophy.
		<i>and Galen come</i> = "and bring on Galen"; <i>Galen</i> was the famous 2nd century A.D. Roman physician, whose writings on medicine were still considered definitive well into the Middle Ages. <sup>7</sup>
	Seeing, <i>Ubi desinit philosophus, ibi incipit medicus:</i>	13: Latin: "where the philosopher leaves off, there the physician begins." The line is from Aristotle.
14	Be a physician, Faustus, <u>heap up gold</u> , And be <u>etérnized</u> for some wondrous cure:	= ie. "get rich". = immortalized.
16	<i>Summum bonum medicinae sanitas,</i> The <u>end of physic</u> is our body's health.	16: "the supreme good of medicine is health"; from Aristotle's <i>Nicomachean Ethics</i> . = aim of medicine.
18	Why, Faustus, hast thou not attained that end?	18-26: Faustus bemoans the fact that his great success in curing many illnesses has not brought complete satisfaction to his restless soul.
	Is not thy common talk sound aphorisms?	19: "have not your words become trustworthy medical maxims?" <sup>7</sup>
20	Are not thy <u>bills hung up as monuments</u> ,	20: "are not your advertisements or posters ( <i>bills</i> ) still hanging as memorials (of cures he has effected)". Ward notes that travelling physicians commonly used advertising posters to solicit business. Bullen, however, defines <i>bills</i> as "medical prescriptions", and Bevington sees <i>hung up as monuments</i> as metaphorical, meaning "now the talk of Europe".
	Whereby whole cities have escaped the plague, And thousand desperate maladies been eased? Yet art thou still but Faustus, and a man.	23: "yet (despite your successes) you are still only Faustus, a mere mortal." = "if only you could".
24	<u>Wouldst thou</u> make man to live eternally, Or, being dead, raise them to life again,	
26	Then this profession were to be esteemed.	
28	<u>Physic</u> , farewell! Where is <u>Justinian</u> ?	27: realizing that the study of medicine ( <i>physic</i> ) is not as fulfilling as he would like it to be, Faustus abandons that road, and reconsiders investigating law. <i>Justinian</i> = great Byzantine emperor (born c.482 A.D., ruled 527-565), who among other accomplishments famously reorganized and codified the empire's entire legal corpus. Faustus takes up and reads from one of the Byzantine law books.
	[Reads]	
30	<i>Si una eademque res legatus duobus, alter rem, alter valorem rei, etc.</i>	30-31: "If any one thing is left by will to two persons, one shall (take) the thing, and the other (shall take) the value of the thing." Ward notes this is not exactly what Justinian's code says on the subject; rather, the code directs the parties

32  
34  
36  
38  
40  
42  
44  
46  
48  
50  
52  
54  
56

A pretty case of paltry legacies!

[Reads]

*Exhaereditare filium non potest pater, nisi –*

Such is the subject of the institute,

And universal body of the law:

His study fits a mercenary drudge,

Who aims at nothing but external trash;

Too servile and illiberal for me.

When all is done, divinity is best:

Jerome's Bible, Faustus; view it well.

[Reads]

*Stipendium peccati mors est.*

Ha!

*Stipendium, etc.*

The reward of sin is death: that's hard.

[Reads]

*Si peccasse negamus, fallimur, et nulla est in nobis veritas;*

to divide the bequest.

*etc.* = Faustus may actually mumble the word *et cetera*, perhaps as an indication of his impatience with the text. We note that *&c* is added from the later quartos.

33: "a nice pair (*case*) of worthless bequests (*legacies*)!"

36: "a father cannot disinherit his son, except"; another misquote of the Byzantine Code.<sup>7</sup>

= Faustus has been reading from the *Institutiones Justiniani*, or the *Institutes*, a treatise which students read to introduce them to Roman law.<sup>15</sup>

= so all the quartos but 1604's, which prints *Church*; the latter is kept by Bevington, who explains that *Church* refers to canon law, which when written, was based largely on the laws of Justinian.

40: ie. "the study of Justinian (*His study*) is appropriate only for one who is no better than a hired slave".

41: "whose goal is no higher than to make a bit of money to make himself appear prosperous."

*trash* = commonly used as a contemptuous word for money and the superficial trappings money can buy.

42: *servile* = work fitting only for a slave.

*illiberal* = unrefined or not fit for gentlemen.<sup>1</sup>

43: Faustus accepts the fact that his initially-chosen field is the most intellectually satisfying after all.

*done* = ie. "said and done".<sup>14</sup>

= *St. Jerome* (c.340-420 A.D.), who had studied Hebrew, was ordered by the pope to translate the Bible into Latin; this version, known as the *Vulgate*, became the church's authorized text, a copy of which Faustus picks up.

47: this is the exact *Vulgate* wording of the first part of Romans 6:23: "the wages of sin is death."

= ie. damnation. = ie. "this is an unforgiving precept!"

55: a not-exact rendering of 1 John 1:8 in the Vulgate, which actually states, *Si dixerimus quoniam peccatum non habemus, ipsi nos seducimus, et veritas in nobis non est*: "If we say we have no sin, we deceive ourselves and the truth is not in us."

More importantly, Faustus ignores the succeeding ideas expressed in both this verse and the one following Romans 6:23, in which the Bible explicitly states that despite the existence of sin, God in His mercy can still grant eternal life.

If we say that we have no sin, we deceive ourselves,  
58 and there's no truth in us. Why, then, belike we must  
60 sin, and so consequently die:  
Ay, we must die an everlasting death.

What doctrine call you this, Che sera, sera,

62 What will be, shall be? Divinity, adieu!  
These metaphysics of magiciäns,

64 And negromantic books are heavenly;

Lines, circles, scenes, letters, and characters;

66 Ay, these are those that Faustus most desires.  
O, what a world of profit and delight,  
68 Of power, of honour, of omnipotence,  
Is promised to the studious artizan!

70 All things that move between the quiet poles

Shall be at my command: emperors and kings  
72 Are but obeyèd in their several provinces,  
Nor can they raise the wind, or rend the clouds;  
74 But his dominion that exceeds in this,  
Stretcheth as far as doth the mind of man;

76 A sound magician is a mighty god:

Here, Faustus, try thy brains to gain a deity!

78

57-62: Faustus is unhappy to accept a theology in which  
eternal death is inevitable, since to sin is unavoidable.  
= it seems.

= ie. "and be eternally damned".

= "what will be, will be"; this still-popular Italian phrase  
suggests complacent acceptance of events or outcomes  
over which one has no control.

63f: the doctor decides that the study of the black arts, which  
consist in part of raising the dead, is the best course to  
pursue.

**metaphysics** = literally subjects studied beyond physics,<sup>13</sup>  
here meaning "the study of supernatural things", such as  
God, angels and other spirits.<sup>31</sup>

**magicians** = those who engage in sorcery or conjuring.<sup>1</sup>

= books relating to the raising of spirits; Faustus' use of the  
adjective **heavenly** is delightfully subversive.

65: Faustus lists some of the tools of necromantic rituals:

**Lines** = drawn lines were a tool in the art of geomancy, or  
divination.<sup>1</sup>

**circles** = a necromancer normally stood within a drawn  
circle in order to summon spirits; the circle would protect the  
magician from those spirits which are evil.<sup>7</sup>

**scenes** = Gollancz suggests the meaning "diagrams". The  
original word in the 1604 edition, **sceanes**, has been  
emended to **scenes** by most editors, but some omit it  
altogether.

**letters** = "the magical combination of letters taken from  
the several forms of the divine name" (Ward, p. 135).

**characters** = magical symbols or signs "appropriated to  
good spirits of various kinds", which were used to protect  
one against "evil influence" (Ward, p. 135).

= a monosyllable here: *po'er*.

= skilled artist<sup>13</sup> or practitioner of the higher arts.<sup>12</sup>

70: poetically, "all living things on earth".

**quiet poles** = the north and south poles are motion-  
less relative to the world that spins between them on the  
earth's axis.<sup>13</sup>

= only. = individual states or principalities.

74-75: "but for one who excels (**exceeds**) in these practices,  
his rule extends over a region (**dominions**) that is un-  
limited in size."

= skilled.<sup>1</sup>

77: **here** = ie. studying the black arts.<sup>14</sup>

**try** = test or apply.<sup>1,14</sup>

**gain a deity** = become a god, ie. "attain the god-  
like powers of a sorcerer."<sup>4</sup>

<p>80 Wagner, commend me to my dearest friends, 82 The German Valdes and Cornelius; Request them earnestly to visit me.</p> <p>84 <b>Wag.</b> I will, sir.</p> <p>86 88 [Exit Wagner.]</p> <p>88 <b>Faust.</b> Their <u>conference</u> will be a greater help to me 90 Than all my labours, <u>plod</u> I ne'er so fast.</p> <p>92 92 <i>Enter Good Angel and Evil Angel.</i></p> <p>94 <b>Good Ang.</b> O, Faustus, lay <u>that damnèd book</u> aside, And gaze not on it, lest it tempt thy soul, 96 And heap God's heavy wrath upon thy head! Read, read the Scriptures: – <u>that</u> is blasphemy.</p> <p>98 <b>Evil Ang.</b> Go forward, Faustus, in that famous art 100 Wherein all Nature's treasury is contained: Be thou on earth as <u>Jove</u> is in the sky,</p> <p>102 Lord and commander <u>of these elements</u>.</p> <p>104 [Exeunt Angels.]</p> <p>106 <b>Faust.</b> How am I <u>glutted</u> with conceit of this!  Shall I make spirits fetch me what I please, 108 Resolve me of all ambiguities,  Perform what desperate enterprise I <u>will</u>?  110 I'll have them fly to <u>India for gold</u>,  Ransack the oceän for <u>orient pearl</u>, 112 And search all corners of <u>the new-found world</u>  For pleasant fruits and princely <u>delicates</u>;</p>	<p><b>Entering Character: Wagner</b> is a student at the university who works as Faustus' servant.</p> <p>82: the two named characters are magicians and followers of the dark arts; why Valdes is redundantly referred to as <b>German</b>, when all the characters are German, is unknown.</p> <p>89-90: "a discussion (<b>conference</b>) with them will help me move much more speedily with this project than my working on it alone, no matter how quickly I toil (<b>plod</b>). Line 89 is a good example of an <i>alexandrine</i>, a line with six iambs, and thus twelve syllables.</p> <p>92: the image of competing supernatural advisors, representing "conscience" and "temptation" respectively, has remained popular to the modern day; it is a convenient and entertaining short-hand manner in which to illustrate the internal debate that occurs when one is trying to decide on a course of action - one moral, one not so much. The angels appear whenever Faustus is at a spiritual crossroads, wavering between whether to follow or reject God.</p> <p>= ie. Faustus' book of magic.</p> <p>= "this here", ie. the book of magic.</p> <p>= the name of <b>Jove</b> (king of the Roman gods) was sometimes used, as here, to refer to the Christian God.<sup>3</sup></p> <p>= ie. on earth; Marlovian characters frequently refer to the four <b>elements</b> that were believed to comprise the entire material world - air, earth, fire and water;</p> <p>106: "how I am satiated (<b>glutted</b>) with desires at the thought of this, ie. becoming a magician!"<sup>13</sup> Faustus is leaning strongly towards following the advice of the Evil Angel.</p> <p>108: "tell me what to do when I am in doubt", or "answer all questions that I pose".<sup>1</sup> = command.</p> <p>110: the wealth of <b>India's gold mines</b> was proverbial, and frequently referred to by Marlowe in particular. Note that <b>them</b> in lines 110, 114, 116 and 118, and <b>they</b> in line 120, all refer to the <b>spirits</b> of line 107.</p> <p>= lustrous pearls. = reference to the western hemisphere, which had still only been "discovered" for Europeans within the last century. = delicacies.</p>
--	--

114	I'll have them <u>read me</u> strange philosophy, And <u>tell</u> the secrets of all foreign kings;	= "teach me" or "lecture me on".  = ie. "tell me"; Boas observes the connection between this line and Marlowe's own work as a spy for Queen Elizabeth's secret service; is it possibly an inside joke from our normally staid playwright?
116	I'll have them wall all Germany with brass,  And make swift <u>Rhine circle</u> fair Wertenberg;	116: Faustus imagines the construction of a strong protective wall built around the entire German nation, as opposed to around only individual cities, as was historically done.  117: Germany's mighty <b>Rhine River</b> actually flows 200 miles away from Wittenberg. <b>circle</b> = encircle.
118	I'll have them fill <u>the public schools</u> with silk, <u>Wherewith</u> the students shall be <u>bravely clad</u> ;	= ie. the class-rooms at Wittenberg's university. <sup>4,5</sup> 119: <b>Wherewith</b> = with which. <b>bravely clad</b> = finely dressed; universities of the time usually prohibited dressing up for students. <sup>12</sup>
120	I'll levy soldiers with the coin they bring,  And chase the <u>Prince of Parma</u> from <u>our land</u> ,	120: "I'll raise an army with the riches my spirits will bring me".  121: the <b>Prince of Parma</b> was <b>Alexander Farnese</b> (born 1545, Duke of Parma 1586-1592). The greatest general of the late 16th century, Farnese, who had been raised in Spain, served as head of the Spanish forces fighting to maintain control of the Netherlands for Spain's King Philip II from 1578 on. Having conquered all of the southern Dutch lands by 1586, his advance north was halted by Philip after he appealed to the king for permission to try to take Holland and Zeeland, both of which were assailable only by water, and protected in part by the English. <sup>15</sup> In referring to the Netherlands as <b>our land</b> , Faustus means "our Empire", referring to the Holy Roman Empire, part of which the Netherlands remained until the Peace of Westphalia (1648), when it finally received its independence. <sup>4</sup>
122	And reign sole king of <u>all our provinces</u> ;  Yea, stranger <u>engines</u> for the <u>brunt</u> of war,	= ie. the whole of the Netherlands, which included modern Holland, Luxembourg and Belgium, and which was known as the Seventeen Provinces. <sup>10</sup>  123-5: an inverted sentence: Faustus will cause his spirits to invent new machines of war ( <b>engines</b> ), which shall be even more terrible than those fire-ships used in the siege of Antwerp (see the next note at line 124 below). <b>brunt</b> = heat, shock or violence of war; <sup>7</sup> but the OED cites this line for its definition of <b>brunt</b> as "attack".
124	Than was the fiery keel at <u>Antwerp's bridge</u> ,	124: during the Spanish siege of <b>Antwerp</b> through 1584-5, Alexander Farnese built a <b>bridge</b> of boats on the Scheldt River to cut the port-city off from supply by sea; the besieged citizens famously sent against this bridge a ship filled with heavy stones and explosive material (called a "fire-ship"), which, blowing up when it smashed into the bridge, temporarily destroyed it, but the bridge was quickly rebuilt, and the starving Antwerpians finally surrendered on

17 August 1585.<sup>10,15</sup>

= ie. servant spirits, those working for Faustus.

**Entering Characters:** as stated above, *Valdes* and *Cornelius* are sorcerers. While Valdes' real-life counterpart is unknown, Cornelius is tentatively agreed by most editors to be the German-born *Henry Cornelius Agrippa Von Nettesheim* (1486-1535), famous European polymath and polyglot.

Knowledgeable in eight languages, Agrippa served as a soldier and worked as a physician, historiographer, theologian and lecturer for various courts and universities throughout Europe. His heretical opinions brought him into repeated trouble with the church. He may be most well remembered today for his published works, which included *De occulta philosophia* (written 1510, publication delayed by antagonistic forces until 1531), a defense of the use of magic as a way to achieve a greater understanding of God and nature.<sup>15</sup>

= wise conversation.

132-3: it appears that Faustus' guests have for some time been trying to convince the doctor to try his hand at sorcery.

*woon* = common form of *won*; that it should be sounded to approach rhyming with *moon* is supported by contemporary lines such as "*Ladyes should be...woo(e)d and woon*", and "*when Loue hath woon, where it did woo*"; Paul Meier, in his website dedicated to Elizabethan pronunciation ([www.paulmeier.com/OP.pdf](http://www.paulmeier.com/OP.pdf)), observes that in this era, double-o words like *woo* and *woon* likely were pronounced in both of two ways, viz. rhyming with modern *wood* or modern *moon*.

Regardless, *woon* is universally emended to *won*.

= imagination.

= "will entertain no objections"; Bevington, however, suggests "will think of nothing else."

= necromantic, as earlier.

137: *odious* = repugnant.

*obscure* = the sense is "too ambiguous or vague for me".<sup>1</sup>

= medicine. = small minds.

139: "Divinity is lower or worse than the other three".

= vile.

142: *that* = who.

*concise* = precise, ie. in few words.

*sylogisms* = *sylogism* is a term of logic, referring to a conclusion drawn necessarily from two premises containing a common middle term: for example: (1) all men are animals; (2) all animals are alive; (3) therefore, all men are alive.

126 I'll make my servile spirits to invent.

128 *Enter Valdes and Cornelius.*

130 Come, German Valdes, and Cornelius,  
And make me blest with your sage conference.  
Valdes, sweet Valdes, and Cornelius,  
132 Know that your words have woon me at the last  
To practice magic and concealèd arts:

134 Yet not your words only, but mine own fantasy,  
That will receive no object; for my head

136 But ruminates on negromantic skill.

Philosophy is odious and obscure;

138 Both law and physic are for petty wits;  
Divinity is basest of the three,

140 Unpleasant, harsh, contemptible, and vild:  
"Tis magic, magic, that hath ravished me.

142 Then, gentle friends, aid me in this attempt,  
And I, that have with concise sylogisms

144	<u>Gravelled</u> the pastors of <u>the German church</u> ,	144: <i>Gravelled</i> = stumped. <sup>2</sup> <i>the German church</i> = by the middle of the 16th century, most of the northern German states had embraced Lutherism. <sup>10</sup>
	And made <u>the flowering pride</u> of Wertenberg	= referring either to the best citizens of Wittenberg or the students of the university; <sup>7</sup> <i>flowering</i> could mean "distinguished" <sup>1</sup> or "blossoming". <sup>24</sup>
146	Swarm to my <u>problems</u> , as th' infernal spirits On sweet <u>Musaeus</u> when he came to hell,	146: <i>problems</i> = a term of art referring to questions proposed for debate. <sup>1</sup> 146-7: <i>as th'...Musaeus</i> = "just as the souls of the departed now residing in Hades did swarm on Musaeus". <i>Musaeus</i> = famous singer of Ancient Greece; the reference here is to Book Six of the <i>Aeneid</i> , in which Aeneas, having descended into Hades to seek the soul of his father Anchises, approached a crowd of spirits and addressed the musician, who is described as "(holding) <i>the center of that huge throng</i> " (Fagle, p. 204). <sup>33</sup>
148	Will be as <u>cunning</u> as <u>Agrippa</u> was,	148: the grammatical subject of this verb predicate is <i>I</i> , way back in line 143: " <i>And I...</i> (lots of dependent clauses)... <i>Will be as cunning...</i> " <i>cunning</i> = knowledgeable or skillful.
	Whose <u>shadows</u> made all Europe honour him.	= ie. the spirits ( <i>shadows</i> ) raised by Agrippa, who gave instructions for "divination by means of the shades of the dead" (Waltrous, p. 14). <sup>9</sup> As a historical matter, Faustus' description of Agrippa's influence in Europe is greatly exaggerated.
150	152: <i>Val.</i> Faustus, these books, thy <u>wit</u> , and our experience, Shall make all nations to <u>canonize</u> us.	= innate intelligence. = glorify, treat as saints. <sup>1</sup>
	As <u>Indian Moors</u> obey their Spanish lords,	153: though the term <i>Moors</i> was normally applied to those North Africans who invaded and conquered Spain in the 8th century, the reference here is to the <i>Indians</i> of North America, who were generally known to have been subjugated by the Spanish; the word <i>Moor</i> was sometimes used, as here, by dramatists to refer to darker races in general.
154	So shall the <u>subjects</u> of every element	154: ie. "so shall the spirits that arise from each of the elements, such as fire-spirits, water-spirits, etc." <i>subjects</i> = the bodily forms assumed by spirits. <sup>7</sup>
	<u>Be always serviceable</u> to us three;	= ie. "be always ready to serve".
156	<u>Like lions</u> shall they guard us when we please;	156-164: Valdes imagines the many ways the three of them can profit from their necromancy, and includes in his

	<p>musings some of the forms their spirits can be commanded to take.</p> <p><i>Like lions</i> = "in the shapes of lions"; spirits were known to appear at times in the guise of wild animals.<sup>7</sup></p>
<p>Like <u>Almain rutters</u> with their horsemen's <u>staves</u>,</p>	<p>157: <i>Almain rutters</i> = German cavalry; Marlowe had used this collocation in <i>Tamburlaine, Part II</i>.</p> <p><i>staves</i> = plural for "staff", meaning "lances" or "long pikes".<sup>4</sup></p>
<p>158 Or Lapland giants, trotting by our sides;</p>	<p>158: <i>Or Lapland giants</i> = ie. "or they shall appear to us taking the forms of the giants of Lapland";</p> <p>Sugden notes the curious superstition that there were <i>giants in Lapland</i>, when in fact the natives of that land were known for their diminutive size, averaging about 5 feet in height (in <i>Tamburlaine, Part I</i>, Marlowe had written of the <i>giants</i> in Grantland, ie. Greenland). The mention of <i>Lapland</i> is particularly apropos here, as the Lapps possessed a reputation for skill in magic, particularly their ability to raise winds.<sup>10</sup></p> <p><i>trotting by our sides</i> = Valdes imagines his spirits acting as footmen, those servants who ran alongside the moving carriages of the great and wealthy.</p>
<p>160 Sometimes like women, or unwedded maids, <u>Shadowing</u> more beauty in their <u>airy brows</u> Than <u>have the</u> white breasts of the queen of love:</p>	<p>159-161: Valdes fantasizes of their spirits appearing to them as women so beautiful that they harbour (<i>shadow</i>)<sup>12</sup> more beauty in their lofty, ethereal or celestial foreheads (<i>airy brows</i>) than the goddess of love, Venus, has in her breasts; though Ward suggests <i>shadowing</i> in line 160 might mean "imaging forth".</p> <p><i>have the</i> = so two of the post-1604 quartos; the 1604 quarto prints <i>in their</i>, which many editors emend to <i>in the</i>.</p>
<p>162 From Venice shall they drag huge <u>argosies</u>,</p>	<p>= heavy trading ships.</p>
<p>164 And from America <u>the golden fleece</u> That yearly stuffs <u>old</u> Philip's treasury;</p>	<p>163-4: allusion to the great wealth the Spanish and their king Philip II were amassing from the new world, and specifically to the annual convoy of ships (called the "plate-fleet")<sup>1</sup> that transported silver from the Americas to Spain.</p> <p>Possession of <i>the golden fleece</i> was of course the goal of Jason and his Argonauts in their trip to Colchis, on the eastern shore of the Black Sea.</p> <p><i>old</i> = does not refer to the king's age, but instead simply signifies England's familiarity with this sovereign, as in "good old Philip".<sup>7</sup></p>
<p>166 If learnèd Faustus will be <u>resolute</u>.</p>	<p>= determined, steadfast (in his pursuit or efforts).</p>
<p>168 <i>Faust.</i> Valdes, as resolute am I in this As <u>thou</u> to live: therefore <u>object it not</u>.</p>	<p>168: <i>thou</i> = ie. "you are".</p> <p><i>object it not</i> = ie. "do not suggest that I may not be resolute."<sup>7</sup></p>
<p>170 <i>Corn.</i> The miracles that magic will perform Will <u>make thee vow</u> to study nothing else.</p>	<p>= "persuade you to swear".</p>
<p>172 He that is grounded in astrology, <u>Enriched with tongues</u>, well <u>seen</u> in <u>minerals</u>,</p>	<p>173: <i>Enriched with tongues</i> = learned in languages, specifically Latin, the language spoken by spirits.<sup>12</sup></p> <p><i>seen</i> = versed, ie. educated.<sup>1,7</sup></p>

174 Hath all the principles magic doth require:  
Then doubt not, Faustus, but to be renowned,

176 And more frequented for this mystery

Than heretofore the Delphian oracle.

178 The spirits tell me they can dry the sea,  
And fetch the treasure of all foreign wracks,  
180 Ay, all the wealth that our forefathers hid  
Within the massy entrails of the earth:  
182 Then tell me, Faustus, what shall we three want?

184 **Faust.** Nothing, Cornelius. O, this cheers my soul!  
Come, shew me some demonstrations magical,  
186 That I may conjure in some lusty grove,  
And have these joys in full possession.

188  
190 **Val.** Then haste thee to some solitary grove,  
And bear wise Bacon's and Albanus' works,

The Hebrew Psalter, and New Testament;

*minerals* = mineralogy<sup>1</sup> or alchemy.<sup>14</sup>

= rudiments, fundamental precepts.<sup>4,7</sup>

= common alternate form of *renowned*.

176: *frequented* = consulted; *frequented* is stressed on its second syllable: *fre-QUEN-ted*.

*mystery* = ie. secret skill (in the black arts).<sup>1</sup>

177: "than the *Delphic oracle* was ever consulted;" this most famous oracle of ancient Greece was located in the town of Delphi; for a fee, one could ask a question of the priestess, who would transmit an answer from Apollo.

= common alternate form of *wrecks*.

= heavy with precious metals.<sup>4</sup>

= lack.

= show.

= pleasant.

190: *Bacon's works* = the works of **Roger Bacon** (1214?-1294), English philosopher. A great student of science and knowledge, Bacon became legendary for his studies of alchemy as well as perhaps the black arts, and wrote prodigiously about his work. Bacon was frequently portrayed in English literature as a necromancer and possessor of a talking brass head, such as in Robert Greene's 1590 play, *Friar Bacon and Friar Bungay*.<sup>17</sup>

*Albanus' works* = the works of **Pietro D'Abano** (1250-1316), Italian physician and philosopher. D'Abano dabbled in astrology, and developed a reputation for skill in magic. Said to be in possession of the philosopher's stone, D'Abano was charged and acquitted of practicing witchcraft by the Inquisition. A second trial ended when D'Abano died of natural causes before it was completed.<sup>15</sup>

Some later editors of the play substitute *Albertus* for *Albanus*; the reference would be to Saint *Albertus Magnus*, ie. Albert the Great (c.1206-1280), also a contemporary of Bacon's. Albert was, like Bacon, an indefatigable student of nature. Though he had joined the Dominican order as a teenager, Albert too was ascribed the power of sorcery,<sup>18</sup> and legends have passed down that he was the possessor of the philosopher's stone, and had invented the first "android", or robot.<sup>19</sup>

Cunningham notes the burdensomeness of Valdes' assignment: Bacon's works were said to number 121, and Albertus filled 21 "thick folios" with his efforts.

191: Ward notes that the use of the Book of Psalms (*Hebrew Psalter*) and the first verses of the Gospel of St. John were mentioned frequently in books of witchcraft.<sup>7</sup> Indeed, Cornelius Agrippa himself, in his *Occult Philosophy of Geomancy* (published in English in 1655) wrote that after reading "any Prayers, Psalms or Gospels...let him invoke

*the Spirit which he desireth, etc."*

**Hebrew Psalter** refers specifically to St. Jerome's translation of the Book of Psalms as it appears in the *Vulgate*.

= necessary.

= before. = discussion concludes.

= verbal formulas for conjuring.

= "test his skill".

= basic principles.

= more perfect, a word used regularly throughout the 17th century.

= food, ie. eating.

203: "we'll thoroughly explore the characteristics of magic;" **quiddity** is a term from philosophy, meaning "essence" or "quality".<sup>20</sup>

= before. = ie. "test out my skills."

= "for it."<sup>4</sup>

192 And whatsoever else is requisite  
We will inform thee ere our conference cease.

194 **Corn.** Valdes, first let him know the words of art;  
196 And then, all other ceremonies learned,  
Faustus may try his cunning by himself.

198 **Val.** First I'll instruct thee in the rudiments,  
200 And then wilt thou be perfecter than I.

202 **Faust.** Then come and dine with me, and, after meat,  
We'll canvass every quiddity thereof;

204 For, ere I sleep, I'll try what I can do:  
This night I'll conjure, though I die therefore.

206 [Exeunt.]

## SCENE II.

*Before Faustus' House.*

*Enter two Scholars.*

1 **1st Schol.** I wonder what's become of Faustus, that  
2 was wont to make our schools ring with sic probo.

= who.

2: **wont** = accustomed.

**sic probo** = "thus I prove it", the sense being "the sounds of his logic."

4 **2nd Schol.** That shall we know, for see, here comes  
his boy.

= servant, especially a poor student.<sup>13</sup>

6 *Enter Wagner.*

8 **1st Schol.** How now, sirrah! where's thy master?

= common form of address for a servant.

10 **Wag.** God in Heaven knows.

12 **2nd Schol.** Why, dost not thou know?

14 **Wag.** Yes, I know; but that follows not.

15: "yes, I know where he is; just because I said 'God knows where he is' doesn't necessarily mean that I don't know." As a servant to Europe's foremost logician, Wagner assumes to practice the sophistry - the use of deliberately hyper-technical, and sometimes deceptive, reasoning - which he has learned from his master.

**follows** = can be inferred, a term from logic.

16 **1st Schol.** Go to, sirrah! leave your jesting, and tell

= common phrase meaning "get out of here!" = cease.

18 us where he is.

20 **Wag.** That follows not necessary by force of  
 22 argument, that you, being licentiates, should stand  
 24 upon't: therefore acknowledge your error, and be  
 attentive.

**2nd Schol.** Why, didst thou not say thou knewst?

26 **Wag.** Have you any witness on't?

28 **1st Schol.** Yes, sirrah, I heard you.

30 **Wag.** Ask my fellow if I be a thief.

32

**2nd Schol.** Well, you will not tell us?

34 **Wag.** Yes, sir, I will tell you: yet, if you were not  
 36 dunces, you would never ask me such a question; for

is not he corpus naturale? and is not that mobile?

38 then wherefore should you ask me such a question?  
 But that I am by nature phlegmatic, slow to wrath,

40 and prone to lechery (to love, I would say), it were  
 42 not for you to come within forty foot of the place of  
 execution, although I do not doubt to see you both

hanged the next sessions. Thus having triumphed

20-22: **That follows...upon't** = "your response is not one that logically follows, and so you, who are on your way to getting your doctorates, should not insist on or rest on it (**stand upon't**)."

**licentiates** = those possessing a degree between a Bachelor's on the one hand and the higher degrees of Doctorate or Master's on the other.<sup>1,4</sup>

31: a common retort to one who presumes to rely on the word of an interested or prejudiced individual;<sup>1</sup> Wagner's point is that just as a thief who swears his partner is *not* a thief lacks credibility, so the 2nd Scholar cannot depend on the 1st Scholar's attestation that he heard Wagner say he knew where Faustus was; or, to quote Ward, "His evidence is worthless, for he is no better than I."

Wagner is extra-cheeky in indirectly comparing the Scholars to thieves.

**fellow** = companion.

= **dunce** has a dual meaning here:

(1) a follower of the great medieval theologian and philosopher, **Duns Scot** (c.1265-1308), and hence meaning "one skilled in logic",<sup>1,25</sup> and

(2) a dullard, the common modern meaning.

37: **corpus naturale** = literally a "natural body".

**is not that mobile** = "as such, is he not one that can move around?" - with the implication that Faustus could be anywhere.<sup>14</sup>

The line is a Latin-based joke, as **corpus natural sens mobile**, according to Ward, was a phrase used to describe the subject of physics generally.

= why.

39: **that** = ie. since.

**phlegmatic** = slow to anger, imperturbable;<sup>1</sup> in medieval physiology, **phlegmatic** was one of the four fundamental temperaments.

40: **to love, I would say** = ie. "Ahem! I mean, of course, I am prone to love, not lechery!" (humorous).

**it were not for you** = "it would not be wise for you".

41-42: **the place of execution** = ie. Faustus' dining room, but Wagner humorously refers to **execution** in its normal sense with **hanged** in line 43.

= court term.

<p>44 over you, <u>I will set my countenance like a precisian,</u></p> <p>and begin to speak thus: – Truly, my dear brethren,</p> <p>46 my master is within at dinner, with Valdes and Cornelius, as <u>this wine</u>, if it could speak, it would 48 inform your worships: and so, the Lord bless you, preserve you, and keep you, my dear brethren, my 50 dear brethren!</p>	<p>= "I will now impersonate a Puritan (<i>precisian</i>)". Puritans, in part because of their antagonism to the stage, were the target of frequent mockery by dramatists of the era. <i>countenance</i> = face.</p> <p>45-50: <i>Truly...brethren</i> = Wagner gives a brief mock-Puritan-style sermon.</p> <p>= Ward supposes Wagner is carrying a vessel of wine.</p>
<p>52 [Exit Wagner.]</p> <p>54 <i>1st Schol.</i> Nay, then, I fear he is fallen into that damned art for which they two are infamous through 56 the world.</p> <p>58 <i>2nd Schol.</i> <u>Were he</u> a stranger, and not <u>allied</u> to me, yet should I grieve for him. But, come, let us go and 60 inform <u>the Rector</u>, and see if he by his grave counsel can <u>reclaim him</u>.</p> <p>62 <i>1st Schol.</i> O, but <u>I fear me</u> nothing can reclaim him!</p> <p>64 <i>2nd Schol.</i> Yet let us try what we can do.</p> <p>66</p>	<p>54-56: 1st Scholar fears Faustus is studying the black arts with the notorious Valdes and Cornelius.</p> <p>= "even if he were". = connected by friendship.<sup>4</sup></p> <p>= the head of the university.<sup>1</sup></p> <p>= "save him", ie. bring Faustus back from the dark side.</p> <p>= very common phrase for "I fear".</p>
<p>[Exeunt.]</p> <p><b>SCENE III.</b></p> <p><i>A Grove.</i></p> <p><i>Enter Faustus to conjure.</i></p> <p>1 <i>Faust.</i> Now that the <u>gloomy shadow</u> of the earth,</p> <p>2 Longing to view <u>Orion's drizzling look</u>,</p> <p>Leaps from th' <u>antartic</u> world unto the sky,</p> <p>4 And dims the <u>welkin</u> with her <u>pitchy</u> breath, Faustus, begin thine incantatiöns, 6 And <u>try</u> if devils will obey thy <u>hest</u>, Seeing thou hast prayed and sacrificed to them.</p> <p>8 Within <u>this circle</u> is Jehovah's name, Forward and backward <u>anagrammatized</u>,</p>	<p>1-4: Faustus describes the approach of evening. <i>gloomy shadow</i> = ie. darkness. Bullen points out that these first four lines appear verbatim in the first scene of a 1594 published edition of <i>The Taming of a Shrew</i>, an alternative version to Shakespeare's treatment.</p> <p>= the well-known constellation is usually attended by stormy weather when it appears in late fall. = <i>antartic</i> was a common variant spelling for <i>antarctic</i>, and could be used, as here, to refer to the southern half of the earth generally. = sky. = black.</p> <p>= test. = commands.</p> <p>8-9: Ward notes that medieval Christian scholars accepted the principles of the Hebrew Caballah, the mystical interpretation of the Old Testament. As part of the code, various letters of the many names of God were extracted and</p>

10 The breviated names of holy saints,  
Figures of every adjunct to the heavens,

12 And characters of signs and erring stars,

By which the spirits are enforced to rise:  
14 Then fear not, Faustus, but be resolute,  
And try the uttermost magic can perform. –

16  
18 *Sint mihi dei Acherontis propitii! Valeat numen*  
*triplex Jehovoe! Ignei, aerii, aquatani spiritus,*  
20 *salvete! Orientis princeps Belzebub, inferni*  
*ardentis monarcha, et Demogorgon, propitiamus*  
22 *vos, ut appareat et surgat Mephistophilis... Quid*  
*tu moraris? per Jehovam, Gehennam, et*  
24 *consecratam aquam quam nunc spargo, signumque*  
*crucis quod nunc facio, et per vota nostra, ipse*  
26 *nunc surgat nobis dicatus Mephistophilis!*

arranged to form a single mystic name.

**this circle** = as noted earlier, a magician summons spirits while standing within a drawn circle which protects him from any harm his conjuring may cause.

**anagrammatized** = rearranged; the 1604 quarto alone prints **agramathist** here, which has been rejected by all editors.

= ie. the abbreviated.

11: diagrams of the arrangement of the stars.<sup>7</sup>

**Figures** = horoscopes.<sup>1</sup>

**every...heavens** = "all the stars of the sky".<sup>4</sup>

12: **characters of signs** = magical symbols of the Zodiac.<sup>4</sup>

**erring stars** = ie. the planets, which seem to be wandering (**erring**) randomly throughout the sky, compared to the fixed and predicable movement of the stars.

= compelled.

= Faustus refers back to Valdes' encouragement in line 165 of the opening scene.

17-25: "*May the gods of Acheron be propitious to me! May the three-fold deity of Jehovah prevail! Spirits of fire, air, and water, hail! Belzebub, prince of the East, monarch of burning hell, and Demogorgon, we propitiate you, that Mephistophilis may appear and arise... Why dost thou tarry? By Jehovah, Gehenna, and the consecrated water which I now pour, and by the sign of the cross which I now make, and by our prayers, may Mephistophilis whom we have summoned now arise!*"<sup>7</sup>

17-25: the incantation's translation is by Ward.

**the gods of Acheron** = ie. "the infernal spirits";<sup>7</sup> **Acheron** refers to the underworld in general, though originally **Acheron** was the name of a river on earth which flowed into Hades, then later identified by writers such as Homer as a river in Hades;<sup>29</sup> the *History*, meanwhile, lists **Acheron** as one of the ten kingdoms of hell.

17-18: **Valeat...Jehovoe** = Barnet<sup>13</sup> translates as "away with the trinity of Jehovah", a quite different interpretation than Ward's.

**Belzebub** = or **Beelzebub**, written in this play with a single **e** to indicate the name is trisyllabic: **BEL-ze-bub**.

A translation of "Lord of the flies", **Beelzebub** is identified as "the prince of the devils" in old Bibles such as the *Geneva* and *King James*. In the *History*, as in Faustus' invocation here, the doctor summons Mephistophilis "in the name of Belzebub". Mephistophilis later explains that Belzebub is the ruler of the northern kingdoms of hell.

**Prince of the East** = in the *History*, Mephistophilis explains that all the devils of hell that serve Lucifer are called Oriental Princes.

**Demogorgon** = one of the primary and more powerful demons or evil spirits.<sup>1,4</sup>

**Quid tu moraris?** = originally appears in the 1604 quarto

		as <i>quod tumeraris</i> , without a question mark; much ink has been spilled on attempting to make sense of this corrupted and unintelligible part of the invocation, but the emendation to <i>quid tu moraris</i> - "why do you linger?" - in which Faustus expresses impatience that the demon has failed to respond to his conjuring, is as good a solution as any. <sup>8</sup>
		<i>Gehennam</i> = ie. <i>Gehenna</i> , a valley near Jerusalem used initially for idolatrous rites involving the sacrifice of children, then later for the burning of the bodies of outcasts. Gehenna later came to be used as a synonym for hell. <sup>22</sup> The <i>History</i> lists Gehenna as one of the ten kingdoms of hell.
	<i>Enter Mephistophilis.</i>	27: an entire page of the <i>History</i> is dedicated to describing the mayhem, the thunder and lightning, and the strange spectral shapes that attend Mephistophilis' first appearance before Faustus.
28	I <u>charge</u> thee to return, and change thy shape;	29-30: Mephistophilis originally appears to Faustus in the form of a fiery man, according to the <i>History</i> .
30	Thou art too ugly to attend on me:	<i>charge</i> = order, command.
	Go, and return <u>an</u> old Franciscan friar;	= ie. in the guise of.
32	That holy shape becomes a devil best.	32: Faustus is grimly humorous.
34	[ <i>Exit Mephistophilis.</i> ]	
36	I see there's <u>virtue</u> in my <u>heavenly</u> words:	36: <i>virtue</i> = power. <i>heavenly words</i> = sublime or celestial utterances. The use of <i>heavenly</i> is of course ironic; but Boas suggests <i>heavenly words</i> refers to the words of scripture Faustus used in his invocation.
	Who <u>would not be proficient</u> in this art?	= ie. "would choose not to be skilled or expert".
38	How <u>pliant</u> is this Mephistophilis,	= ie. compliant.
	Full of obedience and humility!	
40	Such is the force of magic and my spells:	
	No, Faustus, thou art <u>conjuror laureate</u> ,	= ie. a conjuror deserving of wearing the laurel crown, as if he had graduated with distinction in that field; <sup>4</sup> Faustus parodies the expression <i>poet laureate</i> , which has been in use since the 15th century, <sup>1</sup> derived from the ancient tradition of giving a wreath of laurel leaves to university graduates in rhetoric and poetry. <sup>10</sup>
42	That canst command great Mephistophilis:	
44	<i>Quin redis, Mephistophilis fratris imagine!</i>	43: Boas has changed the original <i>regis</i> to <i>redis</i> , so that the line becomes a Latin translation of line 31, instructing the demon to appear in the shape of a friar. This fits better as well with the self-congratulatory spirit of lines 41-42.
	<i>Re-enter Mephistophilis like a Franciscan friar.</i>	
46	<i>Meph.</i> Now, Faustus, what wouldst thou have me do?	
48	<i>Faust.</i> I <u>charge</u> thee wait upon me whilst I live,	= order.
50	To do whatever Faustus shall command, Be it to make the moon drop from her <u>sphere</u> ,	51: Bullen notes this was a common feat of sorcerers. <i>sphere</i> = an imaginary spherical framework surrounding the earth in which the moon was implanted; the sphere was thought to rotate about the earth, giving the moon its appearance of revolving around our planet.

52	Or the ocean to overwhelm the world.	
54	<i>Meph.</i> I am a servant to <u>great Lucifer</u> ,	= <i>Lucifer</i> is identified as the chief devil here; from the early days of Christianity, he was treated as having been the leader of the Heaven's rebellious angels, and the name was used synonymously with Satan. <sup>22</sup>
	And may not follow thee without his <u>leave</u> :	= permission.
56	No more than he commands must we perform.	
58	<i>Faust.</i> Did not he <u>charge</u> thee to appear to me?	= order.
60	<i>Meph.</i> No, I came <u>now hither</u> of mine own accord.	= usually omitted, as in later quartos. = to here.
62	<i>Faust.</i> Did not my conjuring speeches raise thee? speak.	
64	<i>Meph.</i> That was the cause, but yet <u>per accidens</u> ;	64-69: Faustus' conjuring did not actually force Mephistophilis to appear before him; rather, the doctor's rejection of God alerted the devils to the fact that Faustus was a good candidate for recruitment to the dark side, and his summoning gave them a good opportunity to follow up. <i>per accidens</i> = ie. (only) incidentally. <sup>9</sup> The phrases <i>the cause</i> and <i>per accidens</i> were common in the academic language of logic.
	For, when we hear <u>one rack the name of God</u> ,	= someone torment or distort God's name by rearranging its letters. <sup>12</sup>
66	<u>Abjure</u> the Scriptures and his Saviour Christ, We <u>fly</u> , in hope to get his <u>glorious</u> soul;	= reject. <sup>2</sup> 67: <i>fly</i> = ie. hurry to reach that person. <i>glorious</i> = meaning both splendid and proud. <sup>13</sup>
68	Nor will we come, unless he use such means Whereby he is in danger to be damned.	
70	Therefore <u>the shortest cut for conjuring</u>	= "the quickest path, ie. easiest way, to succeed in summoning spirits"; the still-common phrase <i>short-cut</i> , which originally referred to a short journey or written passage, has existed in the English language at least as far back as 1568. <sup>1</sup>
	Is <u>stoutly</u> to abjure the Trinity, And pray devoutly to the prince of hell.	= firmly. <sup>2</sup>
74	<i>Faust.</i> So Faustus hath Already done; and holds <u>this</u> principle, There is no chief but only Belzebub; To whom Faustus doth dedicate himself.	74-80: Faustus discusses his own beliefs in the third person. = ie. to this.
76	This word "damnation" terrifies not him, For he <u>confounds</u> hell in <u>Elysium</u> :	79: "for he does not distinguish between hell and Elysium." <sup>7</sup> <i>confounds</i> = confuses. <i>Elysium</i> = that section of Hades reserved for the blessed souls.
80	His <u>ghost</u> be with the <u>old</u> philosophers!	80: the line has met with various interpretations, but Ward's seems most likely: Faustus expects his own soul ( <i>ghost</i> = spirit) <sup>4</sup> shall exist alongside the pagan ( <i>old</i> = pre-Christian) <sup>13</sup> philosophers of the ancient world, who also did not believe in Heaven and hell.
	But, leaving these vain trifles of men's souls,	81: "but, putting aside these foolish and minor concerns regarding what happens to our souls".

82 Tell me what is that Lucifer thy lord?

84 **Meph.** Arch-regent and commander of all spirits.

86 **Faust.** Was not that Lucifer an angel once?

88 **Meph.** Yes, Faustus, and most dearly loved of God.

90 **Faust.** How comes it, then, that he is prince of devils?

92 **Meph.** O, by aspiring pride and insolence;  
For which God threw him from the face of Heaven.

94 **Faust.** And what are you that live with Lucifer?

96 **Meph.** Unhappy spirits that fell with Lucifer,

98 Conspired against our God with Lucifer,  
100 And are for ever damned with Lucifer.

**Faust.** Where are you damned?

102 **Meph.** In hell.

104 **Faust.** How comes it, then, that thou art out of hell?

106 **Meph.** Why, this is hell, nor am I out of it:  
108 Think'st thou that I, who saw the face of God,  
And tasted the eternal joys of Heaven,  
110 Am not tormented with ten thousand hells,  
In being deprived of everlasting bliss?  
112 O, Faustus, leave these frivolous demands,  
Which strike a terror to my fainting soul!

114 **Faust.** What, is great Mephistophilis so passionate

116 For being deprived of the joys of Heaven?  
Learn thou of Faustus manly fortitude,  
118 And scorn those joys thou never shalt possess.  
Go bear those tidings to great Lucifer:  
120 Seeing Faustus hath incurred eternal death  
By desperate thoughts against Jove's deity,  
122 Say, he surrenders up to him his soul,  
So he will spare him four and twenty years,  
124 Letting him live in all voluptuousness;  
Having thee ever to attend on me,  
126 To give me whatsoever I shall ask,  
To tell me whatsoever I demand,

128 To slay mine enemies, and aid my friends,  
And always be obedient to my will.

= who.

= top ruler, ie. head-demon, Satan. = devils.<sup>13</sup>

= by.

= who.

= though usually pronounced as two syllables, *spirits* was frequently considered a one-syllable word for purposes of meter, as here: *spir'ts*.

97-99: note how Mephistophilis repeats the words *with Lucifer* at the end of his lines three times, in response to Faustus' use of the phrase at the end of line 95.

108-113: Mephistophilis interestingly admits to the personal torment of being banned from God's presence.

= *being* is a monosyllable here and at line 116 below.

= emotional, agitated; Faustus' arrogance, and his confidence that he has made the correct decision to reject God, are at their zenith in this scene, as evidenced by his taunting Mephistophilis in this speech.

= from.

= ie. "seeing that". = damnation.  
= bold or dangerous.<sup>2</sup> = ie. God's.

= on the condition that.  
= ie. a life of luxurious indulgence of sensual pleasures.<sup>1</sup>  
= always.

127: there will be a continuous tension between Faustus' desire to have Mephistophilis answer every one of his questions, and the demon's unwillingness to do so; the doctor's power over the Mephistophilis is never absolute.

130	Go and return to mighty Lucifer, And meet me in my study at midnight,	
132	And then <u>resolve</u> me of thy master's mind.	= inform.
134	<b>Meph.</b> I will, Faustus.	
136		[Exit Mephistophilis.]
138	<b>Faust.</b> Had I as many souls as there be stars, I'd give them all for Mephistophilis.	
140	By him I'll be great <u>emperor</u> of the world,	= <b>emperor</b> here and in line 146 is disyllabic.
142	And make a bridge <u>thorough</u> the moving air, To <u>pass</u> the ocean with a band of men;	= common disyllabic form for <b>through</b> . = cross.
144	I'll <u>join</u> the hills that <u>bind</u> the Afric shore, And make that <u>land continent</u> to Spain,	= connect. = enclose. <sup>4</sup> 144: <b>land</b> = usually emended to the later quartos' <b>country</b> . <b>continent</b> = continuous, ie. contiguous. <sup>1</sup>
	And both contributory to my crown:	145: ie. both territories will be required to pay Faustus tribute.
146	The emperor shall not live but by my leave, Nor any potentate of Germany.	146: no emperor shall be permitted to live - or rule - without Faustus' permission.
148	Now that I have obtained what I desired, I'll live in <u>speculation</u> of this art,	= studious contemplation (Gollancz).
150	Till Mephistophilis return again.	
152		[Exit.]
	<b>SCENE IV.</b>	
	<i>A Street.</i>	
		<i>Enter Wagner and Clown.</i>
		<b>Entering Characters:</b> we have met Faustus' cheeky servant <b>Wagner</b> ; the title of <b>Clown</b> was used to designate any of a number of buffoonish character-types, including jesters and rustics; here, the Clown may be considered a low-status individual who will prove to be even more of a jokester than Wagner. The scene involves the aspiring magician Wagner's attempts to hire the Clown as his own underling.
1	<b>Wag.</b> <u>Sirrah</u> boy, come <u>hither</u> .	1: <b>Sirrah</b> = common form of address used for one's inferiors. <b>hither</b> = to here.
2	<b>Clown.</b> <u>How, boy!</u> <u>swowns</u> , boy! I <u>hope</u> you have	3: <b>How, boy!</b> = ie. "who are you calling boy?" <b>swowns</b> = variation on the common Elizabethan oath <b>zounds</b> , a contraction of "God's wounds". <b>hope</b> = expect.
4	seen many boys with such <u>pickadevaunts</u> as I have:	= beards trimmed to a point (from the French <b>pic à-devant</b> ), much in fashion in late 16th century England; <sup>4</sup> the Clown takes offense, as he is too old to be called a boy.
	"boy", <u>quotha!</u>	= ie. "he says."
6	<b>Wag.</b> Tell me, sirrah, hast thou any <u>comings in</u> ?	= income, ie. money.
8		

**Clown.** Ay, and goings out too; you may see else.  
 10  
**Wag.** Alas, poor slave! see how poverty jesteth in  
 12 his nakedness! the villain is bare and out of service,  
 and so hungry, that I know he would give his soul to  
 14 the devil for a shoulder of mutton, though it were  
 blood-raw.  
 16  
**Clown.** How! my soul to the devil for a shoulder of  
 18 mutton, though 'twere blood-raw! not so, good  
 friend: berlady, I had need have it well roasted, and  
 20 good sauce to it, if I pay so dear.  
 22  
**Wag.** Well, wilt thou serve me, and I'll make thee  
 go like Qui mihi discipulus?  
 24  
**Clown.** How, in verse?  
 26  
**Wag.** No, sirrah; in beaten silk and staves-acre.  
 28  
**Clown.** How, how, knaves-acre! ay, I thought that  
 30 was all the land his father left him. Do you hear? I  
 would be sorry to rob you of your living.  
 32  
**Wag.** Sirrah, I say in staves-acre.  
 34  
**Clown.** Oho, oho, staves-acre! why, then, belike, if I

9: *goings out* = expenses.

*you may see else* = "you may see for yourself if you do not believe me;<sup>1,14</sup> the Clown is dressed in such ragged clothing that parts of his body are showing through, or poking through - hence there is a pun with *goings out*."

11-15: Wagner describes the Clown in the third person.  
*poverty jesteth* = Wagner portrays personified *Poverty* as a prankster.

= ie. the Clown's. = naked.<sup>1</sup> = unemployed, without work.

= even if.

19: ie. "by our lady", an oath, a common alternate form; editors universally emend *berlady* to *by'r lady*, but the former's spelling indicates a different pronunciation.

= "if I have to pay so much for it," referring to his soul.

= the Latin phrase means roughly "one who is my pupil"; these are the opening words of a work attributed to the English grammarian William Lily (c.1468-1522).<sup>7</sup>

25: the Clown of course has no education in Latin, but he may perceive *Qui mihi discipulus* as a nonsense rhyme, with its repeating *i* and *u* vowel sounds.

27: *beaten silk* = silk inlaid with gold or other precious metal,<sup>28</sup> but Wagner, punning, is hinting at the Clown's deserving a *beating*.<sup>4</sup>

*staves-acre* = a corruption of the Greek name (*staphys agria*) of a species of plant known commonly as larkspur, whose seeds were used for destroying vermin.<sup>26</sup> The point of the reference is obscure; Ward cites a previous editor, Osborne Tancock, who, assuming that *staves-acres* must refer, as does *beaten silk*, to some fine fabric, cleverly suggests *staves acres* is a corruption of *stauracin*, a silk fabric woven in with crosses.

Descriptions of both *beaten silk* and *stauracin* are provided in Daniel Rock's 1876 *Textile Fabrics*.<sup>28</sup>

= there was street in London by the name of *Knave's Acre*: Peter Cunningham's 1850 *Handbook of London Past and Present* identifies Knave's Acre as a narrow thoroughfare lined with dealers in "old goods and glass bottles."

30: by *his* and *him*, Clown means Wagner.

35: *Oho* = exclamation expressing sarcasm or mockery.<sup>1</sup>

35-36: *belike...your man* = "it is likely that if I were to

36 were your man, I should be full of vermin.

38 **Wag.** So thou shalt, whether thou beest with me or  
40 no. But, sirrah, leave your jesting, and bind yourself  
presently unto me for seven years, or I'll turn all the

lice about thee into familiars, and they shall tear thee  
42 in pieces.

44 **Clown.** Do you hear, sir? you may save that labour;  
they are too familiar with me already: swowns, they  
46 are as bold with my flesh as if they had paid for my  
meat and drink.

48 **Wag.** Well, do you hear, sirrah? hold, take these  
50 guilders.

52 [Gives money.]

54 **Clown.** Gridirons! what be they?

56 **Wag.** Why, French crowns.

58 **Clown.** Mass, but for the name of French crowns,  
60 a man were as good have as many English counters.  
And what should I do with these?

62 **Wag.** Why, now, sirrah, thou art at an hour's  
64 warning, whensoever or wheresoever the devil shall  
fetch thee.

66 **Clown.** No, no; here, take your gridirons again.

68 **Wag.** Truly, I'll none of them.

70 **Clown.** Truly, but you shall.

72 **Wag.** Bear witness I gave them him.

74 **Clown.** Bear witness I give them you again.

76 **Wag.** Well, I will cause two devils presently to fetch  
thee away. – Baliol and Belcher!

work for you".

= the *vermin* were supposed to be destroyed by the  
previously-mentioned *stave's acre*.<sup>3</sup> The subtext of  
the line may be "I will remain impoverished."

= "stop kidding around".

39-40: *bind yourself...years* = Wagner tries to hire the  
Clown on as an apprentice, whose term of service was  
typically seven years.

= attendant spirits or demons.

= an oath, a variation of *zounds*.

= so the 1604 quarto, often emended to *their*.

= "here".

= Dutch florins,<sup>4</sup> or gold coins used in Germany.<sup>1</sup> As Ward  
says, Wagner is offering the Clown "hiring money".

= the word *gridiron* was applied to both (1) a cooking pan  
made up of parallel iron bars, and (2) an instrument of  
torture of similar construction.<sup>1</sup>

= gold coins used in France at the time, worth four English  
shillings; but the phrase *French crown* was also commonly  
used to describe the baldness associated with syphilis.<sup>1</sup>

= "by the mass", an oath.

59: "a man would be just as well-off if he had the same  
number of English counters": *counters* were imitation coins  
made of inferior metal such as brass, and were used, as here,  
in "rhetorical contrast" (to quote the OED), or comparison,  
to real coins. Clown's point is that he, ignorant as to what  
*guilders* are, is not sure that whatever Wagner offers him  
will be genuine or have any actual value.

62-64: "you are now no more than an hour away from  
having the devil come get you."

68: "I want nothing to do with them."

= ie. "to him".

= male and female devils respectively.

78

**Clown.** Let your Baliol and your Belcher come here, and I'll knock them, they were never so knocked since they were devils: say I should kill one of them, what would folks say? "Do ye see yonder tall fellow in the round slop? he has killed the devil." So I should be called Kill-devil all the parish over.

*Enter two Devils;  
and the Clown runs up and down crying.*

**Wag.** Baliol and Belcher, – spirits, away!

[*Exeunt Devils.*]

**Clown.** What, are they gone? a vengeance on them! they have vild long nails. There was a he-devil and a she-devil: I'll tell you how you shall know them; all he-devils has horns, and all she-devils has clifts and cloven feet.

**Wag.** Well, sirrah, follow me.

**Clown.** But, do you hear? if I should serve you, would you teach me to raise up Banios and Belcheos?

**Wag.** I will teach thee to turn thyself to any thing, to a dog, or a cat, or a mouse, or a rat, or any thing.

**Clown.** How! a Christian fellow to a dog, or a cat, a mouse, or a rat! no, no, sir; if you turn me into any thing, let it be in the likeness of a little pretty frisking flea, that I may be here and there and everywhere: O, I'll tickle the pretty wenches' plackets! I'll be amongst them, i'faith.

**Wag.** Well, sirrah, come.

**Clown.** But, do you hear, Wagner?

**Wag.** How! – Baliol and Belcher!

**Clown.** O Lord! I pray, sir, let Banio and Belcher go sleep.

**Wag.** Villain, call me Master Wagner, and let thy left eye be diametarily fixed upon my right heel, with

*quasi vestigias nostris insistere.*

**Baliol**, or Beliol, is "the wicked one", whom St. Paul equates with Satan: "*Or what concorde hath Christe with belyall?*" (2 Corinthians 6:15, 1568 *Bishop's Bible*).<sup>22</sup> In the *History*, **Beliol** is identified by Mephistophilis as the ruler of hell's southern kingdoms.

**Belcher** is not mentioned in the *History*.

= strike or beat. = "have never been so".

= brave. = baggy hose or breeches.<sup>5</sup>

= the *Century Dictionary* of 1906 suggests "a terrible fellow".

= vile.

= "can tell them apart."

= clefts generally, the separation of the thighs specifically, and women's genitalia very specifically.<sup>1</sup>

99: ie. "be employed by me."

102-3: the Clown botches the names of the demons.

= into.

111: **frisking** = reveling, briskly jumping about.<sup>1</sup>

= a **placket** was a petticoat, or more likely (and lewdly) the opening at the front of a petticoat.<sup>2</sup>

119: Wagner, seeing the Clown hesitating, threatens to summon the devils again.

= probably an error for the common word **diametrically**, meaning "directly".

126: "as it were, to stand in our (ie. my) footsteps" (Waltrous, p. 24).

128		[Exit Wagner.]	
130	<b>Clown.</b> God forgive me, he speaks <u>Dutch fustian</u> .		= German gibberish or jargon. <sup>4</sup>
132	Well, I'll follow him; I'll serve him, that's <u>flat</u> .		= absolutely certain.
		[Exit.]	
	<b>SCENE V.</b>		
	<i>Faustus' Study.</i>		
		<i>Faustus discovered.</i>	= revealed; a curtain is likely pulled back, as it was for Scene I, which also took place in Faustus' study.
1	<b>Faust.</b> Now, Faustus, <u>must thou needs be damned</u> ,		= "you are now necessarily damned".
2	and canst thou not be saved: <u>What boots it</u> , then, to think of God or Heaven?		= "what use is it".
4	Away with such <u>vain</u> fancies, and despair;		4: a constant theme for Faustus is his inability to grasp that it is never too late to return to the fold of God, as His mercy is infinite. <i>vain</i> = idle, frivolous.
	<u>Despair in</u> God, and trust in Belzebub:		= "cease to hope for".
6	Now go not backward; <u>no, Faustus</u> , be resolute:		= perhaps should be emended to <i>Faustus, no</i> for the sake of the meter.
	Why waver'st thou? O, something <u>soundeth</u> in mine ears,		= speaketh.
8	" <u>Abjure</u> this magic, turn to God again!"		= reject.
	Ay, and Faustus will turn to God again. –		
10	To God? he loves thee not;		
	The god thou serv'st is thine own <u>appetite</u> ,		11: "the god you serve is comprised of your own desires ( <i>appetite</i> )."
12	Wherein is fixed the love of Belzebub:		
	To him I'll build an altar and a church,		
14	And offer lukewarm blood of new-born babes.		14: Ward notes that Christians frequently accused minority and other sub-groups, particularly Jews and magicians, of slaughtering children, and in the former case of drinking their blood. He further observes the grim irony in this, in that during the earliest days of Christianity, Romans accused the Christians of engaging in the same kind of cannibalism, in their (the Romans') misunderstanding of the Eucharist, in which it was vaguely understood the participants were eating the body and drinking the blood of Christ.
16		<i>Enter Good Angel and Evil Angel.</i>	16: the advising spirits tend to appear whenever Faustus begins to doubt as to which path he should follow.
18	<b>Good Ang.</b> Sweet Faustus, leave that execrable art.		
20	<b>Faust.</b> Contrition, prayer, repentance – what of them?		
22	<b>Good Ang.</b> O, they are means to bring thee unto Heaven!		
24	<b>Evil Ang.</b> Rather illusions, fruits of lunacy, That <u>makes</u> men foolish that do trust them most.		= ie. make; note the lack of subject-verb agreement.
26	<b>Good Ang.</b> Sweet Faustus, think of <u>Heaven</u> and <u>heavenly</u> things.		27: <i>Heaven</i> and <i>heavenly</i> are one- and two-syllable words respectively, the <i>v</i> in each omitted.

28	<b>Evil Ang.</b> No, Faustus, think of honour and <u>of</u> wealth.	= <i>of</i> appears in the post-1604 quartos.
30		
	[ <i>Exeunt Angels.</i> ]	
32		
	<b>Faust.</b> Of wealth!	
34	Why, the <u>signiory</u> of <u>Embden</u> shall be mine.	34: <i>signiory</i> = rule or dominion. <sup>1</sup> <i>Embden</i> = the wealthy seaport city of <i>Emden</i> on the River Ems in northwest Germany. <sup>10</sup> Sugden notes a treaty between Queen Elizabeth and one of the city's princes in 1563, which was followed in 1564 by a visit to the port by the English fleet.
	When Mephistophilis shall stand by me, 36 What god can hurt thee, Faustus? thou art safe: <u>Cast</u> no more doubts. – Come, Mephistophilis, 38 And bring <u>glad tidings</u> from great Lucifer; – Is't not midnight? – come, Mephistophilis, 40 <u>Veni, veni, Mephistophile!</u>	= consider. <sup>4</sup> = good news.  = come. = the demon's name has been given the Latin vocative form (ie. the case in which the name is used to address its owner directly). <sup>7</sup>
42	<i>Enter Mephistophilis.</i>	
44	Now tell me what says Lucifer, thy lord?	
46	<b>Meph.</b> That I shall <u>wait on</u> Faustus whilst he lives, <u>So</u> he will buy my service with his soul.	= serve, attend. = ie. so long as.
48		
	<b>Faust.</b> Already Faustus hath <u>hazarded</u> that for thee.	= risked, endangered.
50		
	<b>Meph.</b> But, Faustus, thou must bequeath it solemnly, 52 And write a <u>deed of gift</u> with thine own blood, For <u>that security</u> craves great Lucifer.	= ie. legal document. <sup>1</sup> = a contract guaranteeing payment of a debt. <sup>1</sup>
54	If thou deny it, <u>I will back</u> to hell.	= "I will go back"; in this common grammatical construction, the word of action ( <i>go</i> ) is omitted in the presence of a word of intent ( <i>will</i> ).
56	<b>Faust.</b> Stay, Mephistophilis, and tell me, what good will my soul do thy lord?	
58		
	<b>Meph.</b> Enlarge his kingdom.	59: ie. by adding another soul to it.
60		
	<b>Faust.</b> Is that the reason <u>why</u> he tempts us thus?	= <i>why</i> appears in the post-1604 quartos.
62		
	<b>Meph.</b> <i>Solamen miseris socios habuisse doloris.</i>	63: "it is a comfort to the wretched (ie. Lucifer and his fellow demons) to have companions in woe," ie. misery loves company.
64		
	<b>Faust.</b> <u>Why</u> , have you any pain that tortures others?	65: "do you devils, who torture others, also experience pain?" <sup>14</sup> <i>Why</i> = <i>Why</i> appears in the post-1604 quartos.
66		
	<b>Meph.</b> As great as have the human souls of men. 68 But, tell me, Faustus, shall I have thy soul? And I will be thy slave, and wait on thee, 70 And give thee more <u>than thou hast wit to ask.</u>	= ie. "than you can even conceive of to ask for;" <i>wit</i> was an all-encompassing word for intelligence, ingenuity and cleverness.
72	<b>Faust.</b> Ay, Mephistophilis, I give it <u>thee</u> .	= ie. "to thee."

74 **Meph.** Then, Faustus, stab thine arm courageously,  
 76 And bind thy soul, that at some certain day  
 Great Lucifer may claim it as his own;  
 And then be thou as great as Lucifer.

78  
**Faust.** [*Stabbing his arm*]  
 80 Lo, Mephistophilis, for love of thee,  
 I cut mine arm, and with my proper blood  
 82 Assure my soul to be great Lucifer's,  
 Chief lord and regent of perpetual night!  
 84 View here the blood that trickles from mine arm,  
 And let it be propitious for my wish.

86  
**Meph.** But, Faustus, thou must  
 88 Write it in manner of a deed of gift.

90 **Faust.** Ay, so I will.

92 [Writes.]

94 But, Mephistophilis,  
 My blood congeals, and I can write no more.

96  
**Meph.** I'll fetch thee fire to dissolve it straight.

98  
 [Exit Mephistophilis.]

100  
**Faust.** What might the staying of my blood portend?  
 102 Is it unwilling I should write this bill?  
 Why streams it not, that I may write afresh?  
 104 *Faustus gives to thee his soul:* ah, there it stayed!  
 Why shouldst thou not? is not thy soul thine own?  
 106 Then write again, *Faustus gives to thee his soul.*

108 *Re-enter Mephistophilis with a chafer of coals.*

110 **Meph.** Here's fire; come, Faustus, set it on.

112 **Faust.** So, now the blood begins to clear again;  
 Now will I make an end immediately.

114  
 [Writes.]

116  
**Meph.** [*Aside*]  
 118 O, what will not I do t' obtain his soul!

120 **Faust.** Consummatum est; this bill is ended,  
 And Faustus hath bequeathed his soul to Lucifer.  
 122 But what is this inscription on mine arm?

74: **Faustus** = added from the post-1604 quartos.  
**stab thine arm** = ie. to draw blood with which to write the contract.

= own.<sup>2</sup>  
 = a legal term, meaning to "transfer property by contract".<sup>1</sup>

85: a good omen regarding.<sup>1</sup>

= the style or form of (a legal document).<sup>1</sup>

97: **fire** = Marlowe frequently intended **fire** (and words that rhymed with it) to be disyllabic, as here: *fi-yer*.  
**dissolve** = melt.

= ie. ceasing (to flow).  
 = document or contract.<sup>2,13</sup>

104: the italicized words are those Faustus writes.  
 = that is, to do with as he pleases.

= pan for heating coals.<sup>4</sup>

110: as the *History* explains, Faustus deposits his congealed blood into a saucer, which is then placed on the warm ashes of the chafer, melting it.

= finish (writing the contract).

117-8: is there not something endearing about our demon expressing his boyish pleasure in this aside?  
**t' obtain** = abbreviated from the quartos' **to obtain** to indicate correct two-syllable pronunciation.

= "it is finished." Considering these were the last words of Jesus before he died (John 19:30), the irony here is palpable.

122-7: Faustus wrestles with two distinct problems:  
 (1) trying to both accept the appearance of and decipher

	<i>Homo, fuge: whither</i> should I fly?		the strange writing on his arm, and (2) wondering whether he can still be saved after having made, by writing what he did, an apparently irretrievable step towards damnation.
124	If unto God, he'll throw me down to hell.		
	My senses are deceived; <u>here's nothing writ</u> : –		123: <b>Homo fuge</b> = Latin for "man, flee (or fly)!" The message seems to be warning sent by the powers of good.
126	I see it plain; here in this place is writ,		<b>whither</b> = to where.
	<i>Homo, fuge: yet shall not Faustus fly.</i>		= "there is nothing written here (on this arm)."
128			= ie. "yet Faustus shall not flee;" the doctor's bravado has returned.
	<b>Meph.</b> [ <i>Aside</i> ]		
130	I'll fetch him <u>somewhat</u> to delight his mind.		130: observing Faustus' vacillation, Mephistophilis decides to provide the doctor with some entertainment to help him realize he has chosen the correct path.
			<b>somewhat</b> = something.
132		[ <i>Exit.</i> ]	
134	<i>Re-enter Mephistophilis with Devils, who give</i>		
	<i><u>crowns</u> and rich apparel to Faustus, dance,</i>		= gold coins.
136	<i>and then depart.</i>		
138	<b>Faust.</b> Speak, Mephistophilis, what means this <u>shew</u> ?		= ie. show; to an English audience, the word <b>show</b> suggested a pageant, a more formal type of entertainment, <sup>4</sup> as in the phrase <i>dumb-show</i> , a term used to describe a pantomimed introduction to a scene in a play. <sup>7</sup>
140	<b>Meph.</b> Nothing, Faustus, but to delight thy mind <u>withal</u> , And to shew thee what magic can perform.		140: the line can be spoken with ironic nonchalance: "oh, just a little something to show you what you can do with magic." <b>withal</b> = with.
142			= ie. "will I be able to".
	<b>Faust.</b> But <u>may I</u> raise up spirits when I please?		
144	<b>Meph.</b> Ay, Faustus, and do greater things than these.		143-5: note the rhyme in this exchange of single lines of dialogue.
146			
	<b>Faust.</b> Then there's enough for a thousand souls.		147: "then the rewards are worth a thousand souls" (Bevington).
148	Here, Mephistophilis, receive this <u>scroll</u> ,		= piece of writing; note the rhyming couplet of 148-9.
	A deed of gift of body and of soul:		
150	But <u>yet conditionally</u> that thou perform		= ie. "I do this only on the condition".
	All <u>articles</u> prescribed between us both.		= clauses, terms.
152			
	<b>Meph.</b> Faustus, I swear by hell and Lucifer		153-4: should not Faustus wonder whether this vow made by Lucifer's representative is at all trustworthy, if not enforceable?
154	To effect all promises between us made!		
156	<b>Faust.</b> Then hear me read them.		
	[ <i>Reads</i> ] <i>On these conditions following.</i>		
158	<i>First, that Faustus may be a spirit in form and substance.</i>		158-9: Faustus wants to take on the form of a spirit.
	<i>Secondly, that Mephistophilis shall be his servant, and at his command.</i>		
160	<i>Thirdly, that Mephistophilis shall do for him,</i>		
162			

and bring him whatsoever.

164 Fourthly, that he shall be in his chamber or  
house invisible.

166 Lastly, that he shall appear to the said John  
Faustus, at all times, in what form or shape soever  
168 he please.

170 I, John Faustus, of Wertenberg, Doctor, by  
these presents, do give both body and soul to  
172 Lucifer prince of the east, and his minister  
Mephistophilis; and furthermore grant unto  
174 them, that, twenty-four years being expired, the  
articles above-written inviolate, full power to fetch  
176 or carry the said John Faustus, body and soul,  
flesh, blood, or goods, into their habitation  
wheresoever.

178 By me, John Faustus.

180 **Meph.** Speak, Faustus, do you deliver this as your  
182 deed?

184 **Faust.** Ay, take it, and the devil give thee good on't!

186 **Meph.** Now, Faustus, ask what thou wilt.

188 **Faust.** First will I question with thee about hell.  
Tell me, where is the place that men call hell?

190 **Meph.** Under the heavens.

192 **Faust.** Ay, but whereabouts?

194 **Meph.** Within the bowels of these elements,

196 Where we are tortured and remain for ever:  
Hell hath no limits, nor is circumscribed  
198 In one self place; for where we are is hell,  
And where hell is, there must we ever be:

200 And, to conclude, when all the world dissolves,  
And every creature shall be purified,  
202 All places shall be hell that is not Heaven.

204 **Faust.** Come, I think hell's a fable.

= ie. "whatsoever he desires;" Dyce emends the end of  
the line to **whatsoever he desires**.

164-5: the *History* clarifies the fourth condition: Faustus  
himself requires to always be invisible when he is home,  
except that he should be able to see himself, and that he  
should be visible to others when he chooses to be.  
**chamber** = private room or bedroom.

= ie. Mephistophilis.

= a legal phrase meaning "this document".<sup>1</sup>  
= servant or underling.<sup>1</sup>

= having not been violated.

= a legal term for handing over.<sup>1</sup>

= a curse in the form of **the devil give thee** appears  
occasionally in old literature, such as in this example  
from c.1567: "*the devil give thee sorrow and care.*"

= ask or put questions to.<sup>4</sup>

195: ie. below the earth; in the *History*, Mephistophilis is  
likewise enigmatic in his description of the location of hell:  
hell is, the demon explains, "*another world, in the which we  
have our being under the earth, even to the heavens.*"  
**bowels** = core, interior.  
**these elements** = ie. the earth, described as comprised of  
the four elements air, earth, fire and water.

= single.<sup>4</sup> = ie. wherever.  
= **there** appears in the post-1604 quartos.

= breaks apart or melts.  
= freed of sin,<sup>1</sup> ie. after Purgatory comes to an end, and all  
the souls that are intended to be saved have been so.<sup>7</sup>

= ie. "oh, come on".

206 **Meph.** Ay, think so still, till experience change thy  
mind.

208 **Faust.** Why, think'st thou, then, that Faustus shall be  
damned?

210 **Meph.** Ay, of necessity, for here's the scroll  
212 Wherein thou hast given thy soul to Lucifer.

214 **Faust.** Ay, and body too: but what of that?  
Think'st thou that Faustus is so fond to imagine  
216 That, after this life, there is any pain?  
Tush, these are trifles and mere old wives' tales.

218 **Meph.** But, Faustus, I am an instance to prove the  
220 contrary, for I am damned, and am now in hell.

222 **Faust.** How! now in hell!  
Nay, an this be hell, I'll willingly be damned here:  
224 What! walking, disputing, &c.  
But, leaving off this, let me have a wife,  
226 The fairest maid in Germany;  
For I am wanton and lascivious,  
228 And cannot live without a wife.

230 **Meph.** How! a wife!  
I priethee, Faustus, talk not of a wife.

232 **Faust.** Nay, sweet Mephistophilis, fetch me one,  
234 for I will have one.

236 **Meph.** Well, thou wilt have one? Sit there till I come:  
I'll fetch thee a wife in the devil's name.

238

[Exit Mephistophilis.]

240

*Re-enter Mephistophilis with a Devil  
242 drest like a Woman, with fire-works.*

244 **Meph.** Tell [me], Faustus, how dost thou like thy wife?

246 **Faust.** A plague on her for a hot whore!

248 **Meph.** Tut, Faustus,  
Marriage is but a ceremonial toy;

250 If thou lovest me, think no more of it.  
I'll cull thee out the fairest courtezans,  
252 And bring them every morning to thy bed:  
She whom thine eye shall like, thy heart shall have,

= foolish. = likely should be pronounced as *t' imagine*.

= this still common expression is of ancient origin, appearing as early as in the 1425 *Wycliffe Bible*, in which Christians are admonished to "*easchew...elde wymmenus fablis*" (ie. "eschew old women's fables" (1 Timothy 4:7).

= example, a term used in scholastic logic.<sup>1</sup>

= if.

224: the later post-1604 quartos print "What, sleeping, eating, walking, and disputing!"

= *wanton* and *lascivious* are synonyms for "lewd".

= common variation of "I pray thee", meaning "please".

= as opposed to "in God's name"; the oath *in the devil's name* (and also the related *in the name of the devil*) appears frequently in 16th and 17th century literature.

= carrying or wearing small explosive devices.

= lustful, with obvious pun.

249: Mephistophilis is prejudiced against marriage given its status as a ceremony ordained by God (note that marriage was no longer considered a sacrament in England after the Reformation).

*toy* = trifle.<sup>13</sup>

= *no* appears in the post-1604 quartos.

= "select for you". = prostitutes.

254 Be she as chaste as was Penelope,

256 As wise as Saba, or as beautiful  
As was bright Lucifer before his fall.

258 Hold, take this book, peruse it thoroughly:

260 [Gives book.]

262 The iterating of these lines brings gold;  
The framing of this circle on the ground  
264 Brings whirlwinds, tempests, thunder, and lightning;  
Pronounce this thrice devoutly to thyself,  
And men in armour shall appear to thee,  
266 Ready to execute what thou desir'st.

268 **Faust.** Thanks, Mephistophilis: yet fain would I  
have a book wherein I might behold all spells and  
270 incantations, that I might raise up spirits when I please.

272 **Meph.** [Turns to them] Here they are in this book.

274 **Faust.** Now would I have a book where I might see  
all characters and planets of the heavens, that I might  
276 know their motions and dispositions.

278 **Meph.** [Turns to them] Here they are too.

280 **Faust.** Nay, let me have one book more, – and then  
I have done, – wherein I might see all plants, herbs,  
282 and trees, that grow upon the earth.

284 **Meph.** Here they be.

286 **Faust.** O, thou art deceived.

288 **Meph.** [Turns to them] Tut, I warrant thee.

290 [Exeunt.]

254: **Penelope** was the wife of Odysseus, the great warrior of the Trojan War. Penelope famously held off over 100 suitors as she waited for her husband to return from the war.

255: **As wise as Saba** = **Saba** is the Queen of Sheba, who, hearing of the wisdom of King Solomon, travelled to Jerusalem to test him by putting a series of questions to him; he passed her test, and she praised God for His giving the people of Israel such a wise king (Chronicles 9:1-9).

255-6: **as beautiful...his fall** = Lucifer had been an angel of perfect beauty before he rebelled against God.

259: Mephistophilis hands Faustus a book of spells.

= repeating.<sup>4</sup>

= drawing.<sup>13</sup>

263: editors agree that **lightning** is trisyllabic here:

**LIGHT-en-ing**; the omission of **and** will also help repair the line's meter.

= "I desire to".

= ie. the demon turns to the appropriate pages in the book.

= signs or symbols. = probably meaning "of".<sup>7</sup>

= locations or situations, as in a horoscope.<sup>1</sup>

= ie. am.

286: Faustus means that he cannot find what he is looking for in the book.

= ie. "I assure you that is in here."

**Mephistophilis' Description of Hell:** in our play, the demon's portrayal of the tortures of hell is limited to a single line (line 67): "*As great as have the human souls of men.*"

In the *History*, however, Mephistophilis goes on at length describing the terrifying nature of hell:

*"Hell is bloodthirsty, and never satisfied...damned souls in our hellish fire are ever burning, but their pain never diminishing...Hell hath also a place within it, called Chasma...it sendeth forth wind, with exceeding snow, hail and rain, congealing the water into ice, with the which the damned are frozen, gnash their teeth, howl and cry, yet cannot die...Dragons, serpents, crocodiles and all manner of venomous and noisome creatures...there shalt thou abide*

horrible torments, howling, crying, burning, freezing, melting...smoking in thine eyes, stinking in thy nose...biting thy own tongue with pain, thy heart crushed as with a press, thy bones broken...thy whole carcass tossed upon muck-forks from one devil to another..."

## SCENE VI.

*In the House of Faustus.*

*Enter Faustus and Mephistophilis.*

1 **Faust.** When I behold the heavens, then I repent,  
2 And curse thee, wicked Mephistophilis,  
Because thou hast deprived me of those joys.

4 **Meph.** Why, Faustus,  
6 Thinkest thou Heaven is such a glorious thing?  
I tell thee, 'tis not half so fair as thou,  
8 Or any man that breathes on earth.

10 **Faust.** How prov'st thou that?

12 **Meph.** It was made for man, therefore is man more  
excellent.

14 **Faust.** If it were made for man, 'twas made for me:  
I will renounce this magic and repent.

*Enter Good Angel and Evil Angel.*

18 **Good Ang.** Faustus, repent; yet God will pity thee.

20 **Evil Ang.** Thou art a spirit; God cannot pity thee.

22 **Faust.** Who buzzeth in mine ears I am a spirit?  
24 Be I a devil, yet God may pity me;  
Ay, God will pity me, if I repent.

26 **Evil Ang.** Ay, but Faustus never shall repent.

28 [Exeunt Angels.]

30 **Faust.** My heart's so hardened, I cannot repent:  
32 Scarce can I name salvation, faith, or Heaven,  
But fearful echoes thunder in mine ears,

34 "Faustus, thou art damned!" then swords, and knives,

**Scene VI:** I follow Ward and others in beginning a new scene here; previous editors note that a scene between the previous one and this one is likely missing. Barnet speculates that the missing scene was a comic one, perhaps one in which a later-appearing character, Robin the Ostler, steals a conjuring book, with which he appears in Scene VIII. Bevington suggests shifting said Scene VIII to between Scenes V and VI.

= even now.<sup>7</sup>

= "thou art a demon;" we remember that as per Article 1 of his contract (Scene V.158-9), Faustus was turned into a spirit.

= "even if I were".

= "I can barely even utter the words".

33-36: Faustus imagines he hears voices and sees instruments of suicide before him.

	Poison, guns, <u>halters</u> , and <u>envenomed steel</u>	35: <b>halters</b> = nooses. <b>envenomed steel</b> = steel weapons coated with poison; presumably Faustus has shorter weapons, such as daggers, in mind here, as opposed to the <b>swords</b> of line 34.
36 38	Are laid before me to <u>despatch</u> myself; And long <u>ere</u> this I <u>should</u> have slain myself, Had not sweet pleasure conquered deep despair.	= kill. = before. = would. 38: ie. if the benefits of his contract with Lucifer had not made him forget his despair at being damned forever.
	Have not I made <u>blind Homer</u> sing to me	39-40: the spirit of <b>Homer</b> recited his poetry (which included the <i>Iliad</i> and <i>Odyssey</i> ) for Faustus. <b>blind Homer</b> = the tradition that the Greek bard was blind derived from either: (1) his description of the traveling minstrel Demokodos in Book 8 of the <i>Odyssey</i> , who is described as " <i>his eyes put out</i> ", but " <i>to whom hath God given song</i> " (from George Chapman's early 17th century translation); or (2) a line from the ancient <i>Hymn to Apollo</i> , long attributed to Homer, in which the author identifies himself as a blind man.
40	Of <u>Alexander's</u> love and <u>Oenon's</u> death?	40: <b>Alexander</b> is Paris, a Trojan prince, and <b>Oenon</b> his wife; Paris abandoned Oenon when he eloped with the Spartan princess Helen (later called Helen of Troy), which precipitated the Trojan War. Paris returned to Oenon after the decade-long war ended. She was said to have, out of spite, refused to help her husband heal from the wound he received from a well-placed arrow, but after he died, she killed herself in grief. <sup>29</sup>
42	And hath not he, that built the walls of <u>Thebes</u> With ravishing sound of his melodious harp,	41-42: according to myth, the walls of <b>Thebes</b> had been built by twin brothers Amphion, a musician, and Zethus; supposedly Zethus carried the stones to the building site, while Amphion caused the stones to construct themselves into a wall by playing on his lyre. <sup>29</sup> 42: Boas observes that the last six words of this line appear in Act III of the alternate 1594 edition of the <i>Taming of a Shrew</i> .
44 46 48	Made music with my Mephistophilis? Why should I die, then, or basely despair? I am <u>resolved</u> ; Faustus shall ne'er repent. – Come, Mephistophilis, let us dispute again, And argue <u>of</u> divine astrology. Tell me, are there many <u>heavens</u> above the moon?	= decided. = about. = ie. spheres; see the note below at lines 49-50.
50	Are all celestial bodies but one globe, As is the substance of this <u>centric earth</u> ?	49-50: Faustus alludes to the generally accepted - at least in poetry - Ptolemaic view of the earth as sitting at the center of the universe ( <b>centric earth</b> ), surrounded by a series of concentric spheres (usually numbering about 9): the first 7 spheres each contain one planet (the sun and moon were accounted amongst the known planets), the next sphere holds all the stars, and the outermost sphere, called the <i>Primum Mobile</i> , holds and rotates the other spheres around the earth every 24 hours. In line 49, Faustus seems to be wondering if there is an alternative explanation for the movement of the celestial bodies, specifically if they all might be contained in a single

52 **Meph.** As are the elements, such are the spheres,  
Mutually folded in each other's orb,

54 And, Faustus,  
All jointly move upon one axletree,

56 Whose terminine is termed the world's wide pole;

Nor are the names of Saturn, Mars, or Jupiter  
58 Feigned, but are erring stars.

60 **Faust.** But, tell me, have they all one motion,  
both situ et tempore?

62 **Meph.** All jointly move from east to west in twenty-  
64 four hours upon the poles of the world; but differ in  
their motion upon the poles of the zodiac.

66

**Faust.** Tush,  
68 These slender trifles Wagner can decide:  
Hath Mephistophilis no greater skill?  
70 Who knows not the double motion of the planets?  
The first is finished in a natural day;  
72 The second thus; as Saturn in thirty years; Jupiter in  
twelve; Mars in four; the Sun, Venus, and Mercury  
74 in a year; the Moon in twenty-eight days. Tush,

sphere or even comprise a single body, like the earth;  
previous editors have struggled to interpret these lines.

52-53: ancient cosmology held that there exists beneath the  
spheres of the celestial bodies additional spheres, or layers,  
of the four **elements**: immediately below the sphere of the  
moon is a very hot sphere of **fire**; below that is a sphere of  
**air**, and in the center of it all is the **earth**, upon which rests a  
layer of **water**.

Thus, confirms Mephistophilis, the heavenly bodies do  
exist in concentric but independent spheres.

55: all the spheres containing the elements and heavenly  
bodies turn on one universe-sized axle, the same one that  
comprises the earth's own axis of rotation.

56: **terminine** = **termine** (with three syllables) is likely  
intended, meaning "terminus" or "end"; **terminine** is not a  
real word, and its occurrence may be due to a compositional  
or printer's error, or perhaps was simply made up by  
Marlowe.<sup>1,7</sup>

**termed** = called; note the wordplay with **terminine**.

**wide** = extensive, far-reaching.<sup>1</sup>

**pole** = axis.

58: **Feigned** = misnamed, ie. they really exist as separate  
entities.

**erring stars** = ie. planets; see the note at Scene III.12.

= a single.

61: "with regard to the direction of and length of time taken  
by their revolutions?"<sup>4</sup>

63-65: Mephistophilis describes the two different types of  
movements of the planets, as Faustus sneeringly notes below  
at line 70 (**the double motion of the planets**). The demon's  
language is borrowed directly from 1584's *Batman Upon  
Bartholome* (see the note at line 70-74 below).

68: even Wagner could figure out these trivial problems.

70-74: the concept of the **double motion of the planets** was  
described by the 13th century French monk Bartholomeus  
Anglicus, and most certainly came to Marlowe's attention  
when he obtained a copy of some of the Frenchman's works  
which had been translated into English by the wonderfully  
named Stephen Batman; the name of the English-language  
volume, published in 1584, was, *Batman upon Bartholome*.

The **first motion** (or **moving**, as Batman called it) of the  
planets is represented by their revolving around the earth  
each day; this of course is due to the fact that each planet is  
embedded in a sphere, and each sphere rotates around the  
earth once every 24 hours (the **natural day** of line 71), as  
described in the note at lines 49-50 above.

The **second motion** is the one each planet makes as it  
skirts its way completely around its own sphere, a journey  
which takes them through all of the signs of the **zodiac** (line  
65); each planet takes a certain amount of time to make this  
journey; the farther away a given planet is from the earth, the

	<p>larger its sphere, and the longer its time to complete a cycle of this second motion.</p> <p>With the idea of the <i>second motion</i>, then, the ancients devised an ingenious way to explain the cyclical wanderings of the planets in the night-sky - what is in fact the revolving of the planets around the sun. This is why the times delineated by Faustus in lines 72-74 for each planet (also adapted from Batman) correspond very closely to their periods of revolution.</p> <p>Regarding the closest planets, Batman writes that the <i>sun</i> (which, along with the moon, was accounted a planet) completes its second motion in 365 days and 6 hours; <i>Venus</i> in 348 days; and <i>Mercury</i> in 338 days. Marlowe simplified all of these times to simply a year each. On the other hand, Marlowe changed <i>Mars'</i> time from the roughly correct two years (Batman) to four years.</p> <p>For the record, Venus revolves around the sun in about 224 days, and Mercury only 88 days.<sup>30</sup> And of course, if the earth takes, by definition, one year to revolve around the sun, then it would be natural, in an earth-centric view of the universe, to say that the sun takes one year to revolve around its own sphere!</p>
<p><u>these are freshmen's suppositions.</u> But, tell me, hath</p>	<p>= "these are ideas appropriate to be presented to first-year university students."<sup>7</sup></p> <p><i>supposition</i> = ideas thought likely to be true, ie. premises.<sup>13</sup></p>
<p>76 every sphere <u>a dominion or <i>intelligentia</i></u>?</p>	<p>= "rule or intelligence": Faustus' question reflects an ancient view of the heavenly bodies as blessed gods in themselves,<sup>7</sup> or as entities whose movements were guided by angels.<sup>12</sup></p>
<p>78 <i>Meph.</i> Ay.</p>	
<p>80 <i>Faust.</i> How many heavens or spheres are there?</p>	
<p>82 <i>Meph.</i> Nine; the seven planets, the <u>firmament</u>, and the <u>empyrean heaven</u>.</p>	<p>= the eighth sphere, within which are embedded the stars.</p> <p>= ie. the highest Heaven; Marlowe, borrowing again from Batman, was fond of imagining a sphere higher than any other, in which was found the throne of God and the residences of the angels and the blessed.</p>
<p>84 <i>Faust.</i> Well, <u>resolve me</u> in this question; why have</p>	<p>= "satisfy my mind", ie. "tell me".</p>
<p>86 we not <u>conjunctions</u>, <u>oppositions</u>, <u>aspects</u>, eclipses, all <u>at one time</u>, but in some years we have more, in</p> <p>88 some less?</p>	<p>86: <i>conjunctions</i> = when two planets appear in the same sign of the zodiac.<sup>1</sup></p> <p><i>oppositions</i> = when two stars appear diametrically opposite to each other in the sky.<sup>20</sup></p> <p><i>aspects</i> = an astrological term describing two planets in a position to influence each other.<sup>20</sup></p> <p><i>at one time</i> = at regular intervals.<sup>13</sup></p>
<p>90 <i>Meph.</i> <i>Per inaequalem motum respectu totius.</i></p>	<p>90: "Due to the unequal movement, in respect of the whole."<sup>8</sup> That is, the planets move about independently with respect to speed and direction, even as the spheres in which they are contained rotate along with the Primum Mobile.</p>
<p>92 <i>Faust.</i> <u>Well, I am answered.</u> Tell me who made the</p>	<p>= Bevington suggests Faustus is sarcastic here, since</p>



And of his dam too.

= mother; the phrase *devil and his dam*, which was applied contemptuously towards women, was a very common one.<sup>1</sup>

The inclusion of this line is so out of character with the goings on, that Cunningham suggests it was not written by Marlowe, but perhaps was a comic line added by an actor onto the printer's working script.

= "I will not do so from now on".

153: ie. the spirits Faustus summons to serve him.

156ff: the demons must provide another spectacle to distract Faustus from his troubled thoughts.

= diversion, entertainment.

= own.

= watch, observe.

= show.

**Entering Characters:** in his epic but unfinished poem *The Faerie Queene* (1592), the English poet **Edmund Spenser** gave detailed descriptions of the physical appearances of six of the Seven Deadly Sins (*Pride* does not appear in the poem); **Gluttony**, for example, is a "*Deformed creature, (riding) on a filthy swine; his belly was up-blown with luxury, and eke (also) with fatness swollen were his eyne (eyes), and like a crane his neck was long and fine*".

**Lechery**, wrote Spenser, "*Upon a bearded goat... rough and black and filthy did appear.*"

The lengthier 1616 edition of *Doctor Faustus* suggests a piper enters with and plays alongside the Sins, who may perhaps parade themselves in front of Faustus as if they were on a catwalk.

In the *History*, rather than the Seven Sins, numerous devils, of which seven (plus Lucifer) are named, appeared to entertain Faustus, each one entering in the form of a different animal-monster: Belzebub, for example, came as a bull with wings, and Beliol as a bear with wings; the *History* states that these are the actual forms the demons take on in hell.

= question. = about. = individual.

= who.

176: *like to* = ie. "like".

**Ovid's flea** = reference to a very rude poem that at the time was ascribed to the pen of the Roman poet Ovid; the flea is described in the poem as having every part of a maiden's body available for his inspection.

148

**Faust.** Nor will I henceforth: pardon me in this,  
And Faustus vows never to look to Heaven,  
Never to name God, or to pray to him,  
To burn his Scriptures, slay his ministers,  
And make my spirits pull his churches down.

154

**Lucif.** Do so, and we will highly gratify thee.  
Faustus, we are come from hell to shew thee some

156

pastime: sit down, and thou shalt see all the Seven  
Deadly Sins appear in their proper shapes.

158

**Faust.** That sight will be as pleasing unto me,  
As Paradise was to Adam, the first day  
Of his creation.

162

**Lucif.** Talk not of Paradise nor creation; but mark  
this shew: talk of the devil, and nothing else. –  
Come away!

166

168

*Enter the Seven Deadly Sins.*

170 Now, Faustus, examine them of their several names  
and dispositions.

172

**Faust.** What art thou, the first?

174

**Pride.** I am Pride. I disdain to have any parents. I  
am like to Ovid's flea; I can creep into every corner

176

of a wench; sometimes, like a perriwig, I sit upon  
178 her brow; or, like a fan of feathers, I kiss her lips;  
indeed, I do – what do I not? But, fie, what a scent

180 is here! I'll not speak another word, except the  
ground were perfumed, and covered with cloth of

182 arras.

184 **Faust.** What art thou, the second?

186 **Covetousness.** I am Covetousness, begotten of an  
old churl, in an old leathern bag: and, might I have

188 my wish, I would desire that this house and all the  
190 people in it were turned to gold, that I might lock  
you up in my good chest: O, my sweet gold!

192 **Faust.** What art thou, the third?

194 **Wrath.** I am Wrath. I had neither father nor mother:  
I leapt out of a lion's mouth when I was scarce half-

196 an-hour old; and ever since I have run up and down  
the world with this case of rapiers, wounding myself

198 when I had nobody to fight withal. I was born in

200 hell; and look to it, for some of you shall be my  
father.

202 **Faust.** What art thou, the fourth?

204 **Envy.** I am Envy, begotten of a chimney-sweeper  
and an oyster-wife. I cannot read, and therefore wish

206 all books were burnt. I am lean with seeing others  
eat. O, that there would come a famine through all  
208 the world, that all might die, and I live alone! then  
thou shouldst see how fat I would be. But must thou  
210 sit, and I stand? come down, with a vengeance!

212 **Faust.** Away, envious rascal! – What art thou, the  
fifth?

214 **Gluttony.** Who I, sir? I am Gluttony. My parents

Note the sex-specific suggestion of this speech that **pride**  
is primarily a woman's deficiency.

= the wearing of wigs by women was common in the  
Elizabethan era.

179-182: **But, fie...arras** = having described himself,  
**Pride** now begins to act out his name.  
**scent** = (unpleasant) smell.

180-1: **except...perfumed** = "unless the ground is per-  
fumed".

= tapestried carpet;<sup>4</sup> the cloth used for making tapestries  
(which were normally hung, not extravagantly laid on  
the floor) was famously woven in the city of **Arras** in  
the Artois region of France.<sup>10</sup>

= born to.

187: **churl** = rude peasant.

**leathern bag** = leather bag, perhaps meaning money-  
bag.<sup>13</sup>

**might I** = "if I could".

= in *The Faerie Queene*, Spenser describes **Wrath** as  
riding "upon a Lion".

= "pair (**case**) of light thrusting swords", one of which  
was carried in each hand.<sup>2,9</sup>

= with.

199: **look to it** = beware, be careful.<sup>1</sup>

199-200: **some of you...father** = "one of you  
(meaning the demons) is no doubt my father."<sup>7</sup>

204-5: **begotten...oyster-wife** = having a chimney-sweep  
and a sea-food monger as parents would result in **Envy**  
appearing dirty and smelly.<sup>12,13</sup>

**oyster-wife** = a woman who sells oysters.

= ie. "if only".

= ie. "so that everybody".

210: **come down** = the sense is "come down from your high  
horse".<sup>1</sup>

**with a vengeance** = "with a curse on you".<sup>1</sup>

216 are all dead, and the devil a penny they have left me,

but a bare pension, and that is thirty meals a-day and  
 218 ten bevers, – a small trifle to suffice nature. O, I  
 220 come of a royal parentage! my grandfather was a  
Gammon of Bacon, my grandmother a Hogshead

of Claret-wine; my godfathers were these, Peter

222 Pickle-herring and Martin Martlemas-beef; O, but my

godmother, she was a jolly gentlewoman, and well-  
 224 beloved in every good town and city; her name was  
 Mistress Margery March-beer. Now, Faustus, thou

226 hast heard all my progeny; wilt thou bid me to  
 supper?

228 **Faust.** No, I'll see thee hanged: thou wilt eat up all  
 230 my victuals.

232 **Gluttony.** Then the devil choke thee!

234 **Faust.** Choke thyself, glutton! – What art thou, the  
 sixth?

236 **Sloth.** I am Sloth. I was begotten on a sunny bank,  
 238 where I have lain ever since; and you have done me  
great injury to bring me from thence: let me be carried  
 240 thither again by Gluttony and Lechery. I'll not speak  
 another word for a king's ransom.

242 **Faust.** What are you, Mistress Minx, the seventh  
 244 and last?

246 **Lechery.** Who I, sir? I am one that loves an inch

= "not a single penny"; the formula *the devil a* was used in various phrases to mean "not a single", as in "the devil a doubt".<sup>1</sup>

= (financial) allowance.<sup>24</sup>

= snacks between meals.<sup>4</sup> = ie. "satisfy my natural hunger."

220: **Gammon of Bacon** = dried thigh, or ham, of a pig, though technically, unlike ham, **gammon** is cut after the side of pork has been cured.<sup>27</sup>

**Hogshead** = cask.

221: **Claret-wine** = a light-red wine.<sup>1</sup>

222: **Pickle-herring** = herring preserved (*pickled*) in brine or vinegar.<sup>1</sup> Ward points out the common appearance of such alliterative characters' names in the old morality plays.

**Martlemas-beef** = beef hung up at Martlemas (November 11, the date of the Feast of St. Martin), the customary time to hang up for the winter those provisions that had been salted for preservation.<sup>26</sup>

= also **March-ale**: a beer made in March, very popular, but considered undrinkable until it has been aged for two year.<sup>8,26</sup>

= ancestry or lineage.<sup>1,12</sup>

= ie. "a great wrong". = from there.

= to there.

= this expression dates back to at least 1488.<sup>1</sup>

= an occasionally-appearing term, sometimes used as a form of address for a flirtatious woman or a prostitute.<sup>1</sup>

Lechery's gender is unclear. On the one hand, **Lechery** is addressed as **Mistress Minx**, suggesting she is a she. On the other hand, Lechery's love of **mutton** (see line 247), a ubiquitous term used to refer to women's genitalia, suggests he is a he.

The latter interpretation is supported by the fact that in *The Faerie Queene*, Spenser refers to Lechery specifically as **he**. Barnet, who asserts Lechery is a female, squares the circle by arguing that mutton actually refers to the male organ; his position is supported by Lechery's statement below, "*I love an inch of raw mutton*".

of raw mutton better than an ell of fried stock-fish;

247: *ell* = a length of about 45 inches; note how the word puns with *hell*, which could be pronounced without the *h*. *stock-fish* = dried cod,<sup>4</sup> which Bevington reads as symbolizing impotence.

248 and the first letter of my name begins with Leachery.

248: the quartos all print *Lechery* here, but many later editors emend *Lechery* to simply the letter *L* (ie. *my name begins with L*). This decision is based on the existence of numerous similar lines elsewhere, such as this contemporary example written by George Peele: "*the first letter of his name begins with G*", or Andrew Willet's slightly later "*the first letter of your name R*" (from 1603). Additionally, the change enables Faustus to pun on *L* and *ell* more obviously with *hell* in the next line.

250 *Faust.* Away, to hell, to hell!

There are in literature examples, though, that support the argument that *Lechery* should be the last word of the line after all: Ward identifies an example from John Lyly's 1580 *Euphues*: "*the first letter of whose name...is Camilla*."

252 [Exeunt the Sins.]

254 *Lucif.* Now, Faustus, how dost thou like this?

256 *Faust.* O, this feeds my soul!

258 *Lucif.* Tut, Faustus, in hell is all manner of delight.

260 *Faust.* O, might I see hell, and return again,  
How happy were I then!

262 *Lucif.* Thou shalt; I will send for thee at midnight.  
264 In meantime take this book; peruse it thoroughly,  
And thou shalt turn thyself into what shape thou wilt.

= thoroughly, from beginning to end.<sup>1</sup>

266 *Faust.* Great thanks, mighty Lucifer!  
268 This will I keep as chary as my life.

= ie. "keep as carefully as I do".<sup>1,7</sup>

270 *Lucif.* Farewell, Faustus, and think on the devil.

272 *Faust.* Farewell, great Lucifer.

274 [Exeunt Lucifer and Belzebub.]

276 Come, Mephistophilis.

278 [Exeunt.]

## CHORUS I.

*Enter Chorus.*

1 **Chorus.** Learnèd Faustus,  
2 To know the secrets of astronomy  
Graven in the book of Jove's high firmament,  
  
4 Did mount himself to scale Olympus' top,  
  
Being seated in a chariot burning bright,  
6 Drawn by the strength of yoky dragons' necks.  
  
He now is gone to prove cosmography,  
  
8 And, as I guess, will first arrive at Rome,  
To see the Pope and manner of his court,  
10 And take some part of holy Peter's feast,  
  
That to this day is highly solemnized.

12

**Chorus:** here, at the half-way point of our play, the Chorus re-enters the stage to describe events which take place off-stage between scenes.

3: **Graven** = engraved.

**Jove's high firmament** = God's high Heaven, ie. the heavens or the stars.

4: **mount himself** = rise up, or climb onto his chariot.<sup>14</sup>

**Olympus'** = **Olympus** was the mountain home of the Greek gods.

= ie. yoked.

= literally "test maps",<sup>13</sup> meaning to experience, establish the extent of, or measure the geographical features of the earth, such as its coastlines and national boundaries, to determine if the maps are accurate<sup>1,4,24</sup>

10: **of** = in.

**holy Peter's feast** = the date must be 29 June, or Petermas, the date of the feast of St. Peter and Paul.<sup>1</sup>

= Schelling suggests **to this day** means "today".<sup>5</sup>

[*Exit.*]

**Faustus Travels the World:** the *History* describes at length a number of trips Faustus took to explore the world's numerous regions and cities, which he accomplished in his first journey as a passenger on "*a waggon with two dragons before it*"; on subsequent trips he rode on the back of Mephistophilis, who had transformed himself into the shape of a flying horse.

## SCENE VII.

*The Pope's Privy-Chamber.*

*Enter Faustus and Mephistophilis.*

1 **Faust.** Having now, my good Mephistophilis,  
2 Passed with delight the stately town of Trier,  
3 Environed round with airy mountain-tops,  
4 With walls of flint, and deep-entrenchèd lakes,  
Not to be won by any conquering prince;

6 From Paris next, coasting the realm of France,  
We saw the river Maine fall into Rhine,

8 Whose banks are set with groves of fruitful vines;

10 Then up to Naples, rich Campania,  
Whose buildings fair and gorgeous to the eye,

12 The streets straight forth, and paved with finest brick,  
Quarter the town in four equivalents:

14 There saw we learnèd Maro's golden tomb,  
The way he cut, an English mile in length,  
Thorough a rock of stone, in one night's space;

16 From thence to Venice, Padua, and the rest,  
In midst of which a sumptuous temple stands,  
18 That threats the stars with her aspiring top.

= private or inner rooms.<sup>2</sup>

2-5: Faustus describes **Trier** as a city that would be difficult to conquer because of both its strong natural and man-made defenses.

**Trier** = the ancient German city of **Trier** (formerly *Treves* in English) lies on the right bank of the Moselle River, just a short distance from Luxembourg. The *Encyclopedia Britannica* of 1911 describes the city as lying "in a fertile valley shut in by vine-clad hills."

**deep-entrenched lakes** = deeply-dug ditches, ie. moats.<sup>4,12</sup>

= exploring or traveling along the coast of.<sup>1,7</sup>

7: Faustus is describing the city of Mainz, about 75 miles east of Trier, where the **Main River** flows into the **Rhine**.

8: the wines of the Rhine valleys, usually called "Rhenish", are referred to frequently in drama of the period.

**set** = the verb **to set** had the specific meaning "to plant young plants or trees".<sup>1</sup>

9-10: **Naples** is the capital of **Campania**, a region on the west, or Mediterranean, coast of Italy; the city was also noted in the play *The Double Marriage*, by John Fletcher and Philip Massinger, for its great beauty.

11-12: a glance at a map of Naples shows that much of the city is gridded in straight streets. Sugden notes that the Via Toledo, which runs north to south, and the Strada San Trinita which crosses it, divide the old city, which was paved with basalt, into four quarters.

**straight forth** = in straight lines.

**equivalents** = equal parts.<sup>1</sup>

13-15: **Maro** is the famous 1st century B.C. Latin poet and Naples native **Virgil** (*Publius Vergilius Maro*), author of the *Aeneid*. By the Middle Ages, various legends ascribed magical powers to Virgil, and a story arose that he cut through 700 meters of stone in one night to create the famous tunnel in the Posillipo district of Naples in which he was buried.<sup>4,5</sup>

**Thorough** = "through", a common alternate form.

17-18: Marlowe seems to have conflated the *History's* description of St. Mark's in Venice ("*the sumptuous church*", Marlowe's **sumptuous temple**) with that of St. Anthony's Cloister in Padua (actually called St. Anthony's Basilica, which has a cloister attached to it; according to the *History*, the "*pinnacles thereof and contrivement of the church, hath not the like in Christendom*").

For the record, the tallest church in Italy was, and still is,

20 Thus hitherto hath Faustus spent his time:  
 But tell me now what resting-place is this?  
 Hast thou, as erst I did command,  
 22 Conducted me within the walls of Rome?

24 **Meph.** Faustus, I have; and, because we will not  
 be unprovided, I have taken up his Holiness' privy-  
 26 chamber for our use.

28 **Faust.** I hope his Holiness will bid us welcome.

30 **Meph.** Tut, 'tis no matter; man; we'll be bold with his  
 good cheer.  
 32 And now, my Faustus, that thou mayst perceive  
 What Rome containeth to delight thee with,

34 Know that this city stands upon seven hills  
 That underprop the groundwork of the same:  
 36 Just through the midst runs flowing Tiber's stream,  
 With winding banks that cut it in two parts;

38 Over the which four stately bridges lean,  
 That makes safe passage to each part of Rome:  
 40 Upon the bridge called Ponto Angelo  
 Erected is a castle passing strong,

42 Within whose walls such store of ordnance are,  
 And double cannons framed of carved brass,

44 As match the days within one complete year;

the 15th century Florence Cathedral, whose dome reaches 376 feet into the air. The dome of St. Mark's in Venice, built in the 11th century, reaches only 141 feet high, which can hardly be said to threaten the heavens.

**threats** = threatens.

**aspiring** = rising or climbing.<sup>2</sup>

= "so this is how until now".<sup>2</sup>

= earlier, previously.

= ie. "so that".<sup>14</sup>

25: **unprovided** = unprepared, ie. without resources or supplies.<sup>1</sup>

**privy-chamber** = private rooms or apartment.

28: Faustus is slyly humorous; mockery of the Roman Catholic church was encouraged in Protestant England.

32-33: **that thou...containeth** = previous editors have noted the existence of a backdrop painted with the city of Rome; this backdrop may have hung behind the characters on the stage in this scene, and it is to its features that Mephistophilis may be directing Faustus' attention through line 46.

= Rome has always been famous for its **seven hills**; **seven** here is pronounced in one syllable: *se'en*.

36-37: these two lines do not appear in the 1604 quarto, but do so in the later editions; Dyce<sup>3</sup> inserts them here, as line 38 makes no sense without them.

38: **four stately bridges** = Ward notes that 16th century Rome seems to have indeed had four bridges: the Ponte Angelo, the Bridge of the Senators, and the two bridges of the Insula.

**lean** = incline or lie.<sup>1</sup>

40-41: the bridge known as the **Pont Sant'Angelo** was built in the 2nd century A.D.; the cylindrical **Castel Sant'Angelo**, built at the same time, originally served as the tomb of the emperor Hadrian. From the 14th century the building was used as a fortress by the popes. Note that the castle lies on the shore of the Tiber at the end of the bridge, and not **upon the bridge** as Mephistophilis asserts.

**passing** = exceedingly.

= such an abundance of artillery exists.

= a **double cannon** was presumably an extra-large cannon, though Gollancz suggests it is one with a double or twin barrel. The *History* refers to the castle's possessing such artillery "*as will shoot seven bullets off with one fire.*"

44: literally meaning there are 365 pieces of artillery in the castle.

46 Besides the gates, and high pyrámidès,  
Which Julius Caesar brought from Africa.

48 **Faust.** Now, by the kingdoms of infernal rule,  
Of Styx, of Acheron, and the fiery lake  
50 Of ever-burning Phlegethon, I swear

52 That I do long to see the monuments  
And situation of bright-splendent Rome:  
Come, therefore, let's away.

54 **Meph.** Nay, Faustus, stay: I know you'd fain see the Pope,  
56 And take some part of holy Peter's feast,  
Where thou shalt see a troop of bald-pate friars,

58 Whose summum bonum is in belly-cheer.

60 **Faust.** Well, I'm content to compass then some sport,  
And by their folly make us merriment.  
62 Then charm me, that I  
May be invisible, to do what I please,  
64 Unseen of any whilst I stay in Rome.

66 [Mephistophilis charms him.]

68 **Meph.** So, Faustus; now  
Do what thou wilt, thou shalt not be discerned.

70 *Sound a Sonnet.*

72 *Enter the Pope and the Cardinal of Lorraine  
to the banquet, with Friars attending.*

*complete* = often stressed on the first syllable, as here.

45-46: *high pyramides...Africa* = the doctor and demon are presumably viewing the obelisk (*pyramides*, here used as a singular word) which had long stood in St. Peter's Square in the Vatican, and upon which had sat since ancient times a metal globe long thought to hold the ashes of Julius Caesar, but which when opened was found to be empty. It is because of this connection that it was thought Caesar himself brought the obelisk from Egypt (which Mephistophilis calls *Africa*).

While at least two obelisks were brought to Rome by the Emperor Augustus, none are known to have been delivered by Caesar.

*pyramides* = a favourite word of Marlowe's, *pyramides* is a four-syllable word, with the primary stress on the second syllable: *py-RAM-i-des*.

48-50: Faustus swears on a host of Hades-related topographical names.

*kingdoms of infernal rule* = in the *History*, Mephistophilis lists ten different kingdoms into which hell has been divided and over which the devils rule.

*infernal* = ie. of hell.

*Styx* = the most well-known river of mythological hell.

*of Acheron* = *of* appears in the post-1604 quartos.

*Acheron* = this was the river across which the ferry-man Charon carried the souls of the departed into Hades proper.

*ever-burning Phlegethon* = *Phlegethon*, a third river of Hades, consisted of a flowing stream of fire instead of water.

= lay-out.

= gladly; but the word adds a superfluous syllable to the line.

= literally "bald-headed prelates", but referring to the familiar shaved crowns, or tonsures, worn by Catholic clerics.

= chief good. = ie. good food.

= contrive (for). = entertainment.

62-64: these lines appear as a single line in the 1604 original.

We adopt Dyce's separation of the lines.

= by anyone.

66: ie. Faustus is made invisible.

= seen.

= ie. sennet, a horn call indicating the entrance of characters of high-standing.<sup>1</sup>

**Entering Characters:** the *Pope* is not identified by any name in the 1604 quarto (though he is addressed as Pope Adrian in the 1616 edition).

Ward suggests that Marlowe probably decided to identify the other prelate as the *Cardinal of Lorraine* for no other

reason than that the house of Guise in Lorraine was well-known to the English of the 16th century; as a matter of timing, this particular cleric could be John, Cardinal of Lorraine, who died in 1550.<sup>15</sup>

**Banquet of the Catholics:** the *History* describes the collection of churchmen attending the Pope's feast as "*proud, stout, wilful gluttons, drunkards, whoremongers, breakers of wedlock, and followers of all manner of ungodly excess*" - as Faustus notes, people just like himself.

= ie. "to draw".

78: *fall to* = an imperative, "start eating".<sup>2</sup>  
*an you spare* = "if you refrain from eating".<sup>1</sup>

80ff: Faustus can be heard but not seen.

= pleases.

90: Faustus grabs and makes invisible the indicated dish.

93: *meat* = dish.<sup>1</sup>

93-94: *this dish* = the pope indicates a different dish.

= have it.

106-8: the cardinal means that the soul of a sinner, who though not damned to hell but is stuck in Purgatory for a number of years to pay for his sins, has come begging for an indulgence (*pardon*),<sup>1</sup> which if granted would shorten the term of his penalty, hastening his removal to Heaven; a heavily-criticized abuse - selling indulgences raised a lot of money for the church (and churchmen) - the practice was a major factor in the rise of the Reformation.<sup>22</sup>

= a song of mourning or lament for the dead.<sup>1</sup> = ie. allay.

74

**Pope.** My Lord of Lorraine, will't please you draw near?

76

78 **Faust.** Fall to, and the devil choke you, an you spare!

80 **Pope.** How now! who's that which spake? – Friars, look about.

82

**1st Friar.** Here's nobody, if it like your Holiness.

84

86 **Pope.** My lord, here is a dainty dish was sent me from the Bishop of Milan.

86

88 **Faust.** I thank you, sir.

88

[*Faustus snatches the dish.*]

90

92 **Pope.** How now! who's that which snatched the meat from me? will no man look? – My lord, this dish was sent me from the Cardinal of Florence.

92

94

94

96 **Faust.** You say true; I'll ha't.

96

[*Faustus snatches the dish.*]

98

100 **Pope.** What, again! – My lord, I'll drink to your grace.

100

102 **Faust.** I'll pledge your grace.

102

[*Faustus snatches the cup.*]

104

106 **Lorr.** My lord, it may be some ghost, newly crept out of Purgatory, come to beg a pardon of your Holiness.

106

108

110 **Pope.** It may be so. – Friars, prepare a dirge to lay the fury of this ghost. – Once again, my lord, fall to.

110

112

[*The Pope crosses himself.*]

114

116 **Faust.** What, are you crossing of yourself? Well, use that trick no more, I would advise you.

114

116

[*The Pope crosses himself again.*]

118

120	Well, there's the second time. <u>Aware</u> the third; I give you fair warning.	= ie. beware.
122		
124	<i>[The Pope crosses himself again, and Faustus hits him a box of the ear; and they all run away.]</i>	= on; in the <i>History</i> , Faustus did " <i>smote the pope on his face</i> ", and " <i>laughed so that the whole house might hear him.</i> "
126		
128	Come on, Mephistophilis; what shall we do?	
130	<b>Meph.</b> Nay, I know not: we shall be cursed with <u>bell, book, and candle.</u>	129-130: ie. "we shall be excommunicated." Our demon is slyly ironic. In the Roman church, during an official pronouncement of excommunication, a <b>bell</b> was tolled, a <b>book</b> (usually the Bible) was closed, and one or more <b>candles</b> extinguished. The rite is believed to date to the 8th or 9th century. <sup>23,26</sup> The phrase <b>bell, book and candle</b> thus signified excommunication. Beginning at some later time in the English church, a curse was read four times a year from the pulpit against those who defrauded the church of their dues; the reading of the curse concluded with the following lines: "Doe to the book, quench the candle, ring the bell." The phrase "cursed by the bell, book and candle" subsequently became common. <sup>26</sup>
132	<b>Faust.</b> How! bell, book, and candle, – candle, book, and bell, – Forward and backward, to curse Faustus to hell!	132-5: note Faustus' merry rhyming couplets.
134	<u>Anon</u> you shall hear a hog grunt, a calf bleat, and an ass bray, Because it is Saint Peter's holiday.	= in a moment; with <b>hog, calf</b> and <b>ass</b> , Faustus is rather impolitely referring to the clerics, who are about to sing.
136		
138	<i>Re-enter all the Friars to sing the Dirge.</i>	
140	<b>Ist Friar.</b> Come, brethren, let's <u>about</u> our business with good devotion.	= ie. go about.
142	<i>[They sing.]</i>	
144	<i>Cursed be he that stole away his Holiness' meat from the table! <u>maledicat Dominus!</u></i>	= "may the Lord curse him!"
146	<i>Cursed be he that <u>strook</u> his Holiness a blow on the face! maledicat Dominus!</i>	= ie. struck.
148	<i>Cursed be he that <u>took</u> Friar Sandelo a blow on the <u>pate!</u> maledicat Dominus!</i>	= gave or struck. = head; Faustus has apparently whacked another cleric on the noggin at some point.
150	<i>Cursed be he that disturbeth our holy dirge! maledicat Dominus!</i>	
152	<i>Cursed be he that took away his Holiness' wine! maledicat Dominus!</i>	
154	<u><i>Et omnes Sancti! Amen!</i></u>	= "and all the saints (also curse him)!" <sup>14</sup>
156	<i>[Mephistophilis and Faustus beat the Friars, and fling <u>fire-works</u> among them; and so Exeunt.]</i>	= small explosive devices.
158		

## CHORUS II.

*Enter Chorus.*

1 **Chorus.** When Faustus had with pleasure ta'en the view  
2 Of rarest things, and royal courts of kings,  
He stayed his course, and so returnèd home;  
4 Where such as bear his absence but with grief,  
I mean his friends and near'st companions,  
6 Did gratulate his safety with kind words,  
  
And in their conference of what befell,  
8 Touching his journey through the world and air,  
They put forth questions of astrology,  
10 Which Faustus answered with such learnèd skill  
As they admired and wondered at his wit.  
12 Now is his fame spread forth in every land:  
Amongst the rest the Emperor is one,  
14 Carolus the Fifth, at whose palace now  
Faustus is feasted 'mongst his noblemen.  
16 What there he did, in trial of his art,  
I leave untold; your eyes shall see['t] performed.  
18

= the most excellent.

= ceased or ended his travels.

= express joy over his safe return, ie. welcome or salute him.<sup>1</sup>

= conversation.

= regarding.

= that.

= ie. Charles V, Holy Roman Emperor from 1519 to 1556.

= to demonstrate or testify to his skill in the black arts.<sup>4,7</sup>

[*Exit.*]

**The Next Scene:** the scene with the emperor Charles V, which the Chorus seems to be introducing, does not actually appear until Scene X.

## SCENE VIII.

*Near an Inn.*

*Enter Robin the Ostler, with a book in his hand.*

1 **Robin.** O, this is admirable! here I ha' stolen one of  
2 Doctor Faustus' conjuring-books, and, i'faith, I mean  
3 to search some circles for my own use. Now will I  
4 make all the maidens in our parish dance at my  
5 pleasure, stark naked, before me; and so by that  
6 means I shall see more than e'er I felt or saw yet.

8 *Enter Rafe, calling Robin.*

10 **Rafe.** Robin, prithee, come away; there's a  
11 gentleman tarries to have his horse, and he would  
12 have his things rubbed and made clean: he keeps  
13 such a chafing with my mistress about it; and she

14 has sent me to look thee out; prithee, come away.

16 **Robin.** Keep out, keep out, or else you are blown  
17 up, you are dismembered, Rafe: keep out, for I am  
18 about a roaring piece of work.

20 **Rafe.** Come, what doest thou with that same book?  
21 thou canst not read?

22 **Robin.** Yes, my master and mistress shall find that I  
23 can read, he for his forehead, she for her private

26 study; she's born to bear with me, or else my art  
27 fails.

28 **Ralph.** Why, Robin, what book is that?

30 **Robin.** What book! why, the most intolerable book

**Entering Character: Robin** (a nickname for Robert) is a stable-man (*ostler*) at an inn.

= have.

= truthfully.

= ie. discover some spells within the book of magic.

= "I have ever touched or seen before."

**Entering Character: Rafe** is another servant at the inn. **Rafe** is the usual spelling of "Ralph" in the 16th and 17th centuries, reflecting its pronunciation, but most editors emend **Rafe** to **Ralph**.

= please.

= ie. who is waiting for.

= ie. horse-rider's accoutrements. = wiped.<sup>24</sup>

= fuming or raging; but as **chafing** can also mean "rubbing hard to harm the surface of", there is a pun with **rubbed** in the previous line.<sup>24</sup>

= "find thee."

= "watch out" or "keep away".

= busy with. = boisterous or noisy;<sup>24</sup> **roaring** was often used to describe a person, as in Thomas Middleton's play *The Roaring Girl*.

23-26: the dirty-minded Robin plans to use magic to get his mistress (the lady he works for) to sleep with him.

24: **he for his forehead** = "my master for his forehead": an indirect but not subtle allusion to the horns Robin expects will metaphorically grow out of the forehead of his master, a proverbial conceit expressed of those men whose wives cheat on them.

24-25: **she for her private study** = "my mistress for her private pursuits", with vague but unmistakable lewd meaning.

25: **to bear with me** = the phrase carries various meanings, including a suggestion of "to put up with me", but also "to carry on an affair with me", as well as "to bear my weight" (bawdy) and "have my children".<sup>1</sup>

**art** = magic.

= meaning "excessive",<sup>1,2</sup> but perhaps a malapropism for something like "incomparable".<sup>14</sup>

32 for conjuring that e'er was invented by any  
brimstone devil.

34 **Rafe.** Canst thou conjure with it?

36 **Robin.** I can do all these things easily with it; first, I  
 can make thee drunk with ippocras at any tabern in

38 Europe for nothing; that's one of my conjuring  
 works.

40

42 **Rafe.** Our Master Parson says that's nothing.

44 **Robin.** True, Rafe: and more, Rafe, if thou hast any  
 mind to Nan Spit, our kitchen-maid, then turn her and  
 46 wind her to thy own use, as often as thou wilt, and at  
 midnight.

48 **Rafe.** O, brave, Robin! shall I have Nan Spit,  
 and to mine own use? On that condition I'll feed

50 thy devil with horse-bread as long as he lives,

52 of free cost.

54 **Robin.** No more, sweet Rafe: let's go and make  
 clean our boots, which lie foul upon our hands, and  
 then to our conjuring in the devil's name.

56

[*Exeunt.*]

## SCENE IX.

*The Same: Near an Inn.*

*Enter Robin with conjuring book  
 and Rafe with a silver goblet.*

1 **Robin.** Come, Rafe: did not I tell thee, we were for  
 2 ever made by this Doctor Faustus' book? *Ecce,*

*signum!* here's a simple purchase for horse-keepers:

= reference to sulphur, a burning material, as an attribute  
 of hell.

37: **ippocras** = ie. hippocras, a medicated drink comprised  
 of sweetened and spiced, and usually red, wine.<sup>2</sup>

**tabern** = alternate form of "tavern".

= ie. free, no cost.

43-44: **if thou...mind to** = "if you are interested in".

44: **Nan Spit** = **Nan** is a nickname for Ann, derived by  
 abbreviating the affectionate appellation "mine Ann".

44-45: **turn her and wind her** = Robin bawdily puns  
 on the family name of **Spit**, a **spit** being a kitchen device  
 comprised of a rod thrust through a piece of meat which  
 would then be rotated above a fire. An automatic spit could  
 be wound up to rotate on its own, hence Robin's suggestion  
 that Rafe could **wind her**.

= ie. in return.

= bread made of two-parts beans and one-part wheat, and  
 fed to horses in the old days, under the belief it could  
 add strength to the beast; also referred to as **horse-**  
**loaves**.<sup>26</sup>

= at no cost.

= no doubt because they have been stepping through, er,  
 the stables.

**Scene IX:** all the editors note that a scene between VIII  
 and IX has likely been lost, or that Scene VIII is misplaced,  
 as mentioned earlier.

**Entering Characters:** the boys seem to have walked out  
 of the inn or tavern with a silver goblet.

2: **made** = to be **made** is to be successful, ie. their fortunes  
 are assured.

2-3: **Ecce, signum** = "behold, a sign!"

3: **here's...horse-keepers** = "this is a clear gain for  
 grooms."<sup>5</sup>

4	our horses shall eat no hay as long as this lasts.	4: ie. the horses will be able to eat finer fare from now on.
6	<b>Rafe.</b> But, Robin, here comes the <u>Vintner</u> .	= ie. wine-seller.
8	<b>Robin.</b> Hush! I'll <u>gull</u> him supernaturally.	= deceive, play a trick on.
10	<i>Enter Vintner.</i>	<b>Entering Character:</b> the <b>Vintner</b> is the keeper of a tavern in which wine is sold. <sup>5</sup>
12	<u>Drawer</u> , I hope all is paid; God be with you! – Come, Rafe.	= Robin mistakenly or deliberately, and insultingly, refers to the Vintner by a name used to describe one who pulls ( <b>draws</b> ) draughts of ale.
14		= "wait a minute".
16	<b>Vint.</b> <u>Soft</u> , sir; a word with you. I must yet have a goblet <u>paid from you</u> , <u>ere</u> you go.	= "paid for by you". = before; the Vintner is indirectly accusing the boys of stealing the goblet.
18	<b>Robin.</b> I a goblet, Rafe, I a goblet! – I scorn you; and you are but a, <u>etc.</u> I a goblet! search me.	= the actor fills in his own epithets here.
20		= permission.
22	<b>Vint.</b> I mean so, sir, with your <u>favour</u> .	
24	<i>[Searches Robin.]</i>	23: Robin has rendered the goblet invisible to the Vintner.
26	<b>Robin.</b> How say you now?	
28	<b>Vint.</b> I must say <u>somewhat</u> to your <u>fellow</u> . – You, sir!	= something. = companion.
30	<b>Rafe.</b> Me, sir! me, sir! search your fill.	
32	<i>[Rafe tosses the goblet to Robin.]</i>	32ff: stage directions concerning the goblet were added by Bevington.
34	<i>[Vintner searches him.]</i>	
36	Now, sir, you may be ashamed to burden honest men with a <u>matter of truth</u> .	= a matter raising a question about one's honesty. <sup>4</sup>
38		= an ancient pronoun meaning "the one". <sup>1</sup>
40	<b>Vint.</b> Well, <u>tone</u> of you hath this goblet about you.	
42	<b>Robin.</b> [ <i>Aside</i> ] You lie, drawer, 'tis afore me. –	41: Robin humorously parses words: "it's not <b>about</b> me, it's in front of me!"
44	<u>Sirrah</u> you, I'll teach you to <u>impeach</u> honest men; –	42: <b>Sirrah</b> = a form of address expressing an assumption of superiority and contempt. <b>impeach</b> = accuse. <sup>2</sup>
46	<u>stand by</u> ; – I'll <u>scour</u> you for a goblet; – stand aside you had <u>best</u> , I <u>charge</u> you in the name of Belzebub. –	= possible aside to Rafe. = beat. = ie. better. = order.
48	<i>[Robin tosses the goblet to Rafe.]</i>	
50	<i>[Aside to Rafe]</i> Look to the goblet, Rafe.	
52	<b>Vint.</b> What mean you, <u>sirrah</u> ?	= the Vintner returns the insult.
54	<b>Robin.</b> I'll tell you what I mean. <i>[Reads from book]</i> <i>Sanctobulorum Periphrasticon</i> – nay, I'll <u>tickle</u> you, Vintner. –	53-57: Robin attempts to conjure a spirit with gibberish-Latin. = beat.

56 58	[ <i>Aside to Rafe</i> ]. Look to the goblet, Rafe – [ <i>Reads</i> ] <i>Polypragmos Belseborams framanto pacostiphos tostu, Mephistophilis, etc.</i>	
60	<i>Enter Mephistophilis, sets <u>squibs</u> at their backs, and then Exit. They run about.</i>	57ff: after this line, Bevington adds the following stage direction: " <i>Enter Mephistophilis to them; exit the Vintner running.</i> " Feeling the subsequent lines don't make much sense in context, Bevington omits lines 59-75, assuming they were printed in error. Bevington is alone in making this suggestion.  = small explosive devices, ie. fire-works; <sup>1</sup> rather than appear subserviently before Robin, Mephistophilis punishes his summoners.
62	<b>Vint.</b> O, <u>nomine Domine</u> ! what meanest thou,	= slightly incorrect (though rhyming) Latin for "in the name of the Lord"; <b>Domine</b> should be <b>Domini</b> .
64	Robin? <u>thou hast no goblet</u> .	= Robin has not made any suggestion to prompt this reply from the Vintner, evidence that some of these lines here were indeed printed in error.
66 68	<b>Rafe.</b> <u>Peccatum peccatorum!</u> – Here's thy goblet, good Vintner.  [ <i>Gives the goblet to Vintner, who exits.</i> ]	= "sin of sins!"
70 72 74	<b>Robin.</b> <u>Misericordia pro nobis!</u> what shall I do? Good devil, forgive me now, and I'll never rob thy library more.	= "mercy for us!"
76	<i>Re-enter Mephistophilis.</i>	
78 80	<b>Meph.</b> Monarch of Hell, under whose black <u>survey</u> Great potentates do kneel with <u>awful fear</u> , Upon whose altars thousand souls do lie, How am I <u>vexèd</u> with these <u>villains'</u> charms?	= comprehending view. <sup>1</sup> = fear that is filled with awe, ie. terror. <sup>1</sup>  = troubled, bothered. = <b>villains</b> were low fellows. <sup>7</sup>
82	From Constantinople am I <u>hither</u> come,	81: Mephistophilis refers to a trip he made with Faustus to see the Turkish Emperor, described at length in the <i>History</i> , but mentioned no further in our play. <b>hither</b> = to here.
82	Only for pleasure of these damnèd slaves.	80-82: Mephistophilis is clearly unhappy to have been summoned by the two boys; but note how the demon's inability to resist Robin's conjuring flatly contradicts the assertion he made earlier to Faustus that conjuring has no direct power over him (Scene III.64).
84 86	<b>Robin.</b> How, from Constantinople! you have had a great journey: will you <u>take sixpence</u> in your purse to pay for your supper, and be gone?	= proverbial token donative; <b>sixpence</b> is of course not a German currency.
88 90	<b>Meph.</b> Well, villains, for your presumption, I transform <u>thee</u> into an <u>ape</u> , and <u>thee</u> into a dog; and so be gone!	= ie. Robin. = monkey. = ie. Rafe.
92	[ <i>Exit.</i> ]	
94	<b>Robin.</b> How, into an ape! that's <u>brave</u> : I'll have fine sport with the boys; I'll get nuts and apples <u>enow</u> .	= great, excellent. = plural form of "enough".

96 **Rafe.** And I must be a dog.  
98  
100 **Robin.** I'faith, thy head will never be out of the  
pottage-pot.  
102 [Exeunt.]

## SCENE X.

*The Emperor's Court at Innsbruck.*

*Enter Emperor, Faustus, and a Knight,  
with Attendants.*

1 **Emp.** Master Doctor Faustus, I have heard strange  
2 report of thy knowledge in the black art, how that

4 none in my empire, nor in the whole world, can  
compare with thee for the rare effects of magic: they  
say thou hast a familiar spirit, by whom thou canst

6 accomplish what thou list. This, therefore, is my  
request, that thou let me see some proof of thy skill,  
8 that mine eyes may be witnesses to confirm what  
mine ears have heard reported: and here I swear to  
10 thee, by the honour of mine imperial crown, that,  
whatever thou doest, thou shalt be no ways  
12 prejudiced or endamaged.

14 **Knight.** [Aside]  
I'faith, he looks much like a conjurer.

16 **Faust.** My gracious sovereign, though I must  
18 confess myself far inferior to the report men have  
published, and nothing answerable to the honour of

20 your imperial majesty, yet, for that love and duty  
binds me thereunto, I am content to do whatsoever  
22 your majesty shall command me.

24 **Emp.** Then, Doctor Faustus, mark what I shall say.  
As I was sometime solitary set

26 Within my closet, sundry thoughts arose  
About the honour of mine ancestors,  
28 How they had won by prowess such exploits,

= porridge- or stew-dish.<sup>1</sup>

**Scene X:** the *History* places the court of Charles V at Innsbruck in Austria.

**Entering Characters:** the *Emperor* was identified by Faustus at Chorus II.14 as *Charles V* (1500-1556), who served as Holy Roman Emperor 1519-1556.

2: *thy* = note that the Emperor addresses Faustus with *thee*, as is proper for a sovereign to address his subjects; Faustus, in return, will correctly address his superior with the respectful and deferential *you*.

*black art* = magic generally and necromancy in particular.

= ie. with respect to. = splendid.

= an attendant spirit or demon which serves a sorcerer, often in the form of an animal.

= "whatever you want."

= a demonstration.

11-12: in the *History*, Charles vows that Faustus will not suffer any negative consequences for performing his magic before the Emperor and his court.

= truly; the Knight is sarcastic, and will prove himself an unbeliever in Faustus' claimed skills.

19: *published* = spread, disseminated.

*nothing answerable to* = in no way commensurate with or keeping to.<sup>1,7</sup>

= because.

= hear, note closely.

25: "as I once (*sometime*) was sitting alone"; note the fine alliteration in the line.

= private rooms. = various.

28-29: the Hapsburg dynasty first rose to power in the

Got such riches, subdued so many kingdoms,

30 As we that do succeed, or they that shall  
 Hereafter possess our throne, shall

32 (I fear me) ne'er attain to that degree  
 Of high renown and great authority:

34 Amongst which kings is Alexander the Great,  
 Chief spectacle of the world's pre-eminence,

36 The bright shining of whose glorious acts  
Lightens the world with his reflecting beams,  
 38 As when I hear but motion made of him,  
 It grieves my soul I never saw the man:  
 40 If, therefore, thou, by cunning of thine art,  
 Canst raise this man from hollow vaults below,  
 42 Where lies entombed this famous conqueror,  
 And bring with him his beauteous paramour,

44 Both in their right shapes, gesture, and attire  
 They used to wear during their time of life,  
 46 Thou shalt both satisfy my just desire,  
 And give me cause to praise thee whilst I live.

48 **Faust.** My gracious lord, I am ready to accomplish  
 50 your request, so far forth as by art and power of my  
 spirit I am able to perform.

52 **Knight.** [*Aside*] I'faith, that's just nothing at all.

54 **Faust.** But, if it like your grace, it is not in my  
 56 ability to present before your eyes the true  
 substantial bodies of those two deceased princes,  
 58 which long since are consumed to dust.

60 **Knight.** [*Aside*] Ay, marry, Master Doctor, now  
 there's a sign of grace in you, when you will confess  
 62 the truth.

64 **Faust.** But such spirits as can lively resemble  
 Alexander and his paramour shall appear before  
 66 your grace, in that manner that they best lived in, in  
 their most flourishing estate; which I doubt not shall  
 68 sufficiently content your imperial majesty.

13th century, and took permanent possession of the  
 emperorship of the Holy Roman Empire in 1452.

= ie. "have come after them".

= common construction for "I fear".

= fame. = power.

35: ie. the greatest example, or epitome, of the world's  
 high-ranking and superior men.

= brightens.  
 = so that.<sup>7</sup> = mention.<sup>4</sup>

= knowledge.<sup>7</sup>

= consort; Alexander was reported to have married three  
 times, and had several, but not many, female lovers in  
 his lifetime. Some editors assume the *paramour* is the  
 courtesan Thais, who accompanied Alexander on many  
 of his campaigns.

= authentic bodily appearances. = manners or bearing.

= to such an extent.<sup>5</sup>

53: sarcastically, "oh, that will be an easy feat" (Ward), but  
 there may be a literal meaning here as well, ie. "in truth,  
 which is exactly nothing at all."

= pleases.

56-57: *true substantial bodies* = actual physical bodies;  
 Faustus means he can only summon spirits which resemble  
 Alexander and his paramour.  
*princes* = ie. referring to Alexander and his consort as  
 king and queen.

= a common oath.

61-62: "there is evidence you possess some virtue (*grace*)  
 after all, in that you have finally spoken the truth", referring  
 to Faustus' establishing the limits of his powers in lines 55-  
 58; the Knight continues to be bitterly sarcastic.

= ie. in a life-like manner.<sup>7</sup>

66: likely misprint for *both*, as the clause is adapted from  
 the *History*: "*in manner and form as they both lived*".  
 = glorious pomp.<sup>1</sup>

70	<b>Emp.</b> Go to, Master Doctor; let me see them presently.	= immediately.
72	<b>Knight.</b> Do you hear, Master Doctor? you bring Alexander and his paramour before the Emperor!	73-74: the Knight addresses Faustus directly for the first time.
74		
76	<b>Faust.</b> How then, sir?	76: "What? What's that, sir?" Faustus catches the Knight's cynicism.
78	<b>Knight.</b> I'faith, that's as true as <u>Diana</u> turned me to a stag.	78-82: the men allude to the famous mythological story of <b>Actaeon</b> , a young man who accidentally stumbled onto <b>Diana</b> bathing naked in the woods; the virgin goddess punished Actaeon by turning him into a stag, and he was torn apart by his own dogs.
80		
82	<b>Faust.</b> No, sir; but, when Actaeon died, he left the horns for you. – Mephistophilis, be gone.	81-82: <b>he left the horns for you</b> = this enigmatic line will be explained shortly.
84	[Exit Mephistophilis.]	
86	<b>Knight.</b> Nay, <u>an</u> you go to conjuring, I'll be gone.	= if.
88	[Exit Knight.]	
90	<b>Faust.</b> I'll <u>meet with you anon</u> for interrupting me so. – Here they are, my gracious lord.	= "get revenge on you" or "pay you back". <sup>1</sup> = shortly.
92		
94	<i>Re-enter Mephistophilis with Spirits in the Shapes of Alexander and his Paramour.</i>	
96	<b>Emp.</b> Master Doctor, I heard this lady, while she	96-98: the <i>History</i> explains that the Emperor wants to make sure that the paramour is who Faustus claims she is, and not just a random female spirit.
98	lived, <u>had a wart or mole in her neck</u> : how shall I know whether it be so or no?	97: <b>had a wart...neck</b> = though the anecdote of the wart is described in the <i>History</i> , there is actually no such story regarding any of Alexander's women; but Ward identifies a similar incident in a story of the raising of the spirit of Mary of Burgundy, who was recognized by the emperor Maximilian I by a black mark on her neck.
100	<b>Faust.</b> Your highness may boldly go and see.	100: here the Emperor closely examines the lady-spirit.
102	<b>Emp.</b> <u>Sure</u> , these are no spirits, but the true substantial bodies of those two deceased princes.	= ie. surely.
104	[Exeunt Spirits.]	
106	<b>Faust.</b> <u>Wilt</u> please your highness now to send for the knight that was so <u>pleasant</u> with me here of late?	= will it. = merry or droll, meaning "mocking".
108		
110	<b>Emp.</b> One of you call him forth.	
112	[Exit Attendant.]	
114	<i>Re-enter the Knight with a pair of horns on his head.</i>	
116	How now, <u>Sir Knight</u> ! why, I had thought thou hadst been a <u>bachelor</u> , but now I see thou hast a wife, that	116-8: Faustus alludes to the well-known symbolism of a husband with horns on his head signifying his wife is

118 not only gives thee horns, but makes thee wear them.  
 Feel on thy head.

120  
 122 ***Knight.*** Thou damnèd wretch and execrable dog,  
 Bred in the concave of some monstrous rock,  
 124 How dar'st thou thus abuse a gentleman?  
 Villain, I say, undo what thou hast done!

126 ***Faust.*** O, not so fast, sir! there's no haste but good;  
 are you remembered how you crossed me in my  
 128 conference with the Emperor? I think I have met  
 with you for it.

130  
 132 ***Emp.*** Good Master Doctor, at my entreaty release  
 him: he hath done penance sufficient.

134 ***Faust.*** My gracious lord, not so much for the injury  
 he offered me here in your presence, as to delight  
 136 you with some mirth, hath Faustus worthily requited  
 this injurious knight; which being all I desire, I am  
 138 content to release him of his horns: – and, sir knight,  
 hereafter speak well of scholars. – Mephistophilis,  
 140 transform him straight.

142 [Mephistophilis removes the horns.]

144 – Now, my good lord, having done my duty, I  
 humbly take my leave.

146 ***Emp.*** Farewell, Master Doctor: yet, ere you go,  
 148 Expect from me a bounteous reward.

150 [Exeunt Emperor, Knight, and Attendants.]

## SCENE XI.

*A Green; afterwards the House of Faustus.*

**Still on Stage:** *Faustus and Mephistophilis.*

1 ***Faust.*** Now, Mephistophilis, the restless course  
 2 That time doth run with calm and silent foot,

Short'ning my days and thread of vital life,

cheating on him. The joke is the most ubiquitous one appearing in Elizabethan drama, save perhaps jests about venereal disease.

***Sir Knight*** (line 116) = the use of ***sir*** is mocking.

***bachelor*** (line 117) = in addition to meaning "unmarried man", ***bachelor*** was also a term used to describe a young knight who had no following as yet.<sup>1,14</sup>

= detestable.

= hollow.<sup>1</sup>

= mistreat. = the Knight is as concerned for the dignity of his status as a ***gentleman*** as he is for the physical deformity imposed on him.

= proverbial expression, meaning "an ill haste is not good."

= opposed.<sup>1</sup>

= conversation.

128-9: ***I have met with you*** = "I am revenged on you"; see line 90 above.

= request.

= ie. "it was not so much for". = insult.

= ie. inflicted on. = ie. "but rather".

= ie. "that I have". = repaid, got revenge on.

= insulting.<sup>1</sup>

= before.

= generous.

150: Faustus and Mephistophilis remain on stage, leading directly into the next scene.

**Scene XI:** the first part of the scene takes place in a "fair and pleasant green" (see line 10).

1-2: note the interesting metaphor of time ***running*** in a race or on a path (***course***), with ***foot***.

***restless*** = unceasing.

= a common metaphor; the length of one's ***life*** was measured by a ***thread*** spun by the three mythological

4 Calls for the payment of my latest years:  
Therefore, sweet Mephistophilis, let us  
6 Make haste to Wertenberg.

8 **Meph.** What, will you go on horse-back or on foot?

10 **Faust.** Nay, till I'm past this fair and pleasant green,  
I'll walk on foot.

12

14 *Enter a Horse-Courser.*

16 **Horse-C.** I have been all this day seeking one  
Master Fustian: mass, see where he is! – God save  
you, Master Doctor!

18

20 **Faust.** What, horse-courser! you are well met.

22 **Horse-C.** Do you hear, sir? I have brought you  
forty dollars for your horse.

24 **Faust.** I cannot sell him so: if thou lik'st him for  
fifty, take him.

26

28 **Horse-C.** Alas, sir, I have no more! – I pray you,  
speak for me.

30 **Meph.** I pray you, let him have him: he is an honest  
fellow, and he has a great charge, neither wife nor  
32 child.

34 **Faust.** Well, come, give me your money:

36 *[Horse-Courser gives Faustus the money]*

38 my boy will deliver him to you. But I must tell you  
one thing before you have him; ride him not into the  
40 water, at any hand.

42 **Horse-C.** Why, sir, will he not drink of all waters?

44 **Faust.** O, yes, he will drink of all waters; but ride  
him not into the water: ride him over hedge or ditch,  
46 or where thou wilt, but not into the water.

48 **Horse-C.** Well, sir. –

Fates, and when they cut the thread, life was snuffed.

= ie. last or remaining.

8: Faustus possesses a new horse.

**Entering Character:** the **Horse-Courser** is a dealer or trader in horses.<sup>26</sup> The Horse-Courser wishes to purchase Faustus' fine horse.

Contemporary literature ascribed to horse-courser a reputation for duplicity,<sup>12</sup> like a modern used car-salesman. A 1613 work asserted, for example, that a certain assured thing would be "*as strange a thing to doubt, as whether there be knavery in Horse-courser.*"

16: **Master Fustian** = the Horse-Courser regularly confuses Faustus' name; **fustian** was a cloth made of cotton and flax, but then also became an adjective used to describe bombastic or exaggeratedly pompous language or people.  
**mass** = a common oath.

= the English name for a German silver coin called a "thaler".<sup>1</sup>

27: **no more** = ie. no more than forty dollars.

**I pray you** = please; the horse dealer appeals to Mephistophilis, mistaking the latter, now visible, perhaps for Faustus' servant.

= responsibility; it was proverbial for a man to plead that he had "wife and child and great charge", so our demon speaks ironically here.

= in any case, ie. no matter what.<sup>2</sup>

= proverbial for "be ready for anything",<sup>12</sup> ie. "go anywhere."<sup>13</sup>

<p>[<i>Aside</i>] Now <u>am I made man</u> for ever: I'll not <u>leave</u>  50 my horse <u>for forty</u>: if he had but the quality of hey-  ding-ding, hey-ding-ding, I'd make a <u>brave</u> living</p> <p>52 on him: he has a buttock as <u>slick</u> as an eel. – Well,  <u>God buy</u>, sir: your boy will deliver him <u>me</u>: but,  54 <u>hark ye</u>, sir; if my horse be sick or ill at ease, if I  bring his <u>water</u> to you, you'll tell me what it is?  56</p> <p><b>Faust.</b> Away, you villain! what, dost think I am a  58 horse-doctor?</p>	<p>= "my success in life is assured". = ie. be separated from,  ie. sell.</p> <p>50: <b>for forty</b> = Dyce wonders if <b>for twice forty</b> wouldn't  make more sense here.</p> <p>50-51: <b>if he...ding-ding = hey-ding-ding</b> was a refrain  that appears in a number of songs and poems of the day, so  that the horse dealer's point appears to be "if only the horse  could sing"; but Robert Halpern, in <i>Eclipse of Action</i>  (Chicago: University of Chicago Press, 2017), suggests the  succeeding line regarding the horse's slippery rear-end  indicates that he is really wishing the horse was a stallion  rather than a mare, so that he could breed it. The exact  connection between all the clauses is unclear.</p> <p><b>a brave</b> (line 51) = an excellent.</p> <p>= sleek or smooth.<sup>4,24</sup>  = early form of "good bye". = ie. "to me."  = listen.  = urine; the medical profession in this era still put great  stock in urinalysis as a tool of diagnosis; the Horse-  Courser is making a joke out of Faustus' mention of  <b>water</b>.</p>
<p>60 <span style="float: right;">[<i>Exit Horse-Courser.</i>]</span></p> <p>62 What art thou, Faustus, but a man condemned to die?</p>	<p>60: the setting switches here to a room in Faustus' house.</p> <p>62-67: Faustus' palpable grief is jarring in its contrast to  the ridiculous fooling he has been engaging in with the  Horse-Courser.</p>
<p><u>Thy fatal time</u> doth draw to final end;  64 Despair doth drive distrust unto my thoughts:  <u>Confound</u> these <u>passions</u> with a quiet sleep:  66 Tush, Christ did <u>call</u> the thief upon the Cross;</p> <p>Then rest thee, Faustus, <u>quiet in conceit</u>.</p>	<p>= "the time determined by fate for you",<sup>4</sup> ie. his life-span.<sup>13</sup>  64: note the intense alliteration in this line, which heightens  the force of Faustus' emotions.  = silence, put to rest. = agitating emotions.</p> <p>66: Jesus forgave the penitent thief even as both were about  to die on their respective crosses; Faustus is trying to  convince himself that it is not too late even for him to be  saved.  <b>call</b> = invite to salvation.<sup>4</sup></p>
<p>68 <span style="float: right;">[<i>Sleeps in his chair.</i>]</span></p> <p>70 <span style="float: right;"><i>Re-enter Horse-Courser, all wet, crying.</i></span></p>	<p>= quiet in thought, ie. with a mind at peace.<sup>13</sup></p>
<p>72 <b>Horse-C.</b> Alas, alas! <u>Doctor Fustian</u>, quoth a?  74 mass, <u>Doctor Lopus was never such a doctor</u>:</p>	<p>= "Doctor Fustian, indeed!"</p> <p>= ie. "even Doctor Lopus would never have stooped so low".  <b>Roderigo Lopez</b> (1525-1594) was a Portuguese doctor  who lived and practiced in England, rising to become Queen  Elizabeth's chief physician in 1586; though outwardly a  converted and practicing Protestant, Lopez was known to be  originally a Jew, and never overcame the suspicion that he  was not a genuine convert. Suspected of poisoning the  queen, he was arrested and executed in 1594. Insisting on his</p>

innocence to the last moment, he famously asserted just as he was about to be hanged that "he loved the queen as well as he loved Jesus Christ" - which was taken as evidence by the cynical and jeering crowd that he loved Jesus not at all.<sup>17</sup>

Since Marlowe, who was murdered in 1593, was dead before Lopez was executed, Waltrous suggests this line may have been added by someone other than our playwright.

= ie. he has. = purging, suggestive of an enema or laxative, but applied to the Horse-Courser's wallet.

= ie. "listen to his admonition".

= instructed. = ie. the horse.

= fine, splendid.

= acquainted with.<sup>2</sup>

= bundle.<sup>2</sup>

85-86: *have my...horse* = "Faustus will return my 40 dollars, or he will pay most *dearly* for it", ie. the Horse Courser is vaguely threatening to harm the doctor if his money is not refunded.

86-87: *snipper-snapper* = small and insignificant lad,<sup>21</sup> referring to Mephistophilis, whom he addresses.

= ie. magician; the phrase was used by magicians as a command to make an item move.<sup>1</sup>

= "what do you want?"

= the expression *glass-windows* was used primarily in this era to refer to the windows of buildings, but occasionally also to mean "spectacles". The editors are split as to the intended meaning here.

= if, ie. even if.

= a hunter's call, used to announce the discovery of a hare.<sup>1</sup>  
= before.

has given me a purgation, has purged me of forty

76 dollars; I shall never see them more. But yet, like an  
ass as I was, I would not be ruled by him, for he  
78 bade me I should ride him into no water: now I,  
thinking my horse had had some rare quality that he  
80 would not have had me known of, I, like a venturous  
youth, rid him into the deep pond at the town's end.  
82 I was no sooner in the middle of the pond, but my  
horse vanished away, and I sat upon a bottle of hay,  
84 never so near drowning in my life. But I'll seek out  
my doctor, and have my forty dollars again, or I'll

86 make it the dearest horse! – O, yonder is his snipper-  
snapper. – Do you hear? you, hey-pass, where's  
88 your master?

90 *Meph.* Why, sir, what would you? you cannot speak  
with him.

92

*Horse-C.* But I will speak with him.

94

*Meph.* Why, he's fast asleep: come some other time.

96

*Horse-C.* I'll speak with him now, or I'll break his  
98 glass-windows about his ears.

100 *Meph.* I tell thee, he has not slept this eight nights.

102 *Horse-C.* An he have not slept this eight weeks, I'll  
speak with him.

104

*Meph.* See, where he is, fast asleep.

106

*Horse-C.* Ay, this is he. – God save you, Master  
108 Doctor, Master Doctor, Master Doctor Fustian! forty  
dollars, forty dollars for a bottle of hay!

110

*Meph.* Why, thou seest he hears thee not.

112

*Horse-C.* [*Hollows in his ear.*] So-ho, ho! so-ho,  
114 ho! No, will you not wake? I'll make you wake ere I go.

116	[Pulls Faustus by the leg, and pulls it <u>away</u> .]	= off; one of the oddest stage directions in the canon.
118	Alas, I am <u>undone</u> ! what shall I do?	= ruined.
120	<b>Faust.</b> O, my leg, my leg! – Help, Mephistophilis! call the <u>officers</u> . – My leg, my leg!	= ie. officers of the law.
122		
124	<b>Meph.</b> Come, villain, to the constable.	
126	<b>Horse-C.</b> O Lord, sir, let me go, and I'll give you forty dollars more!	
128	<b>Meph.</b> Where be they?	
130	<b>Horse-C.</b> I have none about me: come to my <u>ostry</u> , and I'll give them you.	= hostelry, ie. inn. <sup>1</sup>
132		
134	<b>Meph.</b> Be gone quickly.	
136	[Horse-Courser runs away.]	
138	<b>Faust.</b> What, is he gone? farewell he! Faustus has his leg again, and the horse-courser, I take it, a bottle of hay for his labour: well, this trick shall cost him forty dollars more.	
142	<i>Enter Wagner.</i>	
144	How now, Wagner! what's the news with thee?	
146	<b>Wag.</b> Sir, the Duke of Vanholt doth earnestly entreat your company.	
148		
150	<b>Faust.</b> The Duke of Vanholt! an honourable gentleman, to whom I must be no niggard of my cunning. – Come, Mephistophilis, let's away to him.	150-1: <i>to whom...cunning</i> = "I must not be sparing in the use of my skill to please him."
152	[Exeunt.]	
 <b>SCENE XII.</b>		
<i>The Court of the Duke of Vanholt.</i>		
 <i>Enter the Duke of Vanholt, the Duchess, and Faustus.</i>		
1	<b>Duke.</b> Believe me, Master Doctor, this <u>merriment</u>	= entertainment.
2	hath much pleased me.	
4	<b>Faust.</b> My gracious lord, I am glad it <u>contents</u> you	= satisfies.
6	so well. – But it may be, madam, you take no delight in this. I have heard that <u>great-bellied</u>	= pregnant.
8	women do long for some <u>dainties</u> or other: what is it, madam? tell me, and you shall have it.	= delicacies, ie. treats.
10	<b>Duch.</b> Thanks, good Master Doctor: and, for I see	

12	your courteous intent to pleasure me, I will not hide from you the thing my heart desires; and, were it now summer, as it is January and the dead time of the winter, I would desire no better <u>meat</u> than a dish of ripe grapes.	= food.
16	<b>Faust.</b> <u>Alas</u> , madam, <u>that's nothing</u> ! – Mephistophilis, be gone.	17: <b>Alas</b> = sometimes used as an exclamation of positive affirmation, as here, and not always regret. <b>that's nothing</b> = "that's easy."
20	[Exit Mephistophilis.]	
22	<u>Were it a greater thing than this</u> , <u>so</u> it would content you, you should have it.	22: <b>Were it...than this</b> = ie. "if only I could do something greater than this for you". <b>so</b> = provided that.
24	<i>Re-enter Mephistophilis with grapes.</i>	
26	Here they be, madam: wilt please you taste <u>on</u> them?	= of.
28	<b>Duke.</b> Believe me, Master Doctor, this makes me wonder <u>above the rest</u> , that being in the dead time of winter and in the month of January, how you should come by these grapes.	= "more than anything else (you have done)".
30		
32		
34	<b>Faust.</b> If it <u>like</u> your grace, the year is divided into	34: <b>like</b> = pleases. 34-39: <b>the year...east</b> = the doctor's geography is confused; Faustus should be dividing the earth into northern and southern halves, which experience opposite seasons, but instead he portrays the Far East as possessing its own warm climate, distinct from that of Europe in winter. <sup>13,14</sup> The error is not our author's, though, as Marlowe has lifted the entire idea from the <i>History</i> , including the entire clause <b>the year...whole world</b> verbatim.
36	<u>two circles</u> over the whole world, that, when it is here winter with us, in the contrary circle it is summer with them, as in India, <u>Saba</u> , and farther	= Sabaea or Sheba, an ancient kingdom located in southern Arabia. <sup>10</sup>
38	countries in the east; and by means of a swift spirit that I have, I had them brought <u>hither</u> , as you see. – How do you like them, madam? be they good?	= to here.
40		
42	<b>Duch.</b> Believe me, Master Doctor, they be the best grapes that e'er I tasted in my life before.	
44		
46	<b>Faust.</b> I am glad they content you so, madam.	
48	<b>Duke.</b> Come, madam, let us <u>in</u> , where you must well reward this learned man for the great kindness he hath <u>shewed</u> to you.	= ie. go in. = shown.
50		
52	<b>Duch.</b> And so I will, my lord; and, whilst I live, <u>Rest beholding</u> for this courtesy.	ie. "remain beholden or obliged to you".
54	<b>Faust.</b> I humbly thank your grace.	
56	<b>Duke.</b> Come, Master Doctor, follow us, and receive your reward.	
58		

[Exeunt.]

### SCENE XIII.

*A Room in the House of Faustus.*

*Enter Wagner.*

1 **Wag.** I think my master means to die shortly,

= perhaps these words should be reversed for the sake of the meter.

2 For he hath given to me all his goods:  
And yet, methinks, if that death were near,

= *methinketh* may be preferable, also for the sake of the meter.<sup>2</sup>

4 He would not banquet, and carouse, and swill

4: *banquet* = feast, regale.<sup>1</sup>  
*carouse, and swill* = *carouse* and *swill* both suggest "to drink excessively", especially alcohol.<sup>1</sup>

6 Amongst the students, as even now he doth,  
Who are at supper with such belly-cheer  
As Wagner ne'er beheld in all his life.  
8 See, where they come! belike the feast is ended.

= ie. right now, at this moment.<sup>7</sup>  
= feasting.<sup>1</sup>

= it seems.

1-8: the *History* digresses several times to describe how fond Faustus was of Wagner: "*Faustus loved the boy well*", we read in Chapter VIII, "*hoping to make him as good or better seen in hellish exercises than himself.*"

10 [Exit Wagner.]

10: the original quarto does not direct Wagner to leave the stage; as Ward points out, Faustus' servant, an accomplished student, is not necessarily inferior in any way to the about-to-enter Scholars.

12 *Enter Faustus with two or three Scholars,  
and Mephistophilis.*

14 **Ist Sch.** Master Doctor Faustus, since our  
16 conference about fair ladies, which was the  
beautifullest in all the world, we have determined  
18 with ourselves that Helen of Greece was the  
admirablest lady that ever lived: therefore, Master  
20 Doctor, if you will do us that favour, as to let us see  
that peerless dame of Greece, whom all the world  
22 admires for majesty, we should think ourselves

= discussion. = ie. "regarding who".

17-18: *determined with ourselves* = ie. agreed.<sup>4</sup>

= ie. Helen of Troy.

21-22: *whom all...majesty* = the clause is repeated exactly below at 38; Boas suggests this is a printer's mistake, and would omit the words from this speech.

much beholding unto you.

= beholden.

24 **Faust.** Gentlemen,  
26 For that I know your friendship is unfeigned,  
And Faustus' custom is not to deny  
28 The just requests of those that wish him well,  
You shall behold that peerless dame of Greece,  
30 No otherways for pomp and majesty

= because.

= ie. "appearing no differently in her".<sup>1</sup>

Than when Sir Paris crossed the seas with her,

31-32: the second reference in our play to the Trojan prince

32 And brought the spoils to rich Dardania.

34 Be silent, then, for danger is in words.

36 [Music sounds, and Helen passeth over the stage.]

38 **2nd Sch.** Too simple is my wit to tell her praise,  
Whom all the world admires for majesty.

40 **3rd Sch.** No marvel though the angry Greeks pursued  
With ten years' war the rape of such a queen,

42 Whose heavenly beauty passeth all compare.

44 **1st Sch.** Since we have seen the pride of Nature's works,  
And only paragon of excellence,  
46 Let us depart; and for this glorious deed  
Happy and blest be Faustus evermore!

48 **Faust.** Gentlemen, farewell: the same I wish to you.

50 [Exeunt Scholars.]

52 Enter an Old Man.

54

56 **Old Man.** Ah, Doctor Faustus, that I might prevail  
To guide thy steps unto the way of life,  
By which sweet path thou may'st attain the goal  
58 That shall conduct thee to celestial rest!

Break heart, drop blood, and mingle it with tears,

60 Tears falling from repentant heaviness

**Paris**, who, while visiting Sparta, seduced and absconded with the beautiful **Helen**, wife and queen of King Menelaus, and then sailed across the Aegean Sea to Troy, which was located on the north-west tip of Asia Minor.

32: ie. and brought ruin to wealthy Troy; **spoils** here means "pillaging" or "plundering".<sup>1,12</sup>

**Dardania** = the region of north-west Asia Minor in which Troy was located.

33: a reference to the sentiment often expressed before Greek and Roman religious ceremonies, such as sacrifices;<sup>7</sup> in ancient Rome, the words of a religious invocation had to be pronounced precisely and without error for them to be effective.

Some commentators have noted how fitting these words are for Marlowe, who, as we mentioned in the note at Scene I.115, in addition to being a playwright, served in the queen's secret service.

37: ie. "my ability to express myself is too poor to praise her sufficiently".

= "it is no wonder". = prosecuted.<sup>4</sup>

41: **With ten years' war** = it took a full decade for the Greeks to take Troy.

**rape** = abduction; Elizabethan writers, when describing Helen, went back and forth in referring to her sometimes as a whore, for running away with Paris on her own volition, and sometimes as a victim of a kidnapping, as here.

= surpasses all comparison.<sup>4</sup>

= unparalleled model.<sup>1</sup>

**Entering Character:** the **Old Man** is a God-fearing neighbour of Faustus', representing our doctor's last chance at redemption. The *History* describes him as "a good Christian, an honest and virtuous old man, a lover of the Holy Scriptures."

= ie. eternal peace in Heaven.

= even as the **heart** was considered the seat of life, **blood** was understood to be the fluid which sustains life, and the two were frequently poetically connected (hence the ancient word **heart-blood**).<sup>1,20</sup>

<p>62 Of thy most <u>vild</u> and loathsome filthiness, The stench whereof corrupts the inward soul With such <u>flagitious</u> crimes of heinous sins 64 <u>As</u> no <u>commiseration</u> may expel, But mercy, Faustus, of thy Saviour sweet, 66 Whose blood alone must wash away thy guilt.</p> <p>68 <b>Faust.</b> Where art thou, Faustus? wretch, what hast thou done? Damned art thou, Faustus, damned; <u>despair and die!</u></p> <p>70 Hell calls for <u>right</u>, and with a roaring voice Says, "Faustus, come; thine hour <u>is come</u>;"</p> <p>72 And Faustus <u>now</u> will come to do thee right.</p> <p>74 <i>[Mephistophilis gives him a dagger.]</i></p> <p>76 <b>Old Man.</b> Ah, <u>stay</u>, good Faustus, stay thy desperate steps! I see an angel hovers o'er thy head, 78 And, with a <u>vial</u> full of precious grace, Offers to pour the same into thy soul: 80 Then call for mercy, and avoid despair.</p> <p>82 <b>Faust.</b> Ah, my sweet friend, I feel Thy words to comfort my distressèd soul! 84 Leave me a while to ponder on my sins.</p> <p>86 <b>Old Man.</b> I go, sweet Faustus; but with <u>heavy cheer</u>, Fearing the ruin of thy <u>hopeless</u> soul.</p> <p>88 <i>[Exit Old Man.]</i></p> <p>90 <b>Faust.</b> Accursèd Faustus, where is mercy now? 92 I do repent; and yet I do despair: Hell strives <u>with grace</u> for conquest in my breast: 94 What shall I do to <u>shun</u> the snares of death?</p> <p>96 <b>Meph.</b> Thou traitor, Faustus, I <u>arrest</u> thy soul For disobedience to my sovereign lord: 98 <u>Revolt</u>, or I'll <u>in piece-meal</u> tear thy flesh.</p> <p>100 <b>Faust.</b> Sweet Mephistophilis, <u>entreat</u> thy lord To pardon my unjust presumption, 102 And with my blood again I will confirm My former vow I made to Lucifer.</p> <p>104 <b>Meph.</b> Do it, then, quickly, with <u>unfeignèd</u> heart, 106 Lest greater danger do <u>attend</u> thy <u>drift</u>.</p> <p>108 <i>[Faustus stabs his arm, and writes on a paper with his blood.]</i></p> <p>110 <b>Faust.</b> <u>Torment</u>, sweet friend, that base and <u>crooked age</u>,</p>	<p>= vile.</p> <p>= most wicked.<sup>1</sup> = that. = pity.<sup>1</sup></p> <p>66: Christ died to expiate the sins of all humanity.</p> <p>69: in Shakespeare's <i>Richard III</i>, written perhaps just a few years after <i>Doctor Faustus</i>, the various ghosts of Act V.iii visit the king's troubled sleep before battle, all advising him to "<i>despair, and die</i>".</p> <p>= justice. = some editors emend <i>is come</i> to <i>is almost come</i>, which is how the line appeared in the later quartos. 72: "and Faustus now arrives to pay you, hell, your due."<sup>5</sup> <i>now</i> = added from the post-1604 quartos.</p> <p>= stop, delay.</p> <p>78: Ward notes the allusion to the sacrament of extreme unction, in which a priest grants remission of sins as he anoints a sick or dying person with oil;<sup>11</sup> <i>vial</i> is disyllabic.</p> <p>= sadness; <i>cheer</i> was used to mean "mood" in general.<sup>1</sup> = ie. without hope (of salvation).<sup>7</sup></p> <p>= ie. against. = ie. divine mercy.<sup>7</sup> = avoid.</p> <p>= take hold of.</p> <p>= "return to your former allegiance".<sup>1</sup> = into pieces.</p> <p>= ask, beg.</p> <p>= ie. genuine. = accompany. = direction or course (he is heading).<sup>4</sup></p> <p>108-9: stage direction added by Dyce.</p> <p>111-3: Faustus blames the Old Man (<i>crooked age</i>) for</p>
---	--



146	Yea, I will wound Achilles in the heel,	146: traditions outside of the <i>Iliad</i> described Paris as slaying Achilles by shooting an arrow into his only vulnerable body part, his heel.
	And then return to Helen for a kiss.	
148	O, thou art fairer than the evening air <u>Clad</u> in the beauty of a thousand stars;	= clothed.
150	Brighter art thou than <u>flaming Jupiter</u> When he appeared to hapless <u>Semele</u> ;	150-1: <b>Semele</b> was a daughter of the Greek hero Cadmus, and beloved by <b>Jupiter</b> . Jupiter's wife Juno, jealous of Semele, came to her in the shape of her nurse, and convinced her to pray to Jupiter to appear before her in the same brilliant majesty in which he appears before Juno. Having sworn to give Semele anything she asked for, Jupiter was forced to fulfill her request, but for a mere mortal to view a god in his or her true form is fatal, and Semele was accordingly killed by the fire and lightning surrounding the king of the gods (hence <b>flaming Jupiter</b> ).
152	More lovely than <u>the monarch of the sky</u> In wanton <u>Arethusa's azured</u> arms;	152-3: the reference is to the story of the river god <b>Alpheos</b> , who while hunting one day came upon, fell in love with, and pursued the nymph <b>Arethusa</b> ; she, unwilling, turned herself into a spring, whereupon Alpheos transformed himself into a river which flowed into, and thus united with, the spring. <sup>29</sup> As the editors note, Marlowe was mistaken in referring to Jupiter ( <b>the monarch of the sky</b> ) as the protagonist of the myth. <b>azured</b> = blue, describing water.
154	And none but thou shalt be my paramour!	
156		[ <i>Exeunt.</i> ] <b>Faustus' Mistresses:</b> in the <i>History</i> , Faustus asks for Mephistophilis to bring him " <i>seven of the fairest women</i> " that they had seen in their travels around the world; the demon fulfilled this request, bringing the doctor " <i>two Netherland, one Hungarian, one Scottish, two Walloon, one Franklander</i> ", which women with " <i>he continued long, yea, even to his last end.</i> "
		<b>Faustus and Helen:</b> in the <i>History</i> , not only does Faustus get to have Helen of Troy as his mistress for the last year of his life on earth, but, incredibly, the couple have a child, whom the doctor names Justus Faustus. We are told that " <i>the child told Dr. Faustus many things which were done in foreign countries, but in the end, when Faustus lost his life, the mother and the child vanished away both together.</i> "
158		<i>Enter the Old Man.</i> 158ff: Dyce suggests the scene switches to the home of the Old Man, but Bullen and others think we have only moved to another room in Faustus' house.
160	<b>Old Man.</b> Accursèd Faustus, miserable man,	
162	That from thy soul exclud'st the grace of Heaven,	
164	And <u>fly'st</u> the throne of <u>his</u> tribunal-seat!	= flies from, flees. = ie. its.
164		<i>Enter Devils.</i>
166	Satan begins to <u>sift</u> me with his <u>pride</u> :	166: <b>sift</b> = test; <sup>1</sup> the allusion is to Luke 22:31: " <i>And the Lord saide: Simon, Simon, beholde Satan hath decided to sift you, as it were wheat</i> " (1568 <i>Bishop's Bible</i> ).

*pride* = display of power.<sup>12</sup>

167: reference to Daniel 3, in which the Babylonian King Nebuchadnezzar threw Shadrach, Meshach and Abednego (three Jews who administered part of Babylon) into a *furnace* for failing to worship a gold statue the king had had built; the trio were unharmed by the fire, and the impressed king rechanneled his people's worship to the God of the Jews.<sup>5</sup>

*try* = test.

= *heaven(s)*, almost always pronounced in one syllable, is here disyllabic.

= power.<sup>7</sup>

= "go from here, hell!" = from here.

As in this furnace God shall try my faith,

168 My faith, vile hell, shall triumph over thee.  
Ambitious fiends, see how the heavens smile

170 At your repulse, and laugh your state to scorn!  
Hence, hell! for hence I fly unto my God.

172 [Exeunt, – on one side, Devils,  
174 on the other, Old Man.]

#### SCENE XIV.

*A Room in the House of Faustus.*

*Enter Faustus, with Scholars.*

1 *Faust.* Ah, gentlemen!

2  
3 *1st Sch.* What ails Faustus?

4  
5 *Faust.* Ah, my sweet chamber-fellow, had I lived

5-6: *my sweet...lived still* = "my dear university roommate (*chamber-fellow*), if I had stayed living with you, I would have lived forever", ie. since the Scholar, with his positive influence, would presumably have dissuaded Faustus from traveling the path of the damned.

= ie. "am damned".

7: the terrified Faustus is speaking of either Lucifer or Mephistophilis.

6 with thee, then had I lived still! but now I die  
7 eternally. Look, comes he not? comes he not?

= it seems likely. = fallen.<sup>4</sup>

12: ie. by spending too much time alone.

8  
9 *2nd Scholar.* What means Faustus?

10  
11 *3rd Scholar.* Belike he is grown into some sickness  
12 by being over-solitary.

14 *1st Scholar.* If it be so, we'll have physicians to cure  
him. – 'Tis but a surfeit; never fear, man.

= "he over-ate or over-drunk," ie. he has indigestion.<sup>13</sup>

16  
17 *Faust.* A surfeit of deadly sin, that hath damned  
18 both body and soul.

20 *2nd Scholar.* Yet, Faustus, look up to Heaven;  
remember God's mercies are infinite.

22  
23 *Faust.* But Faustus' offence can ne'er be pardoned:  
24 the serpent that tempted Eve may be saved, but not  
Faustus. Ah, gentlemen, hear me with patience, and

26	tremble not at my speeches! Though my heart pants	
28	and quivers to remember that I have been a <u>student</u>	= ie. resident. <sup>7</sup>
30	here these thirty years, O, <u>would</u> I had never seen	= "if only" or "I wish".
32	Wertenberg, never <u>read book!</u> and what wonders I	= ie. taken up scholarship.
34	have done, all Germany can witness, yea, all the	
36	world; for which Faustus hath lost both Germany	
38	and the world, yea, Heaven itself, Heaven, the seat	
40	of God, the throne of the blessed, the kingdom of	
42	joy; and must remain in hell for ever, – hell, ah, hell,	
44	for ever! Sweet friends, what shall become of	
46	Faustus, being in hell for ever?	
48	<b>3rd Sch.</b> Yet, Faustus, call on God.	
50	<b>Faust.</b> On God, whom Faustus hath <u>abjured!</u> on	= rejected.
52	God, whom Faustus hath blasphemed! Ah, my God,	
54	I would weep! but the devil draws in my tears. Gush	
56	forth blood, instead of tears! yea, life and soul! – O,	
58	he <u>stays my tongue!</u> I would lift up my hands; but	= "keeps me from speaking!"
60	see, <u>they hold them,</u> they hold them!	= the demons supernaturally prevent Faustus from moving his arms.
62	<b>All.</b> Who, Faustus?	
64	<b>Faust.</b> Lucifer and Mephistophilis. Ah, gentlemen,	
66	I gave them my soul <u>for</u> my <u>cunning!</u>	= ie. "in return for". = knowledge.
68	<b>All.</b> God forbid!	
70	<b>Faust.</b> God forbade it, indeed; but Faustus hath	
72	done it: <u>for vain</u> pleasure of twenty-four years hath	= "in return for". = idle, foolish.
74	Faustus lost eternal joy and <u>felicity.</u> I <u>writ</u> them a	= happiness. = wrote.
76	<u>bill</u> with mine own blood: the date is <u>expired;</u> the	= deed. = ie. arrived.
78	time will come, and he will fetch me.	
80	<b>1st Sch.</b> Why did not Faustus tell us of this	
82	before, that <u>divines</u> might have prayed for thee?	= clergymen, theologians.
84	<b>Faust.</b> Oft have I thought to have done so; but the	
86	devil threatened to tear me in pieces, if I named God,	
88	to fetch both body and soul, if I once <u>gave ear to</u>	= ie. listened to.
90	<u>divinity:</u> and now 'tis too late. Gentlemen, <u>away,</u> lest	= theology. <sup>1</sup> = "go away", or "leave me alone".
92	you perish with me.	
94	<b>2nd Sch.</b> O, what shall we do to <u>save</u> Faustus?	= <b>save</b> is added from the post-1604 quartos.
96	<b>Faust.</b> Talk not of me, but save yourselves, and	
98	depart.	
100	<b>3rd Sch.</b> God will strengthen me; I will stay with	
102	Faustus.	
104	<b>1st Sch.</b> Tempt not God, sweet friend; but <u>let us</u> into	= ie. "let us go".
106	the next room, and there pray for him.	
108	<b>Faust.</b> Ay, pray for me, pray for me; and what noise	
110	soever ye hear, come not unto me, for nothing can	
112	rescue me.	
114		80-82: in the <i>History</i> , Faustus advises his friends not to be

84 **2nd Scholar.** Pray thou, and we will pray that God  
 may have mercy upon thee.

86 **Faust.** Gentlemen, farewell: if I live till morning,  
 88 I'll visit you; if not, Faustus is gone to hell.

90 **All.** Faustus, farewell.

92 [Exeunt Scholars. – The clock strikes eleven.]

94 **Faust.** Ah, Faustus,  
 Now hast thou but one bare hour to live,  
 96 And then thou must be damned perpetually! –  
 Stand still, you ever-moving spheres of Heaven,

98 That time may cease, and midnight never come; –  
 Fair Nature's eye, rise, rise again, and make  
 100 Perpetual day; or let this hour be but  
 A year, a month, a week, a natural day,  
 102 That Faustus may repent and save his soul!  
*O lente, lente currite, noctis equi!*

104 The stars move still, time runs, the clock will strike,  
 The devil will come, and Faustus must be damned.  
 106 O, I'll leap up to my God! – Who pulls me down? –  
 See, see, where Christ's blood streams in the firmament!

108 One drop would save my soul, half a drop: ah, my  
 Christ! –  
 Ah, rend not my heart for naming of my Christ!  
 110 Yet will I call on him: O, spare me, Lucifer! –  
 Where is it now? 'tis gone: and see, where God  
 112 Stretcheth out his arm, and bends his ireful brows!

Mountains and hills, come, come, and fall on me,  
 114 And hide me from the heavy wrath of God!

No, no!

afraid of "any noise or rumbling about the house", for no harm will come to them; Marlowe has subtly changed Faustus' admonition, advising the scholars, should they hear any fearsome sounds, not to try to save him.

= **bare** may be disyllabic here: *ba-yer*.

97: **moving** = ie. turning.

**spheres of Heaven** = another reference to the various spheres containing all the heavenly bodies which rotate around the earth.

= come to a stop.

= Faustus addresses the sun.

= never-ending.

= an ordinary day, ie. 24 hours.

= "Oh, slowly, slowly run ye, horses of the night;" from Ovid's collection of poetry, *Amores*.<sup>5</sup>

In the *Amores* I.13, the narrator has just spent the night with his mistress, whose husband is an old man, and he wonders why Aurora (personified Dawn) is in a hurry to appear; he chastises Aurora severely, suggesting that if Aurora herself had just spent the night with the handsome prince Cephalus whom she loved, she too would cry out for a delay in the arrival of the morning; the narrator ascribes this line to Aurora in this hypothetical moment of anguish.

= unceasingly.

107: Faustus has a vision of Christ's blood dripping from the sky (**firmament**).

= tear out.

= ie. full of anger.

113-4: allusion to:

(1) Hosea 10:8: "then they shall say to the mountains, 'Cover us', and to the hills, 'Fall upon us'"; and

(2) Revelation 6:16: "and said to the hills and rocks, 'Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the lamb'" (1568 Bishop's Bible, modern spelling).<sup>5</sup>

116 118	Then will I headlong run into the earth: Earth, <u>gape!</u> O, no, it will not harbour me! You stars that reigned at my <u>nativity</u> ,	= "open up!" 118-124: briefly, Faustus asks the stars to save him from hell by hiding him in the clouds and then sending him on from there to Heaven. 118: allusion to the oft referred-to belief that the position of the stars at one's birth ( <i>nativity</i> ) determines one's destiny.
	Whose <u>influence</u> hath <u>allotted</u> death and hell,	119: <i>influence</i> = an astrological term, describing an imagined ethereal fluid flowing from the stars and affecting one's fortunes in life. <i>allotted</i> = "assigned to me"; is Faustus blaming the heavens for his predicament, and so momentarily failing to take full responsibility for his own decisions?
120 122	Now draw up Faustus, like a foggy mist, Into the entrails of yon <u>labouring</u> cloud, That, when you vomit forth into the air, My limbs may issue from your <u>smoky</u> mouths,	= moving. <sup>1</sup> = steaming or vaporous, probably describing the cloud(s); <sup>1</sup> but see the note immediately below at line 120-4.
124	So that my soul may but ascend to Heaven!	120-4: these are tricky lines to interpret, and the presence of some many pronouns doesn't help; but the sense seems to be something like, "draw me up into the bowels of the clouds, in which my soul may be separated from my body, and may move on to Heaven"; otherwise, his soul will be forced to accompany the body to hell. Bevington cleverly suggests the lines describe stormy clouds, whose lightning propels Faustus' soul to Heaven (the <i>smoky mouths</i> thus would refer to the sulphurous fumes produced by flashes of lightning). As a way to make sense of the pronouns and assist with the interpretation, Dyce suggests changing <i>cloud</i> to <i>clouds</i> , and <i>you</i> and <i>your</i> of lines 122-3 to <i>they</i> and <i>their</i> respectively.
126	[ <i>The watch strikes the half-hour.</i> ]	= clock.
128 130 132	Ah, half the hour is past! 'twill all be <u>past anon</u> : O God, If thou wilt not have mercy on my soul, Yet for Christ's sake, whose blood hath <u>ransomed</u> me,	= "over soon." = redeemed.
134 136	Impose some end to my incessant pain; Let Faustus live in hell a thousand years, A hundred thousand, <u>and at last be saved!</u> O, no end is limited to damnèd souls!	= ie. "so long as in the end he is saved!" 35 "there is no limit to the time damned souls must remain in hell!"
136	Why wert thou not a creature <u>wanting soul</u> ? Or why is <u>this</u> immortal that thou hast?	= without a soul. = referring to his soul.
138	Ah, <u>Pythagoras' metempsychosis</u> , <u>were that true</u> ,	138: the 6th century B.C. mathematician and philosopher <i>Pythagoras</i> of Samos was the most well-known exponent of the theory of transmigration of the souls, or <i>metempsychosis</i> , in which the souls of living things at the moment of death pass on to other, different bodies. <sup>15</sup> If this theory represented the true state of things, it would obviously relieve Faustus of his burden. <i>were that true</i> = "if only it was real".

<p>140 This soul <u>should</u> fly from me, and I be changed  <u>Unto</u> some brutish beast! all beasts are happy,  For, when they die,</p> <p>142 Their souls are soon dissolved <u>in elements</u>;</p> <p>But mine must live <u>still</u> to be plagued in hell.  144 Cursed be the parents that <u>engendered</u> me!  No, Faustus, curse thyself, curse Lucifer  146 That hath deprived thee of the joys of Heaven.</p> <p>148 <i>[The <u>clock</u> strikes twelve.]</i></p> <p>150 O, it strikes, it strikes! Now, body, turn to air,  Or Lucifer will bear thee <u>quick</u> to hell!</p> <p>152 <i>[Thunder and lightning.]</i></p> <p>154 O soul, be changed into little water-drops,  156 And fall into the ocean, ne'er be found!</p> <p>158 <i>Enter Devils.</i></p> <p>160 My God, my God, look not so fierce on me!  <u>Adders and serpents, let me breathe a while!</u></p> <p>162 <u>Ugly hell, gape not!</u> come not, Lucifer!  <u>I'll burn my books!</u>—Ah, Mephistophilis!</p> <p>164 <i>[Exeunt Devils with Faustus.]</i></p>	<p>= ie. would.  = into.</p> <p>= ie. into the <i>elements</i> of which all matter is composed, ie. air, earth, fire and water.  = always, ie. forever.  = gave birth to.</p> <p>= interestingly, in the earlier stage direction (line 126), the 1604 edition prints <i>watch</i> instead of <i>clock</i>.</p> <p>= alive.</p> <p>161: <i>Adders and serpents</i> = apropos to lines 80-82 above, the <i>History</i> states that the scholars heard from within the room where "<i>Dr. Faustus lay...a mighty noise and hissing, as if the hall had been full of snakes and adders.</i>"  <i>breathe a while</i> = ie. "let me pause or wait a bit", ie. "give me a little more time."</p> <p>= an allusion to the common trope of the "mouth of hell".  = just as the Ephesians burned their books of magic when they converted to Christianity: see Acts 19:19.<sup>5</sup></p>
---	---

### CHORUS III.

*Enter Chorus.*

1 **Chorus.** Cut is the branch that might have grown full  
straight,  
2 And burnèd is Apollo's laurel-bough,

4 That sometime grew within this learnèd man.  
Faustus is gone: regard his hellish fall,  
Whose fiendful fortune may exhort the wise,  
6 Only to wonder at unlawful things,

8 Whose deepness doth entice such forward wits  
To practice more than heavenly power permits.

10 [Exit.]

FINIS

*Terminat hora diem; terminat auctor opus.*

2: the *laurel* wreath Faustus received for his learning is now consumed in the fires of hell; the Greek god *Apollo* is most connected with the laurel tree, as a result of the story of his love for the nymph Daphne; his pursuit of the maiden was frustrated when she was turned into a laurel tree; from its boughs Apollo made himself a wreath.<sup>29</sup>

= once.

= an imperative to the audience: "consider".

= resulting from the agency of the fiend. = warn.

6: to satisfy themselves with marveling at (but not actually engaging in) unlawful things.<sup>5</sup>

= eager intellects.

7-8: the play ends, as many scenes, acts and plays do, with a rhyming couplet.

**Motto:** "the hour finishes the day; the author finishes his work."<sup>32</sup> Mottos were sometimes published at the end of a play; this particular motto also appeared at the end of the anonymous play *Charleymayne* or *The Distracted Emperor*.<sup>8</sup>

## Marlowe's Invented Words.

Like all writers of the era, Christopher Marlowe made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. In addition, many phrases that Marlowe created were found attractive, and hence used again by later, other authors.

The following is a list of words and expressions from the 'A' text of *Doctor Faustus* (1604) that research suggests may have been first used, or used in a certain way, by Marlowe in this play.

### a. Words and Compound-Words.

**anagrammatize**  
**arch-regent**  
**breviated** (as an adjective)  
**bright-splendent** (1591)  
**centric** (1592)  
**companion-prince**  
**concise** (1592)  
**depth** (meaning profoundness of thought)  
**diametrically**  
**equivalents** (meaning equal parts)  
**fiendful**  
**fustian** (as a noun, meaning lofty language or jargon)  
**hey-pass** (1593)  
**kill-devil** (1591)  
**lines** (applied to divination)  
**mate** (meaning marry - but this is uncertain)  
**over-solitary**  
**plaud**  
**proficient** (as an adjective)  
**sonnet**  
**short cut** (meaning the most efficient way to accomplish something)  
**snipper-snapper** (1600)  
**terminine**  
**to meet with** (meaning to get even with)  
**yoky** (meaning yoked)  
**zounds**

### b. Expressions and Collocations

*Collocations* are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively so do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *Doctor Faustus* (1604), and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers.

"Almain rutter(s)"  
"audacious deed(s)"  
"beaten silk"  
"calm and silent"

"carved brass" (1596)  
 "centric earth" (1600)  
 "ceremonial toy(s)"  
 "chiefest bliss" (1594)  
 "concealed arts"  
 "damned book" (1598)  
 "damned slave(s)" (1594)  
 "Dutch fustian"  
 "envenomed steel"  
 "erring star(s)" (1597)  
 "execrable art(s)" (1603)  
 "execrable dog"  
 "frivolous demand(s)" (1600)  
 "God in Heaven knows"  
 "God's mercies are infinite"  
 "hopeless soul"  
 "ireful brow(s)" (1598)  
 "knave's acre" (1599)  
 "labouring cloud(s)" (1595)  
 "leathern bag(s)" (1594)  
 "matter(s) of theology"  
 "monarch of the sky"  
 "nature's eye"  
 "paragon of excellence"  
 "pitchy breath" (1594)  
 "raise the wind", all tenses  
 "rend the clouds" all tenses  
 "solitary grove(s)" (1594)  
 "swift spirit"  
 "true substantial body / bodies"  
 "weak Menelaus"  
 "what would folks say"  
 the expression **one has not slept this (time)**  
 (precursor to "one has not slept for or since",  
 as in, e.g., "I have not slept for two days".)  
 to **"basely despair"**  
**was this the face that launched a thousand ships?**

Readers will note that many of the words and phrases listed above have years appended to them; these years represent the date of the actual earliest known appearance in print of each of these terms (the earliest extant copy of *Doctor Faustus* is the "A" text of 1604).

However, if we assume that Marlowe actually wrote each of these words and terms into his script of *Doctor Faustus* before 1593 (the year of his death), then he may be said to have been the likely true originator of these words and expressions.

## FOOTNOTES.

Footnotes in the text correspond as follows:

1. *Oxford English Dictionary* (OED) online.
2. Crystal, David and Ben. *Shakespeare's Words*. London; New York: Penguin, 2002.
3. Dyce, Alexander. *The Works of Christopher Marlowe*. London: George Routledge and Sons, 1876.
4. Gollancz, Israel, ed. *The Tragical History of Doctor Faustus*. London: J.M. Dent and Co., 1897.
5. Schelling, Felix E. ed. *Christopher Marlowe*. New York: American Book Company, 1912.
6. Cunningham, Lt. Col. Francis. *The Works of Christopher Marlowe*. London: Chatto and Windus, 1879.
7. Ward, Adolphus William, ed. *Old English Dramas, Select Plays*. Oxford: The Clarendon Press, 1892.
8. Bullen, A.H. *The Works of Christopher Marlowe*, Vol. I. London: John C. Nimmo, 1885.
9. Waltrous, George Ansel. *Elizabethan Dramatists*. New York: Thomas Y. Crowell and Co., 1903.
10. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.
11. *The Catholic Encyclopedia Website. Dualism*. Retrieved 3/21/2018: [www.catholic.org/encyclopedia/view.php?id=1066](http://www.catholic.org/encyclopedia/view.php?id=1066).
12. Boas, Frederick S. *The Tragical History of Doctor Faustus*. London: Methuen & Co. Ltd., 1949.
13. Barnet, Sylvan. *Doctor Faustus*. New York: Signet Classic, 1969.
14. Bevington, Davind, and Rasmussen, Eric. *Doctor Faustus and Other Plays*. Oxford: Oxford University Press, 1995.
15. *The Encyclopedia Britannica*. 11th edition. New York: 1911.
16. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.
17. Stephen, Leslie, and Lee, Sydney, eds. *Dictionary of National Biography*. London: Smith, Elder and Co., 1885-1900.
18. *The Catholic Encyclopedia Website. St. Albertus Magnus*. Retrieved 3/29/2018: [www.catholic.org/encyclopedia/view.php?id=410](http://www.catholic.org/encyclopedia/view.php?id=410).
19. Levi, Eliphus. *The History of Magic*. London: Rider and Company, 1913, 1951.
20. Bailey, N. et al. *Dictionarium Britannicum*. London: the Lamb, 1730.
21. Halliwell, James O. *A Dictionary of Archaic and Provincial Words*. London: John Russell Smith, 1878.
22. Metford, J.C.J. *Dictionary of Christian Lore and Legend*. London: Thames and Hudson Ltd., 1983.
23. *Brewer's Dictionary of Phrase and Fable*. New York: Harper and Brothers Publishers, undated.
24. Bailey, Nathan. *An Universal Etymological English Dictionary*. London: Printed for T. Osborne etc., 1763.
25. *Stanford Encyclopedia of Philosophy Website, John Duns Scotus*. Retrieved 4/3/2018: <https://plato.stanford.edu/entries/duns-scotus/>
26. Nares, Robert et al. *A Glossary, etc.* London: Reeves and Turner, 1888.
27. Sherman, Lucius A. *Philip Massinger*. New York: American Book Co., 1912.
28. Rocks, Daniel. *Textile Fabrics*. London: Chapman and Hall, 1876.
29. Smith, W., ed. *A Dictionary of Greek and Roman Biography and Mythology*. London: John Murray, 1849.

30. *Universe Today* Website. *Years of the Planets*. Retrieved 4/6/2018: <https://www.universetoday.com/37507/years-of-the-planets/>.
31. Browne, R. (1719) and Bullokar John (1626). *The English Expositor*, 12th Ed. London: Printed for W. Churchill, 1719.
32. *Latin Phrases* Website. Retrieved 4/15/2018: <http://latinphrases.me/terminat-hora-diem-terminat-auctor-opus.html>.
33. Fagles, Robert, trans. Virgil. *The Aeneid*. New York: Viking Penguin, 2006.