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.

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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.
   London: George Routledge and Sons, 1876.
   London: Chatto and Windus, 1879.
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.
PROLOGUE.

Enter Chorus.

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

Nor sporting in the dalliance of love,
In courts of kings where state is overturned;

Nor in the pomp of proud audacious deeds,
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. 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, Ward 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 is more
intriguing and seems more likely, however: they suggest that
mate means "marry", i.e. 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.17

= greatness.

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

Cunningham and Sugden assume the play's opening lines
refer to the plots of other lost and unidentified plays. Boas12
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

The form of Faustus' fortunes, good or bad:

To patient judgments we appeal our plaud.

And speak for Faustus in his infancy.

Now is he born, his parents base of stock.

In Germany, within a town called Rhodes:

Of riper years, to Wertenberg he went,

Whereas his kinsmen chiefly brought him up.

So soon he profits in divinity.

The fruitful plot of scholarism graced.

That shortly he was graced with doctor's name,

Excelling all whose sweet delight disputes

emended to vaunt (from the 1609 reissue of the play); Bevington, 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.

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. 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.

16: Faustus' studies adorned (graced) 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 antaclasis.

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.

Till swoln with cunning of a self-conceit

His waxen wings did mount above his reach.
And, melting, heavens conspired his overthrow;

20: Faustus soon began to think unduly highly of his own self-worth.

\textit{cunning} = generally meaning "knowledge" or "learning" throughout the play.\textsuperscript{3}

\textit{of a self-conceit} = out of arrogance.\textsuperscript{4,13}

21-22: metaphorically, Faustus' hubris drove Providence to work his downfall.

The specific reference is to the myth of \textit{Daedalus}, the famous Athenian craftsman, and his son \textit{Icarus}, 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.

\textit{waxen} = covered with wax.

\textit{above his reach} = (1) "beyond his abilities", referring to Icarus, and (2) "beyond what was best for him", referring to Faustus, as a metaphor for his pride.

\textit{heavens} = \textit{Heavens}, like \textit{Heaven}, is almost always pronounced in a single syllable, with the medial \textit{v} essentially omitted: hea'ns / Hea'n.

\textit{overthrow} = ruin.

For, falling to a devilish exercise,

And glutted more with learning's golden gifts,
He surfeits upon cursed negromancy;

23: "for, engaging in the arts of the devil"; Note how \textit{falling} punningly alludes to the literal falling of Icarus in the previous two lines.

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.

\textit{more} = so the 1604 quarto; often emended to 1609's \textit{now}.

\textit{negromancy} = older and commonly-used form of the word "necromancy", the art of raising spirits, especially of the dead; it is from \textit{negromancy} (also often written as \textit{nigromancy}) that the term "black arts" was derived. Most editors emend \textit{negromancy} to \textit{necromancy}.

26: Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:

= "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, \textit{bliss} is the joy of "blessed souls", which is contrasted with any felicity Faustus' blasphemous activities night bring him.

And this the man that in his study sits.

\textit{Exit.}
SCENE I.

Faustus’ Study.

Faustus discovered.

Faust. Settle thy studies, Faustus, and begin

To sound the depth of that thou wilt profess:

Having commenced, be a divine in shew.

Yet level at the end of every art,

And live and die in Aristotle's works.

Sweet Analytics, 'tis thou hast ravished me!

Bene disserere est finis logices.

Is to dispute well logic's chiefest end?

Affords this art no greater miracle?

Then read no more; thou hast attained that end:

A greater subject fitteth Faustus' wit:

Bid Economy farewell, and Galen come.
to Aristotle, *Oeconomica*, usually translated in English as *Economics*; 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, who suggests *Oncyamaeon* is a corruption, i.e. an error, for *on cai me on*, which is Greek for "being and not being"; the phrase would still function as a stand-in for philosophy. *and Galen come* = "and bring on Galen"; *Galen* was the famous 2nd century A.D. Roman physician, whose writings on medicine were still considered definitive well into the Middle Ages.

Seeing, *Ubi desinit philosophus, ibi incipit medicus*:

14 Be a physician, Faustus, *heap up gold*,
And be *eternized* for some wondrous cure:

16 *Summum bonum medicinae sanitas,*  
The end of physic is our body's health.

18 Why, Faustus, hast thou not attained that end?

Is not thy common talk sound aphorisms?

20 Are not thy *bills hung up as monuments*,

Whereby whole cities have escaped the plague,
And thousand desperate maladies been eased?  
Yet art thou still but Faustus, and a man.

24 Wouldst thou make man to live eternally,
Or, being dead, raise them to life again,
Then this profession were to be esteemed.

*Physic*, farewell! Where is Justinian?

[Reads]

30 *Si una eademque res legatus duobus, alter rem, alter valorem rei, etc.*

13: Latin: "where the philosopher leaves off, there the physician begins." The line is from Aristotle.

= ie. "get rich".

= immortalized.

16: "the supreme good of medicine is health"; from Aristotle's *Nicomachean Ethics*.

= aim of medicine.

18-26: Faustus bemoans the fact that his great success in curing many illnesses has not brought complete satisfaction to his restless soul.

19: "have not your words become trustworthy medical maxims?"

20: "are not your advertisements or posters (bills) still hanging as memorials (of cures he has effected)". Ward notes that travelling physicians commonly used advertising posters to solicit business.

Bullen, however, defines *bills* as "medical prescriptions", and Bevington sees *hung up as monuments* as metaphorical, meaning "now the talk of Europe".

23: "yet (despite your successes) you are still only Faustus, a mere mortal."

= "if only you could".

27: realizing that the study of medicine (physic) is not as fulfilling as he would like it to be, Faustus abandons that road, and reconsiders investigating law.

*Justinian* = 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.

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 A pretty case of paltry legacies!
34 [Reads] Exhaereditare filium non potest pater, nisi −
38 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.

e tc. = 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.

= Faustus has been reading from the Institutiones Justiniani, or the Institutes, a treatise which students read to introduce them to Roman law.

= 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.

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

done = ie. "said and done".

= 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, and there's no truth in us. Why, then, belike we must sin, and so consequently die:

Ay, we must die an everlasting death.

What doctrine call you this, Che sera, sera.

What will be, shall be? Divinity, adieu! These metaphysics of magicians.

And negromantic books are heavenly;

Lines, circles, scenes, letters, and characters:

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

All things that move between the quiet poles

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

A sound magician is a mighty god:
Here, Faustus, try thy brains to gain a deity!

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, here meaning "the study of supernatural things", such as God, angels and other spirits.

magicians = those who engage in sorcery or conjuring.

= 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.
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.

scenes = Gollancz suggests the meaning "diagrams". The original word in the 1604 edition, scene, 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 or practitioner of the higher arts.

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

quiet poles = the north and south poles are motionless relative to the world that spins between them on the earth's axis.

= 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 unlimited in size."

= skilled.

77: here = ie. studying the black arts.

try = test or apply.

gain a deity = become a god, ie. "attain the godlike powers of a sorcerer."
Enter Wagner.

Wagner, commend me to my dearest friends,
The German Valdes and Cornelius;
Request them earnestly to visit me.

Wag. I will, sir.

[Exit Wagner.]

Faust. Their conference will be a greater help to me
Than all my labours, plod I ne'er so fast.

Enter Good Angel and Evil Angel.

Good Ang. O, Faustus, lay that damnèd book aside,
And gaze not on it, lest it tempt thy soul,
And heap God's heavy wrath upon thy head!
Read, read the Scriptures: – that is blasphemy.

Evil Ang. Go forward, Faustus, in that famous art
Wherein all Nature's treasury is contained:
Be thou on earth as Jove is in the sky,

Lord and commander of these elements.

[Exeunt Angels.]

Faust. How am I glutted with conceit of this!
Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates;

Entering Character: Wagner is a student at the university
who works as Faustus' servant.

82: the two named characters are magicians and followers
of the dark arts; why Valdes is redundantly referred to as
German, when all the characters are German, is unknown.

89-90: "a discussion (conference) with them will help me
move much more speedily with this project than my working
on it alone, no matter how quickly I toil (plod).
Line 89 is a good example of an alexandrine, a line with
six iambic, and thus twelve syllables.

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.


= "this here", ie. the book of magic.

= the name of Jove (king of the Roman gods) was
sometimes used, as here, to refer to the Christian God. 3

= ie. on earth; Marlovian characters frequently refer to the
four elements that were believed to comprise the entire
material world - air, earth, fire and water;

106: "how I am satiated (glutted) with desires at the thought
of this, ie. becoming a magician!" Faustus is leaning
strongly towards following the advice of the Evil Angel.

108: "tell me what to do when I am in doubt", or "answer all
questions that I pose". 1

= command.

110: the wealth of India's gold mines was proverbial, and
frequently referred to by Marlowe in particular.
Note that them in lines 110, 114, 116 and 118, and
they in line 120, all refer to the spirits of line 107.

= lustrous pearls.

= reference to the western hemisphere, which had still only
been "discovered" for Europeans within the last century.

I'll have them read me strange philosophy,
And tell the secrets of all foreign kings;

I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wertenberg;

I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad;

I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land.

And reign sole king of all our provinces;

Yea, stranger engines for the brunt of war,

Than was the fiery keel at Antwerp's bridge.
I'll make my servile spirits to invent.

Enter Valdes and Cornelius.

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

Yet not your words only, but mine own fantasy,
That will receive no object; for my head
But ruminates on necromantic skill.
Philosophy is odious and obscure:

Both law and physic are for petty wits;
Divinity is basest of the three,
Unpleasant, harsh, contemptible, and vild:
'Tis magic, magic, that hath ravished me.
Then, gentle friends, aid me in this attempt,
And I, that have with concise syllogisms
Gravelled the pastors of the German church,

And made the flowering pride of Wertenberg

Swarm to my problems, as th' infernal spirits
On sweet Musaeus when he came to hell,

Will be as cunning as Agrippa was.

Whose shadows made all Europe honour him.

Val. Faustus, these books, thy wit, and our experience,
Shall make all nations to canónize us.

As Indian Moors obey their Spanish lords,

So shall the subjects of every element

Be always serviceable to us three;

Like lions shall they guard us when we please;

144: Gravelled = stumped.  
the German church = by the middle of the 16th century, most of the northern German states had embraced Lutherism.  
= referring either to the best citizens of Wittenberg or the students of the university; flowering could mean "distinguished" or "blossoming."

146: problems = a term of art referring to questions proposed for debate.  
146-7: as th'...Musaeus = "just as the souls of the departed now residing in Hades did swarm on Musaeus".  
Musaeus = famous singer of Ancient Greece; the reference here is to Book Six of the Aeneid, 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) the center of that huge throng" (Fagle, p. 204).  

148: the grammatical subject of this verb predicate is I, way back in line 143: "And I...(lots of dependent clauses)...Will be as cunning..."  
cunning = knowledgeable or skillful.  
Agrippa was = if we accept the proposition that Faustus' guest is the famous magician Cornelius Agrippa, then the reference to him in the past-tense in this line is certainly puzzling; it is possible that Faustus is referring to his guest in the third person; but some editors have suggested an alternative interpretation, that Faustus' guest Cornelius is not the famous Agrippa, but someone as fictitious as Valdes is. In the end, it does not matter greatly, as both Valdes and Cornelius disappear from the play after this scene.

150 = innate intelligence.  
= glorify, treat as saints.

153: though the term Moors was normally applied to those North Africans who invaded and conquered Spain in the 8th century, the reference here is to the Indians of North America, who were generally known to have been subjugated by the Spanish; the word Moor was sometimes used, as here, by dramatists to refer to darker races in general.

154: ie. "so shall the spirits that arise from each of the elements, such as fire-spirits, water-spirits, etc."  
subjects = the bodily forms assumed by spirits.  
= ie. "be always ready to serve".

156-164: Valdes imagines the many ways the three of them can profit from their necromancy, and includes in his
Like Almain rutters with their horsemen's staves,

Or Lapland giants, trotting by our sides;

Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
Than have the white breasts of the queen of love:

From Venice shall they drag huge argosies,
And from America the golden fleece
That yearly stuffs old Philip's treasury;

If learnèd Faustus will be resolute.

Faust. Valdes, as resolute am I in this
As thou to live: therefore object it not.

Corn. The miracles that magic will perform
Will make thee vow to study nothing else.
He that is grounded in astrology,
Enriched with tongues, well seen in minerals,

musings some of the forms their spirits can be commanded to take.

Like lions = "in the shapes of lions"; spirits were known to appear at times in the guise of wild animals.7

157: Almain rutters = German cavalry; Marlowe had used this collocation in Tamburlaine, Part II.

staves = plural for "staff", meaning "lances" or "long pikes".4

158: Or Lapland giants = ie. "or they shall appear to us taking the forms of the giants of Lapland"

Sugden notes the curious superstition that there were giants in Lapland, when in fact the natives of that land were known for their diminutive size, averaging about 5 feet in height (in Tamburlaine, Part I, Marlowe had written of the giants in Grantland, ie. Greenland). The mention of Lapland is particularly apropos here, as the Lapps possessed a reputation for skill in magic, particularly their ability to raise winds.10


trotting by our sides = Valdes imagines his spirits acting as footmen, those servants who ran alongside the moving carriages of the great and wealthy.

159-161: Valdes fantasizes of their spirits appearing to them as women so beautiful that they harbour (shadow) more beauty in their lofty, ethereal or celestial foreheads (airy brows) than the goddess of love, Venus, has in her breasts; though Ward suggests shadowing in line 160 might mean "imaging forth".

have the = so two of the post-1604 quartos; the 1604 quarto prints in their, which many editors emend to in the.

= heavy trading ships.

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") that transported silver from the Americas to Spain.

Possession of the golden fleece was of course the goal of Jason and his Argonauts in their trip to Colchis, on the eastern shore of the Black Sea.

old = does not refer to the king's age, but instead simply signifies England's familiarity with this sovereign, as in "good old Philip".7

= determined, steadfast (in his pursuit or efforts).

168: thou = ie. "you are".

object it not = ie. "do not suggest that I may not be resolute."7

= "persuade you to swear".

173: Enriched with tongues = learned in languages, specifically Latin, the language spoken by spirits,12

seen = versed, ie. educated.12
Hath all the principles magic doth require: Then doubt not, Faustus, but to be renowned.

And more frequented for this mystery

Than heretofore the Delphian oracle.

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

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

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

minerals = mineralogy or alchemy.

= rudiments, fundamental precepts.

= 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).

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.

= 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.

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.

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, and legends have passed down that he was the possessor of the philosopher's stone, and had invented the first "android", or robot.

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

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

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

Faust. Then come and dine with me, and, after meat,
We'll canvass every quiddity thereof;
For, ere I sleep, I'll try what I can do:
This night I'll conjure, though I die therefore.

[Exeunt.]

SCENE II.

Before Faustus' House.

Enter two Scholars.

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

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

Enter Wagner.

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

Wag. God in Heaven knows.

2nd Schol. Why, dost not thou know?

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

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

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

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.
= common phrase meaning "get out of here!" = cease.
us where he is.

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

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

Wag. Have you any witness on't?

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

Wag. Ask my fellow if I be a thief.

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

Wag. Yes, sir, I will tell you: yet, if you were not dunces, you would never ask me such a question; for is not he corpus naturale? and is not that mobile?

then wherefore should you ask me such a question?

But that I am by nature phlegmatic, slow to wrath,

and prone to lechery (to love, I would say), it were 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')."

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.¹,⁴

31: a common retort to one who presumes to rely on the word of an interested or prejudiced individual;¹ 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",¹,²⁵ 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.¹⁴

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;¹ 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.
over you, \textit{I will set my countenance like a precisian},

and begin to speak thus: – Truly, my dear brethren, my master is within at dinner, with Valdes and Cornelius, as \textit{this wine}, if it could speak, it would inform your worship: and so, the Lord bless you, preserve you, and keep you, my dear brethren, my dear brethren!

\textit{[Exit Wagner.]}

\textbf{1st Schol.} Nay, then, I fear he is fallen into that damned art for which they two are infamous through the world.

\textbf{2nd Schol.} \textit{Were he} a stranger, and not \textit{allied} to me, yet should I grieve for him. But, come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him.

\textbf{1st Schol.} O, but \textit{I fear me} nothing can reclaim him!

\textbf{2nd Schol.} Yet let us try what we can do.

\textit{[Exeunt.]}

\textbf{SCENE III.}
\textit{A Grove.}

\textit{Enter Faustus to conjure.}

\textbf{Faust.} Now that the \textit{gloomy shadow} of the earth,

\textit{Longing to view Orion's drizzling look,}

Leaps from th' \textit{antarctic} world unto the sky,

\textit{And dins the welkin with her pitchy breath,}

Faustus, begin thine incantatiöns,

\textit{And try if devils will obey thy hest,}

Seeing thou hast prayed and sacrificed to them.

\textbf{8} Within this circle is Jehovah's name,

Forward and backward \textit{anagrammatized}.  

= "I will now impersonate a Puritan (\textit{precisian})". Puritans, in part because of their antagonism to the stage, were the target of frequent mockery by dramatists of the era. \textit{countenance} = face.

45-50: \textit{Truly…brethren} = Wagner gives a brief mock-Puritan-style sermon.

= Ward supposes Wagner is carrying a vessel of wine.

54-56: 1st Scholar fears Faustus is studying the black arts with the notorious Valdes and Cornelius.

= "even if he were". = connected by friendship.⁴

= the head of the university.¹

= "save him", ie. bring Faustus back from the dark side.

= very common phrase for "I fear".

1-4: Faustus describes the approach of evening. \textit{gloomy shadow} = ie. darkness.

Bullen points out that these first four lines appear verbatim in the first scene of a 1594 published edition of \textit{The Taming of a Shrew}, an alternative version to Shakespeare's treatment.

= the well-known constellation is usually attended by stormy weather when it appears in late fall.

= \textit{antarctic} was a common variant spelling for \textit{antarctic}, and could be used, as here, to refer to the southern half of the earth generally.

= \textit{sky.} = \textit{black}.

= test. = commands.

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
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.?

**Figures** = horoscopes.¹

**every...heavens** = “all the stars of the sky”.⁴

12: **characters of signs** = magical symbols of the Zodiac.⁴

**erring stars** = ie. the planets, which seem to be wandering (erring) randomly throughout the sky, compared to the fixed and predictable 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!*"⁷

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

**the gods of Acheron** = ie. "the infernal spirits";⁷ **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;²⁶ the *History*, meanwhile, lists **Acheron** as one of the ten kingdoms of hell.

17-18: **Valeat...Jehovoe** = Barnet¹³ 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.¹⁴

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

I charge thee to return, and change thy shape;  
Thou art too ugly to attend on me:

Go, and return an old Franciscan friar;  
That holy shape becomes a devil best.

[Exit Mephistophilis.]

I see there's virtue in my heavenly words:

Who would not be proficient in this art?  
How pliant is this Mephistophilis,  
Full of obedience and humility!  
Such is the force of magic and my spells:  
No, Faustus, thou art conjuror laureate.

That canst command great Mephistophilis:
Quin redis, Mephistophilis fratris imagine!

Re-enter Mephistophilis like a Franciscan friar.

Meph. Now, Faustus, what wouldst thou have me do?

Faust. I charge thee wait upon me whilst I live,  
To do whatever Faustus shall command,  
Be it to make the moon drop from her sphere.

as *quod tumeraris*, 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 *quid tu moraris* - "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.  

*Gehennam* = ie. *Gehenna*, 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.  

27: an entire page of the *History* is dedicated to describing the mayhem, the thunder and lightning, and the strange spectral shapes that attend Mephistophilis' first appearance before Faustus.

29-30: Mephistophilis originally appears to Faustus in the form of a fiery man, according to the *History*.  

*charge* = order, command.

= ie. in the guise of.

32: Faustus is grimly humorous.

36: *virtue* = power.  

*heavenly words* = sublime or celestial utterances. The use of *heavenly* is of course ironic; but Boas suggests *heavenly words* refers to the words of scripture Faustus used in his invocation.

= ie. "would choose not to be skilled or expert".  

= ie. compliant.

= ie. a conjuror deserving of wearing the laurel crown, as if he had graduated with distinction in that field;  

4 Faustus parodies the expression *poet laureate*, which has been in use since the 15th century,  

1 derived from the ancient tradition of giving a wreath of laurel leaves to university graduates in rhetoric and poetry.  

43: Boas has changed the original *regis* to *redis*, 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.

46: *Meph.* Now, Faustus, what wouldst thou have me do?

50: Bullen notes this was a common feat of sorcerers.  

*sphere* = 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.
Or the ocean to overwhelm the world.

**Meph.** I am a servant to **great Lucifer**.

And may not follow thee without his leave; No more than he commands must we perform.

**Faust.** Did not he **charge** thee to appear to me?

**Meph.** No, I came **now hither** of mine own accord.

**Faust.** Did not my conjuring speeches raise thee? speak.

**Meph.** That was the cause, but yet **per accidens**;

For, when we hear one rack the name of God, Abjure the Scriptures and his Saviour Christ, We **fly**, in hope to get his **glorious** soul;

Nor will we come, unless he use such means Whereby he is in danger to be damned. Therefore the **shortest cut** for conjuring

Is **stoutly** to abjure the Trinity, And pray devoutly to the prince of hell.

**Faust.** So Faustus hath Already done; and holds this principle, There is no chief but only Belzebub; To whom Faustus doth dedicate himself. This word "damnation" terrifies not him, For he **confounds** hell in **Elysium**;

His ghost be with the **old** philosophers!

But, leaving these vain trifles of men's souls,
Tell me what is that Lucifer thy lord?

Meph. Arch-regent and commander of all spirits.

Faust. Was not that Lucifer an angel once?

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

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

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

Faust. And what are you that live with Lucifer?

Meph. Unhappy spirits that fell with Lucifer,
Conspired against our God with Lucifer,
And are for ever damned with Lucifer.

Faust. Where are you damned?

Meph. In hell.

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

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

Faust. What, is great Mephistophilis so passionate

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

To slay mine enemies, and aid my friends,
And always be obedient to my will.
Go and return to mighty Lucifer,
And meet me in my study at midnight,
And then resolve me of thy master's mind.

*Meph.* I will, Faustus.

[Exit Mephistophilis.]

*Faust.* Had I as many souls as there be stars,
I'd give them all for Mephistophilis.
By him I'll be great emperor of the world,
And make a bridge thorough the moving air,
To pass the ocean with a band of men;
I'll join the hills that bind the Afric shore,
And make that land continent to Spain,

And both contributory to my crown:
The emperor shall not live but by my leave,
Nor any potentate of Germany.
Now that I have obtained what I desired,
I'll live in speculation of this art,
Till Mephistophilis return again.

[Exit.]

**SCENE IV.**
A Street.

*Enter Wagner and Clown.*

1 *Wag.* Sirrah boy, come hither.

2 *Clown.* How, boy! swowns, boy! I hope you have

4 seen many boys with such pickadevaunts as I have:

"boy", quotha!

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

1: *Sirrah* = common form of address used for one's inferiors.

*hither* = to here.

3: *How, boy!* = ie. "who are you calling boy?"

*swowns* = variation on the common Elizabethan oath
*zounds*, a contraction of "God's wounds".

*hope* = expect.

= beards trimmed to a point (from the French pic à-devant),
much in fashion in late 16th century England;* four the Clown
takes offense, as he is too old to be called a boy.

= ie. "he says."

= income, ie. money.

130 Go and return to mighty Lucifer,
132 And then resolve me of thy master's mind.
134 *Meph.* I will, Faustus.

138 *Faust.* Had I as many souls as there be stars,
140 I'd give them all for Mephistophilis.
142 By him I'll be great emperor of the world,
144 And make a bridge thorough the moving air,
146 To pass the ocean with a band of men;
148 I'll join the hills that bind the Afric shore,
150 And make that land continent to Spain,

And both contributory to my crown:

146 The emperor shall not live but by my leave,
148 Nor any potentate of Germany.
150 Now that I have obtained what I desired,
152 Till Mephistophilis return again.

144: *land* = usually emended to the later quartos' *country*.

continent = continuous, ie. contiguous.

146: no emperor shall be permitted to live - or rule -
without Faustus' permission.

145: ie. both territories will be required to pay Faustus
tribute.

144: *emperor* here and in line 146 is disyllabic.

= common disyllabic form for *through*.

= cross.

= connect. = enclose.

14: *land* = usually emended to the later quartos' *country*.

continent = continuous, ie. contiguous.

1: *Sirrah* = common form of address used for one's inferiors.

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= beards trimmed to a point (from the French pic à-devant),
much in fashion in late 16th century England;* four the Clown
takes offense, as he is too old to be called a boy.

= ie. "he says."

= income, ie. money.
Clown. Ay, and goings out too; you may see else.

Wag. Alas, poor slave! see how poverty jesteth in his nakedness! the villain is bare and out of service, and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw.

Clown. How! my soul to the devil for a shoulder of mutton, though 'twere blood-raw! not so, good friend: berlady, I had need have it well roasted, and good sauce to it, if I pay so dear.

Wag. Well, wilt thou serve me, and I'll make thee go like Qui mihi discipulus?

Clown. How, in verse?

Wag. No, sirrah; in beaten silk and staves-acre.

Clown. How, how, knaves-acre! ay, I thought that was all the land his father left him. Do you hear? I would be sorry to rob you of your living.

Wag. Sirrah, I say in staves-acre.

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." 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. = 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.

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, but Wagner, punning, is hinting at the Clown's deserving a beating.
   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. 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.

30: by his and him, Clown means Wagner.

35: Oho = exclamation expressing sarcasm or mockery.
were your man, I should be full of vermin.

Wag. So thou shalt, whether thou beest with me or 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 in pieces.

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

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

[Give money.]

Clown. Gridirons! what be they?

Wag. Why, French crowns.

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

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

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

Wag. Truly, I'll none of them.

Clown. Truly, but you shall.

Wag. Bear witness I gave them him.

Clown. Bear witness I give them you again.

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

= the vermin were supposed to be destroyed by the previously-mentioned stave's acre. 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, or gold coins used in Germany. 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.

= 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.

= "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.
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). In the History, Beliol is identified by Mephistophilis as the ruler of hell's southern kingdoms.

Belcher is not mentioned in the History.

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.

Wag. Well, sirrah, follow me.

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.
Scene V.
Faustus' Study.

Faustus discovered.]

Faust. Now, Faustus, must thou needs be damned,
and canst thou not be saved:
What boots it, then, to think of God or Heaven?
Away with such vain fancies, and despair;

Despair in God, and trust in Belzebub:
Now go not backward; no, Faustus, be resolute:
Why waver'st thou? O, something soundeth in mine ears,
"Abjure this magic, turn to God again!"
Ay, and Faustus will turn to God again. —
To God? he loves thee not;
The god thou serv'st is thine own appetite.
Wherein is fixed the love of Belzebub:
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

Enter Good Angel and Evil Angel.

Good Ang. Sweet Faustus, leave that execrable art.

Faust. Contrition, prayer, repentance — what of them?

Good Ang. O, they are means to bring thee unto Heaven!

Evil Ang. Rather illusions, fruits of lunacy,
That makes men foolish that do trust them most.

Good Ang. Sweet Faustus, think of Heaven and heavenly things.
Evil Ang. No, Faustus, think of honour and of wealth.

[Exeunt Angels.]

Faust. Of wealth!
Why, the signiory of Embden shall be mine.

When Mephistophilis shall stand by me,
What god can hurt thee, Faustus? thou art safe:
Cast no more doubts. — Come, Mephistophilis,
And bring glad tidings from great Lucifer; —
Is't not midnight? — come, Mephistophilis,
Veni, veni, Mephistophile!

Enter Mephistophilis.

Now tell me what says Lucifer, thy lord?

Meph. That I shall wait on Faustus whilst he lives,
So he will buy my service with his soul.

Faust. Already Faustus hath hazarded that for thee.

Meph. But, Faustus, thou must bequeath it solemnly,
And write a deed of gift with thine own blood,
For that security craves great Lucifer.

If thou deny it, I will back to hell.

Faust. Stay, Mephistophilis, and tell me, what good
will my soul do thy lord?

Meph. Enlarge his kingdom.

Faust. Is that the reason why he tempts us thus?

Meph. Solamen miseris socios habuisse doloris.

Faust. Why, have you any pain that tortures others?

Meph. As great as have the human souls of men.
But, tell me, Faustus, shall I have thy soul?
And I will be thy slave, and wait on thee,
And give thee more than thou hast wit to ask.

Faust. Ay, Mephistophilis, I give it thee.
Meph. Then, Faustus, stab thine arm courageously,
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.

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

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

Faust. Ay, so I will.

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

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

[Exit Mephistophilis.]

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

Re-enter Mephistophilis with a chafer of coals.

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

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

[Writes.]

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

Faust. Consummatum est: this bill is ended,
And Faustus hath bequeathed his soul to Lucifer.
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.²
= a legal term, meaning to "transfer property by contract".¹

85: a good omen regarding.¹

= the style or form of (a legal document).¹

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

= ie. ceasing (to flow).
= document or contract.²,¹³

104: the italicized words are those Faustus writes.
= that is, to do with as he pleases.
= pan for heating coals.⁴

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
If unto God, he'll throw me down to hell.
My senses are deceived; here's nothing writ: −
I see it plain; here in this place is writ,
Homo, fuge: yet shall not Faustus fly.

Meph. [Aside]
I'll fetch him somewhat to delight his mind.

[Exit.]

Re-enter Mephistophilis with Devils, who give
crowns and rich apparel to Faustus, dance,
and then depart.

Faust. Speak, Mephistophilis, what means this shew?

Meph. Nothing, Faustus, but to delight thy mind withal,
And to shew thee what magic can perform.

Faust. But may I raise up spirits when I please?

Meph. Ay, Faustus, and do greater things than these.

Faust. Then there's enough for a thousand souls.

Here, Mephistophilis, receive this scroll,
A deed of gift of body and of soul:
But yet conditionally that thou perform
All articles prescribed between us both.

Meph. Faustus, I swear by hell and Lucifer
To effect all promises between us made!

Faust. Then hear me read them.
[Reads] On these conditions following.
First, that Faustus may be a spirit in form and substance.
Secondly, that Mephistophilis shall be his servant, and at his command.
Thirdly, that Mephistophilis shall do for him,
and bring him whatsoever.

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

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

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

By me, John Faustus.

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

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


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

Meph. Under the heavens.

Faust. Ay, but whereabout?

Meph. Within the bowels of these elements.

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

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

Faust. Come, I think hell's a fable.
Meph. Ay, think so still, till experience change thy mind.

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

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

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

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

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

Meph. How! a wife!
I prithee, Faustus, talk not of a wife.

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

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

[Exit Mephistophilis.]

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

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

Faust. A plague on her for a hot whore!

Meph. Tut, Faustus,
Marriage is but a ceremonial toy;
If thou lovest me, think no more of it.
I'll cull thee out the fairest courtesans,
And bring them every morning to thy bed:
She whom thine eye shall like, thy heart shall have,
Be she as chaste as was Penelope.

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

Hold, take this book, peruse it thoroughly:

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

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

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

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

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

Meph. Here they be.

Faust. O, thou art deceived.

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

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..."
SCENE VI.

In the House of Faustus.

Enter Faustus and Mephistophilis.

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

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

Faust. How prov'st thou that?

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

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

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

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

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

Evil Ang. Ay, but Faustus never shall repent.

[Exeunt Angels.]

Faust. My heart's so hardened, I cannot repent:
Scarce can I name salvation, faith, or Heaven,
But fearful echoes thunder in mine ears,
"Faustus, thou art damned!" then swords, and knives,
Poison, guns, halters, and envenomed steel

36 Are laid before me to despatch myself;
And long ere this I should have slain myself,
38 Had not sweet pleasure conquered deep despair.

Have not I made blind Homer sing to me

Of Alexander's love and Oenon's death?

And hath not he, that built the walls of Thebes
With ravishing sound of his melodious harp,

Made music with my Mephistophilis?
Why should I die, then, or basely despair?
I am resolved; Faustus shall ne'er repent.
Come, Mephistophilis, let us dispute again,
And argue of divine astrology.
Tell me, are there many heavens above the moon?
Are all celestial bodies but one globe,
As is the substance of this centric earth?

35: halter = nooses.
envenomed steel = steel weapons coated with poison; presumably Faustus has shorter weapons, such as daggers, in mind here, as opposed to the swords of line 34.

= kill.
= before. = would.
38: ie. if the benefits of his contract with Lucifer had not made him forget his despair at being damned forever.

39-40: the spirit of Homer recited his poetry (which included the Iliad and Odyssey) for Faustus.
blind Homer = the tradition that the Greek bard was blind derived from either:
(1) his description of the traveling minstrel Demokodos in Book 8 of the Odyssey, who is described as "his eyes put out", but "to whom hath God given song" (from George Chapman's early 17th century translation); or
(2) a line from the ancient Hymn to Apollo, long attributed to Homer, in which the author identifies himself as a blind man.

40: Alexander is Paris, a Trojan prince, and Oenon 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.29

41-42: according to myth, the walls of Thebes 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.29

42: Boas observes that the last six words of this line appear in Act III of the alternate 1594 edition of the Taming of a Shrew.

= decided.

= about.
= ie. spheres; see the note below at lines 49-50.

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 (centric earth), with a series of concentric spheres (numbering 9, 10 or 11 - Mephistophilis goes with 9) surrounding it; the first 7 or so spheres each contain one planet (the sun and moon were accounted amongst the known planets), the next sphere held all the stars, and the outermost sphere, called the Primum Mobile, held and rotated 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, sphere or even comprise a single body, like the earth; previous editors have struggled to interpret these lines.

52-53: ancient cosmology held a vision of the universe as also divided into layers, the uppermost comprised of fire, then water, air and earth (the elements) in order below it; thus, confirms Mephistophilis, the heavenly bodies do exist in concentric but independent spheres.

55: all the spheres containing the heavenly bodies turn on one 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.\(^1\)\(^7\)

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

*wide* = extensive, far-reaching.\(^1\)

*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?"\(^4\)

= ie. all the planets.

64-5: *but differ...zodiac* = the zodiac has its own axis, which explains why the planets' movements seem irregular (Bevington). Boas, however, suggests the poles of the zodiac refers to "the orbit around the earth's axis.

68: even Wagner could figure out these trivial problems.

= ie. the fact that planets both rotate and revolve around the earth.

71: the first movement, rotation, gives the planets their days.

72: *The second thus* = "the second motion, revolution, works as follows."

72-74: Faustus' assertion regarding the length of a year on Saturn and Jupiter is generally accurate; Mars actually takes a little less than two years to revolve around the sun, Venus about 224 days, and Mercury only 88 days.\(^30\) 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 the earth!

= "these are ideas appropriate to be presented to first-year university students."\(^5\)

*supposition* = ideas thought likely to be true, ie. premises.\(^13\)

Nor are the names of Saturn, Mars, or Jupiter Feigned, but are erring stars.
every sphere a dominion or intelligentia?

Meph. Ay.

Faust. How many heavens or spheres are there?

Meph. Nine; the seven planets, the firmament, and the empyreal heaven.

Faust. Well, resolve me in this question; why have we not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less?

Meph. Per inaequalem motum respectu totius.

Faust. Well, I am answered. Tell me who made the world?

Meph. I will not.

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, for I will not tell thee.

Faust. Villain, have I not bound thee to tell me anything?

Meph. Ay, that is not against our kingdom; but this is. Think thou on hell, Faustus, for thou art damned.

Faust. Think, Faustus, upon God that made the world.

Meph. Remember this.

[Exit Mephistophilis.]

Faust. Ay, go, accursèd spirit, to ugly hell! 'Tis thou hast damned distressed Faustus' soul. Is't not too late?
Re-enter Good Angel and Evil Angel.

**Evil Ang.** Too late.

**Good Ang.** Never too late, if Faustus can repent.

**Evil Ang.** If thou repent, devils shall tear thee in pieces.

**Good Ang.** Repent, and they shall never 

raze thy skin.

[Exeunt Angels.]

**Faust.** Ah, Christ, my Saviour,
Seek to save 

distressèd Faustus' soul!

Enter Lucifer, Belzebub, and Mephistophilis.

**Lucif.** Christ cannot save thy soul, for he is just:
There's none but I have interest in the same.

**Faust.** O, who art thou that look'st so terrible?

**Lucif.** I am Lucifer,
And this is my companion-prince in hell.

**Faust.** O, Faustus, they are come to fetch away thy soul!

**Lucif.** We come to tell thee thou dost injure us;
Thou talk'st of Christ, contrary to thy promise:
Thou shouldst not think of God: think of the devil,
And of his dam too.

**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.

**Lucif.** Do so, and we will highly gratify thee.
Faustus, we are come from hell to shew thee some
pastime: sit down, and thou shalt see all the Seven
Deadly Sins appear in their proper shapes.

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

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

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= "graze or touch".\(^1\)

= Faustus repeats these words of line 114.

= ie. so that Faustus will get what he deserves.
= ie. "who has a legal claim to".\(^1\)

137: the History describes Lucifer's appearance as "a man all hairy, but of brown colour like a squirrel, curled, and his tail curling upwards on his back as the squirrels use. I think he could crack nuts too like a squirrel."

140: Lucifer indicates Belzebub.

= wrong, grieve.\(^2\)

= mother; the phrase *devil and his dam*, which was applied contemptuously towards women, was a very common one.\(^1\)

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 distractFaustus from his troubled thoughts.
= diversion, entertainment.
= own.

= watch, observe.
= show.
Enter the Seven Deadly Sins.

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.

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

Faust. What art thou, the first?

Pride. I am Pride. I disdain to have any parents. I am like to Ovid's flea; I can creep into every corner of a wench; sometimes, like a perriwig, I sit upon her brow; or, like a fan of feathers, I kiss her lips; indeed, I do – what do I not? But, fie, what a scent is here! I'll not speak another word, except the ground were perfumed, and covered with cloth of arras.

Faust. What art thou, the second?

Covetousness. I am Covetousness, begotten of an old churl, in an old leathern bag: and, might I have my wish, I would desire that this house and all the people in it were turned to gold, that I might lock
you up in my good chest: O, my sweet gold!

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

**Wrath.** I am Wrath. I had neither father nor mother: I leapt out of a lion's mouth when I was scarce half-an-hour old; and ever since I have run up and down the world with this case of rapiers, wounding myself when I had nobody to fight withal. I was born in hell; and look to it, for some of you shall be my father.

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

**Envy.** I am Envy, begotten of a chimney-sweeper and an oyster-wife. I cannot read, and therefore wish all books were burnt. I am lean with seeing others eat. O, that there would come a famine through all the world, that all might die, and I live alone! then thou shouldst see how fat I would be. But must thou sit, and I stand? come down, with a vengeance!

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

**Gluttony.** Who I, sir? I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a bare pension, and that is thirty meals a-day and ten bevers, — a small trifle to suffice nature. O, I come of a royal parentage! my grandfather was a Gammon of Bacon, my grandmother a Hogshead of Claret-wine; my godfathers were these, Peter Pickle-herring and Martin Martlemas-beef; O, but my godmother, she was a jolly gentlewoman, and well-beloved in every good town and city; her name was Mistress Margery March-beer. Now, Faustus, thou

= 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.\(^{29}\)

= with.

199: *look to it* = beware, be careful.\(^1\)

199-200: *some of you…father* = "one of you (meaning the demons) is no doubt my father."\(^7\)

204-5: *begotten…oyster-wife* = having a chimney-sweep and a sea-food monger as parents would result in Envy appearing dirty and smelly.\(^{12,13}\)

*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".\(^1\)

*with a vengeance* = "with a curse on you".\(^1\)

= "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".\(^1\)

= (financial) allowance.\(^24\)

= snacks between meals.\(^4\) = 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.\(^27\)

*Hogshead* = cask.

221: *Claret-wine* = a light-red wine.\(^1\)

222: *Pickle-herring* = herring preserved (pickled) in brine or vinegar.\(^1\) 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.\(^26\)

= also *March-ale*: a beer made in March, very popular, but considered undrinkable until it has been aged for two year.\(^8,26\)
hast heard all my progeny; wilt thou bid me to supper?

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

Gluttony. Then the devil choke thee!

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

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

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

Lechery. Who I, sir? I am one that loves an inch of raw mutton better than an ell of fried stock-fish:

and the first letter of my name begins with Lechery.

Faust. Away, to hell, to hell!

[Exeunt the Sins.]

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

Faust. O, this feeds my soul!

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

= ancestry or lineage.¹,¹²

= ie. "a great wrong". = from there.
= to there.
= this expression dates back to at least 1488.¹

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

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".

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,⁴ which Bevington reads as symbolizing impotence.

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.

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

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

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

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

Faust. Farewell, great Lucifer.

[Exeunt Lucifer and Belzebub.]

Come, Mephistophilis.

[Exeunt.]
CHORUS I.

Enter Chorus.

Chorus. Learnèd Faustus,
To know the secrets of astronomy
Graven in the book of Jove's high firmament.

Did mount himself to scale Olympus' top,
Being seated in a chariot burning bright,
Drawn by the strength of yoky dragons' necks.
He now is gone to prove cosmography.

And, as I guess, will first arrive at Rome,
To see the Pope and manner of his court,
And take some part of holy Peter's feast.

That to this day is highly solemnized.

[Exit.]
SCENE VII.

The Pope’s Privy-Chamber.

Enter Faustus and Mephistophilis.

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

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

Whose banks are set with groves of fruitful vines;

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

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

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;

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

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.4,12

= exploring or traveling along the coast of.1,7

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".1

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.1

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.4,5

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

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

Faust. I hope his Holiness will bid us welcome.

Meph. Tut, 'tis no matter; man; we'll be bold with his
good cheer.

And now, my Faustus, that thou mayst perceive
What Rome containeth to delight thee with,

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

Over the which four stately bridges lean,

That makes safe passage to each part of Rome:
Upon the bridge called Ponto Angelo
Erected is a castle passing strong.

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

As match the days within one complète 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.²

= "so this is how until now".²

= earlier, previously.

= ie. "so that".¹

25: unprovided = unprepared, ie. without resources or
supplies.¹

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 no not appear in the 1604 quarto, but
do so in the later editions; Dyce¹ 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.

leaning = incline or lie.¹

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

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

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

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

Whose summum bonum is in belly-cheer.

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

[Mephistophilis charms him.]

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

Sound a Sonnet.

Enter the Pope and the Cardinal of Lorraine to the banquet, with Friars attending.
50

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. In 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.

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

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

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

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

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

Faust. I thank you, sir. [Faust snatches the dish.]

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.

Faust. You say true; I'll ha't. [Faust snatches the dish.]

Pope. What, again! - My lord, I'll drink to your grace.

Faust. I'll pledge your grace. [Faust snatches the cup.]

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

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

[The Pope crosses himself.]

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

[The Pope crosses himself again.]
Well, there's the second time. *Aware* the third; I give you fair warning.

(The Pope crosses himself again, and Faustus hits him a box of the ear; and they all run away.)

Come on, Mephistophilis; what shall we do?

Meph. Nay, I know not: we shall be cursed with bell, book, and candle.

Forward and backward, to curse Faustus to hell!
Anon you shall hear a hog grunt, a calf bleat, and an ass bray,
Because it is Saint Peter's holiday.

Re-enter all the Friars to sing the Dirge.

1st Friar. Come, brethren, let's about our business with good devotion.

They sing.

Cursed be he that stole away his Holiness' meat from the table! *maledicat Dominus*!
Cursed be he that strook his Holiness a blow on the face! *maledicat Dominus*!
Cursed be he that took Friar Sandelo a blow on the pate! *maledicat Dominus*!
Cursed be he that disturbeth our holy dirge! *maledicat Dominus*!
Cursed be he that took away his Holiness' wine! *maledicat Dominus*!
*Et omnes Sancti?* Amen!

Mephistophilis and Faustus beat the Friars, and fling fire-works among them; and so Exeunt.

= ie. beware.

= on; in the History, Faustus did "smote the pope on his face", and "laughed so that the whole house might hear him."

129-130: ie. "we shall be excommunicated." Our demon is slyly ironic.

In the Roman church, during an official pronunciation of excommunication, a *bell* was tolled, a *book* (usually the Bible) was closed, and one or more *candles* extinguished. The rite is believed to date to the 8th or 9th century. The phrase *bell, book and candle* 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.

132-5: note Faustus' merry rhyming couplets.

= in a moment; with *hog, calf* and *ass*, Faustus is rather impolitely referring to the clerics, who are about to sing.

= ie. go about.

= "may the Lord curse him!"
= ie. struck.
= gave or struck.
= head; Faustus has apparently whacked another cleric on the noggin at some point.

= "and all the saints (also curse him)!"14

= small explosive devices.
CHORUS II.

Enter Chorus.

Chorus. When Faustus had with pleasure ta'en the view

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

[Exit.]

= the most excellent.
= ceased or ended his travels.
= express joy over his safe return, ie. welcome or salute him.\textsuperscript{1}
= conversation.
= regarding.
= that.
= ie. Charles V, Holy Roman Emperor from 1519 to 1556.
= to demonstrate or testify to his skill in the black arts.\textsuperscript{4,7}

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.

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

Enter Rafe, calling Robin.

Rafe. Robin, prithee, come away; there's a gentleman tarries to have his horse, and he would have his things rubbed and made clean: he keeps such a chafing with my mistress about it; and she has sent me to look thee out; prithee, come away.

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

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

Robin. Yes, my master and mistress shall find that I can read, he for his forehead, she for her private study; she's born to bear with me, or else my art fails.

Ralph. Why, Robin, what book is that?

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.
= 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.
= "find thee."
= "watch out" or "keep away".
= busy with. = boisterous or noisy; 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". art = magic.

= meaning "excessive", but perhaps a malapropism for something like "incomparable".
for conjuring that e'er was invented by any brimstone devil.

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

**Robin.** I can do all these things easily with it; first, I can make thee drunk with *ippocras* at any *tabern* in Europe for *nothing*; that's one of my conjuring works.

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

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

**Rafe.** O, brave, Robin! shall I have Nan Spit, and to mine own use? *On that condition* I'll feed thy devil with *horse-bread* as long as he lives, of *free cost*.

**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.

[Exeunt.]

### SCENE IX.

*The Same: Near an Inn.*

---

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

**Robin.** Come, Rafe: did not I tell thee, we were for 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* = *hippocras*, a medicated drink comprised of sweetened and spiced, and usually red, wine.†

*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*.‡

= 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."†
our horses shall eat no hay as long as this lasts.

**Rafe.** But, Robin, here comes the Vintner.

**Robin.** Hush! I'll **gull** him supernaturally.

---

**Enter Vintner.**

**Drawer.** I hope all is paid; God be with you! – Come, Rafe.

**Vint.** Soft, sir; a word with you. I must yet have a goblet **paid from you, ere** you go.

**Robin.** A goblet, Rafe, I a goblet! – I scorn you; and you are but a, etc. I a goblet! search me.

**Vint.** I mean so, sir, with your favour.

[**Searches Robin.**]

**Robin.** How say you now?

**Vint.** I must say somewhat to your fellow. – You, sir!

**Rafe.** Me, sir! me, sir! search your fill.

[Rafe tosses the goblet to Robin.]

[Vintner searches him.]

Now, sir, you may be ashamed to burden honest men with a matter of truth.

**Vint.** Well, **tone** of you hath this goblet about you.

**Robin.** [Aside] You lie, drawer, 'tis afore me. – Sirrah you, I'll teach you to **impeach** honest men; –

stand by; – I'll **scour** you for a goblet; – stand aside you had best, I **charge** you in the name of Belzebub. –

[Robin tosses the goblet to Rafe.]

[Aside to Rafe] Look to the goblet, Rafe.

**Vint.** What mean you, sirrah?

**Robin.** I'll tell you what I mean.

[Reads from book] Sanctobulorum Periphrasticum

– nay, I'll **tickle** you, Vintner. –

---

4: ie. the horses will be able to eat finer fare from now on.
= ie. wine-seller.
= deceive, play a trick on.

**Entering Character:** the Vintner is the keeper of a tavern in which wine is sold.

= Robin mistakenly or deliberately, and insultingly, refers to the Vintner by a name used to describe one who pulls (draws) draughts of ale.

= "wait a minute".
= "paid for by you". = before; the Vintner is indirectly accusing the boys of stealing the goblet.

= the actor fills in his own epithets here.
= permission.

23: Robin has rendered the goblet invisible to the Vintner.

= something. = companion.

32ff: stage directions concerning the goblet were added by Bevington.

= a matter raising a question about one's honesty.
= an ancient pronoun meaning "the one".

41: Robin humorously parses words: "it's not about me, it's in front of me!"

42: **Sirrah** = a form of address expressing an assumption of superiority and contempt. **impeach** = accuse.

= possible aside to Rafe. = beat.
= ie. better. = order.

52: Robin attempts to conjure a spirit with gibberish-Latin.
= beat.
Aside to Rafe. Look to the goblet, Rafe –

[Reads] Polypragmos Belseborams framanto pacostiphos tostu, Mephistophilis, etc.

Enter Mephistophilis,
sets squibs at their backs, and then Exit.
They run about.

Vint. O, nomine Domine! what meanest thou,
Robin? thou hast no goblet.

Rafe. Peccatum peccatorum! – Here's thy goblet, good Vintner.

[Give the goblet to Vintner, who exits.]

Robin. Misericordia pro nobis! what shall I do?
Good devil, forgive me now, and I'll never rob thy library more.

Re-enter Mephistophilis.

Meph. Monarch of Hell, under whose black survey
Great potentates do kneel with awful fear,
Upon whose altars thousand souls do lie,
How am I vexèd with these villains' charms?
From Constantinople am I hither come,

Only for pleasure of these damnèd slaves.

Robin. How, from Constantinople! you have had a great journey: will you take sixpence in your purse to pay for your supper, and be gone?

Meph. Well, villains, for your presumption, I transform thee into an ape, and thee into a dog; and so be gone!

[Exit.]

Robin. How, into an ape! that's brave: I'll have fine sport with the boys; I'll get nuts and apples enow.
SCENE X.

The Emperor’s Court at Innsbruck.

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

Emp. Master Doctor Faustus, I have heard strange report of thy knowledge in the black art, how that 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 accomplish what thou list. This, therefore, is my request, that thou let me see some proof of thy skill, that mine eyes may be witnesses to confirm what mine ears have heard reported: and here I swear to thee, by the honour of mine imperial crown, that, whatever thou doest, thou shalt be no ways prejudiced or endamaged.

Faust. My gracious sovereign, though I must confess myself far inferior to the report men have published, and nothing answerable to the honour of your imperial majesty, yet, for that love and duty binds me thereunto, I am content to do whatsoever your majesty shall command me.

Emp. Then, Doctor Faustus, mark what I shall say. As I was sometime solitary set Within my closet, sundry thoughts arose About the honour of mine ancestors, How they had won by prowess such exploits,
Got such riches, subdued so many kingdoms,
As we that do succeed, or they that shall
Hereafter possess our throne, shall
(I fear me) ne'er attain to that degree
Of high renown and great authority:
Amongst which kings is Alexander the Great,
Chief spectacle of the world's pre-eminence,
The bright shining of whose glorious acts
Lightens the world with his reflecting beams,
As when I hear but motion made of him,
It grieves my soul I never saw the man:
If, therefore, thou, by cunning of thine art,
Canst raise this man from hollow vaults below,
Where lies entombed this famous conqueror,
And bring with him his beauteous paramour.

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

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

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

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

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

Faust. But such spirits as can lively resemble
Alexander and his paramour shall appear before
your grace, in that manner that they best lived in, in
their most flourishing estate: which I doubt not shall
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. = mention.
= knowledge.

= 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.

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.

66: likely misprint for both, as the clause is adapted from
the History: "in manner and form as they both lived".
= glorious pomp.
Emp. Go to, Master Doctor; let me see them presently.

Knight. Do you hear, Master Doctor? you bring Alexander and his paramour before the Emperor!

Faust. How then, sir?

Knight. I'faith, that's as true as Diana turned me to a stag.

Faust. No, sir; but, when Actaeon died, he left the horns for you. − Mephistophilis, be gone.

[Exit Mephistophilis.]

Knight. Nay, an you go to conjuring, I'll be gone.

[Exit Knight.]

Faust. I'll meet with you anon for interrupting me so. − Here they are, my gracious lord.

Re-enter Mephistophilis with Spirits in the Shapes of Alexander and his Paramour.

Emp. Master Doctor, I heard this lady, while she lived, had a wart or mole in her neck: how shall I know whether it be so or no?

Faust. Your highness may boldly go and see.

Emp. Sure, these are no spirits, but the true substantial bodies of those two deceased princes.

[Exeunt Spirits.]

Faust. Wilt please your highness now to send for the knight that was so pleasant with me here of late?

Emp. One of you call him forth.

[Exit Attendant.]

Re-enter the Knight with a pair of horns on his head.

How now, Sir Knight! why, I had thought thou hadst been a bachelor, but now I see thou hast a wife, that = immediately.

73-74: the Knight addresses Faustus directly for the first time.

76: "What? What's that, sir?" Faustus catches the Knight's cynicism.

78-82: the men allude to the famous mythological story of Actaeon, a young man who accidentally stumbled onto Diana 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.

81-82: he left the horns for you = this enigmatic line will be explained shortly.

= if.

= "get revenge on you" or "pay you back". 1 = shortly.

96-98: the History explains that the Emperor wants to make sure that the paramour is who Faustus claims she is, and not just a random female spirit.

97: had a wart…neck = though the anecdote of the wart is described in the History, 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: here the Emperor closely examines the lady-spirit.

= ie. surely.

= will it.

= merry or droll, meaning "mocking".

116-8: Faustus alludes to the well-known symbolism of a husband with horns on his head signifying his wife is
not only gives thee horns, but makes thee wear them. Feel on thy head.

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

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

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

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

[Mephistophilis removes the horns.]

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

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

[Exeunt Emperor, Knight, and Attendants.]

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**SCENE XI.**

A Green; afterwards the House of Faustus.

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

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

Short'ning my days and thread of vital life.
Calls for the payment of my latest years:
Therefore, sweet Mephistophilis, let us
Make haste to Wertenberg.

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

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

Enter a Horse-Courser.

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

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

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

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

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

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

Faust. Well, come, give me your money:

[Horse-Courser gives Faustus the money]

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

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

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

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. The Horse-Courser wishes to purchase Faustus' fine horse.

Contemporary literature ascribed to horse-courser a reputation for duplicity, 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".

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.

= proverbial for "be ready for anything", ie. "go any-
where."
[Aside] Now **am I made man** for ever: I'll not **leave** my horse **for forty**: if he had but the quality of hey-ding-ding, hey-ding-ding, I'd make a **brave** living on him: he has a buttock as slick as an eel. – Well, **God buy, sir**: your boy will deliver him **me**: but, **hark ye, sir**: if my horse be sick or ill at ease, if I bring his **water** to you, you'll tell me what it is?

Faust. Away, you villain! what, dost think I am a horse-doctor?

[Exit Horse-Courser.]

What art thou, Faustus, but a man condemned to die?

Thy fatal time doth draw to final end;
Despair doth drive distrust unto my thoughts:
Confound these **passions** with a quiet sleep:
Tush, Christ did **call** the thief upon the Cross;

Then rest thee, Faustus, **quiet in conceit**.

[Sleeps in his chair.]

Re-enter Horse-Courser, all wet, crying.

Horse-C. Alas, alas! **Doctor Fustian**, quoth a?

mass, **Doctor Lopus** was never such a doctor:

= "my success in life is assured". = **ie. be separated from, ie. sell**.

50: **for forty** = Dyce wonders if **for twice forty** wouldn't make more sense here.

50-51: **if he...ding-ding = hey-ding-ding** 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 *Eclipse of Action* (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.

**a brave** (line 51) = an excellent.

60: the setting switches here to a room in Faustus' house.

62-67: Faustus' palpable grief is jarring in its contrast to the ridiculous fooling he has been engaging in with the Horse-Courser.

= "the time determined by fate for you", **ie. his life-span**.13
64: note the intense alliteration in this line, which heightens the force of Faustus' emotions.
= silence, put to rest. = agitating emotions.

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.

**call** = invite to salvation.4
= quiet in thought, **ie. with a mind at peace**.13

74 = "Doctor Fustian, indeed!"

= **ie. "even Doctor Lopus would never have stooped so low"**.

**Rodrigo Lopez** (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
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.\textsuperscript{17}

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.

\textsuperscript{17} 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.

\begin{align*}
\text{has given me a } & \text{purgation, has purged me of forty dollars; I shall never see them more. But yet, like an ass as I was, I would not be ruled by him, for he bade me I should ride him into no water: now I, thinking my horse had had some rare quality that he would not have had me known of, I, like a venturous youth, rid him into the deep pond at the town's end. I was no sooner in the middle of the pond, but my horse vanished away, and I sat upon a bottle of hay, never so near drowning in my life. But I'll seek out my doctor, and have my forty dollars again, or I'll make it the dearest horse! – O, yonder is his snipper-snapper. – Do you hear? you, hey-pass, where's your master?}

\textbf{Meph.} Why, sir, what would you? you cannot speak with him.

\textbf{Horse-C.} But I will speak with him.

\textbf{Meph.} Why, he's fast asleep: come some other time.

\textbf{Horse-C.} I'll speak with him now, or I'll break his glass-windows about his ears.

\textbf{Meph.} I tell thee, he has not slept this eight nights.

\textbf{Horse-C.} An he have not slept this eight weeks, I'll speak with him.

\textbf{Meph.} See, where he is, fast asleep.

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

\textbf{Meph.} Why, thou seest he hears thee not.

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

\textsuperscript{1} The expression \textit{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.

\textsuperscript{2} = if, ie. even if.

\textsuperscript{1} = a hunter's call, used to announce the discovery of a hare.

\textsuperscript{21} \textit{snipper-snapper} = small and insignificant lad, referring to Mephistophilis, whom he addresses.

\textsuperscript{1} = "what do you want?"
[Pulls Faustus by the leg, and pulls it away.]

Alas, I am undone! what shall I do?

**Faust.** O, my leg, my leg! – Help, Mephistophilis! call the officers. – My leg, my leg!

**Meph.** Come, villain, to the constable.

**Horse-C.** O Lord, sir, let me go, and I'll give you forty dollars more!

**Meph.** Where be they?

**Horse-C.** I have none about me: come to my ostry, and I'll give them you.

**Meph.** Be gone quickly.

[Horse-Courser runs away.]

**Faust.** 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.

*Enter Wagner.*

How now, Wagner! what's the news with thee?

**Wag.** Sir, the Duke of Vanholt doth earnestly entreat your company.

**Faust.** The Duke of Vanholt! an honourable gentleman, to whom I must be no niggard of my cunning. – Come, Mephistophilis, let's away to him.

[Exeunt.]

**SCENE XII.**

The Court of the Duke of Vanholt.

*Enter the Duke of Vanholt, the Duchess, and Faustus.*

**Duke.** Believe me, Master Doctor, this merriment hath much pleased me.

**Faust.** My gracious lord, I am glad it contents you so well. – But it may be, madam, you take no delight in this. I have heard that great-bellied women do long for some dainties or other: what is it, madam? tell me, and you shall have it.

**Duch.** Thanks, good Master Doctor: and, for I see
your courteous intent to please 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 meat than a dish
of ripe grapes.

*Faust.* Alas, madam, *that's nothing!* – Mephistophilis,
be gone.

[Exit Mephistophilis.]

Were it a greater thing than this, so it would content
you, you should have it.

*Re-enter Mephistophilis with grapes.*

Here they be, madam: wilt please you taste on them?

*Duke.* Believe me, Master Doctor, this makes me
wonder above the rest, that being in the dead time of
winter and in the month of January, how you should
come by these grapes.

*Faust.* If it like your grace, the year is divided into
two circles over the whole world, that, when it is
here winter with us, in the contrary circle it is
summer with them, as in India, Saba, and farther
countries in the east; and by means of a swift spirit
that I have, I had them brought hither, as you see. –
How do you like them, madam? be they good?

*Duch.* Believe me, Master Doctor, they be the best
grapes that e'er I tasted in my life before.

*Faust.* I am glad they content you so, madam.

*Duke.* Come, madam, let us in, where you must
well reward this learned man for the great kindness
he hath shewed to you.

*Duch.* And so I will, my lord; and, whilst I live,
Rest beholding for this courtesy.

*Faust.* I humbly thank your grace.

*Duke.* Come, Master Doctor, follow us, and receive
your reward.

= food.

17: *Alas* = sometimes used as an exclamation of positive
affirmation, as here, and not always regret.
*that's nothing* = "that's easy."

22: *Were it...than this* = ie. "if only I could do something
greater than this for you".
*so* = provided that.

= of.

= "more than anything else (you have done)".

34: *like* = pleases.
34-39: *the year...east* = 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.13,14 The error
is not our author's, though, as Marlowe has lifted the entire
idea from the *History*, including the entire clause *the
year...whole world* verbatim.

= Sabaea or Sheba, an ancient kingdom located in southern
Arabia.10

= to here.

= ie. go in.

= shown.

= *remain beholden or obliged to you*. 
SCENE XIII.

A Room in the House of Faustus.

Enter Wagner.

1  Wag. I think my master means to die shortly.
2  For he hath given to me all his goods:
   And yet, methinks, if that death were near,
4  He would not banquet, and carouse, and swill

   Amongst the students, as even now he doth,
6  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.

   Enter Faustus with two or three Scholars,
12  and Mephistophilis.

14  1st Sch. Master Doctor Faustus, since our conference about fair ladies, which was the beautifulest in all the world, we have determined with ourselves that Helen of Greece was the admirationlest lady that ever lived: therefore, Master Doctor, if you will do us that favour, as to let us see that peerless dame of Greece, whom all the world admires for majesty, we should think ourselves much beholding unto you.
18  Faust. Gentlemen,
20  For that I know your friendship is unfeigned,
   And Faustus' custom is not to deny
24  The just requests of those that wish him well,
   You shall behold that peerless dame of Greece,
30  No otherways for pomp and majesty
   Than when Sir Paris crossed the seas with her,
And brought the spoils to rich Dardania.

Be silent, then, for danger is in words.

[Music sounds, and Helen passeth over the stage.]

2nd Sch. Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

3rd Sch. No marvel though the angry Greeks pursued
With ten years' war the rape of such a queen,

Whose heavenly beauty passeth all compare.

1st Sch. Since we have seen the pride of Nature's works,
And only paragon of excellence,
Let us depart; and for this glorious deed
Happy and blest be Faustus evermore!

Faust. Gentlemen, farewell: the same I wish to you.

[Exeunt Scholars.]

Enter an Old Man.

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
That shall conduct thee to celestial rest!

Break heart, drop blood, and mingle it with tears,

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".1,12
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;7 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.4

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.4

= unparalleled model.1

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).1,20
Of thy most vile and loathsome filthiness, 
The stench whereof corrupts the inward soul 
With such flagitious crimes of heinous sins 
As no commiseration may expel, 
But mercy, Faustus, of thy Saviour sweet, 
Whose blood alone must wash away thy guilt.

**Faust.** Where art thou, Faustus? wretch, what hast thou done? 
Damned art thou, Faustus, damned; despair and die!

Hell calls for right, and with a roaring voice 
Says, "Faustus, come; thine hour is come;"

And Faustus now will come to do thee right.

[**Mephistophilis gives him a dagger.**]

**Old Man.** Ah, stay, good Faustus, stay thy desperate steps! 
I see an angel hovers o'er thy head, 
And, with a vial full of precious grace, 
Offers to pour the same into thy soul: 
Then call for mercy, and avoid despair.

**Faust.** Ah, my sweet friend, I feel Thy words to comfort my distress'd soul! 
Leave me a while to ponder on my sins.

**Old Man.** I go, sweet Faustus; but with heavy cheer, 
Fearing the ruin of thy hopeless soul.

[**Exit Old Man.**]

**Faust.** Accursèd Faustus, where is mercy now? 
I do repent; and yet I do despair: 
Hell strives with grace for conquest in my breast: 
What shall I do to shun the snares of death?

**Meph.** Thou traitor, Faustus, I arrest thy soul 
For disobedience to my sovereign lord: 
Revolt, or I'll in piece-meal tear thy flesh.

**Faust.** Sweet Mephistophilis, entreat thy lord 
To pardon my unjust presumpton, 
And with my blood again I will confirm 
My former vow I made to Lucifer.

**Meph.** Do it, then, quickly, with unfeignèd heart, 
Lest greater danger do attend thy drift. 

[**Faustus stabs his arm, and writes on a paper with his blood.**]

**Faust.** Torment, sweet friend, that base and crooked age,
That durst dissuade me from thy Lucifer,
With greatest torments that our hell affords.

Meph. His faith is great; I cannot touch his soul;
But what I may afflict his body with
I will attempt, which is but little worth.

Faust. One thing, good servant, let me crave of thee,
To glut the longing of my heart's desire, −
That I might have unto my paramour
That heavenly Helen which I saw of late.

Whose sweet embraces may extinguish clean
These thoughts that do dissuade me from my vow,
And keep mine oath I made to Lucifer.

Meph. Faustus, this, or what else thou shalt desire,
Shall be performed in twinkling of an eye.

Re-enter Helen.

Faust. Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium −

Sweet Helen, make me immortal with a kiss. −

[Kisses her.]

Her lips sucks forth my soul: see, where it flies! −
Come, Helen, come, give me my soul again.
Here will I dwell, for Heaven be in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wertenberg be sacked;
And I will combat with weak Menelaus.

And wear thy colours on my plumèd crest;

causing his doubts, and asks Mephistophilis to inflict the greatest torture known in hell on him; Torment (line 111) is a verb, an imperative.
That durst = "who dared".
affords = provides.
= ask.
= satiate, satisfy.
= "to be my lover".
122: heavenly Helen = pronounced "hea'nly Helen",
which makes the wordplay even more pronounced.
of late = recently.

= this still familiar phrase dates back at least to 1303.¹

132: here appears one of the most famous non-Shakespearean lines from all of the era's drama. Shakespeare borrowed the sentiment for his 1602 Troilus and Cressida, when in Act II.ii Troilus describes Helen, and by extension Cressida, as "a pearl, / Whose price hath launch'd above a thousand ships".

133: ie. and caused the sack of Troy (Ilium being another name for Troy).
topless = figuratively, seemingly without tops (they are so high), ie. so high as to be immeasurable or beyond sight.¹²,¹³

= a monosyllable here: Hel'n.

= the later editions emend sucks to suck. = ie. out.

= worthless trash.

144: in Book III of the Iliad, the Greek and Trojan armies agreed that their conflict should be settled by single combat between the Trojan prince Paris and Helen's husband, the Spartan king Menelaus; overcome and about to be slain, Paris was snatched away from the field and to the safety of his apartment by the goddess Venus.

= helmet.
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O, thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter
When he appeared to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethusa's azured arms;
And none but thou shalt be my paramour!

Enter the Old Man.

Old Man. Accursèd Faustus, miserable man,
That from thy soul exclud'st the grace of Heaven,
And fly'st the throne of his tribunal-seat!

Enter Devils.

Satan begins to sift me with his pride:

= clothed.

150-1: Semele was a daughter of the Greek hero Cadmus, and beloved by Jupiter. 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 flaming Jupiter).

152-3: the reference is to the story of the river god Alpheos, who while hunting one day came upon, fell in love with, and pursued the nymph Arethusa; she, unwilling, turned herself into a spring, whereupon Alpheos transformed himself into a river which flowed into, and thus united with, the spring.29 As the editors note, Marlowe was mistaken in referring to Jupiter (the monarch of the sky) as the protagonist of the myth.

azured = blue, describing water.

Faustus' Mistresses: in the History, Faustus asks for Mephistophilis to bring him "seven of the fairest women" that they had seen in their travels around the world; the demon fulfilled this request, bringing the doctor "two Netherland, one Hungarian, one Scottish, two Walloon, one Franklander", which women with "he continued long, yea, even to his last end."

Faustus and Helen: in the History, 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 "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."

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.

= flies from, flees. = ie. its.

166: sift = test; the allusion is to Luke 22:31: "And the Lord said: Simon, Simon, beholde Satan hath decided to sift you, as it were wheat" (1568 Bishop's Bible).
As in this furnace God shall try my faith,

My faith, vile hell, shall triumph over thee. Ambitious fiends, see how the heavens smile

At your repulse, and laugh your state to scorn! Hence, hell! for hence I fly unto my God.

[Exeunt, − on one side, Devils, on the other, Old Man.]

SCENE XIV.

A Room in the House of Faustus.

Enter Faustus, with Scholars.

Faust. Ah, gentlemen!

1st Sch. What ails Faustus?

Faust. Ah, my sweet chamber-fellow, had I lived with thee, then had I lived still! but now I die eternally. Look, comes he not? comes he not?

2nd Scholar. What means Faustus?

3rd Scholar. Belike he is grown into some sickness by being over-solitary.

1st Scholar. If it be so, we'll have physicians to cure him. − Tis but a surfeit; never fear, man.

Faust. A surfeit of deadly sin, that hath damned both body and soul.

2nd Scholar. Yet, Faustus, look up to Heaven; remember God's mercies are infinite.

Faust. But Faustus' offence can ne'er be pardoned: the serpent that tempted Eve may be saved, but not Faustus. Ah, gentlemen, hear me with patience, and

pride = display of power.\textsuperscript{12}

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.\textsuperscript{5}

try = test.

heaven(s), almost always pronounced in one syllable, is here disyllabic.

= power.\textsuperscript{7}

= "go from here, hell!" = from here.

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.

= it seems likely. = fallen.\textsuperscript{4}

12: ie. by spending too much time alone.

= "he over-ate or over-drunk," ie. he has indigestion.\textsuperscript{13}
tremble not at my speeches! Though my heart pants and quivers to remember that I have been a student here these thirty years, O, would I had never seen Wertenberg, never read book! and what wonders I have done, all Germany can witness, yea, all the world; for which Faustus hath lost both Germany and the world, yea, Heaven itself, Heaven, the seat of God, the throne of the blessed, the kingdom of joy; and must remain in hell for ever, – hell, ah, hell, for ever! Sweet friends, what shall become of Faustus, being in hell for ever?

3rd Sch. Yet, Faustus, call on God.

Faust. On God, whom Faustus hath abjured! on God, whom Faustus hath blasphemed! Ah, my God, I would weep! but the devil draws in my tears. Gush forth blood, instead of tears! yea, life and soul! – O, he stays my tongue! I would lift up my hands; but see, they hold them, they hold them!

All. Who, Faustus?

Faust. Lucifer and Mephistophilis. Ah, gentlemen, I gave them my soul for my cunning!

All. God forbid!

Faust. God forbade it, indeed; but Faustus hath done it: for vain pleasure of twenty-four years hath Faustus lost eternal joy and felicity. I writ them a bill with mine own blood: the date is expired; the time will come, and he will fetch me.

1st Sch. Why did not Faustus tell us of this before, that divines might have prayed for thee?

Faust. Oft have I thought to have done so; but the devil threatened to tear me in pieces, if I named God, to fetch both body and soul, if I once gave ear to divinity: and now 'tis too late. Gentlemen, away, lest you perish with me.

2nd Sch. O, what shall we do to save Faustus?

Faust. Talk not of me, but save yourselves, and depart.

3rd Sch. God will strengthen me; I will stay with Faustus.

1st Sch. Tempt not God, sweet friend; but let us into the next room, and there pray for him.

Faust. Ay, pray for me, pray for me; and what noise soever ye hear, come not unto me, for nothing can rescue me.

80-82: in the History, Faustus advises his friends not to be
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.

2nd Scholar. Pray thou, and we will pray that God may have mercy upon thee.

Faust. Gentlemen, farewell: if I live till morning, I'll visit you; if not, Faustus is gone to hell.

All. Faustus, farewell.

[Exeunt Scholars. — The clock strikes eleven.]

Faust. Ah, Faustus,
Now hast thou but one bare hour to live,
And then thou must be damned perpetually! —
Stand still, you ever-moving spheres of Heaven.

That time may cease, and midnight never come; —
Fair Nature's eye, rise, rise again, and make
Perpetual day; or let this hour be but
A year, a month, a week, a natural day.
That Faustus may repent and save his soul!
O lente, lente currite, noctis equi!

The stars move still, time runs, the clock will strike,
The devil will come, and Faustus must be damned.
O, I'll leap up to my God! — Who pulls me down? —
See, see, where Christ's blood streams in the firmament!

One drop would save my soul, half a drop: ah, my Christ!
Ah, rend not my heart for naming of my Christ!
Yet will I call on him: O, spare me, Lucifer! —
Where is it now? 'tis gone: and see, where God Stretcheth out his arm, and bends his ireful brows!
Mountains and hills, come, come, and fall on me,
And hide me from the heavy wrath of God!

No, no!
Then will I headlong run into the earth: 
Earth, gape! O, no, it will not harbour me!

You stars that reigned at my nativity,

Whose influence hath allotted death and hell,

Now draw up Faustus, like a foggy mist, 
Into the entrails of yon labouring cloud,
That, when you vomit forth into the air, 
My limbs may issue from your smoky mouths,

So that my soul may but ascend to Heaven!

[The watch strikes the half-hour.]

Ah, half the hour is past! 'twill all be past anon: 
O God,
If thou wilt not have mercy on my soul, 
Yet for Christ's sake, whose blood hath ransomed me, 
Impose some end to my incessant pain; 
Let Faustus live in hell a thousand years, 
A hundred thousand, and at last be saved! 
O, no end is limited to damned souls!

Why wert thou not a creature wanting soul? 
Or why is this immortal that thou hast?

Ah, Pythagoras' metempsychosis, were that true,
This soul should fly from me, and I be changed unto some brutish beast! all beasts are happy, for, when they die, their souls are soon dissolved in elements:

But mine must live still to be plagued in hell. Cursed be the parents that engendered me! No, Faustus, curse thyself, curse Lucifer that hath deprived thee of the joys of Heaven.

[The clock strikes twelve.]

O, it strikes, it strikes! Now, body, turn to air, or Lucifer will bear thee quick to hell!

[Thunder and lightning.]

O soul, be changed into little water-drops, and fall into the ocean, ne'er be found!

Enter Devils.

My God, my God, look not so fierce on me! Adders and serpents, let me breathe a while!

Ugly hell, gape not! come not, Lucifer! I'll burn my books!—Ah, Mephistophilis!

[Exeunt Devils with Faustus.]
CHORUS III.

Enter Chorus.

1 Chorus. Cut is the branch that might have grown full straight,
2 And burnèd is Apollo's laurel-bough.

That sometime grew within this learnèd man.
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.29

Faustus is gone: regard his hellish fall,
= once.
Whose fiendful fortune may exhort the wise,
= an imperative to the audience: "consider".
Only to wonder at unlawful things,
= resulting from the agency of the fiend. = warn.

Whose deepness doth entice such forward wits
To practice more than heavenly power permits.
6: to satisfy themselves with marveling at (but not actually engaging in) unlawful things.5

FINIS
[Exit.]

Motto: "the hour finishes the day; the author finishes his work."
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.8
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)
- diametarily
- 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.

