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presents

the Annotated Popular Edition of

THE TRAGICAL HISTORY
of DOCTOR FAUSTUS
(the “B” (long) text)

by Christopher Marlowe

Written c. 1589-1592

Earliest Extant Edition: 1616

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 1616
aka the 'B' (long) Text

DRAMATIS PERSONAE.

Doctor John Faustus.

Wagner, Servant to Faustus.

Valdes, Magician, Friend to Faustus.

Cornelius, Magician, Friend to Faustus.

Pope Adrian.

Charles V, Emperor of Germany.

Raymond, King of Hungary.

Bruno, the Rival Pope.

Cardinal of France.

Cardinal of Padua.

Archbishop of Rheims.

Martino, a Knight.

Frederick, a Knight.

Benvolio, a Knight.

Duke of Vanholt.

Duchess of Vanholt.

Lucifer.

Belzebub.

Mephistophilis.

Good Angel.

Evil Angel.

Devils.

Spirits in the shapes of the following:

The Seven Deadly Sins.

Alexander the Great.

***Paramour* of Alexander.**

Helen of Troy.

Darius, King of Persia.

Three Scholars.

Clown.

***Robin*, an Ostler.**

***Dick*, an Ostler.**

Vintner.

Horse-Courser.

Carter.

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 any time, but was too blinded by his own pride to realize it.

OUR PLAY'S SOURCE

The text of the play is adapted primarily from the 1876 edition of Marlowe's plays edited by Alexander Dyce, but with some of the wording from the 1616 quarto reinstated.

NOTES ON THE ANNOTATIONS

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

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

Footnotes in the text correspond as follows:

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

An Old Man.

Chorus.

Devils, Cupids, Bishops, Monks, Friars, Soldiers,
Attendants, a Piper.

7. Ward, Adolphus William, ed. *Old English Dramas, Select Plays*. Oxford: The Clarendon Press, 1892.

8. Bullen, A.H. *The Works of Christopher Marlowe*, Vol. I. London: John C. Nimmo, 1885.

9. Waltrous, George Ansel. *Elizabethan Dramatists*. New York: Thomas Y. Crowell and Co., 1903.

10. Sugden, Edward. *A Topographical Dictionary to the Works of Shakespeare and His Fellow Dramatists*. Manchester: The University Press, 1925.

12. Boas, Frederick S. *The Tragical History of Doctor Faustus*. London: Methuen & Co. Ltd., 1949.

13. Barnet, Sylvan. *Doctor Faustus*. New York: Signet Classic, 1969.

14. Bevington, David, and Rasmussen, Eric. *Doctor Faustus and Other Plays*. Oxford: Oxford University Press, 1995.

16. Ribner, Irving. *The Complete Plays of Christopher Marlowe*. New York: The Odyssey Press, 1963.

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

The earliest surviving copy of *Doctor Faustus* was printed in 1604 (the 'A' text); this version was reprinted in 1609 and 1611. A distinctly longer edition was published 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.

Most 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 focuses especially 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 1616 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 suggested by Boas. We also adopt the scene settings suggested by Boas.

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.

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PROLOGUE.

Enter Chorus.

1 **Chorus.** Not marching in the fields of Thrasymene,
2 Where Mars did mate the warlike Carthagens,

Nor sporting in the dalliance of love

4 In courts of kings where state is overturned,

Nor in the pomp of proud audacious deeds,

6 Intends our Muse to vaunt his heavenly verse.

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

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

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

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,⁵ Ward⁷ and others take the position that Marlowe simply blew it, mistakenly assigning victory over Hannibal to the Romans.

The interpretation of the OED and Cunningham⁶ is more intriguing and seems more likely, however: they suggest that **mate** means "marry", ie. ally with, so that Mars, acting as an independent agent, can be said to have "espoused the cause" of the Carthaginians, abandoning the Romans in this battle.

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

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

state is overturned = ie. power (ie. great men) or government is overthrown.^{1,7}

= greatness.

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

8	<p>Only this, <u>gentles</u>: we must now perform The <u>form</u> of Faustus' fortunes, good or bad:</p>	<p>to Marlowe's own <i>Tamburlaine</i> plays. = ie. "ye well-born folks", addressing the audience.¹ = substance or representation; note the wordplay of <i>perform</i> and <i>form</i>, and even <i>fortune</i>, as well as the alliteration of these words along with <i>Faustus</i>.</p>
	<p>And now <u>to</u> patient judgments we appeal,</p>	<p>9: the Chorus looks for a positive response to the play from the audience. <i>to</i> = ie. "to your", meaning the audience members.</p>
10	<p>And <u>speak for</u> Faustus in his infancy.</p>	<p>= ie. describe.</p>
	<p>Now is he born, of parents <u>base of stock</u>,</p>	<p>= of low lineage.</p>
12	<p>In <u>Germany</u>, within a town called <u>Rhode</u>.</p> <p><u>At riper years</u>, to <u>Wittenberg</u> he went,</p>	<p>12: <i>Germany</i> in the 16th century was, as it had been throughout the early modern period, a collection of numerous small sovereign polities. <i>Rhode</i>, 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.¹⁰</p>
	<p><u>Whereas</u> his kinsmen chiefly brought him up.</p>	<p>13: <i>At riper years</i> = "when (he was) a little older". <i>Wittenberg</i> = city on the Elbe River in Saxony, about 55 miles south-west of Berlin. The town was famous throughout Europe for its university.¹⁰</p>
14	<p>So much he <u>profits</u> in <u>divinity</u>,</p>	<p>14: "where (<i>whereas</i>) he was raised by relatives." The <i>History</i> 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.</p>
	<p>That shortly he was <u>graced</u> with doctor's name,</p>	<p>15: at Wittenberg, Faustus successfully studied <i>divinity</i>, or theology. <i>profits</i> = makes progress in.⁴</p>
16	<p>Excelling all, and sweetly can dispute In <u>th' heavenly</u> matters of theology;</p>	<p>16: "that he soon received his doctorate degree". <i>graced</i> = actually a technical term, referring to Cambridge University's official sanction for a student to receive his degree; Boas¹² notes Marlowe's own name appears in the school's <i>Grace Book</i> in 1584 and 1587 for his Bachelor's and Master's degrees respectively.</p>
18	<p>Till swoln with <u>cunning of a self-conceit</u>,</p>	<p>17-18: Faustus was preeminent in his ability to discuss and debate theology with those who take great pleasure in engaging in such disputes. <i>th' heavenly</i> = pronounced in two syllables: <i>TH'E/N-ly</i>.</p>
	<p>His <u>waxen</u> wings did mount <u>above his reach</u>, And, melting, <u>heavens</u> conspired his <u>overthrow</u>;</p>	<p>19: Faustus soon began to think unduly highly of his own self-worth. <i>cunning</i> = generally meaning "knowledge" or "learning" throughout the play.³ <i>of a self-conceit</i> = out of arrogance.^{4,13}</p>
20		<p>20-21: generally, Faustus' hubris drove Providence to work his downfall. The specific reference is to the myth of <i>Daedalus</i>, the famous Athenian craftsman, and his son <i>Icarus</i>, who were held in prison by King Minos of Crete. Daedalus fashioned</p>

		wings for himself and his son out of feathers held together with wax, and the pair used the wings to fly away and escape Crete. Icarus, unfortunately, did not heed his father's advice not to fly too high, and the sun melted the young man's wings, causing him to plunge to his death in the sea. <i>waxen</i> = covered with wax. <i>above his reach</i> = (1) "beyond his abilities", referring to Icarus, and (2) "beyond what was best for him", referring to Faustus, as a metaphor for his pride. <i>heavens</i> = <i>heavens</i> , like <i>Heaven</i> , is almost always pronounced in a single syllable, with the medial <i>v</i> essentially omitted: <i>hea'ns</i> / <i>Hea'n</i> . <i>overthrow</i> = ruin.
22	For, <u>falling</u> to a devilish exercise	22: "for, engaging in the arts of the devil"; Note how <i>falling</i> punningly alludes to the literal <i>falling</i> of Icarus in the previous two lines.
24	And gluttoned now with learning's golden gifts, He surfeits upon cursèd <u>necromancy</u> ;	23-24: having filled his mind with beneficial knowledge, Faustus now pursues, to his own ultimate detriment, the study of sorcery; the metaphoric image is of a diner stuffing himself pleasantly with good fare, but, unable to resist overeating, sickens himself with unseemly and excessive consumption. <i>necromancy</i> = the art of raising spirits, especially of the dead.
	<u>Nothing so</u> sweet as magic is to him,	= "there is nothing as".
26	Which he prefers before his <u>chiefest bliss</u> :	= literally meaning "his greatest happiness", but here the sense is "attaining Heaven" or "his salvation". As Samuel Johnson's dictionary put it, <i>bliss</i> is the joy of "blessed souls", which is contrasted with any felicity Faustus' blasphemous activities might bring him.
28	And <u>this the man</u> that in his study sits.	= ie. "here is the man", introducing Faustus.
	[Exit.]	

SCENE I.

Within the House of Doctor Faustus.

Faustus discovered in his study.

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

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

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

2 To sound the depth of that thou wilt profess:

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

Having commenced, be a divine in show,

3: "having graduated with a doctorate (*commenced*), publicly act as if you are a practicing theologian (*divine*)".

4 Yet level at the end of every art,

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

And live and die in Aristotle's works.

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

6 Sweet Analytiks, 'tis thou hast ravished me!

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

Bene disserere est finis logices.

7: Latin: "to argue well is the goal of logic."⁴ Though Faustus attributes the line to Aristotle, the sentiment was likely derived from another source, perhaps from the works of the 16th century French logician Petrus Ramus.⁷

Unless otherwise indicated, all Latin translations are from Gollancz.

8 Is to dispute well logic's chiefest end?

8: *dispute* = formally debate a thesis, a common exercise in medieval universities.^{1,12}

end = goal, point.

Affords this art no greater miracle?

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

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

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

A greater subject fitteth Faustus' wit:

12 Bid Economy farewell, and Galen come:

12: *Economy* = so all the quartos but 1604's, which prints *Oncoymaeon*. The allusion is to a work disputably attributed to Aristotle, *Oeconomica*, usually translated in English as

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

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

Why, Faustus, hast thou not attained that end?

18 Are not thy bills hung up as monuments,

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

22 Couldst thou make men to live eternally,
 Or, being dead, raise them to life again,
 24 Then this profession were to be esteemed.
 26 Physic, farewell! where is Justinian?

[Reads.]

28 *Si una eademque res legatur duobus,*
 30 *Alter rem, alter valorem rei, &c.*

A petty case of paltry legacies!

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,⁸ who suggests *Oncaymaeon* is a corruption, ie. 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.⁷

= ie. "get rich".
 = immortalized.

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

17-24: Faustus bemoans the fact that his great success in curing many illnesses has not brought complete satisfaction to his restless soul.

18: "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", while Bevington sees *hung up as monuments* as metaphorical, meaning "now the talk of Europe".

21: "yet (despite your successes) you are still only Faustus, a mere mortal."
 = "if only you could".

25: 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.

29-30: "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 to divide the bequest.

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

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

32		
34		[Reads.]
	<i>Exhereditare filium non potest pater nisi, &c.</i>	35: "a father cannot disinherit his son, except, etc.;" another misquote of the Byzantine Code. ⁷
36	Such is the subject of <u>the institute</u>	= Faustus has been reading from the <i>Institutiones Justiniani</i> , or the <i>Institutes</i> , a treatise which students read to introduce them to Roman law. ¹⁵
	And universal body of the law: 38 This study fits a mercenary drudge,	38: ie. "the study of Justinian is appropriate only for one who is no better than a hired slave".
	Who aims at nothing but external <u>trash</u> ;	39: "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.
40	Too <u>servile</u> and <u>illiberal</u> for me.	40: servile = work fitting only for a slave. illiberal = unrefined or not fit for gentlemen. ¹
	When all is <u>done</u> , divinity is best:	41: Faustus accepts that the his initially-chosen field is the most intellectually satisfying after all. done = ie. "said and done". ¹⁴
42	<u>Jerome's</u> Bible, Faustus; view it well.	= 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.
44		[Reads.]
46	<i>Stipendium peccati mors est.</i> Ha!	46: this is the exact <i>Vulgate</i> wording of the first part of Romans 6:23: "the wages of sin is death."
48	<i>Stipendium, &c.</i> The reward of sin is <u>death</u> : <u>that's hard</u> .	= ie. damnation. = ie. "this is an unforgiving precept!"
50		[Reads.]
52	<i>Si peccasse negamus, fallimur et nulla est in nobis</i>	53-54: a not-exact rendering of 1 John 1:8 in the Vulgate, which actually states, <i>Si dixerimus quoniam peccatum non habemus, ipsi nos seducimus, et veritas in nobis non est</i> : "If we say we have no sin, we deceive ourselves and the truth is not in us."
54	<i>veritas;</i>	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,	55-60: Faustus is unhappy to accept a theology in which eternal death is inevitable, since to sin is unavoidable. = it seems.
56	and there is no truth in us. Why, then, <u>belike</u> we must sin, and so consequently die:	= ie. and be eternally damned.
58	Ay, we must die <u>an everlasting death</u> .	= "what will be, will be"; this still-popular Italian phrase suggests complacent acceptance of events or outcomes over which one has no control.
	What doctrine call you this, <u>che sera, sera</u> ,	
60	What will be, shall be? Divinity, adieu!	

62 These metaphysics of magiciäns
 And necromantic books are heavenly:

Lines, circles, letters, characters;

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

68 All things that move between the quiet poles

Shall be at my command: emperors and kings
 70 Are but obeyèd in their several provinces;

But his dominion that exceeds in this
 72 Stretcheth as far as doth the mind of man;

A sound magician is a demigod.
 74 Here tire, my brains, to get a deity!

76 *Enter Wagner.*

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

82 **Wag.** I will, sir.

84 *[Exit Wagner.]*

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

88

61-62: 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,¹³ here meaning "the study of supernatural things", such as God, angels and other spirits.³¹
magicians = those who engage in sorcery or conjuring.¹
necromantic books = books relating to the raising of spirits; Faustus' use of the adjective *heavenly* is delightfully subversive.

63: Faustus lists some of the tools of necromantic rituals:
Lines = drawn lines were a tool in the art of geomancy, or divination.¹
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.⁷
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 artist¹³ or practitioner of the higher arts.¹²

68: 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.¹³

= only. = individual states or principalities.

71-72: "but for one who excels (*exceeds*) in these practices, his rule extends over a region (*dominion*) that is unlimited in size."
 = skilled.¹
 74: *here* = ie. in studying the black arts.¹⁴
get a deity = become a god, ie. "attain the god-like powers of a sorcerer."⁴

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

79: 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.

86-87: "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 86 is a good example of an *alexandrine*, a line with six iambs, and thus twelve syllables.

Enter Good Angel and Evil Angel.

89: 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.

90

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!
94 Read, read the scriptures: – that is blasphemy.

= ie. Faustus' book of magic.

96

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

= ie. black magic.

98

Lord and commander of these elements.

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

100

[*Exeunt Angels.*]

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

102

Faust. How am I glutted with conceit of this!

103: "how I am satiated (**glutted**) with desires at the thought of this, ie. becoming a magician!"¹³ Faustus is leaning strongly towards following the advice of the Evil Angel.

104

Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,

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

106

Perform what desperate enterprise I will?

= command.

I'll have them fly to India for gold,

107: the wealth of **India's gold mines** was proverbial, and frequently referred to by Marlowe in particular.

Note that **them** in lines 107, 111, 113 and 115, and **they** in line 117, all refer to the **spirits** of line 104.

108

Ransack the oceän for orient pearl,
And search all corners of the new-found world

= lustrous pearls.

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

110

For pleasant fruits and princely delicates;

= delicacies.

I'll have them read me strange philosophy,

= "teach me" or "lecture me on".

112

And tell the secrets of all foreign kings;

= ie. "reveal"; Boas observes the connection between this line and Marlowe's own work as a spy for Queen Elizabeth's secret service; is it possibly an inside joke from our normally staid playwright?

I'll have them wall all Germany with brass,

113: Faustus imagines the construction of a strong protective wall built around the entire German nation, as opposed to around only individual cities, as was historically done.

114

And make swift Rhine circle fair Wittenberg;

114: Germany's mighty **Rhine River** actually flows 200 miles away from Wittenberg.

circle = encircle.

I'll have them fill the public schools with silk,

= ie. the class-rooms at Wittenberg's university.^{4,5}

116	<u>Wherewith</u> the students shall be <u>bravely clad</u> ;	116: <i>Wherewith</i> = with which. <i>bravely clad</i> = finely dressed; universities of the time usually prohibited their students from dressing up. ¹²
	I'll levy soldiers with the coin they bring,	117: "I'll raise an army with the riches my spirits will bring me".
118	And chase <u>the Prince of Parma</u> from <u>our land</u> ,	118: the <i>Prince of Parma</i> was <i>Alexander Farnese</i> (born 1545, Duke of Parma 1586-1592). The greatest general of the late 16th century, Farnese, who had been raised in Spain, served as head of the Spanish forces fighting to maintain control of the Netherlands for Spain's King Philip II from 1578 on. Having conquered all of the southern Dutch lands by 1586, his advance north was halted by Philip after he appealed to the king for permission to try to take Holland and Zeeland, both of which were assailable only by water, and protected in part by the English. ¹⁵
	And reign sole king of all <u>the provinces</u> ;	In referring to the Netherlands as <i>our land</i> , Faustus means "our Empire", referring to the Holy Roman Empire, part of which the Netherlands remained until the Peace of Westphalia (1648), when it finally received its independence. ⁴ = ie. the whole of the Netherlands, which included modern Holland, Luxembourg and Belgium, and which was known as the Seventeen Provinces. ¹⁰
120	Yea, stranger <u>engines</u> for the <u>brunt</u> of war,	120-2: an inverted sentence: Faustus will cause his spirits to invent new machines of war (<i>engines</i>), which shall be even more terrible than those fire-ships used in the siege of Antwerp (see the next note at line 122 below). <i>brunt</i> = heat, shock or violence of war; ⁷ but the OED cites this line for its definition of <i>brunt</i> as "attack".
	Than was the fiery keel at <u>Antwerp bridge</u> ,	121: during the Spanish siege of <i>Antwerp</i> through 1584-5, Alexander Farnese built a <i>bridge</i> of boats on the Scheldt River to cut the port-city off from supply by sea; the besieged citizens famously sent against this bridge a ship filled with heavy stones and explosive material (called a "fire-ship"), which, blowing up when it smashed into the bridge, temporarily destroyed it, but the bridge was quickly rebuilt, and the starving Antwerpians finally surrendered on 17 August 1585. ^{10,15}
122	I'll make my <u>servile spirits</u> to invent.	= ie. servant spirits, those working for Faustus.
124	<i>Enter Valdes and Cornelius.</i>	Entering Characters: as stated above, <i>Valdes</i> and <i>Cornelius</i> are sorcerers. While Valdes' real-life counterpart is unknown, Cornelius is tentatively agreed by most editors to be the German-born <i>Henry Cornelius Agrippa Von Nettesheim</i> (1486-1535), famous European polymath and polyglot. Knowledgeable in eight languages, Agrippa served as a soldier and worked as a physician, historiographer, theologian and lecturer for various courts and universities throughout Europe. His heretical opinions brought him into repeated trouble with the church. He may be most well remembered today for his published works, which included <i>De occulta philosophia</i> (written 1510, publication delayed

126 Come, German Valdes and Cornelius,
And make me blest with your sage conference.
128 Valdes, sweet Valdes, and Cornelius,
Know that your words have won me at the last
130 To practise magic and concealèd arts.

Philosophy is odious and obscure;

132 Both law and physic are for petty wits;
'Tis magic, magic, that hath ravished me.
134 Then, gentle friends, aid me in this attempt;
And I, that have with subtle syllogisms

136 Gravelled the pastors of the German church,

And made the flowering pride of Wittenberg

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

140 Will be as cunning as Agrippa was,

by antagonistic forces until 1531), a defense of the use of magic as a way to achieve a greater understanding of God and nature.¹⁵

= wise conversation.

129-130: it appears that Faustus' guests have for some time been trying to convince the doctor to try his hand at sorcery.

131: *odious* = repugnant.

obscure = the sense is "too ambiguous or vague for me".¹

= medicine. = small minds.

135: *that* = who.

subtle = clever or crafty.¹

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

136: *Gravelled* = stumped.²

the German church = by the middle of the 16th century, most of the northern German states had embraced Lutherism.¹⁰

= referring either to the best citizens of Wittenberg or the students of the university; *flowering* could mean "distinguished"¹ or "blossoming".²⁴

138: *problems* = a term of art referring to questions proposed for debate.¹

138-9: *as th'...to hell* = "just as the spirits 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).³⁷

140: the grammatical subject of this verb predicate is *I*, way back in line 135: "*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.

	Whose <u>shadow</u> made all Europe honour him.	= ie. the spirits (<i>shadow</i>) raised by Agrippa, who gave instructions for "divination by means of the shades of the dead" (Waltrous, p. 14). ⁹ As a historical matter, Faustus' description of Agrippa's influence in Europe is greatly exaggerated.
142 144	Val. Faustus, these books, thy <u>wit</u> , and our experience, Shall make all nations to <u>canónize</u> us.	= innate intelligence. = glorify, treat as saints. ¹
	As <u>Indian Moors</u> obey their Spanish lords,	145: though the term <i>Moors</i> was normally applied to those North Africans who invaded and conquered Spain in the 8th century, the reference here is to the <i>Indians</i> of North America, who were generally known to have been subjugated by the Spanish; the word <i>Moor</i> was sometimes used, as here, by dramatists to refer to darker races in general.
146	So shall the spirits of every element	146: "so shall the spirits that arise from each of the elements, such as fire-spirits, water-spirits, etc."
	<u>Be always serviceable to us three;</u>	= ie. "be always ready to serve"; a skilled necromancer has complete control over the activities of his or her spirits.
148	<u>Like lions</u> shall they guard us when we please;	148-156: Valdes imagines the many ways the three of them can profit from their necromancy, and includes in his musings some of the forms their spirits can be commanded to take. <i>Like lions</i> = "in the shapes of lions"; spirits were known to appear at times in the guise of wild animals. ⁷
	Like <u>Almain rutters</u> with their horsemen's <u>staves</u> ,	149: <i>Almain rutters</i> = German cavalry; Marlowe had used this collocation in <i>Tamburlaine, Part II</i> . <i>staves</i> = plural for "staff", meaning "lances" or "long pikes". ⁴
150	<u>Or Lapland giants, trotting by our sides;</u>	150: <i>Or Lapland giants</i> = ie. "or they shall appear to us taking the forms of the giants of Lapland". Sugden notes the curious superstition that there were <i>giants</i> in <i>Lapland</i> , when in fact the natives of that land were known for their diminutive size, averaging about 5 feet in height (in <i>Tamburlaine, Part I</i> , Marlowe had written of the <i>giants</i> in Grantland, ie. Greenland). The mention of <i>Lapland</i> is particularly apropos here, as the Lapps possessed a reputation for skill in magic, particularly their ability to raise winds. ¹⁰ <i>trotting by our sides</i> = Valdes imagines his spirits acting as footmen, those servants who ran alongside the moving carriages of the great and wealthy.
152	Sometimes like women, or unwedded maids, <u>Shadowing</u> more beauty in their <u>airy brows</u> Than <u>has the</u> white breasts of the queen of love:	151-153: Valdes fantasizes of their spirits appearing to them as women so beautiful that they harbour (<i>shadow</i>) ¹² more beauty in their lofty, ethereal, or celestial foreheads (<i>airy brows</i>) than the goddess of love, Venus, has in her breasts; though Ward suggests <i>shadowing</i> in line 152 might mean "imaging forth". <i>has the</i> = Dyce emends <i>has</i> to <i>have</i> , as was printed in the later quartos.

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

If learnèd Faustus will be resolute.

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

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

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

168 And more frequented for this mystery

Than heretofore the Delphian oracle.

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

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

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

= heavy trading ships.

155-6: 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")¹ 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 the sovereign, as in "good old Philip".⁷

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

160: *thou* = ie. "you are".

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

= "persuade you to swear".

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

seen = versed, ie. educated.^{1,7}

minerals = mineralogy¹ or alchemy.¹⁴

= rudiments, fundamental precepts.^{4,7}

= common alternate form of *renowned*.

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

mystery = ie. secret skill (in the black arts).¹

169: "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.

= heavy with precious metals.⁴

= lack.

= show.

= thick with bushes.¹

182: *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*.¹⁷

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.¹⁵

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,¹⁸ and legends have passed down that he was the possessor of the philosopher's stone, and had invented the first "android", or robot.¹⁹

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

183: 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) writes that after reading "any Prayers, Psalms or Gospels...let him invoke the Spirit which he desireth, etc."

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

= necessary.

= before. = discussion concludes.

= verbal formulas for conjuring.

= "test his skill".

= basic principles.

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

= food, ie. eating.

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

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

= "for it."⁴

The Hebrew Psalter, and New Testament;

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

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

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

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

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

195
[*Exeunt.*]

SCENE II.

Before Faustus' House.

Enter two Scholars.

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

= who.

2: **wont** = accustomed.

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

4 **2nd Sch.** That shall we presently know; here comes
his boy.

= servant, especially a poor student.¹³

6

Enter Wagner.

8

10 **1st Sch.** How now, sirrah! where's thy master?

= common form of address for a servant.

12 **Wag.** God in Heaven knows.

14 **2nd Sch.** Why, dost not thou know, then?

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

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

follows = can be inferred, a term from logic.

16

18 **1st Sch.** Go to, sirrah! leave your jesting, and tell us
where he is.

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

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

20-21: **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.¹⁴

24 **2nd Sch.** Then you will not tell us?

26 **Wag.** You are deceived, for I will tell you: yet if
you were not dunces, you would never ask me such

= **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.

28 a question; for is he not corpus naturale? and is not

28: **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.

that mobile? then wherefore should you ask me such

= why.

30 a question? But that I am by nature phlegmatic, slow

30: **that** = ie. since.

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

to wrath, and prone to lechery (to love, I would say),

32 it were not for you to come within forty foot of the
place of execution, although I do not doubt but to

34 see you both hanged the next sessions. Thus having
triumphed over you, I will set my countenance like a

36 precisian, and begin to speak thus: – Truly, my dear
brethren, my master is within at dinner, with Valdes
38 and Cornelius, as this wine, if it could speak, would
40 inform your worships: and so, the Lord bless you,
preserve you, and keep you, my dear brethren!

42 [Exit Wagner.]

44 **1st Sch.** O Faustus,
Then I fear that which I have long suspected,
46 That thou art fall'n into that damnèd art
For which they two are infamous through the world.

48 **2nd Sch.** Were he a stranger, not allied to me,
50 The danger of his soul would make me mourn.
But come, let us go and inform the Rector.
52 It may be his grave counsel may reclaim him.

54 **1st Sch.** I fear me nothing will reclaim him now.

56 **2nd Sch.** Yet let us see what we can do.

58 [Exeunt.]

SCENE III.

A Grove.

Thunder.

Enter Lucifer and four Devils.

Enter Faustus to conjure.

1 **Faust.** Now that the gloomy shadow of the night,

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

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

= ie. Faustus' dining room, but Wagner humorously refers to *execution* in its normal sense with *hanged* in line 34.

= court term.

35-36: *I will...precisian* = ie. "I will now impersonate a Puritan (*precisian*)". Puritans, in part because of their antagonism to the stage, were the target of frequent mockery by dramatists of the era.

countenance = face.

36-40: *Truly...brethren* = Wagner gives a brief mock-Puritan-style sermon.

= Ward supposes Wagner is carrying a vessel of wine.

45-47: the 1st Scholar is worried that 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".

Entering Characters: *Lucifer* and the *Devils* enter the stage to watch Faustus try his magic, but remain in the background, unseen by the doctor.

Many editors, including Dyce, who notes these directions were included in the 1616 quarto "wrongly", omit the stage directions regarding the thunder and the entrance of the demons.

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

2 Longing to view Orion's drizzling look,
Leaps from th' antarctic world unto the sky
4 And dims the welkin with her pitchy breath,
Faustus, begin thine incantatiöns,
6 And try if devils will obey thy hest,
Seeing thou hast prayed and sacrificed to them.
8 Within this circle is Jehovah's name,
Forward and backward anagrammatized,

10 Th' abbreviated names of holy saints,
Figures of every adjunct to the heavens,

12 And characters of signs and erring stars,

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

16
18 [Thunder.]

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

Bullen points out that these first four lines appear verbatim in the first scene of a 1594 published edition of *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.

= ie. the southern half of the earth generally.

= sky. = 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 to form another word.¹²

11: diagrams of the arrangement of the stars.⁷

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 predicable movement of the stars.

The expressions **evening stars** and **erring stars** appear several times in the play in each of the quartos, but these early editions are inconsistent, sometimes printing one and sometimes the other; we print **erring stars** everywhere, as all the later editors do.

= compelled.

= Faustus refers back to Valdes' encouragement in line 157 of the opening scene.

19-27: "*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...Dragon, 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!"*

19-27: 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;²⁹ the *History*, meanwhile, lists **Acheron** as one of the ten kingdoms of hell.

19-20: *Valeat...Jehovoe* = Barnet¹³ translates as "away with the trinity of Jehovah", a quite different interpretation than Ward's, "May the three-fold deity of Jehovah prevail!"

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.^{1,4}

Dragon = perhaps a dragon appears at this moment, descending, for example, from the sky, as tentatively suggested by Ribner. **Dragon** is omitted by most editors.

Quid tu moraris? = originally appears in the 1604 quarto 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.⁸

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.²² The *History* lists Gehenna as one of the ten kingdoms of hell.

Enter Mephistophilis.

29: 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.

Our demon's name is spelled *Mephostophilis* in the 1616 quarto, but we follow the lead of all the modern editors in regularizing the spelling as shown.

31-32: Mephistophilis originally appears to Faustus in the form of a fiery man, according to the *History*.

charge = order, command.

= ie. in the guise of.

34: Faustus is grimly humorous.

[Exit Mephistophilis.]

38: **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 has used in his invocation.

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

30

I charge thee to return and change thy shape;

32

Thou art too ugly to attend on me:

34

Go, and return an old Franciscan friar;

36

That holy shape becomes a devil best.

38

I see there's virtue in my heavenly words.

Who would not be proficient in this art?

40	How <u>pliant</u> is this Mephistophilis, Full of obedience and humility.	= ie. compliant.
42	Such is the force of magic and my spells.	
44	<i>Enter Mephistophilis like a Franciscan friar.</i>	
46	Meph. Now Faustus, what wouldst thou have me do?	
48	Faust. I <u>charge</u> thee wait upon me whilst I live, To do whatever Faustus shall command,	= order.
50	Be it to make the moon drop from her <u>sphere</u> Or the ocean to overwhelm the world.	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 appearance of the moon itself circling our planet.
52	Meph. I am a servant to great <u>Lucifer</u> ,	= Lucifer is identified as the chief devil here; from the early days of Christianity, he was treated as having been the leader of Heaven's rebellious angels, and the name was used synonymously with Satan. ²²
54	And may not follow thee without his <u>leave</u> . No more than he commands must we perform.	= permission.
56	Faust. Did not he <u>charge</u> thee to appear to me?	= order.
58	Meph. No, I came <u>now hither</u> of mine own accord.	= usually omitted, as in later quartos. = to here.
60	Faust. Did not my conjuring raise thee? Speak!	
62	Meph. That was the cause, but yet <u>per accidens</u> ,	63-68: Faustus' conjuring did not actually force Mephistophilis to appear before him; rather, the doctor's rejection of God alerted the devils to the fact that Faustus was a good candidate for recruitment to the dark side, and his summoning gave them a good opportunity to follow up. per accidens = ie. (only) incidentally. ⁹ The phrases the cause and per accidens were common in the academic language of logic.
64	For, when we hear one <u>rack the name of God</u> ,	= torment or distort God's name by rearranging its letters. ¹²
66	<u>Abjure</u> the Scriptures and His Saviour Christ, We <u>fly</u> , in hope to get his <u>glorious</u> soul;	= reject. ² 66: fly = ie. hurry to reach that person. glorious = meaning both splendid and proud. ¹³
68	Nor will we come, unless he use such means Whereby he is in danger to be damned. Therefore <u>the shortest cut for conjuring</u>	= "the quickest path, ie. easiest way, to succeed in summoning spirits"; the still-common phrase short-cut , which originally referred to a short journey or written passage, has existed in the English language at least as far back as 1568. ¹
70	Is <u>stoutly to</u> abjure all godliness, And pray devoutly to the prince of hell.	= ie. "to firmly". ²
72	Faust. So Faustus hath	
74	Already done; and holds <u>this</u> principle, There is no chief but only Belzebub,	73-79: Faustus discusses his own beliefs, in the third person. = ie. to this.
76	To whom Faustus doth dedicate himself.	

<p>78 This word “damnation” terrifies not me, For I <u>confound</u> hell in <u>Elysium</u>:</p>	<p>78: "for I do not distinguish between hell and Elysium."⁷ <i>confound</i> = confuse. <i>Elysium</i> = that section of Hades reserved for the blessed souls.</p>
<p>My <u>ghost</u> be with the <u>old</u> philosophers!</p>	<p>79: the line has met with various interpretations, but Ward's seems most likely: Faustus expects his own soul (<i>ghost</i> = spirit)⁴ shall exist alongside the pagan (<i>old</i> = pre-Christian)¹³ philosophers of the ancient world, who also did not believe in Heaven and hell.</p>
<p>80 But leaving these vain trifles of men's souls, Tell me <u>what</u> is that Lucifer thy lord?</p>	<p>80: "but, putting aside these foolish and minor concerns regarding what happens to our souls". = who.</p>
<p>82 <i>Meph.</i> <u>Arch-regent</u> and commander of all <u>spirits</u>. 84 <i>Faust.</i> Was not that Lucifer an angel once?</p>	<p>= top ruler, ie. head-devil, Satan. = devils.¹³</p>
<p>86 <i>Meph.</i> Yes, Faustus, and most dearly loved <u>of</u> God. 88 <i>Faust.</i> How comes it then that he is prince of devils?</p>	<p>= by.</p>
<p>90 <i>Meph.</i> O, by aspiring pride and insolence; 92 For which God threw him from the face of Heaven.</p>	<p>= who.</p>
<p>94 <i>Faust.</i> And <u>what</u> are you that live with Lucifer? 96 <i>Meph.</i> Unhappy <u>spirits</u> that <u>live</u> with Lucifer,</p>	<p>96: <i>spirits</i> = though usually pronounced as two syllables, <i>spirits</i> was frequently considered a one-syllable word for purposes of meter, as here: <i>spir'its</i>. <i>live</i> = universally emended to <i>fell</i>, which is what appears here in the 1604 quarto; the printer appears to have accidentally copied <i>live</i> from the previous line.</p>
<p>Conspired against our God with Lucifer, 98 And are forever damned with Lucifer.</p>	<p>96-98: note how Mephistophilis repeats the words <i>with Lucifer</i> at the end of his lines three times, in response to Faustus' use of the phrase at the end of line 94.</p>
<p>100 <i>Faust.</i> Where are you damned? 102 <i>Meph.</i> In hell.</p>	<p>107-112: Mephistophilis interestingly admits to the personal torment of being banned from God's presence. = <i>being</i> is a monosyllable here and at line 115 below.</p>
<p>104 <i>Faust.</i> How comes it, then, that thou art out of hell? 106 <i>Meph.</i> Why, this is hell, nor am I out of it: 108 Think'st thou that I, that saw the face of God 110 And tasted the eternal joys of Heaven 112 Am not tormented with ten thousand hells, 114 In <u>being</u> deprived of everlasting bliss? O, Faustus, leave these frivolous demands, Which strikes a terror to my fainting soul!</p>	<p>= emotional, agitated; Faustus' arrogance, and his confidence that he has made the correct decision to reject God, are at their zenith in this scene, as evidenced by his taunting Mephistophilis in this speech.</p>
<p>114 <i>Faust.</i> What, is great Mephistophilis so <u>passionate</u> For being deprived of the joys of Heaven?</p>	<p></p>

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

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

132
Meph. I will, Faustus.

134
[Exit Mephistophilis.]

136
Faust. Had I as many souls as there be stars,
138 I'd give them all for Mephistophilis.
By him I'll be great emperor of the world,
140 And make a bridge thorough the moving air,
To pass the ocean with a band of men;

142 I'll join the hills that bind the Afric shore,
And make that country continent to Spain,
144 And both contributory to my crown.

The Emperor shall not live but by my leave,
146 Nor any potentate of Germany.
Now that I have obtained what I desired,
148 I'll live in speculation of this art,
Till Mephistophilis return again.

150
[Exit.]

SCENE IV.

A Street.

Enter Wagner and Clown.

= from.

= ie. "seeing that". = damnation.
= bold or dangerous.² = ie. God's.

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

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

= inform.

= **emperor** here and in line 145 is disyllabic.
= common disyllabic form for **through**.
= cross.

= connect. = enclose.⁴
= continuous, ie. contiguous.¹

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

145: no Emperor shall be permitted to live - or rule - without Faustus' permission.

= studious contemplation (Gollancz).

Entering Characters: we have met Faustus' cheeky servant **Wagner**; the title of **Clown** was used to designate any of a number of buffoonish character-types, including jesters and rustics; here, the Clown may be considered a low-status individual who will prove to be even more of a jokester than Wagner. The scene involves the aspiring magician Wagner's attempts to hire the Clown to be his own underling.

1 **Wag.** Come hither, sirrah boy.

2

3 **Clown.** Boy! O disgrace to my person! zounds, boy in

4 your face! You have seen many boys with beards, I am

5 sure.

6 **Wag.** Sirrah, hast thou no comings in?

7

8 **Clown.** Yes, and goings out too, you may see, sir.

9

10 **Wag.** Alas, poor slave! See how poverty jests in his

11

12 nakedness! I know the villain's out of service, and so

13 hungry, that I know he would give his soul to the devil

14 for a shoulder of mutton, though it were blood-raw.

15

16 **Clown.** Not so neither: I had need to have it well

17 roasted, and good sauce to it, if I pay so dear, I can

18 tell you.

19

20 **Wag.** Sirrah, wilt thou be my man and wait on me,

21 and I will make thee go like Qui mihi discipulus?

22

23 **Clown.** What, in verse?

24

25 **Wag.** No, slave, in beaten silk and staves-acre.

26

27

28 **Clown.** Staves-acre? That's good to kill vermin: then,

29 belike, if I serve you I shall be lousy.

30

31 **Wag.** Why, so thou shalt be, whether thou dost it or

32 no; for, sirrah, if thou dost not presently bind thyself

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

3: **Boy!** = ie. "who are you calling boy?"
zounds = an oath, a contraction of "God's wounds", referring to Christ on the cross.

= income, ie. money.
Note how Wagner addresses his social inferior with the appropriate **thee**, while the Clown uses the correct and formal **you** when speaking to his superior Wagner.

9: **goings out** = expenses.

11-14: Wagner describes the Clown in the third person.
poverty jests = Wagner portrays personified **Poverty** as a prankster.

= ie. the Clown is. = unemployed, without work.

= even if.

= must.

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

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

23: 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.

25: **beaten silk** = silk inlaid with gold or other precious metal,²⁸ but Wagner, punning, is hinting at the Clown's deserving a **beating**.⁴
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.²⁶ 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*.²⁸

28: **belike** = "it is likely".
lousy = the lice were supposed to be destroyed by the previously-mentioned **stave's acre**.³ The subtext of the line may be "I will remain impoverished."

31-32: **bind thyself...years** = Wagner tries to hire the

32	to me for seven years, I'll turn all the lice about thee	Clown on as an apprentice, whose term of service was typically seven years.
	into <u>familiars</u> , and make them tear thee in pieces.	= attendant spirits or demons.
34		
36	Clown. Nay sir, you may save yourself a labour, for they are as familiar with me as if they had paid for their meat and drink, I can tell you.	
38		
40	Wag. Well, sirrah, <u>leave</u> your jesting and take these <u>guilders</u> .	= cease. = Dutch florins, ⁴ or gold coins used in Germany. ¹ As Ward says, Wagner is offering the Clown "hiring money".
42	[<i>Gives money.</i>]	
44	Clown. Yes, <u>marry</u> , sir; and I thank you too.	= a mild oath, derived from the Virgin Mary.
46	Wag. So, now thou art to be at an hour's warning, whensoever and wheresoever the devil shall fetch thee.	46-47: "you are now no more than an hour away from having the devil come get you."
48		
50	Clown. Here, take your guilders; <u>I'll none of 'em</u> .	49: "I want nothing to do with them."
	Wag. Not I; thou art <u>pressed</u> : prepare thyself, <u>for</u> I	51: pressed = impressed, ie. enlisted, as for military service. ¹⁶ for = Dyce emends for to or .
52	will presently raise up two devils to carry thee away. – Banio! Belcher!	= male and female devils respectively. Banio and Belcher appear to be fictitious names, as neither is mentioned in the <i>History</i> .
54		
56	Clown. Belcher? <u>An</u> Belcher come here, I'll <u>belch</u> him: I am not afraid of a devil.	= if. = humorous for "strike" or "beat".
58	<i>Enter two Devils.</i>	
60	Wag. How now, sir? Will you serve me now?	
62	Clown. Ay, good Wagner; take away the devil[s], then!	
64	Wag. Spirits away!	
66	[<i>Exeunt Devils.</i>]	
68	Now, sirrah, <u>follow me</u> .	69: ie. "be employed by me."
70		
72	Clown. I will, sir: but hark you, master; will you teach me this conjuring occupation?	
74	Wag. Ay, sirrah. I'll teach thee to turn thyself <u>to</u> a dog, or a cat, or a mouse, or a rat, or anything.	= into.
76		
78	Clown. A dog, or a cat, or a mouse, or a rat! O, <u>brave</u> , Wagner!	= wonderful.
80	Wag. Villain, call me Master Wagner, and see that you walk attentively, and let your right eye be always	
82	<u>diametrally</u> fixed upon my left heel, that thou may'st	= in a straight line, ie. directly. ^{1,12}

<p>84 <i>quasi vestigiis nostris insistere.</i></p> <p>86 Clown. Well, sir, I warrant you.</p>	<p>83: "as it were, stand in our (ie. my) footsteps" (Waltrous, p. 24).</p>
<p>[<i>Exeunt.</i>]</p>	
<p>SCENE V.</p>	
<p><i>In the House of Faustus.</i></p>	
<p><i>Faustus discovered in his study.</i></p>	<p>= revealed; a curtain is likely pulled back, as it was for Scene I, which also took place in Faustus' study.</p>
<p>1 Faust. Now, Faustus, <u>must thou needs be damned.</u></p> <p>2 Canst thou not be saved?</p> <p><u>What boots it</u>, then, to think on God or Heaven?</p>	<p>= "you are now necessarily damned."</p> <p>= "what use is it".</p>
<p>4 Away with such vain fancies, and despair;</p> <p><u>Despair in</u> God, and trust in Belzebub:</p> <p>6 Now, go not backward, Faustus; be resolute.</p> <p>8 Why waver'st thou? O, something <u>soundeth</u> in mine ear,</p> <p>"<u>Abjure</u> this magic; turn to God again!"</p> <p>Why, he loves thee not;</p> <p>10 The god thou serv'st is thine own <u>appetite</u>,</p> <p>Wherein is fixed the love of Belzebub.</p> <p>12 To him I'll build an altar and a church,</p> <p>And offer lukewarm blood of new-born babes.</p>	<p>4: a constant theme for Faustus is his inability to grasp that it is never too late to return to the fold of God, as His mercy is infinite.</p> <p>vain = idle, frivolous.</p> <p>= "cease to hope for".</p> <p>= ie. speaketh.</p> <p>= reject.</p> <p>10: "the god you serve is constituted of your own desires (appetite)".</p> <p>13: Ward notes that Christians frequently accused minority and other sub-groups, particularly Jews and magicians, of slaughtering children, and in the former case of drinking their blood. He further observes the grim irony in this, in that during the earliest days of Christianity, Romans accused the Christians of engaging in the same kind of cannibalism, in their (the Romans') misunderstanding of the Eucharist, in which it was vaguely understood the participants were eating the body and drinking the blood of Christ.</p>
<p>14</p> <p>16 <i>Enter Good Angel and Evil Angel.</i></p> <p>18 Evil Ang. Go forward, Faustus, in that famous art.</p> <p>20 Good Ang. Sweet Faustus, leave that execrable art.</p> <p>22 Faust. Contrition, prayer, repentance – what of these?</p> <p>24 Good Ang. O, they are means to bring thee unto Heaven!</p> <p>26 Evil Ang. Rather illusions, fruits of lunacy,</p> <p>That make <u>them</u> foolish that do use them most.</p> <p>28 Good Ang. Sweet Faustus, think of Heaven and heavenly things.</p>	<p>15: the advising spirits tend to appear whenever Faustus begins to doubt as to which path he should follow.</p> <p>26: ie. "those people"; but Dyce emends them to the later editions' men.</p> <p>28: Heaven and heavenly are one- and two-syllable words respectively, the v in each omitted.</p>

30 **Evil Ang.** No, Faustus, think of honour and of wealth.

32 [Exeunt Angels.]

34 **Faust.** Wealth!
Why, the signiory of Embden shall be mine.

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

42
44 *Enter Mephistophilis.*

44 Now tell me what saith Lucifer, thy lord?

46 **Meph.** That I shall wait on Faustus while he lives,
48 So he will buy my service with his soul.

50 **Faust.** Already Faustus hath hazarded that for thee.

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

56 If thou deny it, I must back to hell.

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

60 **Meph.** Enlarge his kingdom.

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

64 **Meph.** *Solamen miseris socios habuisse doloris.*

66 **Faust.** Why, have you any pain that torture others?

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

72 **Faust.** Ay, Mephistophilis, I'll give it him.

74 **Meph.** Then, Faustus, stab thy arm courageously,

35: *signiory* = rule or dominion.¹

Embden = the wealthy seaport city of *Emden* on the River Ems in northwest Germany.¹⁰ Sugden notes a treaty between Queen Elizabeth and one of the city's princes in 1563, which was followed in 1564 by a visit to the port by the English fleet.

= consider.⁴

= good news.

= come. = the demon's name has been given the Latin vocative form (ie. the case in which the name is used to address its owner directly).⁷

= serve, attend.

= ie. so long as.

= risked, endangered.

= ie. legal document.¹

= a legal contract guaranteeing payment of a debt.¹

= "I must go back"; in this common grammatical construction, the word of action (*go*) is omitted in the presence of a word of intent (*must*).

60: ie. by adding another soul to it.

64: 'it is a comfort to the wretched (ie. Lucifer and his fellow demons) to have companions in woe', ie. misery loves company.

66: "do you devils, who torture others, also experience pain?"¹⁴

= ie. "than you can even conceive of to ask for;" *wit* was an all-encompassing word for intelligence, ingenuity and cleverness.

= ie. "to Lucifer."

= ie. to draw blood with which to write the contract.

76	And bind thy soul, that at some certain day Great Lucifer may claim it as his own;	
78	And then be thou as great as Lucifer.	
80	Faust. [<i>Stabbing his arm</i>] Lo, Mephistophilis, for love of thee,	
82	Faustus hath cut his arm, and with his <u>proper</u> blood	= own. ²
84	<u>Assures</u> his soul to be great Lucifer's, Chief lord and regent of perpetual night!	= a legal term, meaning to "transfer property by contract". ¹
86	View here this blood that trickles from mine arm, And let it be <u>propitious</u> for my wish.	86: a good omen regarding. ¹
88	Meph. But Faustus, Write it in <u>manner of</u> a deed of gift.	= the style or form of (a legal document). ¹
90		
92	Faust. [<i>Writing</i>] Ay, so I do. But Mephistophilis, My blood congeals, and I can write no more.	
94	Meph. I'll fetch thee <u>fire</u> to <u>dissolve</u> it straight.	94: fire = Marlowe frequently intended fire (and words that rhymed with it) to be disyllabic, as here: <i>fi-yer</i> . dissolve = melt.
96	[<i>Exit Mephistophilis.</i>]	
98	Faust. What might the <u>staying</u> of my blood portend? Is it unwilling I should write this <u>bill</u> ?	= ie. ceasing (to flow). = document or contract. ^{2,13}
100	Why streams it not, that I may write afresh? "Faustus gives to thee his soul." O, there it stayed!	
102	Why shouldst thou not? <u>Is not thy soul thine own</u> ?	101: the italicized words are those Faustus writes. = that is, to do with as he pleases.
104	Then write again: "Faustus gives to thee his soul."	
106	<i>Enter Mephistophilis with the <u>chafer of fire</u>.</i>	= pan for heating coals. ⁴
108	Meph. See, Faustus, here is fire; set it on.	107: as the <i>History</i> explains, Faustus here deposits his congealed blood into a saucer, which is then placed on the warm ashes of the chafer, melting the blood.
110	Faust. So, now the blood begins to clear again; Now will I <u>make an end</u> immediately.	= finish (writing the contract).
112	[<i>Writes.</i>]	
114	Meph. [<i>Aside</i>] What will not I do to obtain his soul?	114: is there not something endearing about our demon expressing his boyish pleasure in this aside?
116	Faust. <u>Consummatum est</u> ; this bill is ended,	= "it is finished." Considering these were the last words of Jesus before he died (John 19:30), the irony here is palpable.
118	And Faustus hath bequeathed his soul to Lucifer. But what is this inscription on mine arm?	118-123: Faustus wrestles with two distinct problems: (1) trying to both accept the appearance of and decipher the strange writing on his arm, and (2) wondering whether he can still be saved after having made, by writing what he did, an apparently irretrievable step towards damnation.
	<u>Homo fuge</u> : <u>whither</u> should I fly?	119: Homo fuge = Latin for "man, flee (or fly)!" The message seems to be warning sent by the powers of good.

120 If unto <u>Heaven</u> , <u>he'll</u> throw me down to hell.	<i>whither</i> = to where. 120: Heaven = a monosyllable: <i>Hea'n</i> ; Dyce emends Heaven to 1604's God . <i>he'll</i> = ie. God will.
122 My senses are deceived; <u>here's nothing writ</u> : – O yes, I see it plain; even here is writ, <i>Homo fuge</i> : <u>yet shall not Faustus fly</u> .	= "there is nothing written here (on this arm)." = ie. "yet Faustus shall not flee;" the doctor's bravado has returned.
124 Meph. [<i>Aside</i>] 126 I'll fetch him <u>somewhat</u> to delight his mind.	126: observing Faustus' vacillation, Mephistophilis decides to provide the doctor with some entertainment to help him realize he has chosen the correct path. <i>somewhat</i> = something.
128 [Exit Mephistophilis.]	
130 <i>Enter devils, giving <u>crowns</u> and rich apparel to Faustus. They dance, and then depart.</i>	= gold coins.
132 <i>Enter Mephistophilis.</i>	= to an English audience, the word show suggested a pageant, a more formal type of entertainment, ⁴ as in the phrase <i>dumb-show</i> , a term used to describe a pantomimed introduction to a scene in a play. ⁷
134 Faust. What means this <u>show</u> ? Speak, Mephistophilis.	137: the line can be spoken with ironic nonchalance: "oh, just a little something to show you what you can do with magic."
136 Meph. Nothing, Faustus, but to delight thy mind, 138 And let thee see what magic can perform.	= ie. "will I be able to".
140 Faust. But <u>may I</u> raise up such spirits when I please?	140-2: note the rhyme in this exchange of single lines of dialogue.
142 Meph. Ay, Faustus, and do greater things than these.	= piece of writing; note the rhyming couplet of 144-5.
144 Faust. Then, Mephistophilis, receive this <u>scroll</u> , A deed of gift of body and of soul: 146 But <u>yet conditionally</u> that thou perform All <u>covenants and articles</u> between us both!	= ie. "I do this only on the condition". = ie. clauses, terms.
148 Meph. Faustus, I swear by hell and Lucifer 150 To effect all promises between us both!	149-150 should not Faustus wonder whether this vow made by Lucifer's representative is at all trustworthy, if not enforceable?
152 Faust. Then hear me read it, Mephistophilis. [<i>Reads</i>] <i>On these conditions following:</i>	154-5: Faustus wants to take on the form of a spirit.
154 <i>First, that Faustus may be a spirit in form and substance.</i>	= ie. "whatsoever he desires;" Dyce emends the end of the line to whatsoever he desires .
156 <i>Secondly, that Mephistophilis shall be his servant, and be by him commanded.</i>	160-1: the <i>History</i> clarifies the fourth condition: Faustus himself requires to always be invisible when he is home, except that he should be able to see himself, and that he should be visible to others when he chooses to be.
158 <i>Thirdly, that Mephistophilis shall do for him, and bring him <u>whatsoever</u>.</i>	
160 <i>Fourthly, that he shall be in his <u>chamber</u> or house invisible.</i>	

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

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

172 *By me, John Faustus.*

174 **Meph.** Speak, Faustus. Do you deliver this as your
176 deed?

178 **Faust.** Ay, take it, and the devil give thee good of it!

180 **Meph.** So now, Faustus, ask me what thou wilt.

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

184 **Meph.** Under the heavens.

186 **Faust.** Ay, so are all things else; but whereabouts?

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

190 Where we are tortured and remain forever.
Hell hath no limits, nor is circumscribed
192 In one self place, for where we are is hell,
And where hell is, there must we ever be.
194 And, to be short, when all the world dissolves,
And every creature shall be purified,

196 All places shall be hell that is not Heaven.

198 **Faust.** I think hell's a fable.

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

202 **Faust.** Why, dost thou think that Faustus shall be damned?

204 **Meph.** Ay, of necessity, for here's the scroll
206 In which thou hast given thy soul to Lucifer.

208 **Faust.** Ay, and body too; and what of that?

chamber = private room or bedroom.

= ie. Mephistophilis.

164-5: **these presents** = a legal phrase meaning "this document".¹

= servant or underling.¹

= having not been violated.

= ie. the place where the devils reside, ie. hell.

= a legal term for handing over.¹

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

= "ask or put questions to you";⁴ Dyce prefers **question with thee**, the reading of the 1604 quarto, which repairs the line's meter.

189: ie. below the earth; in the *History*, Mephistophilis is likewise enigmatic in his description of the location of hell: hell is, the demon explains, "another world, in the which we have our being under the earth, even to the heavens."

bowels = core, interior.

these elements = ie. the earth, described as comprised of the four elements, air, earth, fire and water.

= single.⁴ = ie. wherever.

= breaks apart or melts.

= freed of sin,¹ ie. after Purgatory comes to an end, and all the souls that are intended to be saved have been so.⁷

= always.

= necessarily.

210	Think'st thou that Faustus is so <u>fond to imagine</u> That, after this life, there is any pain? No, these are trifles and mere <u>old wives' tales</u> .	= foolish. = likely should be pronounced as <i>t' imagine</i> . = this still common expression is of ancient origin, appearing as early as in the 1425 <i>Wycliffe Bible</i> , in which Christians are admonished to " <i>easchew...elde wymmenus fablis</i> " (ie. "eschew...old women's fables" (1 Timothy 4:7).
212 214	Meph. But I am an <u>instance</u> to prove the contrary, For I tell thee I am damned and now in hell.	= example, a term used in scholastic logic. ¹
216 218 220	Faust. Nay, <u>an</u> this be hell, I'll willingly be damned. What! Sleeping, eating, walking and disputing! But, leaving this, let me have a wife, The fairest maid in Germany; For I am <u>wanton</u> and <u>lascivious</u> , And cannot live without a wife.	= if. = wanton and lascivious are synonyms for "lewd".
222	Meph. Well, Faustus, thou shalt have a wife.	
224	[Exit Mephistophilis.]	
226	<i>Mephistophilis fetches in a woman-devil.</i>	
228	Faust. What sight is this?	
230	Meph. Now Faustus, wilt thou have a wife?	
232	Faust. Here's a <u>hot</u> whore, indeed! No, <u>I'll</u> no wife.	= lustful, with obvious pun. = ie. "I'll take".
234	Meph. Marriage is but a ceremonial <u>toy</u> ,	235: Mephistophilis is prejudiced against marriage given its status as a ceremony ordained by God (note that marriage was no longer considered a sacrament in England after the Reformation).
		<i>toy</i> = trifle. ¹³
236	And, if thou lovest me, think no more of it. I'll <u>cull</u> thee out the fairest <u>courtesans</u> ,	= select for. = prostitutes.
238	And bring them every morning to thy bed: She whom thine eye shall like, thy heart shall have,	
240	Were she as chaste as was <u>Penelope</u> ,	240: Penelope was the wife of Odysseus, the great warrior of the Trojan War. Penelope famously held off over 100 suitors as she waited for her husband to return from the war.
		= Saba is the Queen of Sheba, who, hearing of the wisdom of King Solomon, travelled to Jerusalem to test him by putting a series of questions to him; he passed her test, and she praised God for His giving the people of Israel such a wise king (Chronicles 9:1-9).
242	<u>As wise as Saba</u> , or as beautiful As was bright Lucifer before his fall.	241-2: <i>as beautiful...his fall</i> = Lucifer had been an angel of perfect beauty before he rebelled against God.
	Here, take this book, and peruse it well:	
244	[Mephistophilis gives book to Faustus.]	245: Mephistophilis hands Faustus a book of spells.
246	The <u>iterating</u> of these lines brings gold;	= repeating. ⁴
248	The <u>framing</u> of this circle on the ground Brings thunder, whirlwinds, storm and <u>lightning</u> ;	= drawing. ¹³
250	Pronounce this thrice devoutly to thyself,	= lightning is trisyllabic here: <i>LIGHT-en-ing</i> .

252 And men in harness shall appear to thee,
Ready to execute what thou command'st.

254 **Faust.** Thanks, Mephistophilis, for this sweet book:
256 This will I keep as chary as my life.

[*Exeunt.*]

SCENE VI.

In the House of Faustus.

Enter Faustus, in his study, and Mephistophilis.

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

4 **Meph.** 'Twas thine own seeking, Faustus; thank thyself.
6 But think'st thou Heaven is such a glorious thing?
I tell thee, Faustus, it is not half so fair
8 As thou, or any man that breathe on earth.

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

12 **Meph.** 'Twas made for man; then he's more excellent.

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

16 *Enter Good Angel and Evil Angel.*
18

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

= armour.³

= preciously, carefully.

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

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

"Hell is bloodthirsty, and never satisfied...damned souls in our hellish fire are ever burning, but their pain never diminishing...Hell hath also a place within it, called Chasma...it sendeth forth wind, with exceeding snow, hail and rain, congealing the water into ice, with the which the damned are frozen, gnash their teeth, howl and cry, yet cannot die...Dragons, serpents, crocodiles and all manner of venomous and noisome creatures...there shalt thou abide horrible torments, howling, crying, burning, freezing, melting...smoking in thine eyes, stinking in thy nose...biting thy own tongue with pain, thy heart crushed as with a press, thy bones broken...thy whole carcass tossed upon muck-forks from one devil to another..."

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

= even now.⁷

<p>20 <i>Evil Ang.</i> <u>Thou art a spirit</u>; God cannot pity thee.</p> <p>22</p> <p>24 <i>Faust.</i> Who buzzeth in mine ears I am a spirit? <u>Be I</u> a devil, yet God may pity me; Yea, God will pity me, if I repent.</p> <p>26</p> <p>28 <i>Evil Ang.</i> Ay, but Faustus never shall repent.</p>	<p>= "you are a demon now;"¹² we remember that as per Article I of his contract (Scene V.154), Faustus was turned into a spirit.</p> <p>= "even if I were".</p>
<p>30</p> <p style="text-align: right;">[<i>Exeunt Angels.</i>]</p>	
<p>32 <i>Faust.</i> My heart is hardened; I cannot repent. <u>Scarce can I name</u> salvation, faith, or Heaven.</p> <p>34 Swords, poison, <u>halters</u>, and <u>envenomed steel</u> Are laid before me to <u>dispatch</u> myself;</p>	<p>= "I can barely even utter the words".</p> <p>33-34: Faustus imagines he hears voices and sees instruments of suicide before him. <i>halters</i> = nooses. <i>envenomed steel</i> = steel weapons coated with poison; presumably Faustus has shorter weapons, such as daggers, in mind, as opposed to the <i>swords</i> of line 33. <i>dispatch</i> = ie. kill.</p>
<p>36 And long <u>ere</u> this I should have done the deed, Had not sweet pleasure conquered deep despair.</p>	<p>= before. 36: ie. if the benefits of his contract with Lucifer had not made him forget his despair at being damned forever.</p>
<p>Have not I made <u>blind Homer</u> sing to me</p>	<p>37-38: the spirit of <i>Homer</i> has recited his poetry (which included the <i>Iliad</i> and <i>Odyssey</i>) for Faustus. <i>blind Homer</i> = the tradition that the Greek bard was blind derived from either: (1) his description of the traveling minstrel Demokodos in Book 8 of the <i>Odyssey</i>, whom we are told had "<i>his eyes put out</i>", but "<i>to whom hath God given song</i>" (from George Chapman's early 17th century translation); or (2) a line from the ancient <i>Hymn to Apollo</i>, long attributed to Homer, in which the author identifies himself as a blind man.</p>
<p>38 Of <u>Alexander's</u> love and <u>Oenon's</u> death?</p>	<p>38: <i>Alexander</i> is Paris, a Trojan prince, and <i>Oenon</i> 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</p>
<p>40 And hath not he, that built the walls of <u>Thebes</u> With ravishing sound of his melodious harp,</p>	<p>39-40: according to myth, the walls of <i>Thebes</i> 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</p>
<p>42 Made music with my Mephistophilis? Why should I die, then, or basely despair?</p>	<p>40: Boas observes that the last six words of this line appear in Act III of the alternate 1594 edition of the <i>Taming of a Shrew</i>.</p>

44 I am resolved; Faustus shall not repent. –
 Come, Mephistophilis, let us dispute again,
 And reason of divine astrology.
 46 Speak; are there many spheres above the moon?

48 Are all celestial bodies but one globe,
 As is the substance of this centric earth?

50 **Meph.** As are the elements, such are the heavens,
 Even from the moon unto th' imperial orb,
 52 Mutually folded in each others' spheres,

And jointly move upon one axletree,

54 Whose terminè is termed the world's wide pole;

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

58 **Faust.** But have they all one motion, both *situ et tempore*?

60
 62 **Meph.** All move from east to west in four-and-twenty
 hours upon the poles of the world, but differ in their
 motions upon the poles of the zodiac.

64
 66 **Faust.** These slender questions Wagner can decide:
 Hath Mephistophilis no greater skill?
 Who knows not the double motion of the planets?
 68 That the first is finished in a natural day;
The second thus: Saturn in thirty years; Jupiter in

= decided.

= about.

46: **spheres** = see the note below at lines 47-48.
above = ie. "surrounding that of".

47-48: 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**), surrounded by a series of concentric spheres (usually numbering about nine): the first 7 spheres each contain one planet (the sun and moon were accounted amongst the known planets), the next sphere holds all the stars, and the outermost sphere, called the *Primum Mobile*, holds and rotates the other spheres around the earth every 24 hours.

In line 47, 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 sphere or even comprise a single body, like the earth; previous editors have struggled to interpret these lines.

50-52: ancient cosmology held that there exists beneath the spheres of the celestial bodies additional spheres, or layers, of the four **elements**: immediately below the sphere of the moon is a very hot sphere of **fire**; below that is a sphere of **air**, and in the center of it all is the **earth**, upon which rests a layer of **water**.

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

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

54: **termine** = limit, a trisyllable.¹⁶
termed = called; note the wordplay with **termine**.
wide = extensive, far-reaching.¹
pole = axis.

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

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

58: **one** = a single.

58-59: **situ et tempore** = "with regard to the direction of and length of time taken by their revolutions?"⁴

61-63: Mephistophilis describes the two different types of movements of the planets, as Faustus sneeringly notes below at line 67 (**the double motion of the planets**). The demon's language is borrowed directly from 1584's *Batman Upon Bartholome* (see the note at line 67-71 below).

65: even Wagner could figure out these trivial problems.

67-71: the concept of the **double motion of the planets** was described by the 13th century French monk Bartholomeus Anglicus, and most certainly came to Marlowe's attention

70 twelve; Mars in four; the Sun, Venus, and Mercury in a year; the Moon in twenty eight days. These are

72 freshmen's questions. But tell me, hath every sphere

74 a dominion or *intelligentia*?

76 **Meph.** Ay.

78 **Faust.** How many heavens or spheres are there?

80 **Meph.** Nine: the seven planets, the firmament, and the empyrean heaven.

82 **Faust.** But is there not coelum igneum, et cristallinum?

when he obtained a copy of some of the Frenchman's works which had been translated into English by the wonderfully named Stephen Batman; the name of the English-language volume, published in 1584, was, *Batman upon Bartholome*.

The **first motion** (or **moving**, as Batman called it) of the planets is represented by their revolving around the earth each day; this of course is due to the fact that each planet is embedded in a sphere, and each sphere rotates around the earth once every 24 hours (the **natural day** of line 68), as described in the note at lines 47-48 above.

The **second motion** is the one each planet makes as it skirts its way completely around its own sphere, a journey which takes them through all of the signs of the **zodiac** (line 63); each planet takes a certain amount of time to make this journey; the farther away a given planet is from the earth, the larger its sphere, and the longer its time to complete a cycle of this second motion.

With the idea of the **second motion**, then, the ancients devised an ingenious way to explain the cyclical wanderings of the planets in the night-sky - what is in fact the revolving of the planets around the sun. This is why the times delineated by Faustus in lines 69-71 for each planet (also adapted from Batman) correspond very closely to their periods of revolution.

Regarding the closest planets, Batman writes that the **sun** (which, along with the moon, was accounted a planet) completes its second motion in 365 days and 6 hours; **Venus** in 348 days; and **Mercury** in 338 days. Marlowe simplified all of these times to simply a year each. On the other hand, Marlowe changed **Mars'** time, perhaps accidentally, from the roughly correct two years (Batman) to four years.

For the record, Venus revolves around the sun in 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 its own sphere!

73: "rule or intelligence": Faustus' question reflects an ancient view of the heavenly bodies as blessed gods in themselves,⁷ or as entities whose movements were guided by angels.¹²

= the eighth sphere, within which the stars are embedded.

= ie. the highest Heaven; Marlowe, borrowing again from Batman, was fond of imagining a sphere higher than any other, in which was found the throne of God and the residences of the angels and the blessed.

= a sphere each of fire and crystal;¹² Marlowe once again borrows from Batman: the sphere of fire (Batman's "burning Heaven") was actually another name for the Empyrean

84	Meph. No, Faustus, they be but fables.	Heaven, and the crystal sphere (Batman's " <i>Coelum Aqueum Christallinum</i> ") was a new sphere added by some scholars.
86	Faust. <u>Resolve me</u> , then, in this one question: why	= "clarify for me".
88	are not <u>conjunctions</u> , <u>oppositions</u> , <u>aspects</u> , eclipses, all <u>at one time</u> , but in some years we have more, in some less?	87: conjunctions = when two planets appear in the same sign of the zodiac. ¹ oppositions = when two stars appear diametrically opposite to each other in the sky. ²⁰ aspects = an astrological term describing two planets in a position to influence each other. ²⁰ at one time = at regular intervals. ¹³
90	Meph. <i>Per inaequalem motum respectu totius.</i>	91: "Due to the unequal movement, in respect of the whole." ⁸ That is, the planets move about independently with respect to speed and direction, even as the spheres in which they are contained rotate along with the Primum Mobile.
92	Faust. <u>Well, I am answered</u> . Now, tell me, who made	= Bevington suggests Faustus is sarcastic here, since Mephistophilis is not telling him anything that is not already common knowledge.
94	the world?	= Mephistophilis does not wish to mention the name of God.
96	Meph. I will not.	= provoke. ²
98	Faust. Sweet Mephistophilis, tell me.	
100	Meph. <u>Move me not</u> , Faustus.	= "(I'll tell you) anything that is not against the rules of hell." ⁷
102	Faust. Villain, have I not bound thee to tell me anything?	
104	Meph. Ay, <u>that is not against our kingdom</u> ; this is. Thou art damned; think thou of hell.	
106	Faust. Think, Faustus, upon God that made the world.	
108	Meph. Remember this.	109: ie. "remember what I said," a warning. ⁵
110		
112	<i>[Exit Mephistophilis.]</i>	
114	Faust. Ay, go accursèd spirit to <u>ugly</u> hell! 'Tis thou hast damned <u>distressèd</u> Faustus' soul. Is't not too late?	= frightful. ⁷ = troubled.
116	<i>Re-enter Good Angel and Evil Angel.</i>	
118	Evil Ang. Too late.	
120	Good Ang. Never too late, if Faustus will repent.	
122	Evil Ang. If thou repent, devils will tear thee in pieces.	
124	Good Ang. Repent, and they shall never <u>raze</u> thy skin.	= "graze or touch". ^{1,7}
126		
128	<i>[Exeunt Angels.]</i>	
130	Faust. O Christ, my Saviour, my Saviour, Help to save <u>distressèd</u> Faustus' soul.	= Faustus repeats these words of line 114.

132 *Enter Lucifer, Belzebub, and Mephistophilis.*

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

= ie. so that Faustus will get what he deserves.
= ie. "who has". = a legal claim to.¹²

136 **Faust.** O, what art thou that look'st so terribly?

137: the *History* describes Lucifer's own 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."

138
140 **Luc.** I am Lucifer,
And this is my companion-prince in hell.

140: Lucifer indicates Belzebub.

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

144 **Belz.** We are come to tell thee thou dost injure us,

= wrong, grieve.²

146 **Luc.** Thou call'st on Christ, contrary to thy promise.

148 **Belz.** Thou shouldst not think on God.

150 **Luc.** Think on the devil.

152 **Belz.** And his dam too.

= 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.

154 **Faust.** Nor will Faustus henceforth: pardon him for this,
And Faustus vows never to look to Heaven.

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

156 **Luc.** So shalt thou shew thyself an obedient servant,
158 And we will highly gratify thee for it.

160 **Belz.** Faustus, we are come from hell in person to
shew thee some pastime: sit down, and thou shalt
162 behold the Seven Deadly Sins appear to thee in their
own proper shapes and likeness.

160ff: the demons must provide another spectacle to distract
Faustus from his troubled thoughts.
= diversion, entertainment.

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

168 **Lucif.** Talk not of Paradise or creation, but mark the
170 show. –
Go, Mephistophilis, [and] fetch them in.

= watch, observe.

= added from the 1631 quarto.

[*Mephistophilis brings in 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."

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.

= about.

= who.

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

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

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

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

= embroidered petticoat.^{1,13} = wish.

186-8: having described himself, *Pride* now begins to act out his name.

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

= born to.

194: *churl* = rude peasant.

leather bag = perhaps meaning money-bag.¹³

might I = "if I could".

200-1: *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".

= the sense is, "come down from your high horse".¹

= "with a curse on you".¹

174

Belz. Now, Faustus, question them of their names and dispositions.

176

178 **Faust.** That shall I soon. – What art thou, the first?

180 **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

182 wench; sometimes, like a perriwig, I sit upon her

brow; next, like a necklace, I hang about her neck;

184 then, like a fan of feathers, I kiss her, and then,

turning myself to a wrought smock, do what I list.

186 But, fie, what a smell is here! I'll not speak a word

more for a king's ransom, unless the ground be

188 perfumed and covered with cloth of arras.

190 **Faust.** Thou art a proud knave indeed. – What art thou, the second?

192

Covetousness. I am Covetousness, begotten of an old churl in a leather bag: and might I now obtain my

194

wish, this house, you, and all, should turn to gold, that I might lock you safe into my chest. O, my sweet gold!

196

198 **Faust.** And what art thou, the third?

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

202

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

204

206

208 **Faust.** Out, envious wretch! – But what art thou, the

210	fourth?	
212	Wrath. I am Wrath. I had neither father nor mother: I leaped out of <u>a lion's mouth</u> when I was scarce an hour	= in <i>The Faerie Queene</i> , Spenser describes Wrath as riding " <i>upon a Lion</i> ".
214	old; and ever since have run up and down the world with <u>these case of rapiers</u> , wounding myself when I could <u>get none to fight withal</u> . I was born in hell; and	= ie. "this pair (<i>case</i>) of light thrusting swords", one of which was carried in each hand. ^{2,9} = "find no one else to fight with."
216	<u>look to it</u> , for <u>some of you shall be my father</u> .	216: look to it = beware, be careful. ¹ some of you...father = "one of you (meaning the demons) is no doubt my father." ⁷
218	Faust. And what art thou, the fifth?	
220	Gluttony. I am Gluttony. My parents are all dead, and <u>the devil a penny</u> they have left me, but a small	= "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
222	<u>pension</u> , and that buys me thirty meals a-day and ten <u>bevers</u> , – a small trifle to <u>suffice nature</u> . I come of a	= (financial) allowance. ²⁴ = snacks between meals. ⁴ = ie. "satisfy my natural hunger."
224	royal pedigree: my father was a <u>Gammon of Bacon</u> ,	224: 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
226	and my mother was a <u>hogshead of claret wine</u> ; my godfathers were these, Peter <u>Pickled-herring</u> and	= cask. = a light-red wine. ¹ = herring preserved (pickled) in brine or vinegar. ¹ Ward points out the common appearance of such alliterative characters' names in the old morality plays.
	Martin <u>Martlemas-beef</u> ; but my godmother, O, she	= 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
228	was an ancient gentlewoman; her name was Margery <u>March-beer</u> . Now, Faustus, thou hast heard all my	= also March-ale : a beer made in March, very popular, but considered undrinkable until it has been aged for two year. ^{8,26} = ancestry or lineage. ^{1,12}
230	<u>progeny</u> ; wilt thou bid me to a supper?	
232	Faust. Not I.	
234	Gluttony. Then the devil choke thee.	
236	Faust. Choke thyself, glutton! – What art thou, the sixth?	
238	Sloth. <u>Heigh ho!</u> I am Sloth. I was begotten on a sunny bank. Heigh ho! I'll not speak a word more	= a sleepy greeting, perhaps accompanied by a yawn. ¹³
240	<u>for a king's ransom</u> .	= this expression dates back to at least 1488. ¹
242	Faust. And what are you, <u>Mistress Minx</u> , the seventh and last?	= an occasionally-appearing term, sometimes used as a form of address, for a flirtatious woman or a prostitute. ¹
244		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 246), a ubiquitous term used to refer to women's genitalia, suggests

246 **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.

248 **Lucif.** Away to hell! Away! On piper!

250
[Exeunt the Seven Sins.]

252 **Faust.** O, how this sight doth delight my soul!

254 **Luc.** But, Faustus, in hell is all manner of delight.

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

260 **Luc.** Faustus, thou shalt; at midnight I will send for thee.
262 Meanwhile peruse this book and view it thoroughly,
And thou shalt turn thyself into what shape thou wilt.

264 **Faust.** Thanks, mighty Lucifer!
This will I keep as chary as my life.

266 **Luc.** Now Faustus, farewell.

268 **Faust.** Farewell, great Lucifer.

270 [Exeunt Lucifer and Belzebub.]

272 Come, Mephistophilis.

274 Exeunt.

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 the Lechery's statement below, "*I love **an inch** of raw mutton*".

246: **ell** = a length of about 45 inches; note how the word puns with **hell** (line 249), which could be pronounced without the **h**.

stock-fish = dried cod,⁴ which Bevington reads as symbolizing impotence.

247: 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*."

= a piper leads the personified Sins off-stage; the piper may also enter the stage with the Sins at line 173, and play along while the Sins parade themselves in front of Faustus.

= Dyce emends **But** to 1604's **Tut**.

= "would I be".

= ie. "preserve as carefully as I do".^{1,7}

SCENE VII.

An Inn-yard.

Enter Robin, with a book.

1 **Robin.** What, Dick! look to the horses there, till I
2 come again. I have gotten one of Doctor Faustus'
3 conjuring books; and now we'll have such knavery,
4 as't passes.

6 Enter Dick.

8 **Dick.** What, Robin! you must come away and walk
the horses.

10 **Robin.** I walk the horses? I scorn 't, 'faith: I have
12 other matters in hand: let the horses walk themselves,
an they will. – [Reads] *A per se, a; t - h - e, the; o per*

14 *se, o; Demy Orgon Gorgon.* – Keep further from me,

O thou illiterate and unlearned hostler!

16 **Dick.** 'Snails, what hast thou got there? a book! why,
18 thou canst not tell ne'er a word on't.

20 **Robin.** That thou shalt see presently: keep out of
the circle, I say, lest I send you into the ostry with a
22 vengeance.

24 **Dick.** That's like, 'faith! you had best leave your
foolery, for an my master come, he'll conjure you,
26 'faith.

28 **Robin.** My master conjure me! I'll tell thee what: an
my master come here, I'll clap as fair a pair of horns
30 on's head as e'er thou sawest in thy life.

Entering Character: Robin, and the soon-to-enter **Dick**, appear to be grooms, or caretakers of the horses at an inn.

= trickery.²

= ie. "that it will surpass all."¹ The word **pass** was also used by magicians to "command" an object to move from one position to another.¹

= "I have contempt for such work, truly."

13: **an they will** = "if they want to".

13-14: **A per se...per se, o** = the somewhat illiterate Robin attempts to figure out how to pronounce the incantations by spelling out the letters: "the letter *a* alone, spells the word *a*; *t-h-e* spells *the*; *o* alone spells the word *o*."^{1,13}

14: **Demy...Gorgon** = Robin tries and fails to pronounce the name of **Demogorgon**, one of the spirits summoned by Faustus in his first attempt at conjuring in Scene III.

Keep...from me = ie. "don't get too close to me".

= uneducated. = stableman.

= a euphemistic abbreviation of the oath "God's nails", alluding to Christ on the cross.

18: ie. "you cannot read."

on't = ie. "of it."

= ie. "you shall see about that momentarily."

21: **circle** = ie. the conjuring circle Robin has drawn; see the note at Scene I.63.

osty = alternate form of hostry, or hostelry, meaning an inn.

21-22: **with a vengeance** = with violence or great force, a common curse.¹

= likely; Dick is skeptical. = cease.

= if. = humorous substitute for "beat".

= if.

29: **my master** = ie. the inn-keeper.

29-30: **I'll clap...head** = cuckolded husbands were said to grow horns on their forehead; thus Robin's meaning is two-fold: he will both place literal horns on his master's

32 **Dick.** Thou needst not do that, for my mistress hath
done it.

34 **Robin.** Ay, there be of us here that have waded as
36 deep into matters as other men, if they were disposed
to talk.

38 **Dick.** A plague take you! I thought you did not sneak
40 up and down after her for nothing. But I prithee, tell
me in good sadness, Robin, is that a conjuring-book?

42 **Robin.** Do but speak what thou'lt have me to do,
44 and I'll do't: If thou'lt dance naked, put off thy clothes,
and I'll conjure thee about presently: or, if thou'lt go
46 but to the tavern with me, I'll give thee white wine,
red wine, claret-wine, sack, muscadine, malmsey and

48 whippincrust, hold, belly, hold; and we'll not pay one
penny for it.

50 **Dick.** O brave! Prithee let's to it presently, for I am as
52 dry as a dog.

54 **Robin.** Come then, let's away.

56 [Exeunt.]

head, and he intends to seduce his master's wife.

clap = slap, attach.

32-33: ie. the master's wife has already cheated on him,
hence Robin's putting horns on their master's head would be
superfluous!

35-37: Robin, assuming a pseudo-intellectual air of
mystery, hints he has already done the deed with the
mistress.

= common curse.

= "I pray thee", ie. please.

= ie. all seriousness.

= "tell me what you want me to do".

= ie. take.

47: **claret-wine** = a light-red wine.¹

sack = a white wine from Spain and the Canaries.¹

muscadine = wine made from muscat.¹

malmsey = a strong and sweet wine from lands around
the Mediterranean.¹

48: **whippencrust** = likely Robin's malapropism for the
spiced and sweet wine known as **hippocras**.^{1,16}

hold, belly, hold = a contemporary work (John Florio's
1611 *A World of Words*) defines this common expression to
mean "gluttingly".

= excellent! = right away.

CHORUS I.

Enter Chorus.

1 **Chorus.** Learnèd Faustus,
2 To find the secrets of astronomy
Graven in the book of Jove's high firmament,

4 Did mount him up to scale Olympus' top,

Where, sitting in a chariot burning bright
6 Drawn by the strength of yokèd dragons' necks,
He views the clouds, the planets, and the stars,
8 The tropic zones, and quarters of the sky,

From the bright circle of the hornèd moon

10 Even to the height of *Primum Mobilè*.

And, whirling round with this circumference,
12 Within the concave compass of the pole,
From east to west his dragons swiftly glide,

14 And in eight days did bring him home again.
Not long he stayed within his quiet house,
16 To rest his bones after his weary toil,
But new exploits do hale him out again:
18 And, mounted then upon a dragon's back,
That with his wings did part the subtle air,

20 He now is gone to prove cosmography,

That measures coasts and kingdoms of the earth,
22 And, as I guess, will first arrive at Rome
To see the Pope and manner of his court,

Chorus: the Chorus re-enters the stage to offer some commentary.

3: **Graven** = engraved.

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

4: **mount him** = rise up, or climb onto his chariot.¹⁴

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

8: **The tropic zones** = the tropics of Cancer (in the north) and Capricorn (in the south);¹⁴ Barnet separates the terms into **The tropics, zones**, and suggests **zones** refers to the "segments of the sky". Two contemporary works suggest Barnet may be right to separate **tropics** and **zones** (from 1615, we find "*we pondre Lynes tropickes circles zones and Zodiack*", and in 1652, "*no lines, poles, tropicks, zones can thee enthrall*.").

quarters of the sky = the sky was imagined to be divided into fourths, each quadrant corresponding to a different compass direction.¹

9: **circle** = orbit.

horned moon = the apparent horns of a crescent moon were frequently referred to.

= the outermost sphere of the universe; see the note at Scene VI.47-48.

11-13: poetically, Faustus has travelled throughout the known universe, though the precise meaning of the lines is difficult to tease out.³

Bevington attempts to interpret lines 11-12 as follows: "on this circuitous course, within the limits (**compass**) defined by the axle of the universe itself (the spheres of which are, from the earth's point of view, concave in shape)." (p. 446).

15-16: but Faustus did not stay at home to rest for long.

= drag.

= ie. its (the dragon's).

= literally "test maps",¹³ meaning to experience, establish the extent of, or measure the geographical features of the earth, such as coastlines and national boundaries, and determine if the maps are accurate.^{1,4,24}

24 | And take some part of holy Peter's feast,

26 | The which this day is highly solemnized.

24: *of* = in.

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

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

SCENE VIII.

The Pope's Privy-Chamber in Rome.

Enter Faustus and Mephistophilis.

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

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

8 Whose banks are set with groves of fruitful vines;

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

The streets straight forth and paved with finest brick.

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

From thence to Venice, Padua, and the East,

16 In one of which a sumptuous temple stands,
That threats the stars with her aspiring top,

= private or inner rooms.²

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 valley, 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: a glance at a map of Naples shows that much of the city is gridded in straight streets.

straight forth = in straight lines.

12-14: **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.

= perhaps meaning "eastern Italy",¹⁴ but Dyce emends **East** to 1604's **rest**.

16-17: 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,

18 Whose frame is paved with sundry coloured stones,
And roofed aloft with curious works in gold.
20 Thus hitherto hath Faustus spent his time:
But tell me now, what resting place is this?
22 Hast thou, as erst I did command,
Conducted me within the walls of Rome?

24 **Meph.** I have, my Faustus; and, for proof thereof,
26 This is the goodly palace of the Pope;
And, 'cause we are no common guests,
28 I choose his privy-chamber for our use.

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

32 **Meph.** All's one, for we'll be bold with his venison.

34 But now, my Faustus, that thou mayst perceive
What Rome contains for to delight thine eyes,

Know that this city stands upon seven hills

36 That underprop the groundwork of the same:
Just through the midst runs flowing Tiber's stream,
38 With winding banks that cut it in two parts;
Over the which two stately bridges lean,

40 That make safe passage to each part of Rome:
Upon the bridge called Ponte Angelo,
42 Erected is a castle passing strong,

Where thou shalt see such store of ordnance,

44 As that the double cannons, forged of brass,

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.

In one of which = ie. in Venice.¹⁴

threats = threatens.

aspiring = rising or climbing.²

18-19: these details describing St. Mark's Church in Venice are lifted right out of the *History*.
= "there until now".²

= earlier, previously.

= private rooms or apartment.

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

= ie. "it is all the same".

33-34: 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 48.

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

40: *two stately bridges* = an error; Ward notes that there were four bridges in 16th century Rome: the Ponte Angelo, the Bridge of the Senators, and the two bridges of the Insula.

The earlier 1604 quarto had correctly printed *four* here, but the printers of the 1616 edition accidentally repeated *two* from the previous line.

lean = incline or lie.¹

41-42: 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.

= 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

46 Do match the number of the days contained
Within the compass of one cómplete year;

48 Beside the gates, and high pyrámidès
That Julius Caesar brought from Africa.

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

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

56 **Meph.** Nay, stay, my Faustus: I know you'd see the Pope,
58 And take some part of holy Peter's feast,
The which this day with high solemnity,

60 This day, is held through Rome and Italy,
62 In honour of the Pope's triumphant victory.

Faust. Sweet Mephistophilis, thou pleasest me.
64 Whilst I am here on earth, let me be cloyed
With all things that delight the heart of man:
66 My four-and-twenty years of liberty
I'll spend in pleasure and in dalliance,
68 That Faustus' name, whilst this bright frame doth stand,
May be admired thorough the furthest land.
70

72 **Meph.** 'Tis well said, Faustus. Come, then, stand by me,
And thou shalt see them come immediately.

artillery "as will shoot seven bullets off with one fire."

45-46: literally meaning there are 365 pieces of artillery in the castle.

compass = range, round or cycle; the expression "compass of x years" was a common one.

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

48-49: **high pyramides...Africa** = the doctor and demon are presumably viewing the obelisk (**pyramides**, here used as a singular word) which had long stood in St. Peter's Square in the Vatican, and upon which had sat since ancient times a metal globe long thought to hold the ashes of Julius Caesar, but which when opened was found to be empty. It is because of this connection that it was thought Caesar himself brought the obelisk from Egypt (which Mephistophilis calls **Africa**).

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

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

50-52: Faustus swears on a host of Hades-related topographical names.

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

infernal = ie. of hell.

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

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

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

= lay-out. = brilliantly magnificent.¹²

= ie. "you would like to".

= in.

= Dyce prefers the later quartos' **in state with** instead of **this day with**, due to the awkward and likely accidental repetition of **this day** from the next line.

61: Mephistophilis presumably refers to the Pope's capture of the anti-pope Bruno, the consequences of which will be portrayed below beginning at line 99.

= satiated, filled.

= poetically, "so long as earth exists".

74 **Faust.** Nay, stay, my gentle Mephistophilis,
 And grant me my request, and then I go.
 76 Thou know'st within the compass of eight days
 We viewed the face of Heaven, of earth, and hell;
 78 So high our dragons soared into the air,
 That, looking down, the earth appeared to me
 80 No bigger than my hand in quantity;
 There did we view the kingdoms of the world,
 82 And what might please mine eye I there beheld.
 Then in this show let me an actor be,
 84 That this proud Pope may Faustus' cunning see.

86 **Meph.** Let it be so, my Faustus. But, first, stay,
 And view their triumphs as they pass this way;
 88 And then devise what best contents thy mind,
 By cunning in thine art to cross the Pope,
 90 Or dash the pride of this solemnity;
 To make his monks and abbots stand like apes,
 92 And point like antics at his triple crown;
 To beat the beads about the friars' pates,
 94 Or clap huge horns upon the cardinals' heads;
 Or any villainy thou canst devise,
 96 And I'll perform it, Faustus. Hark! they come:
 This day shall make thee be admired in Rome.

Enter the Cardinals and Bishops,
 some bearing crossiers, some the pillars;
 Monks and Friars, singing their procession;
 then the Pope, Raymond (King of Hungary),
 the Archbishop of Rheims, Bruno led in chains,
 and Attendants.

= "wait a moment".

= range.

= size.¹

83-84: Faustus wants to interact with the clerics when they appear, and not just be a spectator. Note the always delightful ironic self-referencing of Faustus to his role as an "actor".

cunning = the 1616 quarto prints **coming** here, universally emended to the later quartos' **cunning**.

= wait.

= spectacular displays.¹²

= ie. skills in the occult. = thwart, ie. confound.

= frustrate. = festivity or celebration.²

= monkeys.

= buffoons or jesters. = the pope's familiar three-tiered tiara.

= ie. rosary beads. = heads.

= listen.

Entering Characters: the Pope is identified later in the scene as **Pope Adrian**; the only pope of this name in the 16th century was **Adrian VI** (1459-1523), who had been duly elected to the throne by the conclave of cardinals in January 1522; a Dutchman, Adrian attempted to implement a number of reforms to address Catholicism's excesses, but his efforts met with insurmountable opposition from his cardinals, and he died largely a failure on 14 September 1523, after serving only a year and a half as pope.

Marlowe portrays Adrian as a self-important buffoon, but in reality, Adrian was a hard-working and devout man, who took his efforts to reform the church seriously, even if he was ineffective.

In our play, Adrian is also depicted as a committed enemy of the **Holy Roman Emperor Charles V** (1500-1558, reigned as Emperor 1519-1556), but in reality the two men had largely had an intimate and friendly relationship; Adrian, in fact, had been Charles' tutor during the latter's childhood, and Adrian's election to pope had occurred largely because he was supported by the Emperor.

The relationship between Adrian and Charles did collapse in late 1522, when Adrian failed to support Charles' efforts to form a league against Francis I of France; only when Charles threatened to invade Lombardy did Adrian acquiesce; it was soon after this that the pope passed away in the summer heat of Rome (all information on Adrian adapted from J.N.D. Kelley's *The Oxford Dictionary of Popes*).³³

Hungary has never had a king named **Raymond**; if we assume our play's time-frame to correspond with the reign of Adrian VI, then the king of Hungary at this time was **Louis II**, a lad of only 17 years of age in 1523. Louis would go on to be killed at the disastrous Battle of Mohacs, in which much of Hungary's nobility was slain by the invading Ottomans.

Bruno is a fictitious anti-pope; in our play, Bruno was declared pope by Charles V. Bruno has been captured by the legitimate Catholic authorities, and is about to be presented to Pope Adrian.

The **Archbishop of Rheims** in this period was one Robert de Lenoncourt.

croisiers = a **crozier** is the staff or crook of a bishop.¹

pillars = ornamental columns, of Corinthian form, and possessing a length of perhaps three to four feet, **pillars** were used as symbols of office.

singing their procession = the clerics enter the stage singing a litany, or prayer of repentance.^{1,12}

107: "throw him who is my footstool (ie. Bruno) down onto his knees." The Pope intends to humiliate the anti-pope Bruno by stepping onto his back in order to ascend the papal throne.

Here Marlowe revives a famous image of his earlier play *Tamburlaine, Part One*, in which the conqueror climbs the back of the kneeling Turkish Emperor Bazajeth to reach his own throne; in that play's parallel scene, the opening line is Tamburlaine's: "*Bring out my footstool.*"

109: **Saxon** = German, perhaps specifically suggesting Bruno is from Saxony.

stoop = literally, "to bow down", perhaps with a bended knee,¹ but here Bruno is being told to get down on all fours; **stoop** could also simply mean "to submit".¹

110: the line contains synonymous expressions for the pope's throne.

= throne.

= "so that in fact I am falling to my knees to honour St.

Peter, not you;" note how Bruno and the Pope both address each other with the familiar, and hence insulting, **thee**.

= meaning himself; all popes are accounted descendants of the disciple **Peter**, the original "leader" of the Christian faith.

= fanfare of trumpets.¹²

122-5: since the gods are slow to punish deserving men, it is up to the legitimate heads of the Catholic church to destroy those - meaning Bruno - who rebel against it.

as = ie. because.

the gods = it seems unlikely that the Pope would invoke the pantheon of pagan deities in any context, but then English writers were encouraged to portray Catholics as

106 **Pope.** Cast down our footstool.

108 **Ray.** Saxon Bruno, stoop,

110 Whilst on thy back his Holiness ascends
Saint Peter's chair and state pontifical.

112 **Bruno.** Proud Lucifer, that state belongs to me;

114 But thus I fall to Peter, not to thee.

116 **Pope.** To me and Peter shalt thou grovelling lie,
And crouch before the papal dignity. –
118 Sound trumpets then; for thus Saint Peter's heir,
From Bruno's back, ascends Saint Peter's chair.

120 [A flourish while he ascends.]

122 Thus, as the gods creep on with feet of wool,

124 Long ere with iron hands they punish men,
So shall our sleeping vengeance now arise,
And smite with death thy hated enterprise. –

126 Lord cardinals of France and Padua,

Go forthwith to our holy cónsistory,

128 And read, amongst the statutes decretal,

What, by the holy council held at Trent,

130 The sacred synod hath decreed for him
That doth assume the papal government
132 Without election and a true consent:
Away, and bring us word with speed.

134 **Card. Of Fr.** We go, my lord.

136 [Exeunt Cardinals of France and Padua.]

138 **Pope.** Lord Raymond.

140 **Faust.** Go, haste thee, gentle Mephistophilis,
142 Follow the cardinals to the cónsistory;

And as they turn their superstitious books,

144 Strike them with sloth and drowsy idleness,
And make them sleep so sound, that in their shapes
146 Thyself and I may parley with this Pope,

This proud confronter of the Emperor;

148 And, in despite of all his holiness,

hypocrites and fools.

with feet of wool = ie. silently.¹

= before. = strong or harsh.¹ = ie. the gods.

= dormant, ie. rarely utilized.

= ie. Bruno's.

127: there are present in the chamber one cardinal from France and one from Padua.

= council chamber, where the pope meets officially with his cardinals;¹ **consistory** is always stressed on its first syllable.

128-132: the two cardinals are ordered to go find out what the attendees of the Council of Trent have determined Bruno's punishment should be.

statutes decretal = decrees of the pope concerning religious doctrine, etc.^{1,12}

= the ecumenical council which took place at Trent from 1545-1563 (long after Adrian's death) is famous for its attempts to reform the church and for its clarification of Christian doctrine that had been challenged by Protestants.

= council.¹³ = ie. Bruno.

= ie. rule or power.¹

132: ie. Bruno was not formally elected pope by a legitimate college of cardinals.

= hurry.

= a disyllable here.

143: **turn** = ie. examine.

superstitious books = term used to describe works considered by the Catholic church to be equal in authority to holy scripture, but beyond what Protestants could tolerate: see, e.g., William Fulke's defense of mainstream Protestantism, *A defense of the sincere and true translations of the holie Scriptures into the English tong* (1583): "*Doe they read in their churches Apocryphall &; superstitious bookes for holy scripture, or is he a Puritane, that thus disgraceth their order of daily Seruice?*"

145-6: Faustus and Mephistophilis will assume the forms of the two cardinals.

parley = speak.

148: ie. Adrian; the **Emperor** is Charles V.

confronter = defier.

148: ie. "and, in contempt or defiance of Pope Adrian".¹

150	Restore this Bruno to his liberty, And bear him to the states of Germany.	
152	Meph. Faustus, I go.	
154	Faust. <u>Dispatch it</u> soon. The Pope shall curse that Faustus came to Rome.	= get it done".
156		
158	[<i>Exeunt Faustus and Mephistophilis.</i>]	
160	Bruno. Pope <u>Adrian</u> , let me have some <u>right of law</u> : I was elected by the <u>Emperor</u> .	= a disyllable. = ie. justice. = a trisyllable here.
162	Pope. We will depose the <u>Emperor</u> for that deed, And curse the people that submit to him:	= a disyllable here.
164	Both he and thou shalt stand excommunicate,	164: when an entire nation was <i>excommunicated</i> , its priests were banned from performing marriage and burial rites, a serious burden for a people that married early and usually died young.
166	And <u>interdict</u> from church's privilege And all society of holy men.	= cut off. ¹
168	He grows too proud in his authority, Lifting his lofty head above the clouds, And, like a steeple, <u>overpeers</u> the church:	169: ie. just as a steeple literally towers above the church to which it is attached, so the Emperor considers himself superior in authority to the Catholic church. <i>overpeers</i> = (1) rises over, and (2) overlooks. ¹
170	But we'll <u>pull down</u> his haughty insolence;	= <i>pull down</i> continues the simile of Charles as a steeple in the previous line.
172	And, as <u>Pope Alexander</u> , our <u>progenitor</u> , Trod on the neck of German Frederick,	171-2: the allusion here is to an earlier political situation which closely resembles the one in our play; in the 12th century, the Holy Roman Emperor <i>Frederick I</i> (aka Barbarossa, 1123-1190, reigned 1152-1190) attempted to take financial and military control of most of France in the late 1150's; when <i>Pope Adrian IV</i> (the church's first and only English pope) died in 1159, a split college of cardinals elected two popes: the first, Victor IV, had the support of Frederick; the second, <i>Alexander III</i> , excommunicated Frederick. We may skip over some desultory details to 1174, when Frederick, having lost a major battle to the Lombards, submitted to Alexander; in 1177's Peace of Venice, Frederick recognized Alexander as the true pope, thus ending the eight-year schism in the church, and in front of the Church of St. Mark's in Venice, the emperor received the kiss of peace from the pope. ³⁴ A tradition also seems to exist that Frederick allowed Alexander to place his foot on the Emperor's neck to symbolize the latter's complete submission. ³⁸ <i>progenitor</i> = predecessor. ¹
174	Adding <u>this</u> golden sentence to our praise, "That Peter's heirs should tread on emperors, And walk upon the dreadful adder's back,	= ie. the following. 174-7: this supposed speech of Alexander's is adapted from John Foxe's famous screed against Catholicism,

176 Treading the lion and the dragon down,
And fearless spurn the killing basilisk,”

178 So will we quell that haughty schismatic,
And by authority apostolical

180 Depose him from his regal government.

182 **Bruno.** Pope Julius swore to princely Sigismund,
For him and the succeeding Popes of Rome,
184 To hold the emperors their lawful lords.

186 **Pope.** Pope Julius did abuse the church's rites,
And therefore none of his decrees can stand.
188 Is not all power on earth bestowed on us?
And therefore, though we would, we cannot err.

190 Behold this silver belt, whereto is fixed
Seven golden keys, fast sealed with seven seals,
192 In token of our seven-fold power from Heaven,
To bind or loose, lock fast, condemn or judge,
194 Resign or seal, or whatso pleaseth us:

Acts and Monuments, more commonly known as the *Book of Martyrs*: "Thou shalt walke vpon the Adder and the Basiliske, and shalt tread downe the Lion and the Dragon." The *Book of Martyrs*' citation is in itself a translation of Psalms 90:13, as it appears in Latin in the Vulgate Bible.

fearless spurn = ie. fearlessly kick or trample on.
basilisk = oft-referred to mythological serpent, supposedly born from a cock's egg, whose glance was said to be fatal.

178-180: Adrian intends to depose Charles V.
quell = crush, reduce to submission.¹
schismatic = ie. Charles; **schism** is the word used to describe those periods in which the church was separated into two camps, each with its own pope.
authority = a trisyllable: au-THOR-'ty.
apostolical = stressed on its first and third syllables: A-pos-TOL-i-cal.

182-4: Bruno responds to Adrian's attacks with his own history lesson. However, Marlowe has conflated two historical figures who lived a century apart.
Pope Julius II (1453-1513, reigned 1503-1513) was a militarily-active pope whose greatest success was driving the French out of Italy. He is more well-known today for his patronage of artists such as Michelangelo and Raphael; it was Julius who commissioned the former to paint the ceiling of the Sistine Chapel.³³
Sigismund (1368-1437) was King of Germany from 1411 to his death, and Holy Roman Emperor from 1433. While Sigismund elicited no such statement from any pope as Bruno described, he did organize the Council of Constance (1411-1414), which settled the church's triple-schism (there were three popes in contention) of the time; the council's resolution that its decrees were to be binding on the church - which included the pope - may be the submission Bruno is describing (see Buchianeri, E.A., *Faust: My Soul Be Damned For the World*, p. 354).³⁵

186f: Adrian argues that the power of a sitting pope cannot be controlled or overruled by anyone or anything.

188: ie. by God.
= even if a pope wanted to make a mistake in some way, he would not be able to do so, since his authority is absolute.

191-4: **Seven golden keys** is almost certainly an error, as noted by Boas: the correct reading should be **Seven golden seals**; the line seems to be adapted from Christopher Carlile's *A Discourse* of 1572: "a girdell (ie. belt) hauing seuen keyes and seuen seales, in token of his (the pope's) seuenfolde power." Carlile's sentence goes on to identify the sevenfold power as deriving from "the seuenfolde grace of the holy ghost", and then finally lists the sevenfold powers of the pope: "of binding, loosening, shutting, opening, sealing, resigning, and iudging."
In token of = ie. representing.
loose = release.

196 Then he and thou, and all the world, shall stoop,
Or be assurèd of our dreadful curse,
198 To light as heavy as the pains of hell.

199 *Enter Faustus and Mephistophilis, in the shape*
200 *of the Cardinals of France and Padua.*

202 **Meph.** Now tell me, Faustus, are we not fitted well?

204 **Faust.** Yes, Mephistophilis; and two such cardinals
Ne'er served a holy Pope as we shall do.
206 But, whilst they sleep within the cónsistory,
Let us salute his reverend fatherhood.

208 **Ray.** Behold, my lord, the cardinals are returned.

210 **Pope.** Welcome, grave fathers: answer presently
212 What have our holy council there decreed
Concerning Bruno and the Emperor,
214 In quittance of their late conspiracy
Against our state and papal dignity?

216 **Faust.** Most sacred patron of the Church of Rome,
218 By full consent of all the synod
Of priests and prelates, it is thus decreed, –
220 That Bruno and the German Emperor
Be held as Lollards and bold schismatics,

222 And proud disturbers of the church's peace;
And if that Bruno, by his own assent,
224 Without enforcement of the German peers,

Did seek to wear the triple diadem,
226 And by your death to climb Saint Peter's chair,
The statutes decretal have thus decreed, –
228 He shall be straight condemned of heresy
And on a pile of faggots burnt to death.

230 **Pope.** It is enough. Here, take him to your charge,

232 And bear him straight to Ponte Angelo,
And in the strongest tower enclose him fast.

lock fast = imprison securely.

Resign = unseal.¹²

seven (lines 191-2): in line 191, the first **seven** is a monosyllable (*se'en*), and the second a disyllable, then in line 192, a monosyllable again.

= "bow down before me" or "submit to me".

= my.

= ie. "which will land on him", with a pun on **light** vs. **heavy**.

= greet, address.

= repayment, ie. penalty.

221: **held as** = accounted, judged to be.

Lollards = an anachronistic term in the 16th century; **Lollards** was the name given to the heretical followers of John Wycliffe in England in the late-14th and 15th centuries.³⁶

= ie. on his own free will.

224: ie. without being forced to do so by the German princes or nobility.

= the familiar three-tiered tiara worn by the popes.

226: ie. "and by arranging for your death seek to take the papacy for himself".

229: and is to be burnt at the stake.

faggots = sticks.

231-2: Adrian instructs the two "cardinals" to take Bruno and imprison him.

charge = responsibility.

232-3: Bruno is to be locked up in the papal fortress known as the **Castel Sant'Angelo**, located on the shore of the river Tiber at one end of the **Ponte Angelo** (**Ponte** = bridge).

234 Tomorrow, sitting in our cónsistory,
 236 With all our college of brave cardinals,
 238 Here, take his triple crown along with you,
 240 And leave it in the church's treasury.
Make haste again, my good Lord Cardinals,
 And take our blessing apostolical.

242 **Meph.** So, so; was never devil thus blest before.

244 **Faust.** Away, sweet Mephistophilis, be gone;
 The Cardinals will be plagued for this anon.

246 [Exeunt Faustus and Mephistophilis with Bruno.]

248 **Pope.** Go presently and bring a banquet forth,
 250 That we may solemnize Saint Peter's feast,
 And with lord Raymond, King of Hungary,
 252 Drink to our late and happy victory.

254 [Exeunt.]

SCENE IX.

The Pope's Privy-Chamber.

A sennet while the banquet is brought in;

*And then enter Faustus and Mephistophilis
 in their own shapes.*

1 **Meph.** Now, Faustus, come, prepare thyself for mirth:
 2 The sleepy Cardinals are hard at hand
 To censure Bruno, that is posted hence,

4 And on a proud-paced steed, as swift as thought,
 Flies o'er the Alps to fruitful Germany,
 6 There to salute the woeful Emperor.

8 **Faust.** The Pope will curse them for their sloth to-day,
 That slept both Bruno and his crown away.
 10 But now, that Faustus may delight his mind,
 And by their folly make some merriment,
 12 Sweet Mephistophilis, so charm me here,
 That I may walk invisible to all,
 14 And do whate'er I please, unseen of any.

16 **Meph.** Faustus, thou shalt: then kneel down presently,
 Whilst on thy head I lay my hand,

fast = securely.

= fine.

= ie. "hurry back".¹³

242: ie. as he has just been blessed by the pope!

245: the Cardinals of France and Padua will be shortly punished for having lost Bruno.

252: compare to line 61 above, which refers to the "Pope's triumphant victory."

= ie. a horn flourish, played to signal the arrival or departure of important persons.^{12,13}

= our heroes enter the stage appearing again as themselves, rather than as the cardinals.

= nearby, ie. approaching.

3: *censure* = pass judgment on.^{1,12}

that is posted hence = "whom we sent hurriedly away from here".

4-6: Mephistophilis put Bruno on a magic flying horse which flew him out of Italy and back to Germany.

= full of woe, ie. grief-stricken.

8-9: Adrian will be infuriated that the cardinals let Bruno escape while they slept.

= by anyone.

17-25: note how Mephistophilis' incantation is written in tetrameter (four iambs, or eight syllables, per line), rather

18	And charm thee with this <u>magic wand</u> .	than the usual pentameter: sing-songy tetrameter is a more appropriate meter for spells and such, as it provides a definite sense of ceremony, rather than the more staid rhythm of pentameter.
20	First, wear this <u>girdle</u> ; then appear Invisible to all <u>are</u> here:	= if Marlowe was indeed responsible for writing the "B" version of <i>Doctor Faustus</i> , then we may thank him for introducing the expression <i>magic wand</i> into the English language. = belt. = ie. "who are".
22	The <u>planets seven</u> , the gloomy air, Hell and <u>the Furies' forkèd hair</u> , <u>Pluto's blue fire</u> , and <u>Hecat's tree</u> .	= in 16th century poetic cosmography, the <i>seven planets</i> included the sun and the moon, as well as Mercury, Venus, Mars, Jupiter and Saturn. = the <i>Furies</i> were goddesses of revenge; they were usually portrayed with snakes wound in their hair, hence the description of their hair as <i>forked</i> , which really applies to the tongues of the serpents.
24	With magic spells so <u>compass</u> thee, That no eye may thy body see!	23: <i>Pluto's blue fire</i> = <i>Pluto</i> is the god of Hades; the <i>blue fire</i> refers to the sulphurous haze of Hades. ¹ <i>Hecat's tree</i> = <i>Hecate</i> , a mysterious and powerful yet poorly understood goddess, was considered a deity of the underworld; the reference to her <i>tree</i> is unclear, and several editors have wondered if <i>tree</i> is an error for <i>three</i> : Hecate was often portrayed as having three bodies, standing in a sort-of triangle with their backs to each other. ²⁹
26	So, Faustus, now, for all their holiness, Do what thou wilt, thou shalt not be <u>discerned</u> .	= surround, envelop. = seen.
28	<i>Faust.</i> Thanks, Mephistophilis. – Now, friars, take heed	
30	Lest Faustus make your <u>shaven crowns</u> to bleed.	= allusion to the familiar tonsures of Catholic clerics.
32	<i>Meph.</i> Faustus, <u>no more</u> : see, where the Cardinals come!	= "say no more", ie. "hush!"
34	<i>Re-enter the Pope, and the Cardinals of France and Padua with a book.</i>	Banquet of the Catholics: the <i>History</i> describes the collection of churchmen attending the Pope's feast as " <i>proud, stout, wilful gluttons, drunkards, whoremongers, breakers of wedlock, and followers of all manner of ungodly excess</i> " - as Faustus notes (in the <i>History</i>), people just like himself.
36		
38	<i>Pope.</i> Welcome, Lord Cardinals; come, sit down. – Lord Raymond, take your seat. – Friars, attend, And see that all things be in readiness, As best <u>beseems</u> this solemn festival.	= befits.
42	<i>Card of Fr.</i> First, may it please your sacred Holiness To view the sentence of the <u>reverend</u> synod Concerning Bruno and the Emperor?	= reverent, worthy. ²
44		
46	<i>Pope.</i> What needs this questiön? Did I not tell you,	46f: the Pope of course does not realize that the cardinals to whom he thought he was assigning responsibility to watch Bruno were actually Faustus and his demon.

48	Tomorrow we would sit i' the cónsistory, And there determine of his punishment? You brought us word <u>even</u> now, it was decreed	= usually, as here, a monosyllable: <i>e'en</i> .
50	That Bruno and the cursèd Emperor Were by the holy council both condemned	
52	For loathèd <u>Lollards</u> and base schismatics: Then <u>wherefore</u> would you have me view that book?	= see the note at Scene VIII.221. = why.
54	Card of Fr. Your grace mistakes; you gave us no such <u>charge</u> .	55: charge = instruction.
56		
58	Ray. Deny it not. We all are witnesses That Bruno here was <u>late delivered</u> you, With his rich triple crown to be <u>reserved</u> And put into the church's treasury.	= recently. = ie. handed over to. = ie. "taken from him", ¹ or perhaps "secured". ¹²
60		
62	Both Card. By holy Paul, we saw them not!	
64	Pope. By Peter, you shall die, Unless you bring them forth immediately! –	
66	<u>Hale</u> them to prison, <u>lade</u> their limbs with <u>gyves</u> . –	= drag. = burden. = fetters.
68	<u>False</u> prelates, for this hateful treachery Cursed be your souls to hellish misery!	= deceitful. 67-68: for this...misery = this clause seems to be adapted from a passage in Robert Greene's 1584 publication, <i>Gwydonius, the Card of Fancie</i> : " <i>that I may requite his hatefull trecherie with most hellish torments.</i> " Marlowe of course substitute the trisyllable misery for torments - but hellish misery appears multiple times to in <i>Gwydonius</i> . It is pleasing to imagine Marlowe gazing at Greene's open book even as he was working on these lines in <i>Faustus</i> .
70	[<i>Exeunt Attendants with the two Cardinals.</i>]	
72	Faust. So, they are <u>safe</u> . Now, Faustus, to the feast: The Pope had never such a <u>frolic</u> guest.	= secured. = merry.
74		
76	Pope. Lord Archbishop of Rheims, sit down with us.	
78	Archb. I thank your Holiness.	
80	Faust. <u>Fall to</u> ; the devil choke you, <u>an you spare</u> !	79: fall to = an imperative, "start eating". ² an you spare = "if you refrain from eating". ¹
82	Pope. Who is that spoke? – Friars look about. – Lord Raymond, pray, fall to. I am <u>beholding</u> To the Bishop of Milan for this so <u>rare</u> a present.	81ff: Faustus can be heard but not seen. = beholden, obliged. = splendid.
84		
86	Faust. I thank you, sir.	
88	[<i>Faustus snatches the dish.</i>]	87: Faustus grabs and renders invisible the indicated dish.
90	Pope. How now? who snatched the <u>meat</u> from me? Villains, why speak you not? – My good Lord Archbishop, <u>here's a most dainty dish</u> Was sent <u>me</u> from a cardinal in France.	89: meat = dish. ¹ = the pope indicates a different dish. = ie. "to me".
92		
94	Faust. I'll have that too.	

96 [Faustus snatches the dish.]

98 **Pope.** What Lollards do attend our holiness,
That we receive such great indignity? –
100 Fetch me some wine.

= see the note at Scene VIII.221; it seems rather lazy for the playwright to repeat yet again the term **Lollard** here.

102 **Faust.** Ay, pray do, for Faustus is a-dry.

= please.

104 **Pope.** Lord Raymond,
I drink unto your grace.

106 **Faust.** I pledge your grace.

108 [Faustus snatches the cup.]

110 **Pope.** My wine gone too? – Ye lubbers, look about,

111: **ye** = plural form of **you**.
lubbers = dolts;² the Pope descends into comically low-brow language as he addresses his attendants, who perhaps look about helplessly.

112 And find the man that doth this villainy,
Or by our sanctitude, you all shall die. –
114 I pray, my lords, have patience at this
Troublesome banquet.

= an oath; **sanctitude** = holiness.¹

114-5: the Pope returns to more elegant speech as he speaks to his high-ranking guests.

116 **Archb.** Please it your Holiness, I think it be some
ghost crept out of Purgatory, and now is come unto
118 your Holiness for his pardon.

117-9: the cardinal means that the soul of a sinner, who though not damned to hell, is stuck in Purgatory for a number of years to pay for his sins, has come begging for an indulgence (**pardon**),¹ which if granted would shorten the term of his penalty, hastening his removal to Heaven; a heavily-criticized abuse - selling indulgences raised a lot of money for the church (and churchmen) - the practice was a major factor in the rise of the Reformation.²²

120 **Pope.** It may be so. –
122 Go, then, command our priests to sing a dirge,
To lay the fury of this same troublesome ghost.

= a song of mourning or lament for the dead.¹

= ie. allay.

124 [Exit an Attendant. –
126 The Pope crosses himself.]

128 **Faust.** How now! must every bit be spiced with a cross? –
Nay then, take that.

130 [Strikes the Pope.]

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

132 **Pope.** O, I am slain! – Help me, my lords!
134 O, come and help to bear my body hence! –
Damned be this soul forever for this deed!

136 [Exeunt all except Faustus and Mephistophilis.]

138 **Meph.** Now, Faustus, what will you do now? for I
140 can tell you you'll be cursed with bell, book, and
candle.

140-1: **you'll be...candle** = ie. "you shall be excommunicated." Our demon is wryly ironic.

In the Roman church, during an official pronouncement 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.^{23,26} 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.²⁶

143-4: note Faustus' merry rhyming couplet.

= ie. go about.

"may the Lord curse him!"

= old alternate form of *struck*; Dyce emends *strook* to *struck* to match the latter's appearance in line 160.

160-1: Faustus has apparently whacked another cleric on the noggin at some point.

pate = head.

= small explosive devices.

Entering Characters: our boys have stolen a cup (a silver goblet in the 1604 quarto) from a tavern.

1-3: "Robin, we better see to it that one of those demons you can conjure will get us out of this fix if we get caught with the cup we stole, because the servant of the wine-seller (*Vintner*) is right behind us!"

Sirrah = familiar form of address.

answer = answer to, ie. respond to an accusation regarding.

at the hard heels = variation and precursor to "hard on the heels of".

142

Faust. Bell, book, and candle, – candle, book, and bell, –
Forward and backward, to curse Faustus to hell!

144

146

*Re-enter the Friars, with bell, book, and candle,
for the Dirge.*

148

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

150

152

[*They Sing*].

154

Cursed be he that stole his Holiness' meat from the
table!

156

Maledicat Dominus!

158

Cursed be he that *strook* his Holiness a blow on the
face!

160

Maledicat Dominus!

162

Cursed be he that struck Friar Sandelo a blow on
the *pate*!

164

Maledicat Dominus!

166

Cursed be he that disturbeth our holy dirge!

168

Maledicat Dominus!

170

Cursed be he that took away his Holiness' wine!

172

Maledicat Dominus!

*Mephistophilis and Faustus beat the Friars,
fling fireworks among them, and exeunt.]*

SCENE X.

A Street near an Inn.

*Enter Robin with a conjuring book
and Dick with a cup.*

1

Dick. Sirrah Robin, we were best look that your devil
can answer the stealing of this same cup, for the
Vintner's boy follows us at the hard heels.

2

4	Robin. 'Tis no matter; let him come: <u>an</u> he follow us,	= if.
6	I'll so conjure him as he was never conjured in his life,	
8	I <u>warrant</u> him. Let me see the cup.	= can assure.
10	Dick. Here 'tis.	
12	[Gives the cup to Robin.]	
14	Yonder he comes: now, Robin, now or never show thy <u>cunning</u> .	= ie. skills in magic.
16	<i>Enter Vintner.</i>	Entering Character: the <i>Vintner</i> is the keeper of a tavern in which wine is sold. ⁵ The Vintner will not be able to see stolen cup, as Robin, thanks to his conjuring book, has rendered it invisible. Note that the Vintner's appearance is inconsistent with Dick's assertion in line 3 above that the <i>Vintner's boy</i> is chasing them.
18	Vint. O, are you here? I am glad I have found you.	
20	You are a couple of fine <u>companions</u> : pray, where's the cup you stole from the tavern?	= rogues. ¹
22	Robin. How, how! We steal a cup! take heed what you say: we look not like cup stealers, I can tell you.	
24	Vint. Never deny't, for I know you have it; and I'll search you.	
28	Robin. Search me! ay, and spare not. – [Aside to Dick, giving him the cup]	
30	Hold the cup, Dick. – Come, come, search me, search me.	29: Robin has rendered the goblet invisible to the Vintner.
32	[Vintner searches Robin.]	
34	Vint. Come on, sirrah, let me search <u>you</u> now.	= ie. Dick.
36	Dick. Ay, ay, do, do.	
38	[Aside to Robin, giving him the cup]	
40	Hold the cup, Robin. – I fear not your searching: we scorn to steal your cups, I can tell you.	
42	[Vintner searches Dick.]	
44	Vint. <u>Never outface me for the matter</u> ; for, sure, the cup is between you two.	= "do not shamelessly contradict (<i>outface</i>) ¹ me in this matter."
46	Robin. Nay, there you lie; 'tis beyond us both.	46: as he holds the cup in front of him, Robin humorously parses words: "it's not <i>between</i> us, it's in front of us!"
48	Vint. A plague take you! I thought 'twas your knavery to take it away: come, give it <u>me again</u> .	= ie. "back to me."
50	Robin. Ay, <u>much!</u> <u>When, can you tell?</u> – Dick, <u>make</u>	52: <i>much!</i> = Dyce suggests "by no means", or "not at all!", while Bevington proposes the phrase is a mocking "sure, right away!" <i>When, can you tell</i> = a common retort used to reject a
52		

54 me a circle, and stand close at my back, and stir not
for thy life. – Vintner, you shall have your cup anon. –
Say nothing, Dick.

56 [*Reads from book*]
57 *O per se, O; Demogorgon; Belcher, and*
58 *Mephistophilis!*

60 *Enter Mephistophilis.*

62 **Meph.** You princely legions of infernal rule,
How am I vexèd by these villains' charms!
64 From Constantinople have they brought me now,

66 Only for pleasure of these damnèd slaves.

[*Exit Vintner, running.*]

68 **Robin.** By lady, sir, you have had a shrewd journey
70 of it! will it please you to take a shoulder of mutton
to supper, and a tester in your purse, and go back
72 again?

74 **Dick.** Ay, I pray you heartily, sir; for we called you
but in jest, I promise you.

76 **Meph.** To purge the rashness of this cursèd deed,
78 First, be thou turnèd to this ugly shape,
For apish deeds transformèd to an ape.

80 **Robin.** O brave! an ape! I pray, sir, let me have the
82 carrying of him about, to shew some tricks.

84 **Meph.** And so thou shalt: be thou transformed to a
dog, and carry him upon thy back. Away, be gone!

86 **Robin.** A dog! that's excellent: let the maids look
88 well to their porridge-pots, for I'll into the kitchen
presently. – Come, Dick, come.

[*Exeunt Robin and Dick.*]

92 **Meph.** Now with the flames of ever-burning fire,

request.²¹

make = ie. draw.

= in a moment.

57-58: Robin has learned to properly pronounce the incantation he had struggled to make sense of back at Scene VII.13-14.

64: Mephistophilis refers to a trip he made with Faustus to see the Turkish Emperor, described at length in the *History*; but other than the additional allusion in line 95 below, our play does not portray that visit.

they = Robin and Dick.

63-65: Mephistophilis is clearly unhappy to have been summoned by the two boys; but note how the demon's inability to resist Robin's conjuring flatly contradicts the assertion he made earlier to Faustus that conjuring has no direct power over him: see Scene III.63f.

= ie. "by our lady", an oath. = difficult or vexacious.^{1,12}

= 16th century slang name for a *teston* (a coin valued at six pence), which in itself was a slang name for an English shilling coin; actual testons were also coined in Italy and France.¹

= summoned.

= ie. Dick.

79: **apish** = meaning both "foolish" and "imitative".¹³

ape = monkey. Note the rhyming couplet of lines 78-79.

81: **brave** = great, excellent.

81-82: **I pray...tricks** = "please, sir, give him to me to carry around with me, so that I may entertain others with the tricks I can teach him."

shew = show.

= ie. Robin.

= porridge- or stew-dish.¹ = ie. go into.

93-94: **Now with...myself** = the sense is that Mephistophilis

<p>94</p> <p>96</p>	<p>I'll wing myself, and forthwith fly <u>amain</u></p> <p>Unto my Faustus, to the great Turk's court.</p> <p>[Exit.]</p>	<p>will make himself wings from fire. <i>amain</i> = at once.</p> <p>95: see the note at line 64 above.</p>
	<p>SCENE XI.</p>	
	<p><i>A Room in the Emperor's Court at Innsbruck.</i></p>	<p>Scene XI: the <i>History</i> places the court of Charles V at Innsbruck in Austria.</p>
	<p><i>Enter Martino and Frederick at several doors.</i></p>	<p>Entering Characters: <i>Martino</i> and <i>Frederick</i> are knights, followers or retainers of <i>Emperor Charles V.</i> <i>at several</i> = from separate or different.</p>
<p>1</p> <p>2</p> <p>3</p> <p>4</p> <p>5</p> <p>6</p>	<p>Mart. What ho, officers, gentlemen!</p> <p><u>Hie</u> to the <u>presence</u> to attend the Emperor. – Good Frederick, see the rooms be <u>voided straight</u>; His majesty is coming to the hall; Go back, and <u>see the state in readiness.</u></p>	<p>1-5: Martino calls out to members of the court who are both on- and off-stage. = hurry. = royal reception chamber.² = emptied (of people). = immediately. = "see to it that the throne (<i>state</i>) is made ready." <i>state</i> = a raised throne, with a canopy.³</p>
<p>7</p> <p>8</p>	<p>Fred. But where is Bruno, our elected Pope, That on a <u>Fury's</u> back came <u>post</u> from Rome?</p>	<p>8: <i>Fury's</i> = the Furies were avenging goddesses of ancient myth (see the note at Scene IX.22), but Frederick is referring generically to the horse-spirit that whisked Bruno home from Rome. <i>post</i> = riding quickly.²</p>
	<p>Will not <u>his grace consort</u> the Emperor?</p>	<p>= ie. Bruno. = join in company.¹</p>
<p>10</p> <p>11</p> <p>12</p> <p>13</p> <p>14</p>	<p>Mart. O yes; and with him comes the German conjuror, The learnèd Faustus, <u>fame</u> of Wittenberg, The wonder of the world for magic art; And he intends to shew great <u>Carolus</u> The race of all his <u>stout</u> progenitors,</p>	<p>= glory.¹⁶</p> <p>14-15: Faustus will present a pageant in which all of the Emperor's illustrious ancestors (<i>progenitors</i>) will parade before him. <i>Carolus</i> = Latinized name of Charles. <i>stout</i> = brave, proud.²</p>
<p>15</p> <p>16</p> <p>17</p> <p>18</p>	<p>And bring in presence of his majesty The royal shapes and <u>warlike</u> semblances Of <u>Alexander</u> and <u>his beauteous paramour.</u></p>	<p>16-18: the demonstration will present for Charles' viewing spirits who will resemble <i>Alexander the Great</i> and his mistress, but they will not be the actual physical resurrections of the long-dead individuals. <i>warlike</i> = Dyce emends <i>warlike</i> to the later quartos' <i>perfect</i>. <i>his...paramour</i> = the <i>History</i> identifies Alexander's woman only as "his paramour". 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.</p>
<p>19</p> <p>20</p>	<p>Fred. Where is Benvolio?</p>	<p>20: Frederick alludes to a missing nobleman.</p>
<p>21</p> <p>22</p>	<p>Mart. Fast asleep, I warrant you,</p>	

<p>He <u>took his rouse</u> with <u>stoups</u> of <u>Rhenish wine</u></p> <p>24 So kindly <u>yesternight</u> to Bruno's health, That all this day the sluggard keeps his bed.</p> <p>26</p> <p>28 Fred. See, see, his window's ope! we'll call to him.</p> <p>30 Mart. What ho, Benvolio!</p> <p>32 <i>Enter Benvolio above, at a window, in his nightcap, <u>buttoning</u>.</i></p> <p>34 Benv. What a devil ail you two?</p> <p>36 Mart. Speak softly, sir, lest the devil hear you; For Faustus at the court is <u>late</u> arrived, 38 And at his heels a thousand <u>Furies</u> wait, T' accomplish whatsoe'er the doctor please.</p> <p>40 Benv. What of this?</p> <p>42 Mart. Come, leave thy <u>chamber</u> first, and thou shalt see 44 This conjuror perform such <u>rare</u> exploits, Before the <u>Pope</u> and royal Emperor, 46 As never yet was seen in Germany.</p> <p>48 Benv. Has not the Pope enough of conjuring yet? He was upon the devil's back <u>late</u> enough: 50 And if he be so far in love with him, I would he would <u>post with him to Rome again!</u></p> <p>52 Fred. Speak, wilt thou come and see this <u>sport</u>?</p> <p>54 Benv. Not I.</p> <p>56 Mart. Wilt thou stand in thy window, and see it, then?</p> <p>58 Benv. Ay, <u>and</u> I fall not asleep i' the mean time.</p> <p>60 Mart. The Emperor is <u>at hand</u>, who comes to see 62 What wonders by black spells may compassed be.</p> <p>64 Benv. Well, go you attend the Emperor. I am content, for this once, to thrust my head out at a window; for 66 they say if a man be drunk over night, the devil cannot hurt him in the morning: if that be true, I have a charm 68 in my head, <u>shall</u> control him as well as the conjurer, I warrant you.</p> <p>70 <i>[Exeunt Frederick and Martino.]</i></p>	<p>23: took his rouse = ie. caroused; a rouse is a large cup filled with wine or ale.¹ stoups = cups or tankards filled to the brim.^{1,12} Rhenish wine = the wines of the Rhine valley, referred to frequently in drama of the period.</p> <p>= ie. last night.</p> <p>31-32: Benvolio appears on the balcony, or upper stage, which represents his apartment on an upper floor. buttoning = ie. buttoning up his raiment.¹²</p> <p>= recently. = ie. spirits, demons.</p> <p>41: "so what?"</p> <p>= room, ie. apartment. = excellent. = ie. Bruno.</p> <p>= recently. = hurriedly ride back to Rome, and take Faustus with him! = entertainment.</p> <p>55ff: Benvolio is not really interested to see Faustus perform his tricks, and in fact will prove to be skeptical of the doctor's alleged abilities to engage in black magic.</p> <p>= if. = close by.</p> <p>= ie. which shall.</p> <p>71: Benvolio remains visible on the upper stage, sitting by his window.</p>
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SCENE XII.

The Presence-Chamber in the Court.

Still on Stage: *Benviolo, at his window.*

A sennet. = horn flourish.

*Enter Charles the German Emperor, Bruno,
Duke of Saxony, Faustus, Mephistophilis, Martino,
Frederick, and Attendants.*

Entering Characters: the *Emperor* is *Charles V* (1500-1556), who served as Holy Roman Emperor 1519-1556.

Bevington suggests that either Charles is carried in on his throne, or he walks onto the stage and then sits on his throne, which would have been independently brought onto the stage.

1 **Emp.** Wonder of men, renowned magician,

= the quartos are not internally consistent in their spelling of this word, sometimes employing an *m* for the *n*, ie. **renowned**.

2 Thrice-learnèd Faustus, welcome to our court.

= a common intensifier.

This deed of thine, in setting Bruno free

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

4 From his and our professèd enemy,
Shall add more excellence unto thine art
6 Than if by powerful necromantic spells
Thou couldst command the world's obedience:

= openly avowed.¹²

8 Forever be beloved of Carolus!
And if this Bruno, thou hast late redeemed,
10 In peace possess the triple diadem,
And sit in Peter's chair, despite of chance,
12 Thou shalt be famous through all Italy,
And honoured of the German Emperor.

= ie. "by me!"

= "whom you have recently freed".

10-11: ie. "ever gets to reign as Pope in Rome, despite his bad luck."¹²

= by.

14 **Faust.** These gracious words, most royal Carolus,
16 Shall make poor Faustus, to his utmost power,
Both love and serve the German Emperor,
18 And lay his life at holy Bruno's feet:
For proof whereof, if so your grace be pleased,
20 The doctor stands prepared by power of art
To cast his magic charms, that shall pierce through
22 The ebon gates of ever-burning hell,
And hale the stubborn Furies from their caves,
24 To compass whatsoever your grace commands.

= black.

= drag.

= accomplish, ie. perform.

26 **Benv.** 'Blood, he speaks terribly! But, for all that, I

= abbreviated form of **God's blood**, a strong oath, referring to the blood of Christ.

do not greatly believe him: he looks as like a conjurer
28 as the Pope to a costermonger.

27-28: **he looks...costermonger** = Faustus looks as much like a sorcerer as Pope Bruno does an apple-vendor (**costermonger**)."

30 **Emp.** Then, Faustus, as thou late didst promise us,

= recently. = ie. "me", the royal "we".

<p>32 We would behold that famous conqueror, Great Alexander, and his paramour, 34 In their true shapes and state majestic, That we may <u>wonder</u> at their excellence.</p>	<p>= gaze in amazement.</p>
<p>36 Faust. Your majesty shall see them <u>presently</u>. – Mephistophilis, away, 38 And, with a solemn noise of trumpets' sound, Present before this royal Emperor 40 Great Alexander and his beauteous paramour.</p>	<p>= right away.</p>
<p>42 Meph. Faustus, I will.</p>	
<p>44 [Exit Mephistophilis.]</p>	
<p>46 Benv. Well, Master Doctor, an your devils come not away quickly, you shall have me asleep presently: 48 <u>zounds</u>, I could eat myself for anger, to think I have been such an ass all this while, to stand gaping after 50 the <u>Devil's governor</u>, and can see nothing!</p>	<p>46-47: an your...quickly = "if your demons don't arrive soon". = God's wounds, an oath. = the devil's manager or controller, ie. Faustus.</p>
<p>52 Faust. I'll make you feel something <u>anon</u>, if my art fail me not. – 54 My lord, I must forewarn your majesty, That when my <u>spirits</u> present the royal shapes 56 Of Alexander and his paramour, Your grace demand no questions of the king, 58 But in dumb silence let them come and go.</p>	<p>52-53: Faustus warns the skeptical Benvolio. anon = soon. = a monosyllable: <i>spir'its</i>.</p>
<p>60 Emp. Be it as Faustus please; we are content.</p>	
<p>62 Benv. Ay, ay, and I am content too: <u>and</u> thou bring Alexander and his paramour before the Emperor, 64 I'll be <u>Actaeon</u> and turn myself to a <u>stag</u>.</p>	<p>= if.</p>
<p>66 Faust. And I'll play Diana, and send you the horns presently.</p>	<p>64, 66: 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.</p>
<p>68 [Sennet.]</p>	<p>66-67: send you...presently = this enigmatic line will be explained shortly.</p>
<p>70 <i>Enter, at one door, the Emperor Alexander, at the 72 other, Darius. They meet. Darius is thrown down; Alexander kills him, takes off his crown, and, offering 74 to go out, his Paramour meets him. He embraceth her, and sets Darius' crown upon her head; 76 and, coming back, both salute the Emperor, who, leaving his <u>state</u>, <u>offers</u> to embrace them; 78 which, Faustus seeing, suddenly <u>stays</u> him.]</i></p>	<p>Entering Characters: the spirits present a mimed act, called a Dumb Show; the scene is an allegorical one, symbolizing Alexander the Great's destruction of the Persian Achaemenid Empire of Darius III (c. 380-330 B.C.) in 330 B.C. After burning Darius' capital of Persopolis, Alexander pursued the fleeing king, but Darius was cut down by his own men before the Macedonian conqueror could catch him.</p>
<p>80 [Then trumpets cease, and music sounds.]</p>	<p>state = throne. offers = attempts. stays = stops.</p>

82	My gracious lord, you do forget yourself; These are but shadows, not <u>substantial</u> .	= real, physical.
84	Emp. O pardon me! My thoughts are so <u>ravished</u> With sight of this renowned emperor, That in mine arms I would have <u>compassed</u> him.	= carried away. = wrapped, ie. embraced.
86	But, Faustus, since I may not speak to them, To satisfy my longing thoughts <u>at full</u> ,	= ie. fully.
88	Let me this tell thee: I have heard it said That this fair lady, whilst she lived on earth, Had on her neck a little <u>wart or mole</u> ; How may I prove that saying to be true?	90-93: the <i>History</i> explains here that the Emperor wants to make sure that the paramour is who Faustus claims she is, and not just a random female spirit. wart or mole = the <i>History</i> describes the mark on the paramour's body as a " <i>great wart or wen</i> ", the latter a generic term used to describe any lump on a body. ¹
90	Faust. Your majesty may boldly go and see.	95: here the Emperor closely examines the lady-spirit.
92	Emp. Faustus, I see it plain; And in this sight thou better pleasest me Than if I gained another monarchy.	90-99: though the anecdote of the wart is described in the <i>History</i> , there is no such real 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.
94	Faust. Away, be gone! –	
96	[<i>Exit show.</i>]	
98	See, see, my gracious lord! what strange beast is <u>yon</u> , that thrusts his head out at window?	= yonder, ie. over there.
100	Emp. O wondrous sight! – See, Duke of Saxony, Two spreading horns most strangely fastenèd Upon the head of young Benvolio!	
102	Sax. What, is he asleep or dead?	112: Benvolio has fallen asleep at the window; according to the <i>History</i> , this occurred because " <i>in those days it was hot.</i> "
104	Faust. He sleeps, my lord; but dreams not of his horns.	
106	Emp. This sport is excellent: we'll call and wake him. – What ho, Benvolio!	
108	Benv. A plague upon you! let me sleep a while.	
110	Emp. I blame thee not to sleep much, having such a head <u>of thine own</u> .	= ie. "as you have."
112	Sax. Look up, Benvolio; 'tis the Emperor <u>calls</u> .	= ie. "who is calling."
114	Benv. The Emperor? Where? – O, zounds, my head!	
116	Emp. Nay, and thy horns hold, 'tis no matter for thy head, for that's armed sufficiently.	128-9: ie. "so long as those horns remain on your head, you have nothing to worry about, for it (your head) is fully armed (and can hence protect you from anything)."
118		
120		
122		
124		
126		
128		
130		

132 *Faust.* Why, how now, Sir Knight! what, hanged by
 134 the horns? this is most horrible: fie, fie, pull in your
 136 head for shame! let not all the world wonder at you.
 138 *Benv.* Zounds, doctor, this is your villainy!
 140 *Faust.* O say not so, sir! the doctor has no skill,
 142 No art, no cunning, to present these lords,
 144 Or bring before this royal Emperor
 The mighty monarch, warlike Alexander.
 If Faustus do it, you are straight resolved,
 In bold Actaeon's shape to turn a stag: –
 And therefore, my lord, so please your majesty,
 I'll raise a kennel of hounds shall hunt him so
 As all his footmanship shall scarce prevail
 To keep his carcass from their bloody fangs. –
 Ho, Belimoth, Argiron, Asteroth!

150 *Benv.* Hold, hold! – Zounds, he'll raise up a kennel
 of devils, I think, anon. – Good my lord, entreat
 152 for me. – 'Sblood, I am never able to endure these
 torments.
 154 *Emp.* Then, good Master Doctor,
 Let me entreat you to remove his horns;
 156 He has done penance now sufficiently.

158 *Faust.* My gracious lord, not so much for injury done
 to me, as to delight your majesty with some mirth,
 160 hath Faustus justly requited this injurious knight;
 which being all I desire, I am content to remove his
 162 horns. – Mephistophilis, transform him. –
 164 *[Mephistophilis removes the horns.]*
 166 And hereafter, sir, look you speak well of scholars.

168 *Benv.* Speak well of ye! 'sblood, and scholars be such
cuckold makers, to clap horns of honest men's heads

170 o' this order, I'll ne'er trust smooth faces and small
 ruffs more. –

131-2: ***hanged by the horns*** = Benvolio's horns are so large, he cannot pull his head in through the window.
 In the *History*, it is an unnamed Knight who receives the horns on his head; the horns are so large that when he tries to pull his head in, he shatters the panes of the window.
 = "for shame".

137-142: ***the doctor...a stag*** = Faustus mockingly throws Benvolio's words back at him.
 = immediately decided.
 = to Charles.
 144-6: Faustus proposes to complete this modern version of Acteon's story; see the note at line 64 above.
 = running.

147: Faustus begins to raise new spirits with which to torment Benvolio. ***Asteroth*** is mentioned in other 16th and 17th century works, but I was not able to find contemporary references to ***Belimoth*** or ***Argiron***; Faustus will summon the first and last of the three mentioned demons again in Scene XIII.
 = shortly. = beg, request.
 = ie. "would not be able to"; but Bevington suggests some actual demons may assault Benvolio here, in which case the meaning of the underlined clause is "cannot".
 = request.
 = ie. "it was not so much".
 = ie. "but rather".
 = repaid, got revenge on. = insulting.¹

= if.
 169: ***cuckold makers*** = another allusion to the proverbial horns of the cuckolded husband.
of = on.

170: ***o' this order*** = ie. of this order; Boas suggests the meaning is "in this fashion"; but ***order*** could mean (1) social rank, referring to Benvolio's standing as a knight, or even (2) a society of knights, such as the Templars or Teutonic

172 [Aside] But, an I be not revenged for this, would I
174 might be turned to a gaping oyster, and drink nothing
but salt water!

176 [Exit Benvolio above.]

178 **Emp.** Come, Faustus: while the Emperor lives,
In recompense of this thy high desert,
180 Thou shalt command the state of Germany,
And live beloved of mighty Carolus.

182 [Exeunt.]

SCENE XIII.

Near a Grove, Outside Innsbruck.

Enter Benvolio, Martino, Frederick, and Soldiers.

1 **Mart.** Nay, sweet Benvolio, let us sway thy thoughts
2 From this attempt against the conjurer.

4 **Benv.** Away! you love me not to urge me thus:
Shall I let slip so great an injury,
6 When every servile groom jests at my wrongs

And in their rustic gambols proudly say,
8 "Benvolio's head was graced with horns today?"
O, may these eyelids never close again,
10 Till with my sword I have that conjurer slain!
If you will aid me in this enterprise,
12 Then draw your weapons and be resolute;
If not, depart: here will Benvolio die,
14 But Faustus' death shall quit my infamy.

16 **Fred.** Nay, we will stay with thee, betide what may,
And kill that doctor, if he come this way.

orders.

170-1: *smooth faces and small ruffs* = ie. academics or scholars; *smooth faces* refers to scholars' lack of facial hair; *ruffs* are the starched, uncomfortable-looking frills Elizabethans wore around their necks; Barnet asserts that academics wore smaller ruffs than the over-sized versions in fashion with courtiers.

172: *an* = if.

172-3: *would I might* = ie. "then may I".

= ie. "your greatly deserving so".

= by.

Scene XIII: this scene and the next contain a large number of rhyming couplets sprinkled throughout the text (e.g. lines 7-8, 9-10, 16-17, etc.); this is extremely unusual for Marlowe, who, except for in his very early play *Dido Queen of Carthage*, used rhyming couplets only sparingly. Is this evidence that Marlowe is in fact not responsible for writing the additional material which appears in this, the longer "B", text of *Faustus*?

Entering Characters: *Benvolio* intends to get revenge on Faustus for publicly humiliating him by placing horns on his head; he plans to ambush and murder the doctor after the latter takes his leave the Emperor.

= ie. "persuade you".

= against.

= slip away, ie. go unrevenged.

6: when even the lowest servants or basest persons are laughing at him or making jokes at his expense.

= boorish games.¹ = arrogantly exclaim.

13-14: *here will...infamy* = Benvolio intends to see Faustus die, even if he himself is killed in the process, so long as he can avenge the loss of his reputation (*quit my infamy*).

= happen.

18	Benv. Then, gentle Frederick, <u>hie thee</u> to the grove,	= hurry over.
20	And place our servants and our followers	
	<u>Close</u> in an ambush there behind the trees.	= hidden.
22	<u>By this</u> , I know the conjurer is near:	= by this time.
24	I saw him kneel, and kiss the Emperor's hand,	
24	And take his leave, laden with rich rewards.	
26	Then, soldiers, boldly fight: if Faustus die,	
26	Take you the wealth, leave us the victory.	26: Benvolio doesn't care about who gets the riches Faustus is carrying away with him from the Emperor, so long as he is murdered.
28	Fred. Come, soldiers, follow me unto the grove:	
30	<u>Who</u> kills him shall have gold and endless love.	= ie. "he who".
30		
32	<i>[Exit Frederick with Soldiers.]</i>	
32	Benv. My head is <u>lighter</u> , than it was, by th' horns;	= ie. lighter both (1) in literal weight, without the horns, and (2) in spirit.
34	But yet my heart's more <u>ponderous</u> than my head,	= heavy. ¹
36	And <u>pants</u> until I see that conjurer dead.	= pounds heavily with emotion. ¹
36		
38	Mart. Where shall we place ourselves, Benvolio?	
38		
40	Benv. Here will we <u>stay to bide the</u> first assault:	= "remain in anticipation of our".
40	O, were that damnèd hell-hound but in place,	40: ie. "oh, if only Faustus were here already".
42	Thou soon shouldst see me <u>quit</u> my foul disgrace!	= avenge. ¹
42		
44	<i>Enter Frederick.</i>	
44		
46	Fred. <u>Close, close!</u> the conjurer is <u>at hand</u> ,	= "hide, hide!" = nearby.
46	And all alone comes walking in his <u>gown</u> ;	= ie. scholar's gown.
48	Be ready, then, and strike the peasant down.	
48		
50	Benv. <u>Mine be that honour then.</u> — Now, sword, strike home!	= Benvolio wants to be the one to cut Faustus down.
50	<u>For</u> horns he gave I'll have his head <u>anon</u> .	= ie. in exchange for. = in a moment.
52	Mart. See, see, he comes!	
54	<i>Enter Faustus with a false head.</i>	
54		
56	Benv. No words! This blow ends all:	
58	Hell take his soul! his body thus must fall.	
58		
60	<i>[Stabs Faustus.]</i>	
60		
62	Faust. <i>[Falling]</i> O!	
62		
64	Fred. Groan you, Master Doctor?	
64		
66	Benv. Break may his heart with groans! — Dear Frederick, see,	
66	Thus will I end his griefs immediately.	
68	Mart. Strike with a willing hand.	
70	<i>[Benvolio strikes off Faustus' head.]</i>	

72 His head is off.

74 **Benv.** The devil's dead; the Furies now may laugh.

76 **Fred.** Was this that stern aspéct, that awful frown,
 78 Made the grim monarch of infernal spirits
 Tremble and quake at his commanding charms?

80 **Mart.** Was this that damnèd head, whose heart conspired
 Benvolio's shame before the Emperor?

82 **Benv.** Ay, that's the head, and here the body lies,
 84 Justly rewarded for his villainies.

86 **Fred.** Come, let's devise how we may add more shame
 To the black scandal of his hated name.

88 **Benv.** First, on his head, in quittance of my wrongs,
 90 I'll nail huge forkèd horns, and let them hang
 92 Within the window where he yoked me first,
 That all the world may see my just revenge.

94 **Mart.** What use shall we put his beard to?

96 **Benv.** We'll sell it to a chimney-sweeper; it will wear
 out ten birchen brooms, I warrant you.

98 **Fred.** What shall his eyes do?

100 **Benv.** We'll put out his eyes, and they shall serve for
 102 buttons to his lips, to keep his tongue from catching
 cold.

104 **Mart.** An excellent policy! And now, sirs, having
 106 divided him, what shall the body do?

108 [Faustus rises.]

110 **Benv.** Zounds, the devil's alive again!

112 **Fred.** Give him his head, for God's sake.

114 **Faust.** Nay, keep it: Faustus will have heads and hands,
 Ay, all your hearts to recompense this deed.
 116 Knew you not, traitors, I was limited
 For four and twenty years to breathe on earth?
 118 And had you cut my body with your swords,
 Or hewed this flesh and bones as small as sand,
 120 Yet in a minute had my spirit returned,
 And I had breathed a man made free from harm.

122 But wherefore do I dally my revenge? –

Asteroth, Belimoth, Mephistophilis!

76-78: compare the wording of these lines to the more famous "Was this the ship that launched a thousand ships?", which appears in this same play, in Scene XVIII.
aspect = countenance, face.
Made = ie. which made.

= Dyce emends **heart** to **art**, meaning "magic".

86ff: the nobles invent some creative ways to abuse Faustus' head.
 = recompense. = injuries, insults.
 = "held me fast", as by a yoke.¹²

96-97: **wear out** = out-last.
 = brooms made of birch-wood. = assure.

= idea.¹
 = ie. separated Faustus' head from his body.

= the quartos all print **call** here, generally emended to **all**.
 = ie. not just limited, but guaranteed.

= ie. into pieces as small as.
 120-1: yet in a moment his body and soul would have been made whole again.

= why. = delay; Elizabethan characters often catch themselves talking when they should be acting!

123: Faustus had summoned Asteroth and Belimoth at

124		Scene XII.147.
126	<i>Enter Mephistophilis and other devils.</i>	
128	Go, horse these traitors on your fiery backs,	127: an imperative to the demons, to mount the knights on their respective backs as if they (the devils) were horses.
130	And mount aloft with them as high as Heaven: <u>Thence pitch</u> them headlong to the lowest hell.	= from there. = toss.
132	Yet <u>stay</u> : the world shall see their misery, And hell shall <u>after plague</u> their treachery. –	= "wait a moment"; Faustus has a better idea.
134	Go, Belimoth, and take <u>this caitiff hence</u> , And hurl him in some lake of mud and dirt. –	= afterwards. = "afflict (them for)".
136	Take <u>thou this other</u> , drag him through the woods Amongst the pricking thorns and sharpest briars;	= this wretch, ie. Martino. = from here.
138	Whilst, with my gentle Mephistophilis, <u>This traitor</u> flies unto some steepy rock,	= ie. Asteroth. = ie. Frederick.
140	That, rolling down, may break the villain's bones As he intended to dismember me.	= ie. Benvolio.
142	Fly <u>hence</u> ; <u>despatch my charge</u> immediately.	= away. = "carry out my orders".
144	Fred. Pity us, gentle Faustus! Save our lives!	
146	Faust. Away!	
148	[<i>Exeunt Mephistophilis and Devils with Benvolio, Martino, and Frederick.</i>]	Benvolio's Ambush: in the <i>History</i> , when Faustus saw that the unnamed Knight on whom he had placed the horns had set an ambush for him, Faustus responded by turning all the bushes in the woods into horsemen, who surrounded the Knight and his retinue.
150	<i>Enter the <u>ambushed Soldiers</u>.</i>	= ie. ambushing; the setting switches to the woods, where the soldiers have been hiding.
152	1st Sold. Come, sirs, prepare yourselves in readiness; Make haste to help <u>these noble gentlemen</u> : I heard them <u>parley</u> with the conjurer.	= ie. Benvolio and company. = talking.
154	2nd Sold. See where he comes! <u>despatch</u> and kill the slave.	= make away. ¹
156	Faust. What's here? an ambush to betray my life! Then, Faustus, <u>try</u> thy skill. – Base peasants, stand! For, <u>lo</u> , these trees <u>remove</u> at my command, And stand as <u>bulwarks</u> <u>'twixt</u> yourselves and me, To shield me from your hated treachery!	= test. = behold. = ie. move. = defensive works. ¹ = between.
162	Yet, to <u>encounter</u> this your weak attempt, Behold an army comes <u>incontinent</u> !	= counter, oppose. = at once. ²
164	[<i>Faustus strikes the door, and enter a Devil</i>	= the clause is unclear as a stage direction; some editors suggest that it is written as an instruction to the "actor", rather than "Faustus", on how to make the required summoning noise; after all, there are no real doors in the woods, where the scene takes place!
166	<i>playing on a drum; after him another, bearing an <u>ensign</u>; and <u>divers</u> with weapons;</i>	= army's banner. = various others.
168	<i>Mephistophilis with fire-works.</i>	
170	<i>They set upon the soldiers, drive them out, and exeunt.]</i>	

SCENE XIV.

Outside Innsbruck.

Enter, at several doors, Benvolio, Frederick, and Martino, their heads and faces bloody, and besmeared with mud and dirt; all having horns on their heads.

= from different or separate.

1 **Mart.** What ho, Benvolio!

2
3 **Benv.** Here. – What, Frederick, ho!

4
5 **Fred.** O, help me, gentle friend! – Where is Martino?

6
7 **Mart.** Dear Frederick, here,
8 Half smothered in a lake of mud and dirt,
9 Through which the Furies dragged me by the heels.

10
11 **Fred.** Martino, see, Benvolio's horns again!

12
13 **Mart.** O, misery! – How now, Benvolio!

14
15 **Benv.** Defend me, Heaven! shall I be haunted still?

= ie. by spirits and demons.

16
17 **Mart.** Nay, fear not, man; we have no power to kill.

17: though Benvolio has been given the horns of a stag, he need not worry that the others will hunt him;¹² some editors suggest that Martino is punning on *haunted* of line 15, thanks to its sounding like *hunted*.

18
19
20 **Benv.** My friends transformèd thus! O, hellish spite!
21 Your heads are all set with horns.

22
23 **Fred.** You hit it right.
24 It is your own you mean; feel on your head.

23: it takes some time for the Knights to realize that each of them has been given horns.

25
26 **Benv.** Zons, horns again!

= ie. zounds, a likely misprint.

27
28 **Mart.** Nay, chafe not, man. We all are sped.

= "do not fret".¹³ = furnished (with horns).¹

29
30 **Benv.** What devil attends this damned magiciän,
31 That, spite of spite, our wrongs are doubled?

= a monosyllable: *de'il*.

= the expression seems to be one of frustration. Bevington suggests, "in spite of all we do".

32
33 **Fred.** What may we do, that we may hide our shames?

34
35 **Benv.** If we should follow him to work revenge,
36 He'd join long asses' ears to these huge horns,
37 And make us laughing-stocks to all the world.

38
39 **Mart.** What shall we, then, do, dear Benvolio?

40
41 **Benv.** I have a castle joining near these woods;
42 And thither we'll repair, and live obscure,
Till time shall alter these our brutish shapes:

= adjoining.

= to there. = go. = in obscurity, ie. hidden from the world.

= ie. their appearing like animals, rather than men.

Sith black disgrace hath thus eclipsed our fame,
44 We'll rather die with grief than live with shame.

46 [Exeunt.]

SCENE XV.

At the Entrance to the House of Faustus.

Enter Faustus, a Horse-courser, and Mephistophilis.

1 **Horse-C.** I beseech your worship, accept of these
2 forty dollars.

4 **Faust.** Friend, thou canst not buy so good a horse for
6 so small a price. I have no great need to sell him: but if
8 thou likest him for ten dollars more, take him, because
I see thou hast a good mind to him.

10 **Horse-C.** I beseech you, sir, accept of this: I am a
very poor man and have lost very much of late by
horse-flesh, and this bargain will set me up again.

12 **Faust.** Well, I will not stand with thee: give me the
14 money.

16 [Horse-Courser gives Faustus the money.]

18 Now, sirrah, I must tell you that you may ride him o'er
20 hedge and ditch, and spare him not; but, do you hear?
in any case, ride him not into the water.

22 **Horse-C.** How sir? not into the water? why, will he
not drink of all waters?

24 **Faust.** Yes, he will drink of all waters; but ride him
26 not into the water: o'er hedge and ditch, or where thou
wilt, but not into the water. Go, bid the hostler deliver
28 him unto you, and remember what I say.

= since.

44: the line seems to be borrowed from John Lyly's *Euphues and his England* of 1580: "better it were to dye with grieffe, then liue with shame." Lyly's line was also borrowed by Robert Greene in his 1588 prose romance, *Pandosto the triumph of time*.

Faustus' Final Revenge: in the *History*, after the bush-horsemen surrounded the Knight and his retinue (who had been lying in ambush in the woods outside Innsbruck), Faustus set goat's horns on the "*brows*" of all the knights present, which they wore for "*the space of a whole month*".

Entering Character: the *Horse-Courser* is a dealer or trader in horses.²⁶ Faustus has a new horse the Horse-Courser wishes to purchase.

Contemporary literature ascribed to horse coursers a reputation for duplicity,¹² 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-coursers*."

= the English name for a German silver coin called a "thaler".¹

10-11: *have lost...again* = the Horse-Courser's business has gone bankrupt, but if he can purchase this quality horse for a good price, he will be in a position to profit again.

= bargain or haggle.¹⁶

= acceptable form of address for an inferior.

= ie. "you need not hold back when riding him."

= proverbial for "be ready for anything",¹² ie. "go anywhere".¹³

= "ask the groom".

30	Horse-C. I <u>warrant you</u> , sir! – O, joyful day! Now am I a <u>made man</u> for ever.	= "assure you (I will remember your warning)". = ie. "I am assured success".
32		
34	[Exit Horse-Courser.]	33: the setting switches here to a room in Faustus' house.
	Faust. What art thou, Faustus, but a man condemned to die?	35-40: Faustus' sudden turn to somber self-reflection is jarring.
36	Thy <u>fatal time</u> draws to a final end;	= "the time determined by fate for you", ⁴ ie. his life-span. ¹³
	Despair doth drive distrust into my thoughts:	37: note the intense alliteration in this line, which heightens the force of Faustus' emotions.
38	<u>Confound</u> these <u>passions</u> with a quiet sleep:	= silence, put to rest. = agitating emotions.
	Tush, Christ did <u>call</u> the thief upon the cross;	39: 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. <i>call</i> = invite to salvation. ⁴
40	Then rest thee, Faustus, <u>quiet in conceit</u> .	= quiet in thought, ie. with a quiet mind. ¹³
42	[He sits to sleep.]	
44	Re-enter the Horse-courser, wet.	
46	Horse-C. O, what a <u>cozening</u> doctor was this! I, riding my horse into the water, thinking some hidden <u>mystery</u>	= deceiving. 46-47: <i>thinking...horse</i> = the Horse-Courser thought that Faustus, in warning him against riding the horse into water, was trying to keep him (the Horse-Courser) from discovering some special or magical property (<i>mystery</i>) ¹⁶ possessed by the beast.
48	had been in the horse, I had nothing under me but a	48-49: <i>I had...straw</i> = as soon as the Horse-Courser rode the horse into water, the horse turned into a bundle of hay.
	little straw, and <u>had much ado</u> to escape drowning.	= had great difficulty, ie. it required much effort.
50	Well, I'll go rouse him, and make him give me my forty dollars again. – Ho, sirrah Doctor, you cozening	= rascal, low fellow. ¹
52	<u>scab!</u> Master Doctor, awake and rise, and give me my money again, for your horse is turned to a <u>bottle</u> of	= bundle. ²
54	hay. Master Doctor!	
56	[He pulls off Faustus' leg.]	
58	Alas, I am <u>undone!</u> what shall I do? I have pulled off his leg.	= ruined.
60		
62	Faust. O, help, help! the villain hath murdered me.	
64	Horse-C. [Aside] Murder or not murder, now he has but one leg, I'll outrun him, and cast this leg into some ditch or other.	
66	[Horse-Courser runs out.]	
68	Faust. Stop him, stop him, stop him! – Ha, ha, ha!	

70 Faustus hath his leg again, and the horse-courser a
72 bundle of hay for his forty dollars.

74 *Enter Wagner.*

76 How now, Wagner! what news with thee?

78 **Wag.** If it please you, the Duke of Vanholt doth
earnestly entreat your company, and hath sent some
80 of his men to attend you with provision fit for your
journey.

82 **Faust.** The Duke of Vanholt's an honourable
gentleman, and one to whom I must be no niggard
84 of my cunning. Come, away!

[*Exeunt.*]

SCENE XVI.

An Inn.

Enter Robin, Dick, Horse-Courser, and a Carter.

1 **Cart.** Come, my masters, I'll bring you to the best
2 beer in Europe. – What ho, hostess! – Where be these
whores?

4 *Enter Hostess.*

6 **Host.** How now! what lack you? What, my old guess!
8 welcome.

10 **Robin.** Sirrah Dick, dost thou know why I stand so
mute?

12 **Dick.** No, Robin: why is't?

14 **Robin.** I am eighteen pence on the score. But say
16 nothing; see if she have forgotten me.

18 **Host.** Who's this that stands so solemnly by himself?
20 What, my old guest?

Entering Character: Wagner, whom we met in the play's
earliest scenes, is Faustus' student-servant.

= requests.

83-84: ***I must...cunning*** = "I must not be sparing in the
use of my skill (to please him)."

Entering Characters: four members of the lower classes
meet to carouse a bit, and will end up comparing notes about
Doctor Faustus.

Robin and **Dick** are stable-men, whom, we remember,
Mephistophilis turned into a dog and monkey respectively at
the end of Scene X.

The **Horse-Courser** we met in the previous scene.

The **Carter** is a teamster, or driver of carts; here he makes
his initial appearance in our play; it turns out he has had his
own bizarre experience with the doctor.

1-3: the Carter brings his friends to a favourite tavern.

my masters = common address form, meaning
"gentlemen".¹

7: **what lack you** = standard greeting or call of a vendor
offering items for sale.

guess = guest or guests, an alternate form.³

= familiar form of address.

15-16: Robin remains silent, hoping the hostess does not
notice or recognize him, because of his outstanding bill.

on the score = in debt; **scores** were marks made on a
board, perhaps with chalk, to indicate the number of drinks a
customer has consumed but not yet paid for.

19: the Hostess recognizes Robin anyway.

22 **Robin.** O, hostess, how do you? I hope my score
stands still.

24 **Host.** Ay, there's no doubt of that; for methinks you
 make no haste to wipe it out.

26 **Dick.** Why, hostess, I say, fetch us some beer.

28 **Host.** You shall presently. – Look up into the hall
 30 there, ho!

32 [Exit Hostess. – Drink is presently brought in.]

34 **Dick.** Come, sirs, what shall we do now till mine
 hostess comes?

36 **Cart.** Marry, sir, I'll tell you the bravest tale how a
 38 conjurer served me. You know Doctor Faustus?

40 **Horse-C.** Ay, a plague take him! here's some on's
 have cause to know him. Did he conjure thee too?

42 **Cart.** I'll tell you how he served me. As I was going to

44 Wittenberg, t'other day, with a load of hay, he met me,
 and asked me what he should give me for as much hay
 46 as he could eat. Now, sir, I thinking that a little would
serve his turn, bad him take as much as he would for

48 three farthings; so he presently gave me my money

and fell to eating; and as I am a cursen man, he never
 50 left eating till he had eat up all my load of hay.

52 **All.** O monstrous! eat a whole load of hay!

54 **Robin.** Yes, yes, that may be; for I have heard of one
 that has eat a load of logs.

56 **Horse-C.** Now, sirs, you shall hear how villainously
 58 he served me. I went to him yesterday to buy a horse
 of him, and he would by no means sell him under forty
 60 dollars. So, sir, because I knew him to be such a horse
 as would run over hedge and ditch and never tire, I
 62 gave him his money. So when I had my horse, Doctor
Fauster bad me ride him night and day, and spare him

64 no time; but, quoth he, in any case ride him not into
 the water. Now, sir, I thinking the horse had had some

= debt.
 = increases not; but the Hostess takes the meaning to be
 "still exists", ie. still on the books.¹⁶

25: have been in no hurry to repay it.

29: **presently** = ie. be served immediately.
 29-30: **Look up...ho** = the Hostess calls out to the
 other servers, both off-stage and on, to look busy.

= common oath. = most splendid.
 = played a trick on.^{1,14}

= ie. "some of us here".

43-50: an entire short chapter in the *History* is dedicated to
 the story related here by the Carter.
served = played a trick on.

= ie. "how much money he would have to pay".

= "satisfy him". = instructed. = ie. wanted to.

48: **farthings** = a farthing was a quarter-penny English coin;
 note how our lower-ranking characters do not display even
 the slightest pretense of being anything other than English, a
 typical convention of Elizabethan drama.
presently = immediately.

= dialect for "Christian".¹
 = stopped.

54: **that may be** = ie. it may indeed be a true story that the
 Carter just told.
one = ie. someone.
 = ie. ate.

63: **Fauster** = the Horse-Courser once again has difficulty
 getting the doctor's name right.
bad = instructed.

66 quality that he would not have me know of, what did I
but rid him into a great river; and when I came just
68 in the midst, my horse vanished away, and I sate
straddling upon a bottle of hay.

70 *All.* O, brave doctor!

72 *Horse-C.* But you shall hear how bravely I served him

74 for it. I went me home to his house, and there I found

76 him asleep. I kept a hallooing and whooping in his
ears; but all could not wake him. I, seeing that, took
78 him by the leg, and never rested pulling until I had
pulled me his leg quite off; and now 'tis at home in
mine hostry.

80 *Dick.* And has the doctor but one leg, then? that's
82 excellent; for one of his devils turned me into the
likeness of an ape's face.

84 *Cart.* Some more drink, hostess!

86 *Robin.* Hark you, we'll into another room and drink a
88 while, and then we'll go seek out the doctor.

90 [Exeunt.]

SCENE XVII.

The Court of the Duke of Vanholt.

*Enter the Duke of Vanholt, his Duchess,
Faustus, Mephistophilis, and Attendants.*

1 *Duke.* Thanks, Master Doctor, for these pleasant
2 sights; nor know I how sufficiently to recompense
your great deserts in erecting that enchanted castle in
4 the air, the sight whereof so delighted me as nothing in
the world could please me more.

6 *Faust.* I do think myself, my good lord, highly
8 recompensed in that it pleaseth your grace to think but
well of that which Faustus hath performed. – But,
10 gracious lady, it may be that you have taken no
pleasure in those sights; therefore, I pray you tell me,
12 what is the thing you most desire to have; be it in the
world, it shall be yours: I have heard that great-bellied
14 women do long for things are rare and dainty.

= rode.
= middle (of the river). = sat.
= bundle.

= marvelous.

73: *bravely* = marvelously, borrowing the others' use of
brave in the last line.
served = treated.

= note the use of the grammatical form known as the "ethical
dative"; the redundant *me* behaves as an intensifier,
indicating extra interest on the part of the speaker; the
Horse-Courser employs the ethical dative a second time later
in the speech with *I had pulled me*.

= inn.

81-83: the quartos assign this speech to Robin, but we
follow Boas' suggestion to give it to Dick, since he was
the one who was turned into an ape, or monkey.

= listen.

Entering Characters: the *Duke of Vanholt* is really the
Duke of Anholt, a duchy situated in eastern Germany.

3-4: *erecting...the air* = in the *History*, Faustus actually
created, through his magic, an apparent real life "*mighty*
castle", in which he feasted the Duke and his wife.

= please.

= pregnant.

= delicacies, ie. treats; *are* means "that are".

16	Duch. True, Master Doctor; and, since I find you so	
18	so kind, I will make known unto you what my heart	
20	desires to have; and were it now summer, as it is	
22	January, a dead time of the winter, I would request	
24	no better <u>meat</u> than a dish of ripe grapes.	= food.
26	Faust. This is but a small matter. – Go, Mephistophilis,	
28	away!	
30	[Exit Mephistophilis.]	
32	Madam, I will do more than this for your content.	
34	<i>Re-enter Mephistophilis with grapes.</i>	
36	Here; now taste ye these: they should be good, for they	
38	come from a far country, I can tell you.	
40	Duke. This makes me wonder <u>more than all the rest</u> ,	= "more than anything else (you have done)".
42	that at this time of the year, when every tree is barren	
44	of his fruit, from whence you had these ripe grapes.	
46	Faust. Please it your grace, the year is divided into	
48	two circles over the whole world; so that, when it is	
50	winter with us, in the contrary circle it is likewise	
52	summer with them, as in India, <u>Saba</u> and such	
54	countries that lie far east, where they have fruit twice	
56		38-42: <i>the year...east</i> = 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, as he seems to imply later in this speech. ^{13,14} The error is not our author's, though, as Marlowe has lifted the entire idea from the <i>History</i> , including the entire clause <i>the year...whole world</i> verbatim.
58	a-year; <u>from whence</u> , by means of a swift spirit that I	<i>Saba</i> = Sabaea or Sheba, an ancient kingdom located in southern Arabia. ¹⁰
60	have, I had these grapes brought, as you see.	= from where.
62	Duch. And, trust me, they are the sweetest grapes that	
64	e'er I tasted.	
66	[The <u>Clowns bounce</u> at the gate, within.]	Entering Characters: our four rustics (<i>Clowns</i>) - Robin, Dick, the Horse-Courser and the Carter - knock (<i>bounce</i>) at the Duke's outer gate.
68	Duke. What rude disturbers have we at the gate?	= "open the gate".
70	Go, pacify their fury, <u>set it ope</u> ,	= ie. want.
72	And then demand of them what they <u>would have</u> .	55ff: the rustics will remain off-stage, until they are granted entry into the Duke's home at line 90 below.
74	[They knock again,	= the Duke's servant. = fuss.
76	and call out to talk with Faustus.]	
78	Serv. Why, how now, masters, what a <u>coil</u> is there!	
80	What is the reason you disturb the Duke?	61-62: it is not the Duke the boys want to see, but Faustus.
82	Dick. [Within] We have no <u>reason</u> for it; therefore a	<i>Within</i> = standard stage direction indicating the speaker is off-stage.
84	fig for him.	61-62: <i>a fig for him</i> = an expression of contempt usually

64 **Serv.** Why, saucy varlets, dare you be so bold?

66 **Horse-C.** [*Within*] I hope, sir, we have wit enough to
be more bold than welcome.

68 **Serv.** It appears so: pray, be bold elsewhere, and
70 trouble not the Duke.

72 **Duke.** What would they have?

74 **Serv.** They all cry out to speak with Doctor Faustus.

76 **Cart.** [*Within*] Ay, and we will speak with him.

78 **Duke.** Will you, sir? – Commit the rascals.

80 **Dick.** [*Within*] Commit with us! he were as good
commit with his father as commit with us.

82 **Faust.** I do beseech your grace, let them come in;
84 They are good subject for a merriment.

86 **Duke.** Do as thou wilt, Faustus; I give thee leave.

88 **Faust.** I thank your grace.

90 *Enter Robin, Dick, Carter, and Horse-Courser.*

92 Why, how now, my good friends?
Faith, you are too outrageous: but come near;
94 I have procured your pardons: welcome all!

96 **Robin.** Nay, sir, we will be welcome for our money,
and we will pay for what we take. – What, ho! give's
98 half a dozen of beer here, and be hanged!

100 **Faust.** Nay, hark you; can you tell me where you are?

102 **Cart.** Ay, marry can I; we are under Heaven.

104 **Serv.** Ay; but, Sir Saucebox, know you in what place?

106 **Horse-C.** Ay, ay, the house is good enough to drink
in. – Zouns, fill us some beer, or we'll break all the
108 barrels in the house, and dash out all your brains with
your bottles.

110 **Faust.** Be not so furious: come, you shall have beer. –
112 My lord, beseech you give me leave a while:
I'll gage my credit, 'twill content your grace.

114

accompanied by the very rude gesture of the speaker
inserting his thumb between two fingers and into his mouth.
Barnet also notes a pun here with *reason*, which would
have sounded like *raisin*.

= insolent rogues.¹

72: "what do they want?"

= arrest, send to prison,¹ ie. call a constable to take them
into custody.

= Dick crudely puns on *commit*, which also meant "to
fornicate".^{1,12}

= permission.

90ff: Bevington suggests that our comic characters are so
drunk they believe they are still in the tavern; but see line
166 below for an alternate explanation for the Clowns'
behaviour.

= excessively bold.¹

= ie. "Mr. Saucy".

= ie. "permission to do with them as I wish."
= pledge, offer as a guarantee.¹ = reputation.¹ = please.

116	Duke. With all my heart, kind doctor; please thyself; Our servants and our court's at thy command.	
118	Faust. I humbly thank your grace. – Then fetch some beer.	
120	Horse-C. Ay, marry, there spake a doctor, indeed! And, faith, I'll drink a health to thy wooden leg for that 122 word.	
124	Faust. My wooden leg! What dost thou mean by that?	
126	Cart. Ha, ha, ha! – Dost hear him, Dick? He has forgot his leg.	
128	Horse-C. Ay, ay, he does not <u>stand much upon</u> that.	= make or insist on, ¹² or make much of, ¹⁶ with obvious pun.
130	Faust. No, faith; not much upon a wooden leg.	
132	Cart. Good lord, that <u>flesh and blood</u> should be so 134 frail with your worship! Do not you remember a horse- courser you sold a horse to?	= the normal meaning would be "body", ie. "your body", but Bevington suggests, without support, "memory".
136	Faust. Yes, I remember I sold one a horse.	
138	Cart. And do you remember you <u>bid</u> he should not 140 ride him into the water?	= instructed.
142	Faust. Yes, I do very well remember that.	
144	Cart. And do you remember nothing of your leg?	
146	Faust. No, <u>in good sooth</u> .	= truly.
148	Cart. Then, I pray, remember your courtesy.	148: Ribner suggests that the Carter is reminding Faustus to curtsy, which of course would be difficult to do with a single leg; Faustus, possessing both his legs, easily obliges the mischievous Carter, no doubt astonishing his guests.
150	Faust. <u>Thank you</u> , sir.	= usually emended to <i>I thank you; thank you</i> by itself was still unusual in this era.
152	Cart. <u>'Tis not so much worth</u> . I pray you, tell me one 154 thing.	= "that was not a very impressive curtsy." ¹⁴
154	Faust. What's that?	
156	Cart. Be both your legs bedfellows every night 158 together?	157-8: humorous phrasing for "do you go to bed with two legs?"
160	Faust. Wouldst thou make a <u>Colossus</u> of me, that thou askest me such questions?	= the giant bronze statue of the sun-god Helios, one of the seven wonders of the ancient world, which once stood at the sea-entrance of Rhodes. Faustus alludes to the enormous legs of the statue, under which ships sailed into and out of the harbour. ¹³
162	Cart. No, truly, sir; I would <u>make nothing of</u> you; but 164 I would <u>fain</u> know that.	= ie. make light of or fun of. ^{1,12} = like to.
166	<i>Enter Hostess with drink.</i>	166: we seem to have a bit of a continuity problem here, as

the Hostess of the tavern from Scene XVI appears to serve drinks in the home of the Duke! Bevington squares the circle by suggesting that Faustus has transported the Hostess, as well as the comic characters, to the Duke's residence, though none of them realizes what has happened.

168 **Faust.** Then, I assure thee certainly, they are.

170 **Cart.** I thank you; I am fully satisfied.

172 **Faust.** But wherefore dost thou ask?

= why.

174 **Cart.** For nothing, sir: But methinks you should have a wooden bedfellow of one of 'em.

176 **Horse-C.** Why, do you hear, sir? did not I pull off one of your legs when you were asleep?

180 **Faust.** But I have it again, now I am awake: look you here, sir.

182
[*Faustus raises his gown.*]

183: stage direction added by Bevington.

184 **All.** O horrible! Had the doctor three legs?

186 **Cart.** Do you remember, sir, how you cozened me, and ate up my load of –

= deceived.

188
[*Faustus, in the middle of each speech, charms them dumb.*]

192 **Dick.** Do you remember how you made me wear an ape's –

196 **Horse-C.** You whoreson conjuring scab, do you remember how you cozened me with a ho –

198 **Robin.** Ha! you forgotten me? You think to carry it away with your hey-pass and re-pass; do you remember the dog's fa –

199-200: *carry it away* = carry the day, ie. "have the advantage of me".^{1,16}
= typical magicians' incantations, often used together as here.¹

202
[*Exeunt Clowns.*]

204 **Host.** Who pays for the ale? hear you, Master Doctor, now you have sent away my guess. I pray who shall pay me for my a –

= guest.

208
[*Exit Hostess.*]

210 **Duch.** My lord,
212 We are much beholding to this learnèd man.

214 **Duke.** So are we, madam; which we will recompense
With all the love and kindness that we may:
216 His artful sport drives all sad thoughts away.

[*Exeunt.*]

SCENE XVIII.

Within the House of Faustus.

Thunder and lightning.

Enter Devils with covered dishes.

Mephistophilis leads them into Faustus' study.

Then enter Wagner.

1 **Wag.** I think my master means to die shortly.
2 He has made his will, and given me his wealth,
3 His house, his goods, and store of golden plate,
4 Besides two thousand ducats ready-coined.
5 I wonder what he means: if death were nigh,
6 He would not frolic thus. He's now at supper
7 With the scholars, where there's such belly-cheer
8 As Wagner in his life ne'er saw the like:
9 And, see where they come! belike the feast is done.

10

[*Exit Wagner.*]

12

*Enter Faustus, Mephistophilis,
and two or three Scholars.*

14

16 **1st Sch.** Master Doctor Faustus, since our conference
17 the about fair ladies, which was the beautifulest in
18 all world, we have determined with ourselves that
19 Helen of Greece was the admirablest lady that ever
20 lived: therefore, Master Doctor, if you will do us so
21 much favour as to let us see that peerless dame of
22 Greece, whom all the world admires for majesty, we

24

should think ourselves much beholding unto you.

26

Faust. Gentlemen,
26 For that I know your friendship is unfeigned,
27 It is not Faustus' custom to deny
28 The just requests of those that wish him well:
29 You shall behold that peerless dame of Greece,
30 No otherwise for pomp or majesty

32

Than when Sir Paris crossed the seas with her,
And brought the spoils to rich Dardania.

Entering Characters: the demons bring in food for the party Faustus is throwing for his Scholars.

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

= Venetian gold coins.¹

= near.

= feasting.¹

= it seems.

1-8: the *History* digresses several times to describe how fond Faustus was of Wagner: "*Faustus loved the boy well*", we read in Chapter VIII, "*hoping to make him as good or better seen in hellish exercises than himself.*"

11: the original quarto does not direct Wagner to leave the stage; as Ward points out, Faustus' servant, an accomplished student, is not necessarily inferior in any way to the about-to-enter Scholars.

= discussion.

= ie. "regarding who".

= ie. agreed.⁴

= ie. Helen of Troy.

= the clause is repeated exactly below at 42; Boas suggests this is a printer's mistake, and would omit the words from this speech.

= beholden.

= because.

= ie. "appearing no differently in her".¹

31-32: the second reference in our play to the Trojan prince 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. brought ruin to wealthy Troy; *spoils* here means

34
36
38
40
42
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62
64
66
68
70
72

Be silent, then, for danger is in words.

*Music sounds. Mephistophilis brings in Helen;
she passeth over the stage.*

2nd Sch. Was this fair Helen, whose admirèd worth
Made Greece with ten years' wars afflict poor Troy?

3rd Sch. Too simple is my wit to tell her worth,
Whom all the world admires for majesty.

1st Sch. Now we have seen the pride of Nature's work,
We'll take our leaves: and for this blessèd sight,
Happy and blest be Faustus evermore!

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

[*Exeunt Scholars.*]

Enter an Old Man.

Old Man. O gentle Faustus, leave this damnèd art,
This magic, that will charm thy soul to hell,
And quite bereave thee of salvation!
Though thou hast now offended like a man,
Do not perséver in it like a devil:

Yet, yet thou hast an amiable soul,
If sin by custom grow not into nature;

Then, Faustus, will repentance come too late;
Then thou art banished from the sight of Heaven:
No mortal can express the pains of hell.
It may be this my exhortatiön
Seems harsh and all unpleasant: let it not;
For, gentle son, I speak it not in wrath,
Or envy of thee, but in tender love,
And pity of thy future misery;
And so have hope that this my kind rebuke,
Checking thy body, may amend thy soul.

Faust. Where art thou, Faustus? wretch, what hast
thou done?

"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 Scene I.112, in
addition to being a playwright, served in the queen's secret
service.

39: it took a full decade for the Greeks to take Troy.

41: ie. "my ability to express myself is too poor to praise her
sufficiently".

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.*"

= rob.

= persist; **persever(e)** is always stressed on its second
syllable.

59-60: Faustus was not born evil, and it is to be hoped that
evil has not yet completely taken over his soul.

amiable = worthy of grace or divine love.^{12,16}

= seem.

= in hatred.

= ie. well-intentioned.

= restraining¹ or admonishing.¹⁶

74 Hell claims his right, and with a roaring voice
 Says "Faustus, come; thine hour is almost come."
 And Faustus now will come to do thee right.

76

78 *[Mephistophilis gives him a dagger.]*

80 **Old Man.** O, stay, good Faustus, stay thy desperate steps!
 I see an angel hover o'er thy head,
 And, with a vial full of precious grace,

82 Offer to pour the same into thy soul:
 Then call for mercy, and avoid despair.

84

86 **Faust.** O friend, I feel
 Thy words to comfort my distressèd soul.
 Leave me a while to ponder on my sins.

88

90 **Old Man.** Faustus, I leave thee; but with grief of heart,
 Fearing the enemy of thy hapless soul.

92 *[Exit Old Man.]*

94 **Faust.** Accursèd Faustus, wretch, what hast thou done?
 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?

98

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

102

104 **Faust.** I do repent I e'er offended him.
 Sweet Mephistophilis, entreat thy lord
 To pardon my unjust presumption,
 And with my blood again I will confirm
 The former vow I made to Lucifer.

106

108 **Meph.** Do it, then, Faustus, with unfeignèd heart,
 Lest greater dangers do attend thy drift.

110

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

114

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

118

120 **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.

122 **Faust.** One thing, good servant, let me crave of thee,

= its.

72: "and Faustus now arrives to pay you, hell, your due."⁵

= stop, delay.

81: Ward notes the allusion to the sacrament of extreme unction, in which a priest grants remission of sins as he anoints a sick or dying person with oil;¹¹ **vial** is disyllabic.

= ie. against. = ie. divine mercy.⁷
 = avoid.

= take hold of.

= "return to your former allegiance".¹ = into pieces.

= ask, beg.

= ie. genuine.

110: **attend** = accompany.
drift = direction or course (he is heading)⁴ or "purpose".¹²

112-3: stage direction added by Dyce.

115-7: Faustus blames the Old Man for causing his doubts, and asks Mephistophilis to inflict the greatest torture known in hell on him; **Torment** (line 115) is a verb, an imperative.
That durst = "who dared".
affords = provides.

= ask.

124	To <u>glut</u> the longing of my heart's desire, –	= satiate, satisfy.
	That I might have <u>unto my paramour</u>	= "to be my lover".
126	That <u>heavenly Helen</u> which I saw <u>of late</u> ,	126: heavenly Helen = pronounced "hea'nly Helen", which makes the wordplay even more pronounced. of late = recently.
	Whose sweet embraces may extinguish <u>clear</u>	= Dyce emends to the later quartos' clean .
128	Those thoughts that do dissuade me from my vow,	= Dyce emends to the later quartos' oath , assuming vow was printed here in error, repeating as it does vow of the previous line.
130	And keep my <u>vow</u> I made to Lucifer.	
	Meph. This, or what else my Faustus shall desire,	= this still familiar phrase dates back at least to 1303. ¹
132	Shall be performed <u>in twinkling of an eye</u> .	
134	<i>Re-enter Helen,</i>	
	<i>passing over the stage between two Cupids.</i>	
136	Faust. Was this the face that launched a thousand ships,	137: here appears one of the most famous non-Shakespearean lines from all of the era's drama. Shakespeare borrowed the sentiment for his 1602 <i>Troilus and Cressida</i> , when in Act II.ii Troilus describes Helen, and by extension Cressida, as "a pearl, / Whose price hath launch'd above a thousand ships".
	And burnt the <u>topless</u> towers of <u>Ilium</u> ? –	138: 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}
138		
	Sweet <u>Helen</u> , make me immortal with a kiss. –	= Helen is a monosyllable here: <i>Hel'n</i> .
140	[<i>Kisses her.</i>]	
142	Her lips suck <u>forth</u> my soul: see, where it flies! –	= ie. out.
144	Come, Helen, come, give me my soul again.	
	Here will I dwell, for Heaven is in these lips,	
146	And all is <u>dross</u> that is not Helena.	= worthless trash.
	I will be Paris, and for love of thee,	
148	Instead of Troy, shall Wittenberg be sacked;	149: in Book III of the <i>Iliad</i> , 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.
	And I will combat with weak <u>Menelaus</u> ,	
	And wear thy colours on my plumèd <u>crest</u> ;	= helmet.
150	Yea, I will wound Achilles in the heel,	151: traditions outside of the <i>Iliad</i> described Paris as slaying Achilles by shooting an arrow into his only vulnerable body part, his heel.
	And then return to Helen for a kiss.	
	O, thou art fairer than the evening air,	
152	<u>Clad</u> in the beauty of a thousand stars;	= clothed.
154	Brighter art thou than <u>flaming Jupiter</u>	155-6: Semele was a daughter of the Greek hero Cadmus,

156 When he appeared to hapless Semele;

158 More lovely than the monarch of the sky
In wanton Arethusa's azure arms;

160 And none but thou shalt be my paramour.

[*Exeunt.*]

SCENE XIX.

Faustus' Study.

Thunder.

Enter Lucifer, Beelzebub, and Mephistophilis.

1 **Lucif.** Thus from infernal Dis do we ascend
2 To view the subjects of our monarchy,
Those souls which sin seals the black sons of hell;
4 'Mong which, as chief, Faustus, we come to thee,
Bringing with us lasting damnatiōn
6 To wait upon thy soul: the time is come
Which makes it forfeit.

8
9 **Meph.** And this gloomy night,
10 Here in this room will wretched Faustus be.

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**).

157-8: 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.

azure = 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.*"

= another name for Pluto, the god of the underworld, sometimes referring to Hades itself, as here.

= ie. human subjects. = kingdom.

= ie. condemns to be, identifies as.

4-7: Lucifer speaks in an apostrophe to the absent Faustus.

= attend.

= ie. Faustus' soul.

12	Beelz. And here we'll stay, To <u>mark</u> him how he doth demean himself.	= observe.
14		
16	Meph. How should he, but in desperate lunacy? <u>Fond worldling</u> , now his <u>heart-blood</u> dries with grief;	16: Fond worldling = foolish mortal of earth. heart-blood = blood of the heart, understood to be the vital force that gives a being life. ¹
18	His conscience kills it; and his labouring brain Begets a world of idle fantasies To <u>over-reach</u> the devil; but all in vain;	17-19: his labouring...devil = Faustus' mind frantically but ineffectually searches for a way to outfox (over-reach) Lucifer, in order to save his soul from eternal damnation.
20	His store of pleasures must be sauced with pain.	20: a nifty metaphor: the abundance of pleasures Faustus has enjoyed for these many years must now be paid for with the tortures of hell.
22	He and his servant Wagner are <u>at hand</u> ; Both come from <u>drawing</u> Faustus' <u>latest</u> will. See, where they come!	= nearby. = writing. = final.
24		
26	<i>Enter Faustus and Wagner.</i>	
28	Faust. Say, Wagner, – thou hast perused my will, – How dost thou like it?	
30	Wag. Sir, so wondrous well, As in all humble duty I do yield My life and lasting service for your love.	
34	Faust. <u>Gramercies</u> , Wagner.	= "thank you", from the French <i>grand merci</i> .
36	<i>Enter the Scholars.</i>	
38	<i>[Exit Wagner.]</i>	
40	Welcome, gentlemen.	
42	1st Sch. Now, worthy Faustus, methinks your looks are changed.	
44	Faust. Oh, gentlemen!	
46	2nd Sch. What ails Faustus?	
48	Faust. Ah, my sweet <u>chamber-fellow</u> , had I lived	48-49: 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.
50	with thee, then had I lived still! but now I must <u>die</u> eternally. Look, sirs, <u>comes he not?</u> comes he not?	= ie. "be damned". = the terrified Faustus is speaking of either Lucifer or Mephistophilis.
52	1st Sch. O my dear Faustus, what <u>imports</u> this fear?	= signifies or portends. ¹
54	2nd Sch. Is all our pleasure turned to melancholy?	54: "is the jolly mood of our party turning sour?"
56	3rd Sch. He is not well with being over-solitary.	56: Faustus, says the Scholar, spends too much time alone.

58 **2nd Sch.** If it be so, we'll have physiçiäns,
And Faustus shall be cured.

60

62 **3rd Sch.** 'Tis but a surfeit, sir; fear nothing.

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

66 **2nd Sch.** Yet, Faustus, look up to Heaven, and
remember mercy is infinite.

68

70 **Faust.** But Faustus' offense can ne'er be pardoned:
the serpent that tempted Eve may be saved, but not
Faustus. O gentlemen, hear [me] with patience, and
72 tremble not at my speeches! Though my heart pant
and quiver to remember that I have been a student
74 here these thirty years, O, would I had never seen
Wittenberg, never read book! and what wonders I
76 have done, all Germany can witness, yea, all the world;
for which Faustus hath lost both Germany and the
78 world, yea Heaven itself, Heaven, the seat of God,
the throne of the blessed, the kingdom of joy; and
80 must remain in hell for ever. Hell, O hell, for ever!
Sweet friends, what shall become of Faustus, being
82 in hell for ever?

84 **2nd Sch.** Yet, Faustus, call on God.

86 **Faust.** On God, whom Faustus hath abjured? on God,
whom Faustus hath blasphemed? O my God, I would
88 weep! but the devil draws in my tears. – Gush forth
blood, instead of tears! Yea, life and soul. O, he stays
90 my tongue! I would lift up my hands; but see, they
hold 'em, they hold 'em!

92 **All.** Who, Faustus?

94 **Faust.** Why, Lucifer and Mephistophilis. O,
96 gentlemen, I gave them my soul for my cunning!

98 **All.** O, God forbid!

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

106 **1st Sch.** Why did not Faustus tell us of this before,
that divines might have prayed for thee?

108

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

= "he over-ate or over-drunk," ie. he has indigestion.¹³

= added from later quartos.

= ie. resident.⁷

= "if only" or "I wish".

= ie. taken up scholarship.

= rejected.

= "prevents me from weeping."

89-90: *stays my tongue* = "keeps me from speaking!"

90: *would* = ie. "am trying to".

90-91 = *they... 'em* = the demons, still on stage,
supernaturally prevent Faustus from moving his arms.

= ie. "in return for". = knowledge.

= "in return for". = idle, foolish.

= happiness. = wrote. = deed.

= ie. arrived.

= clergymen, theologians.

= ie. listened to.

= theology.¹ = "go away", or "leave me alone".

lest you perish with me.
 114
 116 **2nd Sch.** O, what may we do to save Faustus?
 118 **Faust.** Talk not of me, but save yourselves, and depart.
 120 **3rd Sch.** God will strengthen me; I will stay with
 122 **1st Sch.** Tempt not God, sweet friend; but let us into
 124 **Faust.** Ay, pray for me, pray for me; and what noise
 126 soever you hear, come not unto me, for nothing can
 128 rescue me.

 130 **2nd Sch.** Pray thou, and we will pray that God may
 132 **Faust.** Gentlemen, farewell: if I live till morning,
 134 I'll visit you; if not, Faustus is gone to hell.
 136 **All.** Faustus, farewell.

 138 [Exeunt Scholars.]
 140 **Meph.** Ay, Faustus, now thou hast no hope of Heaven;
 142 Therefore despair; think only upon hell,
 144 For that must be thy mansion, there to dwell.
 146 **Faust.** O thou bewitching fiend, 'twas thy temptation
 148 Hath robbed me of eternal happiness!
 150 **Meph.** I do confess it, Faustus, and rejoice:
 152 'Twas I that, when thou wert i' the way to Heaven,
 154 Dammed up thy passage; when thou took'st the book
 156 To view the Scriptures, then I turned the leaves
 158 And led thine eye.
 160 What, weep'st thou? 'tis too late; despair!
 162 Fools that will laugh on earth must weep in hell.
 164 [Exit Mephistophilis.]

 166 *Enter Good Angel and Evil Angel at several doors.*
 168 **Good Ang.** O Faustus, if thou hadst given ear to me,
 170 Innumerable joys had followed thee!
 172 But thou didst love the world.
 174 **Evil Ang.** Gave ear to me,
 176 And now must taste hell's pains perpetually.
 178 **Good Ang.** O, what will all thy riches, pleasures, pomps

= ie. "let us go".

125-7: 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.

147-8: '*Twas I...passage* = "it was I who, when you were on the path to Heaven, blocked that path."

= pages.

150: this short line seems to have lost a concluding idea.³

154: Lucifer and Belzebub, who entered the scene at its beginning, remain on stage.³

= from separate.

= listened.

= would have.

= ie. earthly things.

162: "you instead listened to me".

166	Avail thee now?	
168	Evil Ang. Nothing, but vex thee more, To want in hell, that had on earth such store.	169: "to lack all in hell that you had on earth in abundance."
170		
172	Good Ang. O, thou hast lost celestial happiness, Pleasures unspeakable, bliss without end; Hadst thou <u>affected</u> sweet divinity,	173: "if you had only stuck with the practice of theology". affected = loved or preferred. = both devil and power are monosyllables in this line.
174	Hell or the <u>devil</u> had had no <u>power</u> on thee: Hadst thou kept on that way, Faustus, behold	
176		
	[<i>Music while the throne descends.</i>]	177: the throne is accompanied by a number of pantomiming saints; Elizabethan theatres were equipped with wenchers and pullies which allowed for the raising and lowering of people and things from "above".
178		= ie. "would have sat".
180	In what resplendent glory thou <u>hadst set</u> In yonder throne, like those bright-shining saints, And triumphed over hell! <u>That hast thou lost</u> ;	= "this is what you have lost."
182	And now, poor soul, must thy good angel leave thee: The jaws of hell are open to receive thee.	
184		
186	[<i>The throne ascends; exit Good Angel.</i>]	
188	[<i>Hell is discovered.</i>]	188: the curtain is drawn to reveal a tableau of hellish horrors. Here is a further opportunity for a company to produce some spectacular special effects.
190	Evil Ang. Now, Faustus, let thine eyes with horror stare Into that vast perpetual torture-house.	
192	There are the <u>furies</u> tossing damnèd souls On burning forks; their bodies boil in lead;	= demons.
194	There are <u>live quarters</u> broiling on the coals, That ne'er can die; this ever-burning chair	= still-living bodies which have been quartered.
196	Is for <u>o'er-tortured souls</u> to rest <u>them</u> in;	196: o'er tortured souls = souls which have suffered too much torture; given the lines that follow, line 196 is clearly ironic. them = themselves.
198	These that are fed with <u>sops</u> of flaming fire, Were gluttons, and loved only <u>delicates</u> , And laughed to see the poor starve at their gates:	197-9: those who were gluttons in life are punished by being fed fire; the ironic punishment of the gluttons recalls the similarly symbolic and appropriate punishments visited on the sinful in Dante's <i>Inferno</i> . sops = bread that has been dipped into a liquid, here applied to fire. delicates = delicacies.
200	But yet all these are nothing; thou shalt see Ten thousand tortures that more horrid be.	
202		
204	Faust. O, I have seen enough to torture me!	
206	Evil Ang. Nay, thou must feel them, taste the smart of all: He that loves pleasure must for pleasure fall: And so I leave thee, Faustus, <u>till anon</u> ;	= for a little while.
208	Then wilt thou tumble in <u>confusión</u> .	= destruction, ruin.

210	[<i>Hell disappears; exit Evil Angel.</i>]	
212	[<i>The clock strikes eleven.</i>]	
214	Faust. Oh, Faustus, Now hast thou but one <u>bare</u> hour to live,	= bare may be disyllabic here: <i>ba-yer</i> .
216	And then thou must be damned perpetually! Stand still, you ever- <u>moving spheres of Heaven</u> ,	217: moving = ie. turning. spheres of Heaven = another reference to the various spheres containing all the heavenly bodies which rotate around the earth.
218	<u>That</u> time may <u>cease</u> , and midnight never come; – <u>Fair Nature's eye</u> , rise, rise again, and make	= ie. so that. = come to a stop. = Faustus addresses the sun.
220	<u>Perpetual</u> day; or let this hour be but A year, a month, a week, <u>a natural day</u> ,	= never-ending. = an ordinary day, ie. 24 hours.
222	That Faustus may repent and save his soul! <i>O lente, lente currite, noctis equi!</i>	= "Oh, slowly, slowly run ye, horses of the night;" from Ovid's collection of poetry, <i>Amores</i> . ⁵ In the <i>Amores</i> I.13, the narrator has just spent the night with his mistress, whose husband is an old man, and he wonders why Aurora (personified Dawn) is in a hurry to appear; he chastises Aurora severely, suggesting that if Aurora herself had just spent the night with the handsome prince Cephalus whom she loved, she too would cry out for a delay in the arrival of the morning; the narrator ascribes this line to Aurora in this hypothetical moment of anguish.
224	The stars move <u>still</u> , time runs, the clock will strike, The devil will come, and Faustus must be damned.	= constantly, without stop.
226	O, I'll leap up to Heaven! – Who pulls me down? – See, where Christ's blood streams in the <u>firmament!</u>	228: Faustus has a vision of Christ's blood dripping from the sky (firmament). This line was omitted from the 1616 quarto, but included in the later editions of the "B" text, so we include it here.
228	One drop of blood will save me: O my Christ! – <u>Rend</u> not my heart for naming of my Christ;	= tear out.
230	Yet will I call on him: O, spare me, Lucifer! – Where is it now? tis gone:	
232	And, see, a threatening arm, an angry brow! Mountains and hills, come, come, and fall on me,	233-4: allusion to: (1) Hosea 10:8: " <i>then they shall say to the mountains, 'Cover us', and to the hills, 'Fall upon us'</i> "; and (2) Revelation 6:16: " <i>and said to the hills and rocks, 'Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the lamb'</i> " (1568 <i>Bishop's Bible</i> , modern spelling). ⁵
234	And hide me from the heavy wrath of Heaven!	
	No!	
236	Then will I headlong run into the earth: <u>Gape</u> , earth! O, no, it will not harbour me!	= "open up!"
238	You stars that reigned at my <u>nativity</u> ,	238-244: briefly, Faustus asks the stars to save him from hell by hiding him in the clouds and then sending him on from there to Heaven. 238: allusion to the oft referred-to belief that the position of the stars at one's birth (nativity) determines one's destiny.

Whose influence hath allotted death and hell,

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

244 But let my soul mount, and ascend to Heaven!

246 *[The clock strikes the half-hour.]*

248 O, half the hour is past! 'twill all be past anon.
O, if my soul must suffer for my sin,

250 Impose some end to my incessant pain;
 Let Faustus live in hell a thousand years,
 252 A hundred thousand, and at last be saved!
No end is limited to damnèd souls.

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

256 Oh, Pythagoras' metempsychosis, were that true,

258 This soul should fly from me, and I be changed
 Into some brutish beast! all beasts are happy,
 For, when they die
 260 Their souls are soon dissolved in elements;

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

266 *[The clock strikes twelve.]*

239: **influence** = an astrological term, describing an imagined ethereal fluid flowing from the stars and affecting one's fortunes in life.

allotted = "assigned to me"; is Faustus blaming the heavens for his predicament, and so momentarily failing to take full responsibility for his own decisions?

= moving.¹

= steaming or vaporous, probably describing the cloud(s);¹ but see the note immediately below at line 241-4.

240-4: these are tricky lines to interpret, and the ubiquitousness of pronouns doesn't help; but the sense seems to be something like, "(draw me up) into the bowels of the clouds, in which my soul may be separated from my body, and may move on to Heaven;" otherwise, his soul will be forced to accompany the body to hell.

Bevington cleverly suggests the lines describe stormy clouds, whose lightning propels Faustus' soul to Heaven (the **smoky mouths** thus would refer to the sulphurous fumes produced by flashes of lightning).

As a way to make sense of the pronouns and assist with the interpretation, Dyce suggests changing **cloud** to **clouds**, and **you** and **your** of lines 242-3 to **they** and **their** respectively.

= "over soon."

= the post-1616 editions print **O, God, if**, which, though unmetrical, give this and the next line clearer meaning.

= ie. "so long as in the end he is saved!"

= ie. there is no limit or fixed period (with respect to time spent in hell).

= without a soul.

= referring to his soul.

256: the 6th century B.C. mathematician and philosopher **Pythagoras** of Samos was the most well-known exponent of the theory of transmigration of the souls, or **metempsychosis**, in which the souls of living things at the moment of death pass on to other, different bodies.¹⁵ If this theory represented the true state of things, it would obviously relieve Faustus of his burden.

= ie. into the **elements** of which all matter is composed, ie. air, earth, fire and water.

= always, ie. forever.

= gave birth to.

268	It strikes, it strikes! Now, body, turn to air, Or Lucifer will bear thee <u>quick</u> to hell!	= alive.
270	O soul, be changed into small water-drops, And fall into the ocean, ne'er be found!	
272		
	[Thunder.]	
274		
	<i>Enter Devils.</i>	
276	O mercy, Heaven! look not so fierce on me!	
278	<u>Adders and serpents</u> , let me breathe <u>a while</u> !	278: <i>Adders and serpents</i> = apropos to lines 125-7 above, the <i>History</i> states that the scholars heard from within the room where "Dr. Faustus lay...a mighty noise and hissing, as if the hall had been full of snakes and adders." <i>a while</i> = ie. a little longer.
280	<u>Ugly hell, gape not!</u> Come not, Lucifer! <u>I'll burn my books!</u> – O Mephistophilis!	= a reference to the common trope of the "mouth of hell". = just as the Ephesians burned their books of magic when they converted to Christianity: see Acts 19:19. ⁵
282	[Exeunt Devils with Faustus.]	282: the demons may carry or drag Faustus off-stage, and then, in preparation for the play's last scene, toss his limbs back onto the stage; alternately, the curtain may be drawn back to reveal the grisly remains of the dismembered doctor. ¹³
	<u>SCENE XX.</u>	
	<i>A Room Next to Faustus' Study.</i>	
	<i>Enter Scholars.</i>	
1	1st Sch. Come, gentlemen, let us go visit Faustus,	
2	For such a dreadful night was never seen;	
	Since first the world's creation did begin,	
4	<u>Such fearful shrieks and cries</u> were never heard:	= we note the appearance of the following clause in Anthony Munday's 1589's <i>Historie of Palmendos</i> : " <i>gyuing such fearefull shrykes and cryes</i> "; but as to which author - Marlowe or Munday - borrowed this idea from the other, depends on whether <i>Faustus</i> was written before or after <i>Palmendos</i> , a question which perhaps cannot definitely be answered.
6	Pray Heaven the doctor have escaped the danger.	
8	2nd Sch. O help us, Heaven! see, here are Faustus' limbs, All torn <u>asunder</u> by the hand of death!	= apart.
10	3rd Sch. The devils whom Faustus served have torn him thus;	
	For, <u>twixt</u> the hours of twelve and one, methought	= between.
12	I heard him shriek and call aloud for help;	
	At which <u>self</u> time the house seemed all on fire	= the same.
14	With dreadful horror of these damnèd fiends.	
16	2nd Sch. Well, gentlemen, though Faustus' end be such As every Christian heart laments to think on,	
18	Yet, <u>for</u> he was a scholar once admired	= because.

20 For wondrous knowledge in our German schools,
We'll give his mangled limbs due burial;
22 And all the students, clothed in mourning black,
Shall wait upon his heavy funeral.

24

[*Exeunt.*]

= attend. = sorrowful.

Faustus' End: the *History* does not cringe from describing Faustus' gory remains: "*the students...went into the hall...they found not Faustus, but all the hall was sprinkled with blood, the brains cleaving to the wall, for the devil had beaten him from one wall against another. In one corner lay his eyes, in another his teeth, a fearful and pitiful sight to behold.*"

CHORUS II.

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.

4 Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,

6 Only to wonder at unlawful things,

Whose deepness doth entice such forward wits
8 To practise more than heavenly power permits.

10 [Exit.]

FINIS

Terminat hora diem; terminat auctor opus.

2: the *laurel* wreath Faustus received for his learning is now consumed in the fires of hell; the Greek god *Apollo* is most connected with the laurel tree, as a result of the story of his love for the nymph Daphne; his pursuit of the maiden was frustrated when she was turned into a laurel tree; from its boughs Apollo made himself a wreath.²⁹

= once.

= an imperative to the audience: "consider".

= resulting from the agency of the fiend. = warn.

6: to satisfy themselves with marveling at (but not actually engaging in) unlawful things.⁵

= eager intellects.

7-8: the play ends, as many scenes, acts and plays do, with a rhyming couplet.

Motto: "the hour finishes the day; the author finishes his work."³² 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.

The following is a list of words and expressions that research suggests may have first appeared in the 'B' text of *Doctor Faustus* (1616). For a list of words and expressions that made their debut in print in the 1604 'A' text of *Faustus*, please see that version of the play which can be found on our website at ElizabethanDrama.org.

a. Words and Compound-Words.

a-dry
confronter
over-tortured (adjective)
proud-paced
rouse (meaning a drink, unconfirmed)
torture-house
whippincrust
woman-devil (1607)

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* (1616), 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.

"amiable soul"
"awful frown" (1606)
"black disgrace" (1597)
"black scandal(s)" (1597, *Richard III*)
"black spell(s)" (1609)
"bloody fangs"
"blue fire"
"by holy Paul" (1597, in *Richard III*)
"commanding charm(s)"
"damned slave(s)" (1594)
"forked hair(s)" (1610)
"hated name" (1598)
"haughty insolence" (1605)
"heavy funeral" (1596)
"mangled limbs" (1594)
"mud and dirt"
"proud disturber" (1593, Peele's *Edward I*)
"rude disturbers" (1611)
"servile groom" (1611)
"Sir Saucebox" (1606)
"sleeping vengeance"
"small ruff(s)" (1608)
"standing so mute" (1595)
"sweet divinity" (1616)
a "plague take you" (1596)

collocation of "drag" and "by the heels"
(as in "drag by the heels"; 1594, Peele's *The Battle of Alcazar*)
magic wand (1607)
sneak up and down (1598)
the exclamation, "**what a coil...**" (is there, e.g.) (1594)
the expression "**despite of chance**"
to live obscure (1600)
to sway one's thoughts (1597)
to take a rouse (1597, *Hamlet*)

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.

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.

Complete List of Footnotes.

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