ElizabethanDrama.org 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.
**An Old Man.**

**Chorus.**

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

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.

Chorus. Not marching in the fields of Thrasyrene,
Where Mars did mate the warlike Carthagens,

Nor sporting in the dalliance of love

In courts of kings where state is overturned.

Nor in the pomp of proud audacious deeds,

Intends our Muse to vaunt his heavenly verse.

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

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

1-2: Lake Trasimene is located in Umbria in Italy, about 80 miles north-north-west of Rome. Here the Carthaginians under Hannibal destroyed a Roman army in an ambush in 217 B.C., killing perhaps as many as 15,000 Romans.\(^5\)

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,\(^5\) Ward\(^7\) and others take the position that Marlowe simply blew it, mistakenly assigning victory over Hannibal to the Romans.

The interpretation of the OED and Cunningham\(^6\) 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".

= 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. Boas\(^12\) cites an earlier source for the suggestion that lines 3-5 refer
Only this, gentles: we must now perform
The form of Faustus' fortunes, good or bad:

And now to patient judgments we appeal,

And speak for Faustus in his infancy.
Now is he born, of parents base of stock.

In Germany, within a town called Rhode.

At riper years, to Wittenberg he went,

Whereas his kinsmen chiefly brought him up.

So much he profits in divinity.

That shortly he was graced with doctor's name,

Excelling all, and sweetly can dispute
In th' heavenly matters of theology;

Till swoln with cunning of a self-conceit.

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

to Marlowe's own Tamburlaine plays.

= ie. "ye well-born folks", addressing the audience.¹
= substance or representation; note the wordplay of perform and form, and even fortune, as well as the alliteration of these words along with Faustus.

9: the Chorus looks for a positive response to the play from the audience.

to = ie. "to your", meaning the audience members.

= ie. describe.

= of low lineage.

12: Germany in the 16th century was, as it had been throughout the early modern period, a collection of numerous small sovereign polities. Rhode, 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

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

Wittenberg = city on the Elbe River in Saxony, about 55 miles south-west of Berlin. The town was famous throughout Europe for its university.¹⁰

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

15: at Wittenberg, Faustus successfully studied divinity, or theology.

profits = makes progress in.⁴

16: "that he soon received his doctorate degree".

graced = actually a technical term, referring to Cambridge University's official sanction for a student to receive his degree; Boas¹² notes Marlowe's own name appears in the school's Grace Book in 1584 and 1587 for his Bachelor's and Master's degrees respectively.

17-18: Faustus was preeminent in his ability to discuss and debate theology with those who take great pleasure in engaging in such disputes.

th' heavenly = pronounced in two syllables: TH'E'N-ly.

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

cunning = generally meaning “knowledge” or "learning" throughout the play.³

of a self-conceit = out of arrogance.⁴,¹³

20-21: generally, Faustus' hubris drove Providence to work his downfall.

The specific reference is to the myth of Daedalus, the famous Athenian craftsman, and his son Icarus, who were held in prison by King Minos of Crete. Daedalus fashioned
wings for himself and his son out of feathers held together with wax, and the pair used the wings to fly away and escape Crete. Icarus, unfortunately, did not heed his father's advice not to fly too high, and the sun melted the young man's wings, causing him to plunge to his death in the sea.

- **waxen** = covered with wax.
- **above his reach** = (1) "beyond his abilities", referring to Icarus, and (2) "beyond what was best for him", referring to Faustus, as a metaphor for his pride.
- **heavens** = heavens, like Heaven, is almost always pronounced in a single syllable, with the medial v essentially omitted: *hea'ns / Hea'n*.
- **overthrow** = ruin.

For, **falling** to a devilish exercise

And glutted now with learning's golden gifts, He surfeits upon cursèd necromancy;

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

And **this the man** that in his study sits.

[Exit.]
SCENE I.

Within the House of Doctor Faustus.

Faustus discovered in his study.

Faust. Settle thy studies, Faustus, and begin

To sound the depth of that thou wilt profess:

Having commenced, be a divine in show,

Yet level at the end of every art,

And live and die in Aristotle's works.

Sweet Analytics, 'tis thou hast ravished me!

Bene disserere est finis logices.

Is to dispute well logic's chiefest end?

Affords this art no greater miracle?

Then read no more; thou hast attained that end:

A greater subject fitteth Faustus' wit:

Bid Economy farewell, and Galen come:
Economics; Faustus is simply bidding farewell to his studies of philosophy, and rededicates himself to the study of medicine, a field in which he has already proven himself to be highly talented.

An intriguing alternate interpretation (one which is adopted by many modern editors) comes from Bullen, who suggests Oncaymaeon is a corruption, i.e. an error, for on came 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

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

**Summum bonum medicinae sanitas,**

The end of physic is our body's health.

Why, Faustus, hast thou not attained that end?

Are not thy _bills_ hung up as _monuments_,

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

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

Physic, farewell! where is _Justinian_?

[Reads.]

_Si una eademque res legatur duobus_,
_Alter rem, alter valorem rei, &c._

A petty _case_ of paltry _legacies_!

14: "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_)!"
Exhereditare filium non potest pater nisi, &c.

Such is the subject of the institute

And universal body of the law:

This study fits a mercenary drudge,

Who aims at nothing but external trash;

Too servile and illiberal for me.

When all is done, divinity is best:

Jerome’s Bible, Faustus; view it well.

Stipendium peccati mors est.

Ha!

Stipendium, &c.

The reward of sin is death; that’s hard.

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

If we say that we have no sin, we deceive ourselves, and there is no truth in us. Why, then, belike we must sin, and so consequently die:

Ay, we must die an everlasting death.

What doctrine call you this, che sera, sera.

What will be, shall be? Divinity, adieu!
These metaphysics of magicians
And necromantic books are heavenly:

Lines, circles, letters, characters:

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

All things that move between the quiet poles

Shall be at my command: emperors and kings
Are but obey'd in their several provinces;
But his dominion that exceeds in this
Stretcheth as far as doth the mind of man;

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

Enter Wagner.

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

Wag. I will, sir.

[Exit Wagner.]

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

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, here meaning "the study of supernatural things", such as God, angels and other spirits.
magicians = those who engage in sorcery or conjuring.
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.
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.
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).

64-65: "a monosyllable here; po'er. = skilled artist or practitioner of the higher arts."

66-67: 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.

68: for one who excels in these practices, his rule extends over a region that is unlimited in size. = skilled.

74: here = in studying the black arts. get a deity = become a god, ie. "attain the god-like powers of a sorcerer."

76: referring to the characters as "German" is redundant, as all the characters are German.

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 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 iambics, and thus twelve syllables.
Enter Good Angel and Evil Angel.

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!
Read, read the scriptures: − that is blasphemy.

92 And 94

96 Evil Ang. Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contained:
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.

[Exeunt Angels.]

100 Faust. How am I glutted with conceit of this!

Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates;
I'll have them read me strange philosophy,
And tell the secrets of all foreign kings;
I'll have them wall all Germany with brass,
And make swift Rhine circle fair Wittenberg;
I'll have them fill the public schools with silk,

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.


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

= ie. black magic.

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

= 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;

103: "how I am satiated (glutted) with desires at the thought of this, ie. becoming a magician!" 1 Faustus is leaning strongly towards following the advice of the Evil Angel.

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

= command.

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.

= lustrous pearls.

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

= delicacies.

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

= 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?

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

= ie. the class-rooms at Wittenberg's university.
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<th>Line</th>
<th>Text</th>
<th>Notes</th>
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<tr>
<td>116</td>
<td>Wherewith the students shall be bravely clad;</td>
<td>116: <em>Wherewith</em> = with which. <em>bravely clad</em> = finely dressed; universities of the time usually prohibited their students from dressing up.</td>
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<td></td>
<td>I'll levy soldiers with the coin they bring.</td>
<td>117: &quot;I'll raise an army with the riches my spirits will bring me&quot;.</td>
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<td>118</td>
<td>And chase the Prince of Parma from our land.</td>
<td>118: the <em>Prince of Parma</em> was Alexander Farnese (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. In referring to the Netherlands as <em>our land</em>, Faustus means &quot;our Empire&quot;, referring to the Holy Roman Empire, part of which the Netherlands remained until the Peace of Westphalia (1648), when it finally received its independence.</td>
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<td></td>
<td>And reign sole king of all the provinces;</td>
<td>= ie. the whole of the Netherlands, which included modern Holland, Luxembourg and Belgium, and which was known as the Seventeen Provinces.</td>
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<td>120</td>
<td>Yea, stranger engines for the brunt of war,</td>
<td>120-2: an inverted sentence: Faustus will cause his spirits to invent new machines of war (<em>engines</em>), which shall be even more terrible than those fire-ships used in the siege of Antwerp (see the next note at line 122 below). <em>brunt</em> = heat, shock or violence of war; but the OED cites this line for its definition of <em>brunt</em> as &quot;attack&quot;.</td>
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<td>Than was the fiery keel at Antwerp bridge.</td>
<td>121: during the Spanish siege of <em>Antwerp</em> through 1584-5, Alexander Farnese built a <em>bridge</em> 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 &quot;fire-ship&quot;), 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.</td>
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<tr>
<td>122</td>
<td>I'll make my servile spirits to invent.</td>
<td>= ie. servant spirits, those working for Faustus.</td>
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<tr>
<td>124</td>
<td>Enter Valdes and Cornelius.</td>
<td>Entering Characters: as stated above, <em>Valdes</em> and <em>Cornelius</em> are sorcerers. While Valdes' real-life counterpart is unknown, Cornelius is tentatively agreed by most editors to be the German-born Henry Cornelius Agrippa Von Nettesheim (1486-1535), famous European polymath and polyglot. Knowledgeable in eight languages, Agrippa served as a soldier and worked as a physician, historiographer, theologian and lecturer for various courts and universities throughout Europe. His heretical opinions brought him into repeated trouble with the church. He may be most well remembered today for his published works, which included <em>De occulta philosophia</em> (written 1510, publication delayed...</td>
</tr>
</tbody>
</table>
Come, German Valdes and Cornelius,
And make me blest with your sage conference.
Valdes, sweet Valdes, and Cornelius,
Know that your words have won me at the last
To practise magic and concealed arts.

Philosophy is odious and obscure;

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

Gravelled the pastors of the German church,

And made the flowering pride of Wittenberg

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

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.\textsuperscript{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.
obsure = the sense is "too ambiguous or vague for me".\textsuperscript{1}

= medicine. = small minds.

135: that = who.
subte = clever or crafty.\textsuperscript{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.\textsuperscript{2}
the German church = by the middle of the 16th century, most of the northern German states had embraced Lutherism.\textsuperscript{10}

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

138: problems = a term of art referring to questions proposed for debate.\textsuperscript{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).\textsuperscript{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 shadow made all Europe honour him. = ie. the spirits (shadow) raised by Agrippa, who gave instructions for "divination by means of the shades of the dead" (Waltrous, p. 14). As a historical matter, Faustus' description of Agrippa's influence in Europe is greatly exaggerated.

Val. Faustus, these books, thy wit, and our experience, Shall make all nations to canonize us. = innate intelligence. = glorify, treat as saints.¹

As Indian Moors obey their Spanish lords, 145: though the term Moors was normally applied to those North Africans who invaded and conquered Spain in the 8th century, the reference here is to the Indians of North America, who were generally known to have been subjugated by the Spanish; the word Moor was sometimes used, as here, by dramatists to refer to darker races in general.

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."

Be always serviceable to us three; 148: 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.

Like lions they shall guard us when we please; 148-156: Valdes imagines his spirits acting as footmen, those servants who ran alongside the moving carriages of the great and wealthy.

Like Almain rutters with their horsemen's staves, 149: Almain rutters = German cavalry; Marlowe had used this collocation in Tamburlaine, Part II.

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

Or Lapland giants, trotting by our sides; 150: Or Lapland giants = ie. "or they shall appear to us taking the forms of the giants of Lapland". Sugden notes the curious superstition that there were giants in Lapland, when in fact the natives of that land were known for their diminutive size, averaging about 5 feet in height (in Tamburlaine, Part I, Marlowe had written of the giants in Grantland, ie. Greenland). The mention of Lapland is particularly apropos here, as the Lapps possessed a reputation for skill in magic, particularly their ability to raise winds.¹⁰

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

Sometimes like women, or unwedded maids, Shadowing more beauty in their airy brows Than has the white breasts of the queen of love: 151-153: Valdes fantasizes of their spirits appearing to them as women so beautiful that they harbour (shadow)²² more beauty in their lofty, ethereal, or celestial foreheads (airy brows) than the goddess of love, Venus, has in her breasts; though Ward suggests shadowing in line 152 might mean "imagining forth". has the = Dyce emends has to have, as was printed in the later quartos.
From Venice shall they drag huge argosies.
And from America the golden fleece
That yearly stuffs old Philip's treasury;

If learnèd Faustus will be resolute.

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

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

Hath all the principles magic doth require:
Then doubt not, Faustus, but to be renowned.
And more frequented for this mystery
Than heretofore the Delphian oracle.

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

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

Val. Then haste thee to some solitary grove,
And bear wise Bacon's and Albanus' works,
Albanus’ works = the works of Pietro D’Abano (1250-1316), Italian physician and philosopher. D’Abano dabbled in astrology, and developed a reputation for skill in magic. Said to be in possession of the philosopher’s stone, D’Abano was charged and acquitted of practicing witchcraft by the Inquisition. A second trial ended when D’Abano died of natural causes before it was completed.  

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

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

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."

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

SCENE II.

Before Faustus' House.
Enter two Scholars.

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

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

Enter Wagner.

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

Wag. God in Heaven knows.

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

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

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

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

2nd Sch. Then you will not tell us?

Wag. You are deceived, for I will tell you: yet if you were not dunces, you would never ask me such a question; for is he not corpus naturale? and is not that mobile? then wherefore should you ask me such a question? But that I am by nature phlegmatic, slow

= who.

2: wont = accustomed.

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

= servant, especially a poor student.

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.

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

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.1,4

= 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: 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 naturalis mobile, according to Ward, was a phrase used to describe the subject of physics generally.

= why.

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),

it were not for you to come within forty foot of the
place of execution, although I do not doubt but to
see you both hanged the next sessions. Thus having
triumphed over you, I will set my countenance like a
precisian, and begin to speak thus: — Truly, my dear
brethren, my master is within at dinner, with Valdes
and Cornelius, as this wine, if it could speak, would
inform your worships: and so, the Lord bless you,
preserve you, and keep you, my dear brethren!

[Exit Wagner.]

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

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

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

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

[Exeunt.]

SCENE III.

A Grove.

Thunder.

Enter Lucifer and four Devils.
Enter Faustus to conjure.

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* = "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"*.

1-4: Faustus describes the approach of evening.

*gloomy shadow* = *ie. darkness*.
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.

Longing to view Orion's drizzling look.

Leaps from th’ antarctic world unto the sky
And dims the welkin with her pitchy breath,
Faustus, begin thine incantations,
And try if devils will obey thy hest,
Seeing thou hast prayed and sacrificed to them.
Within this circle is Jehovah's name,
Forward and backward anagrammatized.

Th’ abbreviated names of holy saints,
Figures of every adjunct to the heavens,
And characters of signs and erring stars.

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

[Thunder.]


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 predicatable 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”; 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; the *History*, meanwhile, lists *Acheron* as one of the ten kingdoms of hell.

19-20: *Valeat...Jehovoe* = Barnet 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.

*Dragon* = perhaps a dragon appears at this moment, descending, 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.

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

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Enter Mephistophilis.

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

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

[Exit Mephistophilis.]

I see there's virtue in my heavenly words.

Who would not be proficient in this art?

---

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.

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".
How pliant is this Mephistophilis,  
Full of obedience and humility.  
Such is the force of magic and my spells.

Enter Mephistophilis like a Franciscan friar.

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

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

Meph. I am a servant to great Lucifer,  
And may not follow thee without his leave.  
No more than he commands must we perform.

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

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

Faust. Did not my conjuring raise thee? Speak!

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

For, when we hear one rack the name of God,  
Abjure the Scriptures and His Saviour Christ,  
We fly, in hope to get his glorious soul;  
Nor will we come, unless he use such means  
Whereby he is in danger to be damned.  
Therefore the shortest cut for conjuring

Is stoutly to abjure all godliness,  
And pray devoutly to the prince of hell.

Faust. So Faustus hath  
Already done; and holds this principle,  
There is no chief but only Belzebub,  
To whom Faustus doth dedicate himself.
This word “damnation” terrifies not me,
For I confound hell in Elysium:

My ghost be with the old philosophers!

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

Meph. Arch-regent and commander of all spirits.
Faust. Was not that Lucifer an angel once?
Meph. Yes, Faustus, and most dearly loved of God.
Faust. How comes it then that he is prince of devils?
Meph. O, by aspiring pride and insolence;
For which God threw him from the face of Heaven.
Faust. And what are you that live with Lucifer?
Meph. Unhappy spirits that live with Lucifer,
Conspired against our God with Lucifer,
And are forever damned with Lucifer.

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

Faust. What, is great Mephistophilis so passionate
For being deprived of the joys of Heaven?

78: "for I do not distinguish between hell and Elysium."
confound = confuse.
Elysium = that section of Hades reserved for the blessed souls.

79: the line has met with various interpretations, but Ward's seems most likely: Faustus expects his own soul (ghost = spirit) shall exist alongside the pagan (old = pre-Christian) philosophers of the ancient world, who also did not believe in Heaven and hell.

80: "but, putting aside these foolish and minor concerns regarding what happens to our souls".

= who.

= top ruler, ie. head-devil, Satan. = devils.

= by.

96: spirits = though usually pronounced as two syllables, spirits was frequently considered a one-syllable word for purposes of meter, as here: spir'ts.
live = universally emended to fell, which is what appears here in the 1604 quarto; the printer appears to have accidentally copied live from the previous line.

96-98: note how Mephistophilis repeats the words with Lucifer at the end of his lines three times, in response to Faustus' use of the phrase at the end of line 94.

107-112: Mephistophilis interestingly admits to the personal torment of being banned from God's presence.

= being is a monosyllable here and at line 115 below.

= emotional, agitated; Faustus' arrogance, and his confidence that he has made the correct decision to reject God, are at their zenith in this scene, as evidenced by his taunting Mephistophilis in this speech.
Learn thou of Faustus manly fortitude,
And scorn those joys thou never shalt possess.
Go bear these tidings to great Lucifer:
Seeing Faustus hath incurred eternal death
By desperate thoughts against Jove's deity,
Say he surrenders up to him his soul,
So he will spare him four and twenty years,
Letting him live in all voluptuousness.
Having thee ever to attend on me,
To give me whatsoever I shall ask,
To tell me whatsoever I demand,
To slay mine enemies, and to aid my friends,
And always be obedient to my will.
Go, and return to mighty Lucifer,
And meet me in my study at midnight,
And then resolve me of thy master's mind.

Meph. I will, Faustus.

[Exit Mephistophilis.]

Faust. Had I as many souls as there be stars,
I'd give them all for Mephistophilis.
By him I'll be great emperor of the world,
And make a bridge thorough the moving air,
To pass the ocean with a band of men;
I'll join the hills that bind the Afric shore,
And make that country continent to Spain,
And both contributary to my crown.
The Emperor shall not live but by my leave,
Nor any potentate of Germany.
Now that I have obtained what I desired,
I'll live in speculation of this art,
Till Mephistophilis return again.

[Exit.]

SCENE IV.
A Street.

Enter Wagner and Clown.

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.
\textbf{Wag.} Come \textit{hither}, \textit{sirrah} boy.

\textbf{Clown.} Boy! O disgrace to my person! \textit{zounds}, boy in your face! You have seen many boys with beards, I am sure.

\textbf{Wag.} Sirrah, hast thou no \textit{comings} in?

\textbf{Clown.} Yes, and \textit{goings out} too, you may see, sir.

\textbf{Wag.} Alas, poor slave! See how \textit{poverty} jests in his nakedness! I know the villain's out of service, and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, though it were blood-raw.

\textbf{Clown.} Not so neither: I had need to have it well roasted, and good sauce to it, \textit{if I pay so dear}, I can tell you.

\textbf{Wag.} Sirrah, wilt thou be my man and wait on me, and I will make thee go like \textit{Qui mihi discipulus}?

\textbf{Clown.} What, in verse?

\textbf{Wag.} No, slave, in \textit{beaten silk} and \textit{staves-acre}.

\textbf{Clown.} Staves-acre? That's good to kill vermin: then, \textit{belike}, if I serve you I shall be lousy.

\textbf{Wag.} Why, so thou shalt be, whether thou dost it or no; for, sirrah, if thou dost not presently bind thyself

1: \textit{hither} = to here. 
\textit{Sirrah} = common form of address used for one's inferiors.

3: \textit{Boy!} = \textit{who are you calling boy}?
\textit{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 \textit{thee}, while the Clown uses the correct and formal \textit{you} when speaking to his superior Wagner.

9: \textit{goings out} = expenses.

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

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

= even if.

= "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).

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

25: \textit{beaten silk} = silk inlaid with gold or other precious metal,\textsuperscript{28} but Wagner, punning, is hinting at the Clown's deserving a \textit{beating}.\textsuperscript{4} 
\textit{staves acre} = a corruption of the Greek name (\textit{staphys agria}) of a species of plant known commonly as larkspur, whose seeds were used for destroying vermin.\textsuperscript{26} The point of the reference is obscure; Ward cites a previous editor, Osborne Tancock, who, assuming that \textit{staves-acres} must refer, as does \textit{beaten silk}, to some fine fabric, cleverly suggests \textit{staves acres} is a corruption of \textit{stauracin}, a silk fabric woven in with crosses.

Descriptions of both \textit{beaten silk} and \textit{stauracin} are provided in Daniel Rock's 1876 \textit{Textile Fabrics}.\textsuperscript{28}

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

31-32: \textit{bind thyself}…\textit{years} = Wagner tries to hire the
to me for seven years, I'll turn all the lice about thee into familiars, and make them tear thee in pieces.

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.

Wag. Well, sirrah, leave your jesting and take these guilders.

[Gives money.]

Clown. Yes, marry, sir; and I thank you too.

Wag. So, now thou art to be at an hour's warning, whensoever and wheresoever the devil shall fetch thee.

Clown. Here, take your guilders; I'll none of 'em.

Wag. Not I; thou art pressed: prepare thyself, for I will presently raise up two devils to carry thee away. – Banio! Belcher!


Enter two Devils.

Wag. How now, sir? Will you serve me now?

Clown. Ay, good Wagner; take away the devil[s], then!

Wag. Spirits away!

[Exeunt Devils.]

Now, sirrah, follow me.

Clown. I will, sir: but hark you, master; will you teach me this conjuring occupation?

Wag. Ay, sirrah. I'll teach thee to turn thyself to a dog, or a cat, or a mouse, or a rat, or anything.

Clown. A dog, or a cat, or a mouse, or a rat! O, brave Wagner!

Wag. Villain, call me Master Wagner, and see that you walk attentively, and let your right eye be always diametrically fixed upon my left heel, that thou may'st

Clown on as an apprentice, whose term of service was typically seven years.

= attendant spirits or demons.

= cease.

= Dutch florins, or gold coins used in Germany. As Ward says, Wagner is offering the Clown "hiring money".

= a mild oath, derived from the Virgin Mary.

46-47: "you are now no more than an hour away from having the devil come get you."

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

51: pressed = impressed, ie. enlisted, as for military service. for = Dyce emends for to or.

= male and female devils respectively.

Banio and Belcher appear to be fictitious names, as neither is mentioned in the History.

= if. = humorous for "strike" or "beat".
quasi vestigiis nostris insistere.

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

Clown. Well, sir, I warrant you.

[Exeunt.]

SCENE V.

In the House of Faustus.

Faustus discovered in his study.

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

Despair in God, and trust in Belzebub:
Now, go not backward, Faustus; be resolute.
Why waver’st thou? O, something soundeth in mine ear,
“Abjure this magic; turn to God again!”
Why, he loves thee not;
The god thou serv’st is thine own appetite,
Wherein is fixed the love of Belzebub.
To him I’ll build an altar and a church,
And offer lukewarm blood of new-born babes.

Enter Good Angel and Evil Angel.

Evil Ang. Go forward, Faustus, in that famous art.

Good Ang. Sweet Faustus, leave that execrable art.

Faust. Contrition, prayer, repentance – what of these?

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

Evil Ang. Rather illusions, fruits of lunacy,
That make them foolish that do use them most.

Good Ang. Sweet Faustus, think of Heaven and heavenly things.

= revealed; a curtain is likely pulled back, as it was for Scene I, which also took place in Faustus' study.

10: "the god you serve is constituted of your own desires (appetite)".

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.

15: the advising spirits tend to appear whenever Faustus begins to doubt as to which path he should follow.
**Evil Ang.** No, Faustus, think of honour and of wealth.

[Exeunt Angels.]

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

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

Enter Mephistophilis.

Now tell me what saith Lucifer, thy lord?

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

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

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

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

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

**Meph.** Enlarge his kingdom.

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

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

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

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

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

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

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

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

Faust. [Writing] Ay, so I do. But Mephistophilis,
My blood congeals, and I can write no more.

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

[Exit Mephistophilis.]

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

[Enter Mephistophilis with the chafer of fire.]

Meph. See, Faustus, here is fire; set it on.

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

Meph. [Aside] What will not I do to obtain his soul?

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

Homo fuge: whither should I fly?
If unto Heaven, he'll throw me down to hell.

My senses are deceived; here's nothing writ: —
O yes, I see it plain; even here is writ,
Homo fuge: yet shall not Faustus fly.

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

[Exit Mephistophilis.]

Enter devils, giving crowns and rich apparel to Faustus. They dance, and then depart.

Faust. What means this show? Speak, Mephistophilis.

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

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

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

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

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

Faust. Then hear me read it, Mephistophilis.

[Reads] On these conditions following:
First, that Faustus may be a spirit in form and substance.
Secondly, that Mephistophilis shall be his servant,
and be by him commanded.
Thirdly, that Mephistophilis shall do for him, and bring him whatsoever.
Fourthly, that he shall be in his chamber or house invisible.

whither = to where.

120: Heaven = a monosyllable: Hea'n; Dyce emends Hea'ven to 1604's God.
he'll = ie. God will.
= "there is nothing written here (on this arm)."
= ie. "yet Faustus shall not flee;" the doctor's bravado has returned.
126: observing Faustus' vacillation, Mephistophilis decides to provide the doctor with some entertainment to help him realize he has chosen the correct path.
somewhat = something.

= to an English audience, the word show suggested a pageant, a more formal type of entertainment, as in the phrase dumb-show, a term used to describe a pantomimed introduction to a scene in a play.
137: the line can be spoken with ironic nonchalance: "oh, just a little something to show you what you can do with magic."
= ie. "will I be able to".
140-2: note the rhyme in this exchange of single lines of dialogue.
= piece of writing; note the rhyming couplet of 144-5.
= ie. "I do this only on the condition".
= ie. clauses, terms.
149-150 should not Faustus wonder whether this vow made by Lucifer's representative is at all trustworthy, if not enforceable?
154-5: Faustus wants to take on the form of a spirit.
= ie. "whatsoever he desires;" Dyce emends the end of the line to whatsoever he desires.
160-1: the History clarifies the fourth condition: Faustus himself requires to always be invisible when he is home, except that he should be able to see himself, and that he should be visible to others when he chooses to be.
Lastly, that he shall appear to the said John Faustus, at all times, in what shape and form soever he please.

I, John Faustus of Wittenberg, Doctor, by these presents, do give both body and soul to Lucifer, Prince of the East, and his minister Mephistophilis; and furthermore grant unto them, that, four-and-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.

By me, John Faustus.

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

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

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

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

Meph. Under the heavens.

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

Meph. Within the bowels of these elements.

Where we are tortured and remain forever.
Hell hath no limits, nor is circumscribed
In one self place, for where we are is hell,
And where hell is, there must we ever be.
And, to be short, when all the world dissolves,
And every creature shall be purified.
All places shall be hell that is not Heaven.

Faust. I think hell’s a fable.

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

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

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

Faust. Ay, and body too; and what of that?
Think'st thou that Faustus is so fond to imagine
That, after this life, there is any pain?
No, these are trifles and mere old wives' tales.

Meph. But I am an instance to prove the contrary,
For I tell thee I am damned and now in hell.

Faust. Nay, an 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 wanton and lascivious,
And cannot live without a wife.

Meph. Well, Faustus, thou shalt have a wife.

Faust. What sight is this?
Meph. Now Faustus, wilt thou have a wife?

Meph. Marriage is but a ceremonial toy,
And, if thou loveth me, think no more of it.
I'll cull thee out the fairest courtesans,
And bring them every morning to thy bed:
She whom thine eye shall like, thy heart shall have,
Were she as chaste as was Penelope,
As wise as Saba, or as beautiful
As was bright Lucifer before his fall.

Here, take this book, and peruse it well:

Mephistophilis gives book to Faustus.

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

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

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

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

Faust. How prov'st thou that?

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

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

Enter Good Angel and Evil Angel.

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

SCENE VI.

In the House of Faustus.

Enter Faustus, in his study, and Mephistophilis.

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

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

Evil Ang. Ay, but Faustus never shall repent.

[Exeunt Angels.]

Faust. My heart is hardened; I cannot repent.
Scarce can I name salvation, faith, or Heaven.

Swords, poison, halter, and envenom steel
Are laid before me to dispatch myself;

And long ere this I should have done the deed,
Had not sweet pleasure conquered deep despair.

Have not I made blind Homer sing to me

Of Alexander's love and Oenon's death?

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

Made music with my Mephistophilis?

Why should I die, then, or basely despair?

= "you are a demon now;" we remember that as per Article 1 of his contract (Scene V.154), Faustus was turned into a spirit.

= "even if I were".

= "I can barely even utter the words".

33-34: Faustus imagines he hears voices and sees instruments of suicide before him.

halter = nooses.
envenomed steel = steel weapons coated with poison;

presumably Faustus has shorter weapons, such as daggers, in mind, as opposed to the swords of line 33.

dispatch = ie. kill.

= before.

36: ie. if the benefits of his contract with Lucifer had not made him forget his despair at being damned forever.

37-38: the spirit of Homer has recited his poetry (which included the Iliad and Odyssey) for Faustus.

blind Homer = the tradition that the Greek bard was blind derived from either:

(1) his description of the traveling minstrel Demokodos in Book 8 of the Odyssey, whom we are told had "his eyes put out", but "to whom hath God given song" (from George Chapman's early 17th century translation); or

(2) a line from the ancient Hymn to Apollo, long attributed to Homer, in which the author identifies himself as a blind man.

38: Alexander is Paris, a Trojan prince, and Oenon his wife; Paris abandoned Oenon when he eloped with the Spartan princess Helen (later called Helen of Troy), which precipitated the Trojan War. Paris returned to Oenon after the decade-long war ended. She was said to have, out of spite, refused to help her husband heal from the wound he received from a well-placed arrow, but after he died, she killed herself in grief.29

39-40: according to myth, the walls of Thebes had been built by twin brothers Amphion, a musician, and Zethus; supposedly Zethus carried the stones to the building site, while Amphion caused the stones to construct themselves into a wall by playing on his lyre.29

40: Boas observes that the last six words of this line appear in Act III of the alternate 1594 edition of the Taming of a Shrew.
I am resolved; Faustus shall not repent. –

Come, Mephistophilis, let us dispute again,
And reason of divine astrology.

Speak; are there many spheres above the moon?

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

Meph. As are the elements, such are the heavens,
Even from the moon unto th’ imperial orb,
Mutually folded in each others’ spheres,
And jointly move upon one axletree,
Whose termè is termed the world’s wide pole;
Nor are the names of Saturn, Mars, or Jupiter
Feigned, but are erring stars.

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

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.

Faust. These slender questions Wagner can decide:
Hath Mephistophilis no greater skill?
Who knows not the double motion of the planets?
That the first is finished in a natural day;
The second thus: Saturn in thirty years; Jupiter in
twelve; Mars in four; the Sun, Venus, and Mercury

= 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), with a series of concentric
spheres (numbering 9, 10 or 11 - Mephistophilis goes with
9) surrounding it; the first 7 or so spheres each contain one
planet (the sun and moon were accounted amongst the
known planets), the next sphere 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 a vision of the universe
as also divided into layers, the uppermost comprised of
fire, then water, air and earth (the elements) in order below
it; thus, confirms Mephistophilis, the heavenly bodies do
exist in concentric but independent spheres.

53: all the spheres containing the heavenly bodies turn on
one 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
tentities.
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."\(^{4}\)
= ie. all the planets.

62-63: but differ…zodiac = the zodiac has its own axis,
which explains why the planets’ movements seem irregular
(Boevington). Boas, however, suggests poles of the zodiac
refers to "the orbit around the earth’s axis."

65: even Wagner could figure out these trivial problems.
= ie. the fact that planets both rotate and revolve around
the earth.
68: the first movement, rotation, gives the planets their days.
69: The second thus = "the second motion, revolution,
works as follows."
in a year; the Moon in twenty eight days. These are freshmen's questions. But tell me, hath every sphere a dominion or intelligentia?

Meph. Ay.

Faust. How many heavens or spheres are there?

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

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

Meph. No, Faustus, they be but fables.

Faust. Resolve me, then, in this one question: why are not conjunctions, oppositions, aspects, eclipses, all at one time, but in some years we have more, in some less?

Meph. Per inaequalem motum respectu totius.

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

Meph. I will not.

Faust. Sweet Mephistophilis, tell me.

Meph. Move me not, Faustus.
Faust. Villain, have I not bound thee to tell me anything? 
Meph. Ay, that is not against our kingdom; this is. Thou art damned; think thou of hell. 
Faust. Think, Faustus, upon God that made the world. 
Meph. Remember this. 

[Exit Mephistophilis.]

Faust. Ay, go accursèd spirit to ugly hell! 'Tis thou hast damned distressed Faustus' soul. Is't not too late? 

Re-enter Good Angel and Evil Angel. 

Evil Ang. Too late. 
Good Ang. Never too late, if Faustus will repent. 
Evil Ang. If thou repent, devils will tear thee in pieces. 
Good Ang. Repent, and they shall never raze thy skin. 

[Exeunt Angels.] 

Faust. O Christ, my Saviour, my Saviour, Help to save distressed Faustus' soul. 

Enter Lucifer, Belzebub, and Mephistophilis. 

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

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

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

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

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

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

Belz. Thou shouldst not think on God. 

Luc. Think on the devil. 

Belz. And his dam too. 

102 Faust. Villain, have I not bound thee to tell me anything? 
104 Meph. Ay, that is not against our kingdom; this is. Thou art damned; think thou of hell. 
106 Faust. Think, Faustus, upon God that made the world. 
108 Meph. Remember this. 

[Exit Mephistophilis.]

110 Faust. Ay, go accursèd spirit to ugly hell! 'Tis thou hast damned distressed Faustus' soul. Is't not too late? 

114 Re-enter Good Angel and Evil Angel. 

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. 
126 Good Ang. Repent, and they shall never raze thy skin. 

[Exeunt Angels.] 

130 Faust. O Christ, my Saviour, my Saviour, Help to save distressed Faustus' soul. 

134 Lucifer, Belzebub, and Mephistophilis. 

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

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

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

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

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. 


114: 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." 

137: 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.
Faust. Nor will Faustus henceforth: pardon him for this, And Faustus vows never to look to Heaven.

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

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

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

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

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

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

Pride. I am Pride. I disdain to have any parents. I am like to Ovid's flea: I can creep into every corner of a wench; sometimes, like a perriwig, I sit upon her brow; next, like a necklace, I hang about her neck; then, like a fan of feathers, I kiss her, and then, turning myself to a wrought smock, do what I list.

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.

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

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But, fie, what a smell is here! I'll not speak a word more for a king's ransom, unless the ground be perfumed and covered with cloth of arras.

Faust. Thou art a proud knave indeed. - What art thou, the second?

Covetousness. I am Covetousness, begotten of an old churl in a leather bag; and might I now obtain my wish, this house, you, and all, should turn to gold, that I might lock you safe into my chest. O, my sweet gold!

Faust. And what art thou, the third?

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

Faust. Out, envious wretch! − But what art thou, the fourth?

Wrath. I am Wrath. I had neither father nor mother: I leaped out of a lion's mouth when I was scarce an hour old; and ever since have run up and down the world with these case of rapiers, wounding myself when I could get none to fight withal. I was born in hell; and look to it, for some of you shall be my father.

Faust. And what art thou, the fifth?

Gluttony. I am Gluttony. My parents are all dead, and the devil a penny they have left me, but a small pension, and that buys me thirty meals a-day and ten bevers, − a small trifle to suffice nature. I come of a royal pedigree: my father was a Gammon of Bacon.
and my mother was a hogshead of claret wine; my godfathers were these, Peter Pickled-herring and Martin Martlemas-beef; but my godmother, O, she was an ancient gentlewoman; her name was Margery March-beer. Now, Faustus, thou hast heard all my progeny; wilt thou bid me to a supper?

**Faust.** Not I.

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

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

**Sloth.** Heigh ho! I am Sloth. I was begotten on a sunny bank. Heigh ho! I'll not speak a word more for a king's ransom.

**Faust.** And what are you, Mistress Minx, the seventh and last?

**Lechery.** Who, I, sir? I am one that loves an inch of raw mutton better than an ell of fried stock-fish; and the first letter of my name begins with Lechery.

= 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.

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

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

= ancestry or lineage.¹,¹²

= a sleepy greeting, perhaps accompanied by a yawn.¹³

= this expression dates back to at least 1488.¹

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

Lechery's gender is unclear. On the one hand, Lechery is addressed as Mistress Minx, suggesting she is a she. On the other hand, Lechery's love of mutton (see line 246), a ubiquitous term used to refer to women's genitalia, suggests he is a he.

The latter interpretation is supported by the fact that in The Faerie Queene, Spenser refers to Lechery specifically as he. Barnet, who asserts Lechery is a female, squares the circle by arguing that mutton actually refers to the male organ; his position is supported by 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 quarto 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."
Lucif. Away to hell! Away! On piper!

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

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

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

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

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

Luc. Faustus, farewell.

Faust. Farewell, great Lucifer.

[Exeunt Lucifer and Belzebub.]

Come, Mephistophilis.

Exeunt.

SCENE VII.

An Inn-yard.

Enter Robin, with a book.

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

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

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

O thou illiterate and unlearned hostler!

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

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

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

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

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

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

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

**Robin.** Do but speak what thou'lt have me to do, 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 but to the tavern with me, I'll give thee white wine, red wine, claret-wine, sack, muscadine, malmsey and whippencrust, hold, belly, hold; and we'll not pay one o.

14: *Demogorgon*, one of the spirits summoned by Faustus in his first attempt at conjuring in Scene III. *Keep...from me* = ie. "don't get to 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.

ostry = 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 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
penny for it.

spiced and sweet wine known as hippocras.\textsuperscript{1,16}

\textit{hold, belly, hold} = a contemporary work (John Florio's 1611 \textit{A World of Words}) defines this common expression to mean "gluttonously".

\textit{= excellent! = right away.}

Dick. O brave! Prithee let's to it \textit{presently}, for I am as dry as a dog.

Robin. Come then, let's away.

[\textit{Exeunt.}]
CHORUS I.

Enter Chorus.

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

Did mount him up to scale Olympus' top,
Where, sitting in a chariot burning bright
Drawn by the strength of yokèd dragons' necks,
He views the clouds, the planets, and the stars,
The tropic zones, and quarters of the sky.

From the bright circle of the hornèd moon
Even to the height of Primum Mobilè.
And, whirling round with this circumference,
Within the concave compass of the pole,
From east to west his dragons swiftly glide,
And in eight days did bring him home again.
Not long he stayed within his quiet house,
To rest his bones after his weary toil,
But new exploits do hale him out again:
And, mounted then upon a dragon's back,
That with his wings did part the subtle air,
He now is gone to prove cosmography,
That measures coasts and kingdoms of the earth,
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 t oseparate 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 axe 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.\(^{1,4,24}\)
And take some part of holy Peter's feast.

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.

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

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

Whose banks are set with groves of fruitful vines;

Then up to Naples, rich Campania,
Whose buildings fair and gorgeous to the eye,
The streets straight forth and paved with finest brick.

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

From thence to Venice, Padua, and the East,

In one of which a sumptuous temple stands,
That threatens 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.¹⁷

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

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

Faust. I hope his Holiness will bid us welcome.

Meph. All's one, for we'll be bold with his venison.
But now, my Faustus, that thou mayst perceive
What Rome contains for to delight thine eyes,

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

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

Where thou shalt see such store of ordnan
As that the double cannons, forged of brass,
Do match the number of the days contained
Within the compass of one complete year;

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

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

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

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

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

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

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 pyramids...Africa = the doctor and demon
are presumably viewing the obelisk (pyramids, 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.

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

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

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

Meph. Let it be so, my Faustus. But, first, stay, 
And view their triumphs as they pass this way; 
And then devise what best contents thy mind, 
By cunning in thine art to cross the Pope, 
Or dash the pride of this solemnity; 
To make his monks and abbots stand like apes, 
And point like antics at his triple crown; 
To beat the beads about the friars' pates, 
Or clap huge horns upon the cardinals' heads; 
Or any villainy thou canst devise, 
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 crosiers, 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.

crosiers = a crosier is the staff or crook of a bishop.

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 repentence.

Pope. Cast down our footstool.

Ray. Saxon Bruno, stoop.

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

Bruno. Proud Lucifer, that state belongs to me;

But thus I fall to Peter, not to thee.

Pope. To me and Peter shalt thou grovelling lie,

And crouch before the papal dignity. –

Sound trumpets then; for thus Saint Peter's heir,

From Bruno's back, ascends Saint Peter's chair.

[A flourish while he ascends.]

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

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, but here Bruno is being told to get down on all fours; stoop could also simply mean "to submit".

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.

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

Lord cardinals of France and Padua,
Go forthwith to our holy consistory,
And read, amongst the statutes decretal,
What, by the holy council held at Trent.

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

Card. Of Fr. We go, my lord.
[Exeunt Cardinals of France and Padua.]
Pope. Lord Raymond.
Faust. Go, haste thee, gentle Mephistophilis,
Follow the cardinals to the consistory;
And as they turn their superstitious books.

Strike them with sloth and drowsy idleness,
And make them sleep so sound, that in their shapes
Thyself and I may parley with this Pope,
This proud confronter of the Emperor;
And, in despite of all his holiness,
Restore this Bruno to his liberty,
And bear him to the states of Germany.

Meph. Faustus, I go.

Faust. Dispatch it soon.
The Pope shall curse that Faustus came to Rome.

[Exeunt Faustus and Mephistophilis.]

Bruno. Pope Adrian, let me have some right of law:
I was elected by the Emperor.

Pope. We will depose the Emperor for that deed,
And curse the people that submit to him:
Both he and thou shalt stand excommunicate,

And interdict from church's privilege
And all society of holy men.
He grows too proud in his authority,
Lifting his lofty head above the clouds,
And, like a steeple, overpeers the church:

But we'll pull down his haughty insolence;
And, as Pope Alexander, our progenitor,
Trod on the neck of German Frederick,

Adding this golden sentence to our praise,
“That Peter's heirs should tread on emperors,
And walk upon the dreadful adder's back,
Treading the lion and the dragon down,
And fearless spurn the killing basilisk.”

Acts and Monuments, more commonly known as the
Book of Martyrs: “Thou shalt walk upon 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.

So will we quell that haughty schismatic,
And by authority apostolical
Depose him from his regal government.

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

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

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

176
178
180
182
184
186
188
190
192
194

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-
post-TOL-i-cal.

182-4: Bruno responds to Adrian’s attacks with his own
history lesson. However, Marlowe has conflated two his-
torical 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
seven keyes and seven seales, in token of his (the pope’s)
sevenfolde 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, loosing, shutting, opening, sealing,
resigning, and iudging."

In token of = ie. representing.
loose = release.
Then he and thou, and all the world, shall **stoop**.
Or be assured of our dreadful curse,
**To light** as heavy as the pains of hell.

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

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

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

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

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

**Faust.** Most sacred patron of the Church of Rome, By full consent of all the synod Of priests and prelates, it is thus decreed, − That Bruno and the German Emperor Be **held as** Lollards and bold schismatics, And proud disturbers of the church's peace; And if that Bruno, by his own assent, Without enforcement of the German peers, Did seek to wear the **triple diadem**, And by your death to climb Saint Peter's chair, The statutes decretal have thus decreed, − He shall be straight condemned of heresy And on a pile of **faggots** burnt to death.

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

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

---

**lock fast** = imprison securely.

**Resign** = unseal.

**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**.

222: **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).
Tomorrow, sitting in our consistory,
With all our college of brave cardinals,
We will determine of his life or death.
Here, take his triple crown along with you,
And leave it in the church's treasury.
Make haste again, my good Lord Cardinals,
And take our blessing apostolical.

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

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

[Exeunt Faustus and Mephistophilis with Bruno.]

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

[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.

Meph. Now, Faustus, come, prepare thyself for mirth:
The sleepy Cardinals are hard at hand
To censure Bruno, that is posted hence,
And on a proud-paced steed, as swift as thought,
Flies o'er the Alps to fruitful Germany,
There to salute the woeful Emperor.

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

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.11,12

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 iambics, or eight syllables, per line), rather
And charm thee with this magic wand.

First, wear this girdle; then appear
Invisible to all are here:
The planets seven, the gloomy air,

Hell and the Furies' forkèd hair.

Pluto's blue fire, and Hecat's tree.

With magic spells so compass thee,
That no eye may thy body see!
So, Faustus, now, for all their holiness,
Do what thou wilt, thou shalt not be discerned.

Faust. Thanks, Mephistophilis. — Now, friars, take heed
Lest Faustus make your shaven crowns to bleed.

Meph. Faustus, no more: see, where the Cardinals come!

Re-enter the Pope, and the Cardinals of France and Padua with a book.

Pope. Welcome, Lord Cardinals; come, sit down. —
Lord Raymond, take your seat. — Friars, attend,
And see that all things be in readiness,
As best beseems this solemn festival.

Card of Fr. First, may it please your sacred Holiness
To view the sentence of the reverend synod
Concerning Bruno and the Emperor?

Pope. What needs this questiön? Did I not tell you,

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.

= if Marlowe was indeed responsible for writing the "B" version of Doctor Faustus, then we may thank him for introducing the expression magic wand into the English language.

= belt.
= ie. "who are".

= in 16th century poetic cosmography, the seven planets included the sun and the moon, as well as Mercury, Venus, Mars, Jupiter and Saturn.

= the Furies were goddesses of revenge; they were usually portrayed with snakes wound in their hair, hence the description of their hair as forked, which really applies to the tongues of the serpents.

23: Pluto's blue fire = Pluto is the god of Hades; the blue fire refers to the sulphurous haze of Hades.1
Hecat's tree = Hecate. a mysterious and powerful yet poorly understood goddess, was considered a deity of the underworld; the reference to her tree is unclear, and several editors have wondered if tree is an error for three: Hecate was often portrayed as having three bodies, standing in a sort-of triangle with their backs to each other.29

= surround, envelop.

= seen.

= allusion to the familiar tonsures of Catholic clerics.
= "say no more", ie. "hush!"

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

= befits.
= reverent, worthy.2

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.
Tomorrow we would sit in the consistory,
And there determine of his punishment?
You brought us word even now, it was decreed
That Bruno and the cursed Emperor
Were by the holy council both condemned
For loathed Lollards and base schismatics:
Then wherefore would you have me view that book?

Card of Fr. Your grace mistakes; you gave us no such charge.

Ray. Deny it not. We all are witnesses
That Bruno here was late delivered you,
With his rich triple crown to be reserved
And put into the church's treasury.

Both Card. By holy Paul, we saw them not!

Pope. By Peter, you shall die,
Unless you bring them forth immediately!—
Hale them to prison, lade their limbs with gyves,—
False prelates, for this hateful treachery
Cursed be your souls to hellish misery!

[Exeunt Attendants with the two Cardinals.]

Faust. So, they are safe. Now, Faustus, to the feast:
The Pope had never such a frolic guest.

Pope. Lord Archbishop of Rheims, sit down with us.

Archb. I thank your Holiness.

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

Pope. Who is that spoke?—Friars look about.—
Lord Raymond, pray, fall to. I am beholding
To the Bishop of Milan for this so rare a present.

Faust. I thank you, sir.

[Faustus snatches the dish.]

Pope. How now? who snatched the meat from me?
Villains, why speak you not?—
My good Lord Archbishop, here's a most dainty dish
Was sent me from a cardinal in France.

Faust. I'll have that too.

= usually, as here, a monosyllable: e'en.

= see the note at Scene VIII.221.

= why.

55: charge = instruction.

= recently. = ie. handed over to.
= ie. "taken from him", or perhaps "secured".

= drag. = burden. = fetters.

= deceitful.

67-68: for this...misery = this clause seems to be adapted from a passage in Robert Greene's 1584 publication, Gwydonius, the Card of Fancie: "that I may requite his hatefull trecherie with most hellish torments." Marlowe of course substitute the trisyllable misery for torments - but hellish misery appears multiple times to in Gwydonius.

It is pleasing to imagine Marlowe gazing at Greene's open book even as he was working on these lines in Faustus.

= secured.
= merry.

79: fall to = an imperative, "start eating".

an you spare = "if you refrain from eating".

81ff: Faustus can be heard but not seen.
= beholden, obliged.
= splendid.

87: Faustus grabs and renders invisible the indicated dish.

89: meat = dish.
[Faustus snatches the dish.]

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

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

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

**Faust.** I pledge your grace.

[Faust snatches the cup.]

**Pope.** My wine gone too? — Ye lubbers, look about, And find the man that doth this villainy, Or by our sanctitude, you all shall die. — I pray, my lords, have patience at this Troublesome banquet.

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

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

[Exit an Attendant. — The Pope crosses himself.]

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

[Strikes the Pope.]

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

[Exeunt all except Faustus and Mephistophilis.]

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

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

= please.

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

= an oath; sanctitude = holiness.¹

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

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

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

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

140-1: you'll be…candle = ie. "you shall be excommunicated." Our demon is wryly ironic. In the Roman church, during an official pronunciation of excommunication, a bell was tolled, a book (usually the Bible) was closed, and one or more candles extinguished.
The rite is believed to date to the 8th or 9th century. The phrase *bell, book and candle* thus signified excommunication.

Beginning at some later time in the English church, a curse was read four times a year from the pulpit against those who defrauded the church of their dues; the reading of the curse concluded with the following lines: "Doe to the book, quench the candle, ring the bell." The phrase "cursed by the bell, book and candle" subsequently became common.

---

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

_Re-enter the Friars, with bell, book, and candle, for the Dirge._

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

_[They Sing]._

_Cursed be he that stole his Holiness’ meat from the table!_
_Maledicat Dominus!_
_Cursed be he that strook his Holiness a blow on the face!_
_Maledicat Dominus!_
_Cursed be he that struck Friar Sandelo a blow on the pate!_
_Maledicat Dominus!_
_Cursed be he that disturbeth our holy dirge!_
_Maledicat Dominus!_
_Cursed be he that took away his Holiness’ wine!_
_Maledicat Dominus!_

_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._

**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.

---

143-4: note Faustus’ merry rhyming couplet.

146: "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.

---

**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". 
Robin. 'Tis no matter; let him come: an he follow us, I'll so conjure him as he was never conjured in his life, I warrant him. Let me see the cup.

Dick. Here 'tis.

[Gives the cup to Robin.]

Yonder he comes: now, Robin, now or never show thy cunning.

Enter Vintner.

Vint. O, are you here? I am glad I have found you. You are a couple of fine companions: pray, where's the cup you stole from the tavern?

Robin. How, how! We steal a cup! take heed what you say: we look not like cup stealers, I can tell you.

Vint. Never deny't, for I know you have it; and I'll search you.

Robin. Search me! ay, and spare not. – [Aside to Dick, giving him the cup] Hold the cup, Dick. – Come, come, search me, search me.

[Vintner searches Robin.]

Vint. Come on, sirrah, let me search you now.

Dick. Ay, ay, do, do. [Aside to Robin, giving him the cup] Hold the cup, Robin. – I fear not your searching: we scorn to steal your cups, I can tell you.

[Vintner searches Dick.]

Vint. Never outface me for the matter; for, sure, the cup is between you two.

Robin. Nay, there you lie; 'tis beyond us both.

Vint. A plague take you! I thought 'twas your knavery to take it away: come, give it me again.

Robin. Ay, much! When, can you tell? – Dick, make
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.

[Reads from book]
O per se, O; Demogorgon; Belcher, and
Mephistophilis!

Enter Mephistophilis.

Meph. You princely legions of infernal rule,
How am I vexèd by these villains' charms!
From Constantinople have they brought me now,
Only for pleasure of these damnèd slaves.

[Exit Vintner, running.]

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

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

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

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

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

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

[Exeunt Robin and Dick.]

Meph. Now with the flames of ever-burning fire,
I'll wing myself, and forthwith fly amain

Unto my Faustus, to the great Turk's court.

[Exit.]

SCENE XI.

A Room in the Emperor's Court at Innsbruck.

Enter Martino and Frederick at several doors.

Mart. What ho, officers, gentlemen!

Hie to the presence to attend the Emperor. −

Good Frederick, see the rooms be voided straight;

His majesty is coming to the hall;

Go back, and see the state in readiness.

Fred. But where is Bruno, our elected Pope,

That on a Fury's back came post from Rome?

Will not his grace consort the Emperor?

Mart. O yes; and with him comes the German conjuror,

The learned Faustus, fame of Wittenberg,

The wonder of the world for magic art;

And he intends to shew great Carolus

The race of all his stout progenitors,

And bring in presence of his majesty

The royal shapes and warlike semblances

Of Alexander and his beauteous paramour.

Fred. Where is Benvolio?

Mart. Fast asleep, I warrant you,

will make himself wings from fire.

amain = at once.

95: see the note at line 64 above.

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

Entering Characters: Martino and Frederick are knights, followers or retainers of Emperor Charles V.

at several = from separate or different.

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 (state) is made ready."

state = a raised throne, with a canopy.³

8: Fury's = 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.

post = riding quickly.²

= ie. Bruno. = join in company.¹

= glory.¹⁶

14-15: Faustus will present a pageant in which all of the Emperor's illustrious ancestors (progenitors) will parade before him.

Carolus = Latinized name of Charles.

stout = brave, proud.²

16-18: the demonstration will present for Charles' viewing spirits who will resemble Alexander the Great and his mistress, but they will not be the actual physical resurrections of the long-dead individuals.

warlike = Dyce emends warlike to the later quartos' perfect.

his...paramour = the History 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.

20: Frederick alludes to a missing nobleman.
He took his rouse with stoups of Rhenish wine

So kindly yesternight to Bruno’s health,
That all this day the sluggard keeps his bed.

Fred. See, see, his window’s ope! we’ll call to him.

Mart. What ho, Benvolio!

Enter Benvolio above, at a window,
in his nightcap, buttoning.

Benv. What a devil ail you two?

Mart. Speak softly, sir, lest the devil hear you;
For Faustus at the court is late arrived,
And at his heels a thousand Furies wait,
T’ accomplish whatsoe’er the doctor please.

Benv. What of this?

Mart. Come, leave thy chamber first, and thou shalt see
This conjuror perform such rare exploits,
Before the Pope and royal Emperor,
As never yet was seen in Germany.

Benv. Has not the Pope enough of conjuring yet?
He was upon the devil’s back late enough:
And if he be so far in love with him,
I would he would post with him to Rome again!

Fred. Speak, wilt thou come and see this sport?

Benv. Not I.

Mart. Wilt thou stand in thy window, and see it, then?

Benv. Ay, and I fall not asleep i’ the mean time.

Mart. The Emperor is at hand, who comes to see
What wonders by black spells may compassed be.

Benv. Well, go you attend the Emperor. I am content,
for this once, to thrust my head out at a window; for
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
in my head, shall control him as well as the conjurer, I
warrant you.

[Exeunt Frederick and Martino.]

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.

= ie. last night.

31-32: Benvolio appears on the balcony, or upper stage, which represents his apartment on an upper floor.

*buttoning* = ie. buttoning up his raiment.\(^12\)

= recently.

= ie. spirits, demons.

41: "so what?"

= room, ie. apartment.

= excellent.

= ie. Bruno.

= recently.

= hurriedly ride back to Rome, and take Faustus with him!

= entertainment.

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.

= if.

= close by.

= ie. which shall.

71: Benvolio remains visible on the upper stage, sitting by his window.
SCENE XII.

The Presence-Chamber in the Court.

Still on Stage: Benviolo, at his window.

A sennet.

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

Emp. Wonder of men, renowned magicián,
2  Thrice-learnèd Faustus, welcome to our court.
This deed of thine, in setting Bruno free

From his and our professèd enemy,
Shall add more excellence unto thine art
Than if by powerful necromantic spells
Thou couldst command the world's obedience:
Forever be beloved of Carolus!
And if this Bruno, thou hast late redeemed,
In peace possess the triple diadem,
And sit in Peter's chair, despite of chance,
Thou shalt be famous through all Italy,
And honoured of the German Emperor.

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

Benv. 'Blood, he speaks terribly! But, for all that, I
do not greatly believe him: he looks as like a conjurer
as the Pope to a costermonger.

Emp. Then, Faustus, as thou late didst promise us,
We would behold that famous conqueror,
Great Alexander, and his paramour,
In their true shapes and state majestical,
That we may wonder at their excellence.

Faust. Your majesty shall see them presently. —
Mephistophilis, away,
And, with a solemn noise of trumpets' sound,
Present before this royal Emperor
Great Alexander and his beauteous paramour.

Meph. Faustus, I will.

[Exit Mephistophilis.]

Benv. Well, Master Doctor, an your devils come not
away quickly, you shall have me asleep presently:
I could eat myself for anger, to think I have
been such an ass all this while, to stand gaping after
the Devil's governor, and can see nothing!

Faust. I'll make you feel something anon, if my art
fail me not. —
My lord, I must forewarn your majesty,
That when my spirits present the royal shapes
Of Alexander and his paramour,
Your grace demand no questions of the king,
But in dumb silence let them come and go.

Emp. Be it as Faustus please; we are content.

Benv. Ay, ay, and I am content too: and thou bring
Alexander and his paramour before the Emperor,
I'll be Actaeon and turn myself to a stag.

Faust. And I'll play Diana, and send you the horns
presently.

[Senet.]

Enter, at one door, the Emperor Alexander, at the
other, Darius. They meet. Darius is thrown down;
Alexander kills him, takes off his crown, and, offering
to go out, his Paramour meets him. He embraceth her,
and sets Darius' crown upon her head;
and, coming back, both salute the Emperor,
who, leaving his state, offers to embrace them;
which, Faustus seeing, suddenly stays him.

[Then trumpets cease, and music sounds.]
My gracious lord, you do forget yourself; These are but shadows, not substantial.

Emp. O pardon me! My thoughts are so ravished With sight of this renownèd emperor, That in mine arms I would have compassed him. But, Faustus, since I may not speak to them, To satisfy my longing thoughts at full,

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 wart or mole; How may I prove that saying to be true?

Faust. Your majesty may boldly go and see.

Emp. Faustus, I see it plain; And in this sight thou better pleasest me Than if I gained another monarchy.

Feast. Away, be gone! —

[Exit show.]

See, see, my gracious lord! what strange beast is yon, that thrusts his head out at window?

Emp. O wondrous sight! — See, Duke of Saxony, Two spreading horns most strangely fastenèd Upon the head of young Benvolio!

Sax. What, is he asleep or dead?

Faust. He sleeps, my lord; but dreams not of his horns.

Emp. This sport is excellent: we'll call and wake him. — What ho, Benvolio!

Benv. A plague upon you! let me sleep a while.

Emp. I blame thee not to sleep much, having such a head of thine own.

Sax. Look up, Benvolio; 'tis the Emperor calls.

Benv. The Emperor? Where? — O, zounds, my head!

Emp. Nay, and thy horns hold, 'tis no matter for thy head, for that's armed sufficiently.
Faust. Why, how now, Sir Knight! what, hanged by the horns? this is most horrible: fie, fie, pull in your head for shame! let not all the world wonder at you.

Benv. Zounds, doctor, this is your villainy!

Faust. O say not so, sir! the doctor has no skill,

No art, no cunning, to present these lords,
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!

Benv. Hold, hold! – Zounds, he'll raise up a kennel of devils, I think, anon. – Good my lord, entreat for me. – 'Sblood, I am never able to endure these torments.

Emp. Then, good Master Doctor,
Let me entreat you to remove his horns;
He has done penance now sufficiently.

Faust. My gracious lord, not so much for injury done to me, as to delight your majesty with some mirth; hath Faustus justly requited this injurious knight; which being all I desire, I am content to remove his horns. – Mephistophilis, transform him. –

[Mephistophilis removes the horns.]

And hereafter, sir, look you speak well of scholars.

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

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
orders.

170-1: *smooth faces and small ruffs* = ie. academics or scholars; *smooth faces* refers to scholars’ lack of facial hair; *ruffs* are the starchy, 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.

*Near a Grove, Outside Innsbruck.*

Enter Benvolio, Martino, Frederick, and Soldiers.

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

2Benv. Away! you love me not to urge me thus: Shall I let slip so great an injury,

6When 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,

10Till with my sword I have that conjurer slain!

If you will aid me in this enterprise,

12Then draw your weapons and be resolute;

If not, depart: here will Benvolio die,

14But Faustus' death shall *quit my infamy*.

16Fred. Nay, we will stay with thee, *betide* what may,

And kill that doctor, if he come this way.
Then, gentle Frederick, hie thee to the grove,
And place our servants and our followers
Close in an ambush there behind the trees.
By this, I know the conjurer is near:
I saw him kneel, and kiss the Emperor's hand,
And take his leave, laden with rich rewards.
Then, soldiers, boldly fight: if Faustus die,
Take you the wealth, leave us the victory.

Come, soldiers, follow me unto the grove:
Who kills him shall have gold and endless love.

[Exit Frederick with Soldiers.]

My head is lighter than it was, by th' horns;
But yet my heart's more ponderous than my head,
And pants until I see that conjurer dead.

Where shall we place ourselves, Benvolio?

Here will we stay to bide the first assault:
O, were that damned hell-hound but in place,
Thou soon shouldst see me quit my foul disgrace!

Enter Frederick.

Close, close! the conjurer is at hand,
And all alone comes walking in his gown;
Be ready, then, and strike the peasant down.

Mine be that honour then.-- Now, sword, strike home!
For horns he gave I'll have his head anon.

See, see, he comes!

Enter Faustus with a false head.

No words! This blow ends all:
Hell take his soul! his body thus must fall.

[Stabs Faustus.]

[Falling] O!

Groan you, Master Doctor?

Break may his heart with groans! -- Dear Frederick, see,
Thus will I end his griefs immediately.

Strike with a willing hand.

[Benvolio strikes off Faustus' head.]
His head is off.

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

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

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

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

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

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

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

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

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

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

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

[**Faustus rises.**]

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

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

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

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
Scene XII.147.

Go, horse these traitors on your fiery backs,
And mount aloft with them as high as Heaven:
Thence pitch them headlong to the lowest hell:
Yet stay: the world shall see their misery,
And hell shall after plague their treachery.

Go, Belimoth, and take this caitiff hence,
And hurl him in some lake of mud and dirt.

Take thou this other, drag him through the woods
Amongst the pricking thorns and sharpest briars;
Whilst, with my gentle Mephastophilis,
This traitor flies unto some steepy rock,
That, rolling down, may break the villain's bones
As he intended to dismember me.

Fly hence; despatch my charge immediately.

Fred. Pity us, gentle Faustus! Save our lives!

Faust. Away!

Benvolio's Ambush: in the History, 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.

Enter the ambushed Soldiers.

1st Sold. Come, sirs, prepare yourselves in readiness;
Make haste to help these noble gentlemen;
I heard them parley with the conjurer.

2nd Sold. See where he comes! despatch and kill the slave.

Faust. What's here? an ambush to betray my life!
Then, Faustus, try thy skill. – Base peasants, stand!
For, lo, these trees remove at my command,
And stand as bulwarks 'twixt yourselves and me,
To shield me from your hated treachery!

Yet, to encounter this your weak attempt,
Behold an army comes incontinent!

[Faustus strikes the door, and enter a Devil
playing on a drum; after him another,
bearing an ensign; and divers with weapons;
Mephistophilis with fire-works.
They set upon the soldiers, drive them out,
and exeunt.]
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.

Mart. What ho, Benvolio!

Benv. Here. − What, Frederick, ho!

Fred. O, help me, gentle friend! − Where is Martino?

Mart. Dear Frederick, here, half smothered in a lake of mud and dirt, through which the Furies dragged me by the heels.

Fred. Martino, see, Benvolio's horns again!

Mart. O, misery! − How now, Benvolio!

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

Mart. Nay, fear not, man; we have no power to kill. Benv. My friends transformèd thus! O, hellish spite!

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

Benv. Zons, horns again!

Mart. Nay, chafe not, man. We all are sped.

Benv. What devil attends this damned magiciän, that, spite of spite, our wrongs are doubled?

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

Benv. If we should follow him to work revenge, he'd join long asses’ ears to these huge horns, and make us laughing-stocks to all the world.

Mart. What shall we, then, do, dear Benvolio?

Benv. I have a castle joining near these woods; and thither we'll repair, and live obscure,

Till time shall alter these our brutish shapes:

= from different or separate.

= ie. by spirits and demons.

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.

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

= ie. zounds, a likely misprint.

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

= a monosyllable: de’il.

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

= 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,
We'll rather die with grief than live with shame.

44: the line seems to be borrowed from John Lyly's *Euphues and his England* of 1580: "better it were to dye with grievfe, 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".

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**SCENE XV.**

*At the Entrance to the House of Faustus.*

Enter Faustus, a Horse-courser, and Mephistophilis.

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

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

3. 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.

4. Faust. Well, I will not stand with thee: give me the bargain or haggle.

5. [Horse-Courser gives Faustus the money.]

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

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

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

---

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

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

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

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.

= acceptable form of address for an inferior.

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

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

= "ask the groom."
Horse-C. I warrant you, sir! — O, joyful day! Now am I a made man for ever.

[Exit Horse-Courser.]

Faust. What art thou, Faustus, but a man condemned to die?
Thy fatal time draws to a final end;
Despair doth drive distrust into my thoughts:
Confound these passions with a quiet sleep:
Tush, Christ did call the thief upon the cross;

Then rest thee, Faustus, quiet in conceit.

[He sits to sleep.]

Re-enter the Horse-courser, wet.

Horse-C. O, what a cozening doctor was this! I, riding my horse into the water, thinking some hidden mystery had been in the horse, I had nothing under me but a little straw, and had much ado to escape drowning. Well, I'll go rouse him, and make him give me my forty dollars again. — Ho, sirrah Doctor, you cozening scab! Master Doctor, awake and rise, and give me my money again, for your horse is turned to a bottle of hay. Master Doctor!

[He pulls off Faustus' leg.]

Alas, I am undone! what shall I do? I have pulled off his leg.

Faust. O, help, help! the villain hath murdered me.

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.

[Horsecourser runs out.]

Faust. Stop him, stop him, stop him! — Ha, ha, ha!
Faustus hath his leg again, and the horse-courser a bundle of hay for his forty dollars.

Enter Wagner.

How now, Wagner! what news with thee?

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

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

[Exeunt.]

SCENE XVI.

An Inn.

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

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

Enter Hostess.


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

Dick. No, Robin: why is't?

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

Host. Who's this that stands so solemnly by himself? 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.
Robin. O, hostess, how do you? I hope my score stands still.

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

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

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

Exit Hostess. – Drink is presently brought in.]

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

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

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

Cart. I'll tell you how he served me. As I was going to Wittenberg, t'other day, with a load of hay, he met me, and asked me what he should give me for as much hay as he could eat. Now, sir, I thinking that a little would serve his turn, bad him take as much as he would for three farthings; so he presently gave me my money and fell to eating; and as I am a cursen man, he never left eating till he had eat up all my load of hay.

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

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

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

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.

43-50: an entire short chapter in the History is dedicated to the story related here by the Carter.

served = played a trick on.

= common oath. = most splendid.

= played a trick on.¹⁴

= ie. "some of us here".

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.

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

All. O, brave doctor!

Horse-C. But you shall hear how bravely I served him
for it. I went me home to his house, and there I found
him asleep. I kept a hallooing and whooping in his
ears; but all could not wake him. I, seeing that, took
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.

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

Cart. Some more drink, hostess!

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

[Exeunt.]

SCENE XVII.

The Court of the Duke of Vanholt.

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

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

Faust. I do think myself, my good lord, highly
recompensed in that it pleaseth your grace to think but
well of that which Faustus hath performed. – But,
gracious lady, it may be that you have taken no
pleasure in those sights; therefore, I pray you tell me,
what is the thing you most desire to have; be it in the
world, it shall be yours: I have heard that great-bellied
women do long for things are rare and dainty.
Duch. True, Master Doctor; and, since I find you so so kind, I will make known unto you what my heart desires to have; and were it now summer, as it is January, a dead time of the winter, I would request no better meat than a dish of ripe grapes.

Faust. This is but a small matter. – Go, Mephistophilis, away!

[Exit Mephistophilis.]

Madam, I will do more than this for your content.

Re-enter Mephistophilis with grapes.

Here; now taste ye these: they should be good, for they come from a far country, I can tell you.

Duke. This makes me wonder more than all the rest, that at this time of the year, when every tree is barren of his fruit, from whence you had these ripe grapes.

Faust. Please it your grace, the year is divided into two circles over the whole world; so that, when it is winter with us, in the contrary circle it is likewise summer with them, as in India, Saba and such countries that lie far east, where they have fruit twice a-year; from whence, by means of a swift spirit that I have, I had these grapes brought, as you see.

Duch. And, trust me, they are the sweetest grapes that e'er I tasted.

[The Clowns bounce at the gate, within.]

Duke. What rude disturbers have we at the gate? Go, pacify their fury, set it ope, And then demand of them what they would have.

[They knock again, and call out to talk with Faustus.]

Serv. Why, how now, masters, what a coil is there! What is the reason you disturb the Duke?

Dick. [Within] We have no reason for it; therefore a fig for him.
“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."

72: "what do they want?"

= arrest, send to prison, i.e. call a constable to take them into custody.

= Dick crudely puns on commit, which also meant "to fornicrate".

= 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.

= ie. "Mr. Saucy".

= ie. "permission to do with them as I wish."

= pledge, offer as a guarantee.
Duke. With all my heart, kind doctor; please thyself; Our servants and our court's at thy command.

Faust. I humbly thank your grace. — Then fetch some beer.

Horse-C. Ay, marry, there spake a doctor, indeed! And, faith, I'll drink a health to thy wooden leg for that word.

Faust. My wooden leg! What dost thou mean by that?

Cart. Ha, ha, ha! — Dost hear him, Dick? He has forgot his leg.

Horse-C. Ay, ay, he does not stand much upon that.

Faust. No, faith; not much upon a wooden leg.

Cart. Good lord, that flesh and blood should be so frail with your worship! Do not you remember a horse-courser you sold a horse to?

Faust. Yes, I remember I sold one a horse.

Cart. And do you remember you bid he should not ride him into the water?

Faust. Yes, I do very well remember that.

Cart. And do you remember nothing of your leg?

Faust. No, in good sooth.

Cart. Then, I pray, remember your courtesy.

Faust. Thank you, sir.

Cart. 'Tis not so much worth. I pray you, tell me one thing.

Faust. What's that?

Cart. Be both your legs bedfellows every night together?

Faust. Wouldst thou make a Colossus of me, that thou askest me such questions?

Cart. No, truly, sir; I would make nothing of you; but I would fain know that.

Enter Hostess with drink.
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.

Faust. Then, I assure thee certainly, they are.

Cart. I thank you; I am fully satisfied.

Faust. But wherefore dost thou ask?

Cart. For nothing, sir: But methinks you should have a wooden bedfellow of one of 'em.

Horse-C. Why, do you hear, sir? did not I pull off one of your legs when you were asleep?

Faust. But I have it again, now I am awake: look you here, sir.

[Faustus raises his gown.]

All. O horrible! Had the doctor three legs?

Cart. Do you remember, sir, how you cozened me, and ate up my load of –

[Faustus, in the middle of each speech, charms them dumb.]

Dick. Do you remember how you made me wear an ape's –

Horse-C. You whoreson conjuring scab, do you remember how you cozened me with a ho –

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 –

[Exeunt Clowns.]

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 –

[Exit Hostess.]

Duch. My lord,

We are much beholding to this learnèd man.

Duke. So are we, madam; which we will recompense

With all the love and kindness that we may:

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.

Wag. I think my master means to die shortly.
He has made his will, and given me his wealth,
His house, his goods, and store of golden plate,
Besides two thousand ducats ready-coined.
I wonder what he means: if death were nigh,
He would not frolic thus. He's now at supper
With the scholars, where there's such belly-cheer
As Wagner in his life ne'er saw the like:
And, see where they come! belike the feast is done.

[Exit Wagner.]

Enter Faustus, Mephistophilis,
and two or three Scholars.

1st Sch. Master Doctor Faustus, since our conference
the about fair ladies, which was the beautifulest in
all world, we have determined with ourselves that
Helen of Greece was the admirablest lady that ever
lived: therefore, Master Doctor, if you will do us so
much favour as to let us see that peerless dame of
Greece, whom all the world admires for majesty, we
should think ourselves much beholding unto you.

Faust. Gentlemen,
For that I know your friendship is unfeigned,
It is not Faustus' custom to deny
The just requests of those that wish him well:
You shall behold that peerless dame of Greece,
No otherwise for pomp or majesty
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.⁵
= 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
Be silent, then, for danger is in words.

"pillaging" or "plundering". **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; 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: i.e. "my ability to express myself is too poor to praise her sufficiently".

---

**Music sounds. Mephistophilis brings in Helen:**

**she passeth over the stage.**

2nd **Sch.** Was this fair Helen, whose admired 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 blessed 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 damned 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 **persever** 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 exhortation

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?
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.

[Mephistophilis gives him a dagger.]

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,
Offer to pour the same into thy soul:
Then call for mercy, and avoid despair.

Faust. O friend, I feel
Thy words to comfort my distress’d soul.
Leave me a while to ponder on my sins.

Old Man. Faustus, I leave thee; but with grief of heart,
Fearing the enemy of thy hapless soul.

[Exit Old Man.]

Faust. Accurs’d 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?

Meph. Thou traitor, Faustus, I arrest thy soul
For disobedience to my sovereign lord:
Revolt, or I’ll in piecemeal tear thy flesh.

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.

Meph. Do it, then, Faustus, with unfeignèd heart,
Lest greater dangers do attend thy drift.

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

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

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

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

Whose sweet embraces may extinguish clear
Those thoughts that do dissuade me from my vow,
And keep my vow I made to Lucifer.

Meph. This, or what else my Faustus shall desire,
Shall be performed in twinkling of an eye.

Re-enter Helen,
passing over the stage between two Cupids.

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

And burnt the topless towers of Ilium? −
Sweet Helen, make me immortal with a kiss. −

[Kisses her.]

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

And wear thy colours on my plumèd crest;
Yea, I will wound Achilles in the heel,

And then return to Helen for a kiss.
O, thou art fairer than the evening air,
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter

= satiate, satisfy.
= "to be my lover".
126: heavenly Helen = pronounced "he'a'ny Helen",
which makes the wordplay even more pronounced.
of late = recently.

= Dyce emends to the later quartos' clean.
= Dyce emends to the later quartos' oath, assuming vow
was printed here in error, repeating as it does vow of the
previous line.
= this still familiar phrase dates back at least to 1303.1

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 Troilus and Cressida,
when in Act II.ii Troilus describes Helen, and by extension
Cressida, as "a pearl, / Whose price hath launch'd above a
thousand ships".

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

= Helen is a monosyllable here: Hel'n.
= ie. out.
= worthless trash.

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

= helmet.
151: traditions outside of the Iliad described Paris as
slaying Achilles by shooting an arrow into his only
vulnerable body part, his heel.

= clothed.
155-6: Semele was a daughter of the Greek hero Cadmus,
When he appeared to hapless Semele;

More lovely than the monarch of the sky
In wanton Arethusa’s azure arms;

And none but thou shalt be my paramour.

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. 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.

SCENE XIX.

Faustus’ Study.

Thunder.

Enter Lucifer, Beelzebub, and Mephistophilis.

Lucif. Thus from infernal Dis do we ascend
To view the subjects of our monarchy,
Those souls which sin seals the black sons of hell;

Meph. And this gloomy night,
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).

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.”
Beel. And here we'll stay,
To mark him how he doth demean himself.

Meph. How should he, but in desperate lunacy?
Fond worldling, now his heart-blood dries with grief;

His conscience kills it; and his labouring brain
Begets a world of idle fantasies
To over-reach the devil; but all in vain;

His store of pleasures must be sauced with pain.

He and his servant Wagner are at hand;
Both come from writing Faustus' latest will.
See, where they come!

Enter Faustus and Wagner.

Faust. Say, Wagner, − thou hast perused my will, −
How dost thou like it?

Wag. Sir, so wondrous well,
As in all humble duty I do yield
My life and lasting service for your love.

Faust. Gramercies, Wagner.

Enter the Scholars.

[Exit Wagner.]

Welcome, gentlemen.

1st Sch. Now, worthy Faustus, methinks your looks
are changed.

Faust. Oh, gentlemen!

2nd Sch. What ails Faustus?

Faust. Ah, my sweet chamber-fellow, had I lived

with thee, then had I lived still! but now I must die
eternally. Look, sirs, comes he not? comes he not?

1st Sch. O my dear Faustus, what imports this fear?

2nd Sch. Is all our pleasure turned to melancholy?

3rd Sch. He is not well with being over-solitary.

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

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: a nifty metaphor: the abundance of pleasures Faustus has
    enjoyed for these many years must now be paid for with the
    tortures of hell.

= "thank you", from the French grand mercy.

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.

= ie. "be damned".
= the terrified Faustus is speaking of either Lucifer or
    Mephistophilis.

= signifies or portends.¹

54: "is the jolly mood of our party turning sour?"

56: Faustus, says the Scholar, spends too much time alone.
2nd Sch. If it be so, we'll have physiciãns,  
And Faustus shall be cured.

3rd Sch. 'Tis but a surfeit, sir; fear nothing.

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

2nd Sch. Yet, Faustus, look up to Heaven, and  
remember mercy is infinite.

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  
tremble not at my speeches! Though my heart pant  
and quiver to remember that I have been a student  
here these thirty years, O, would I had never seen  
Wittenberg, never read book! and what wonders I  
have done, all Germany can witness, yea, all the world;  
for which Faustus hath lost both Germany and the  
world, yea Heaven itself, Heaven, the seat of God,  
the throne of the blessed, the kingdom of joy; and  
must remain in hell for ever. Hell, O hell, for ever!  
Sweet friends, what shall become of Faustus, being  
in hell for ever?

2nd Sch. Yet, Faustus, call on God.

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

All. Who, Faustus?

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

All. O, God forbid!

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

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

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

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

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

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

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

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

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

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

All. Faustus, farewell.

[Exeunt Scholars.]

Meph. Ay, Faustus, now thou hast no hope of Heaven; Therefore despair; think only upon hell, For that must be thy mansion, there to dwell.

Faust. O thou bewitching fiend, 'twas thy temptation Hath robbed me of eternal happiness!

Meph. I do confess it, Faustus, and rejoice: 'Twas I that, when thou wert i'the way to Heaven, Dammed up thy passage; when thou took'st the book To view the Scriptures, then I turned the leaves And led thine eye. What, weepest thou? 'tis too late; despair! Fools that will laugh on earth must weep in hell.

[Exit Mephistophilis.]

Enter Good Angel and Evil Angel at several doors.

Good Ang. O Faustus, if thou hadst given ear to me, Innumerable joys had followed thee! But thou didst love the world.

Evil Ang. Gave ear to me, And now must taste hell's pains perpetually.

Good Ang. O, what will all thy riches, pleasures, pomps

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."

150: this short line seems to have lost a concluding idea.

154: Lucifer and Belzebub, who entered the scene at its beginning, remain on stage.

162: "you instead listened to me".
Avail thee now?

 Evil Ang. Nothing, but vex thee more, To want in hell, that had on earth such store.

 Good Ang. O, thou hast lost celestial happiness, Pleasures unspeakable, bliss without end; Hadst thou affected sweet divinity, Hell or the devil had had no power on thee: Hadst thou kept on that way, Faustus, behold [Music while the throne descends.]

 In what resplendent glory thou hadst set In yonder throne, like those bright-shining saints, And triumphed over hell! That hast thou lost; And now, poor soul, must thy good angel leave thee: The jaws of hell are open to receive thee.

 [The throne ascends; exit Good Angel.] [Hell is discovered.]

 Evil Ang. Now, Faustus, let thine eyes with horror stare Into that vast perpetual torture-house. There are the furies tossing damnèd souls On burning forks; their bodies boil in lead; There are live quarters broiling on the coals, That ne'er can die; this ever-burning chair Is for o'er-tortured souls to rest them in;

 These that are fed with sops of flaming fire, Were gluttons, and loved only delicates, And laughed to see the poor starve at their gates: But yet all these are nothing; thou shalt see Ten thousand tortures that more horrid be.

 Faust. O, I have seen enough to torture me!

 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, till anon; Then wilt thou tumble in confusiön.

 169: "to lack all in hell that you had on earth in abundance."

 173: "if you had only stuck with the practice of theology". affected = loved or preferred. = both devil and power are monosyllables in this line.

 177: the throne is accompanied by a number of pantomiming saints; Elizabethan theatres were equipped with wenchs and pullies which allowed for the raising and lowering of people and things from "above". = ie. "would have sat". = "this is what you have lost."

 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.

 = demons. = still-living bodies which have been quartered.

 196: o'er tortured souls = souls which have suffered too much torture; given the lines that follow, line 196 is clearly ironic. them = themselves.

 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 Inferno. sops = bread that has been dipped into a liquid, here applied to fire. delicates = delicacies.
[Hell disappears: exit Evil Angel.]

[The clock strikes eleven.]

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

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

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

One drop of blood will save me: O my Christ! −  
*Rend* not my heart for naming of my Christ;  
Yet will I call on him: O, spare me, Lucifer! −  
Where is it now? tis gone:  
And, see, a threatening arm, an angry brow!  
Mountains and hills, come, come, and fall on me,  
And hide me from the heavy wrath of Heaven!

No!  
Then will I headlong run into the earth:  
*Gape*, earth! O, no, it will not harbour me!  
You stars that reigned at my nativity,

= *bare* may be disyllabic here: *ba-yer.*

217: *moving* = ie. turning.  
*spheres of Heaven* = another reference to the various spheres containing all the heavenly bodies which rotate around the earth.

220: *moving* = ie. turning.  
= *perpetual* day = never-ending.  
= an ordinary day, ie. 24 hours.

228: *firmament* = another reference to the sky. This line was omitted from the 1616 quarto, but included in the later editions of the "B" text, so we include it here.

233-4: allusion to:  
(1) Hosea 10:8: "*then they shall say to the mountains, 'Cover us', and to the hills, 'Fall upon us'!*"; and  
(2) Revelation 6:16: "*and said to the hills and rocks, 'Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the lamb'!*" (1568 Bishop's Bible, modern spelling).

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,

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?

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

240-4: these are tricky lines to interpret, and the ubiquitous-ness 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.

But let my soul mount, and ascend to Heaven!

[The clock strikes the half-hour.]

O, half the hour is past! 'twill all be past anon.
O, if my soul must suffer for my sin,

248: = "over soon."

O, if my soul must suffer for my sin,

= the post-1616 editions print **O, God, if**, which, though unmetrical, give this and the next line clearer meaning.

Impose some end to my incessant pain;
Let Faustus live in hell a thousand years,
A hundred thousand, and at last be saved!
No end is limited to damned souls.

249-252: = ie. "so long as in the end he is saved!"

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

254: = ie. "so long as in the end he is saved!"

Oh, Pythagoras' metempsychosis, were that true,

256: = referring to his soul.

This soul should fly from me, and I be changed
Into some brutish beast! all beasts are happy,
For, when they die
Their souls are soon dissolved in elements;

260: = into the **elements** of which all matter is composed, ie. air, earth, fire and water.

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

264: = always, ie. forever.

[The clock strikes twelve.]
It strikes, it strikes! Now, body, turn to air,
Or Lucifer will bear thee quick to hell!
O soul, be changed into small water-drops,
And fall into the ocean, ne'er be found!

[Thunder.]

Enter Devils.

O mercy, Heaven! look not so fierce on me!
Adders and serpents, let me breathe a while!

Ugly hell, gape not! Come not, Lucifer!
I'll burn my books! – O Mephistophilis!

[Exeunt Devils with Faustus.]

SCENE XX.
A Room Next to Faustus' Study.

Enter Scholars.

1st Sch. Come, gentlemen, let us go visit Faustus,
For such a dreadful night was never seen;
Since first the world's creation did begin,
Such fearful shrieks and cries were never heard:
Pray Heaven the doctor have escaped the danger.

2nd Sch. O help us, Heaven! see, here are Faustus' limbs,
All torn asunder by the hand of death!

3rd Sch. The devils whom Faustus served have torn
him thus;
For, 'twixt the hours of twelve and one, methought
I heard him shriek and call aloud for help;
At which self time the house seemed all on fire
With dreadful horror of these damnèd fiends.

2nd Sch. Well, gentlemen, though Faustus' end be such
As every Christian heart laments to think on,
Yet, for he was a scholar once admired

278: Adders and serpents = apropos to lines 125-7 above,
the History 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."
a while = ie. a little longer.

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.

= we note the appearance of the following clause in
Anthony Munday's 1589's Historie of Palmendos: "gyuing
such fearefull shrykes and cryes"; but as to which author -
Marlowe or Munday - borrowed this idea from the other,
depends on whether Faustus was written before or after
Palmendos, a question which perhaps cannot definitely be
answered.

= apart.

= between.

= the same.

= because.
For wondrous knowledge in our German schools,
We'll give his mangled limbs due burial;
And all the students, clothed in mourning black,
Shall wait upon his heavy funeral.

= 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.

Faustus is gone: regard his hellish fall,
Whose fiendful fortune may exhort the wise,

Only to wonder at unlawful things,

Whose deepness doth entice such forward wits
To practise more than heavenly power permits.

[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."

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.

Footnotes in the text correspond as follows:

1. Oxford English Dictionary (OED) online.


