A DIRECTORIAL PLAN FOR A PROPOSED PRODUCTION OF
CHRISTOPHER MARLOWE'S THE TRAGEDY OF DOCTOR FAUSTUS

by

Reginald F. Bain

A Thesis Submitted to the Faculty of the
DEPARTMENT OF DRAMA
In Partial Fulfillment of the Requirements
For the Degree of
MASTER OF ARTS
In the Graduate College
THE UNIVERSITY OF ARIZONA

1961
STATEMENT BY AUTHOR

This thesis has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in The University Library to be made available to borrowers under rules of the Library.

Brief quotations from this thesis are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the head of the major department or the Dean of the Graduate College when in their judgment the proposed use of the material is in the interests of scholarship. In all other instances, however, permission must be obtained from the author.

SIGNED: [signature]

APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

[Signature]

Peter R. Marroney

Professor and Head of the Drama Department

August 1, 1961
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>CHRISTOPHER MARLOWE</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>DOCTOR FAUSTUS</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Source</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Date</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>Early Publication and Text</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Stage History</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>The Faust Theme After Marlowe</td>
<td>28</td>
</tr>
<tr>
<td>III</td>
<td>SELECTING A PROMPTBOOK TEXT</td>
<td>33</td>
</tr>
<tr>
<td>IV</td>
<td>THE DIRECTORIAL ANALYSIS</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td>The Presentational Nature of the Play</td>
<td>39</td>
</tr>
<tr>
<td></td>
<td>Tragedy and the Moral Framework of the Play</td>
<td>41</td>
</tr>
<tr>
<td></td>
<td>The Tragic Action</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>Tragic Tragedy and the Comic Scenes</td>
<td>47</td>
</tr>
<tr>
<td>V</td>
<td>THE TECHNICAL ANALYSIS</td>
<td>51</td>
</tr>
<tr>
<td>VI</td>
<td>THE ANNOTATED PROMPTBOOK</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Procedure</td>
<td>57</td>
</tr>
<tr>
<td></td>
<td>Notes to the Promptbook</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>The Script</td>
<td>61</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td></td>
<td>186</td>
</tr>
</tbody>
</table>
ACKNOWLEDGMENTS

The author wishes to express his gratitude to Mr. Peter Marroney, head of the Drama Department, for his suggestions and assistance in the preparation of this thesis. He would also like to thank Mr. Louis Pigott for his aid in the final preparation of this thesis.
INTRODUCTION

It is the purpose of this thesis to develop a directorial plan for a proposed production of Christopher Marlowe's *Doctor Faustus*. The author will make a thorough investigation of the earliest phase of directorial preparation. This is the period immediately after selection of a play and before the director meets with the other theatrical artists with whom he will be associated on the production.

The first two chapters will be concerned with a study of the author of the play and a history of the play. These are valuable to a director in determining the play's importance to the theatre for which it was written and to justify a modern production. The third chapter will be concerned with the special problem of this particular play to select a text for use as a promptbook. The following chapters will present an analysis of the play and the dramatic values inherent in it. In the final chapter, the directorial plan will be formulated in an annotated promptbook. This plan will serve as a guide to realizing the goal of final production before an audience.

The director serves the theatre through
interpretation of the script. To do this he must realize a responsibility to the playwright and to his play. The play must be his primary concern at this stage of planning. It is only through a close analysis of the motivational units of the play that an interpretation can be developed. The directorial plan is simply an outline of the methods by which an interpretation of the play can be expressed to a modern audience.
CHAPTER I

CHRISTOPHER MARLOWE

In the parish register for 1563/4 of the Church of St. George the Martyr in the city of Canterbury is the following entry: "The 26th day of February was Christened Christofer the sonne of John Marlowe."\(^1\) This is the earliest extant record of the poet-playwright whose meteoric career profoundly affected the theatre of Elizabethan England.

Christopher Marlowe was the second child (first son) of John and Catherine Marlowe. John Marlowe was a cobbler by trade whose ancestry in Canterbury probably dated back to the early fifteenth century. Documentary evidence of the life of John Marlowe tells us that he "seems to have been a prosperous burgher, maintaining respectable apprentices, marrying his daughters well, and ultimately leaving a comfortable amount of property and an admirable civic record."\(^2\)

Little is known of Christopher's early years in


Canterbury. When he was fourteen years old he entered the King's Grammar School attached to the Cathedral of Canterbury on a scholarship established by King Henry VIII in 1541 which provided funds for fifty "poor boys" from Canterbury to attend the grammar school.

Students entering the grammar school were expected to read, write, and be versed in the rudiments of grammar before entrance to the school. Marlowe, then, must have spent his early years in some kind of pre-grammar school training. Perhaps he was trained at home by his father, by a local clergyman, or at a petty school. Although he entered grammar school at a rather late age, he completed his training in less than two years and entered Corpus Christi College, Cambridge, shortly thereafter.

The records of the King's School provide us with documentary evidence of Marlowe's formal grammar school training. The English grammar schools of the sixteenth century had essentially a standard curriculum. They were Latin schools. That is, their primary function was the study of Latin grammar. This included translation, theme writing, transcribing from verse into prose and

---

prose into verse, and extensive reading of classical authors.

The influence of the environment of his home town upon Marlowe is difficult to ascertain. His writings give us no clues. However, Canterbury was an important and busy city in England in the sixteenth century. It was the seat of the highest prelate of the English Church, and it was visited often by merchants, travelers, nobility, ecclesiastical authorities, and the Queen. There seems to have been both a religious and secular theatrical tradition in the city, and visits by theatrical companies are recorded during Marlowe's life there. It is also possible that he was introduced to the drama at the King's School where student participation in school plays had long been a custom.

The grammar school perhaps more than any other aspect of Canterbury life had the most lasting effect on the poet. In addition to instructing him in Latin grammar and composition, it oriented him to classical traditions. The school undoubtedly was his first encounter with the works of Vergil, Ovid, Horace, and others of classical antiquity whose works profoundly influenced his own. As F. S. Boas has observed, "The foundation of his familiarity with Latin literature and
with the mythology of Greece and Rome must have been laid at the King's School in 1578-80.\(^4\)

Late in 1580 Marlowe left Canterbury and entered Corpus Christi College, Cambridge, for the 1580-1 school year.\(^5\) In the second term of 1583-4 he received his Bachelor of Arts degree, and in his sixth year (1586-7) his Master of Arts.

Marlowe attended Corpus Christi just as he had attended the King's School under the subsidy of a scholarship. This scholarship had been established by Matthew Parker, Archbishop of Canterbury (1558-75) and former Master of Corpus Christi, for a boy born in Canterbury who had attended the King's School. Marlowe held this scholarship for the entire six years of his schooling. For this reason, it is thought that he was studying for the clergy.

It appears that Marlowe was engaged in some sort of secret government service during his last year at Cambridge. In June of 1587 the Queen's Privy Council


intervened in his behalf when rumors of disloyalty to the Church of England had threatened the completion of his education. Shortly thereafter, he was granted his Master of Arts degree.

It is not known whether Marlowe participated in the university drama which flourished for many years prior to his entrance at Cambridge and which continued long after his departure. The university drama was a part of the university educational system. "It formed part of the Renaissance scheme of education, as a pedagogical instrument for teaching of classics and rhetoric."6 This drama included the works of Plautus, Terence, and Seneca performed in Latin, and other plays performed in Greek and English. It is possible that the university drama had some influence on Marlowe, and that it was at least partially responsible for his choosing a theatrical career.

Marlowe's learning is clearly reflected in his work. During his years at Cambridge he had at hand two of the finest libraries in England, and he undoubtedly

made good use of them. For, in addition to his formal studies, he seems to have read extensively in classical poetry; and informed himself in a wide range of subjects including geography, history, physical science, witchcraft, and other subjects. "His information ranged widely through most of the current fields of knowledge, and was, on the whole, reasonably full and accurate. He was a specialist, however, only in the subject of divinity, where his showing is remarkable on all counts." 7

Upon completing his university studies Marlowe went to London to pursue his chosen career. The years following his Cambridge education have been the subject of much scholarly inquiry which is beyond the scope of this study. 8 However, a brief analysis of some of the known data should be helpful to this biographical survey.

I has been suggested that Marlowe first supported himself in London as an actor, but there is no evidence of this. He seems to have been under the patronage of Sir Thomas Walsingham and numbered among his friends.


Sir Walter Raleigh, Thomas Nashe, Thomas Harriot, and Thomas Kyd who, for a time, was his roommate.

In 1593 Kyd was accused of atheism because of certain papers found in his possession. Kyd claimed that the incriminating papers belonged to Marlowe. A short time after his accusation Richard Baines, a professional informer, came forward with a whole series of blasphemous opinions which he attributed to Marlowe. The term "atheism" was used to refer to any unorthodox opinions. A warrant was issued for the arrest of Marlowe.

This was not Marlowe's first encounter with the police. In September 1589 Marlowe was arrested in connection with the murder of a William Bradley. Thomas Watson, a friend of the dramatist's, had intervened in a fight between the two men and subsequently killed Bradley. The two friends were taken into custody and released after an inquest. Marlowe again was in trouble with the police when, in 1592, two constables of Shoreditch swore out a warrant against Marlowe enjoining him to keep the peace.

On May 30, 1593, Christopher Marlowe was killed by Ingram Friser at the house of Eleanor Bull in Deptford. The subsequent inquest proceedings were discovered in the Public Records Office by Dr. J. Leslie Hotson in 1925.
record of the proceedings exists because the case came under the jurisdiction of the Court rather than local authorities since the incident occurred within a twelve mile radius of the Queen's presence. These documents have revealed the circumstances of the killing, but much conjecture has resulted as to the reliability of the testimony.

In the five years and eleven months between his graduation from Cambridge and his untimely death in Deptford, Marlowe wrote seven known plays: Tamburlaine, Part I; Tamburlaine, Part II; Dido, Queen of Carthage; The Jew of Malta; The Massacre at Paris; Doctor Faustus; and Edward II. Moreover, he translated selections from the works of Ovid and Lucan, and began a poem, Hero and Leander, which was finished after his death by George Chapman. Besides some additional poetry, it is thought that he may have collaborated with other playwrights. However, the works mentioned are the generally accepted canon.

The chronology of the canon is uncertain. Dido, which seems to have been a collaboration with his friend Thomas Nashe, may have been written while he was still at Cambridge. Tamburlaine, Part I is generally thought to have been his first theatrical success. It was apparently followed immediately by Tamburlaine, Part II.
These first two productions seem to have established him as one of the most popular playwrights of the Elizabethan stage.

The English theatre in the 1580's was at the threshold of its finest hours. Theatrical tradition in the country dated back to amateur presentation of miracle, mystery, and morality plays in the streets and squares of local communities. Roving companies developed and at first they performed in the open air; later, they performed in the homes of nobility. Eventually, nobles attached companies of actors to their households and a professional class of actors developed. These companies performed at the homes of their benefactors, at Court, or in inn yards. In addition, there were companies of boys from the Choir of St. Paul's, the Merchant Taylor's School, and other such institutions. In 1576 the first public theatre, the Theatre, was built in the suburbs of London by James Burbage. Soon afterwards the Curtain was built, and in 1587 Philip Henslowe erected the Rose. The rise of professional acting companies and the growth of permanent theatres had paved the way for a commercial and popular theatre.

Into this theatrical milieu, in 1587, came twenty-three year old Christopher Marlowe. For a little
less than six years he flourished in it. He brought to
it his intellect and wit developed and refined by a class-
cical orientation. He brought to it a theatrical sensit-
ivity which flavored his work with violence and sensation-
alism. He also brought to it a tragic sense of life which
he combined with his "mighty line" into the art that
made him popular with noble and groundling alike.

The "mighty line" that has been so much a part of
his reputation through the ages was not wholly new. It
had been used by Sackville, Norton, Kyd, and others before
him. However, it gave to his work "a perfect lucidity
and precision which translate thoughts and emotions into
rythmical speech with felicitous exactness."\textsuperscript{10}

It is not known what specific influence, if any,
Marlowe had upon Shakespeare. It is thought that they
worked together and perhaps even collaborated. Certainly,
their paths must have crossed in the relatively close
theatrical circles of Elizabeth's London. Marlowe has
not maintained the success and reputation that Shakespeare
has throughout the ages; his plays, however, have continued
to be read and performed, and no doubt he, too, is for all
time.

\textsuperscript{10}Boas, \textit{CM}, p. 313.
CHAPTER II

DOCTOR FAUSTUS

Source

Doctor Faustus emerged from a long intermingling of history and legend. During the early years of Christianity there appeared a remote predecessor in one Simon Magus who traveled in the company of a woman named Helen and became a famous charlatan and magician of that era. His magical powers failed him, however, when he was killed in a vain attempt to fly.

The idea of a pact with the devil to obtain superhuman power and knowledge goes back to early rites for the invocation of evil spirits. In the sixth century there appeared the story of Theophilus who made a diabolical pact with the help of a Hebrew magician. A Latin play by the nun Hrotswitba in the tenth century perpetuated the tale. It appeared again in the thirteenth century, and in 1572 as an English poem by the Catholic priest William Forrest.

In the early part of the sixteenth century an

---

1See B. D. Brown, "Marlowe, Faustus, and Simon Magus," PMLA, LIV (March 1939), 82-121.
historical Faust actually lived in Germany. Records of Heidelberg University reveal that a Johann Faust was studying for a degree in Theology at that time. He apparently wandered from university to university and mysteriously disappeared. During his life he gained a reputation as a blasphemer and practitioner of necromancy, and after his disappearance there developed the legend of his unholy life and death.

It was this curious mixture of fact and legend that was published in 1587 by Johann Spies at Frankfurt-on-the-Main as *Historis von D. Johann Fausten* and generally known as the *Faustbuch*. In 1592 it was printed in England by Thomas Orwin in a free translation by an anonymous P. F. under the title of *The History of the Damnable Life and Deserved Death of Doctor John Faustus*, and it was this that Marlowe used as his source for the play.

That Marlowe used the English *Faustbuch* for his source is not doubted. The play "not only follows the English *Historie* but in scores of passages borrows its

---


language word for word and line for line. To make the argument still more convincing, the play often borrows passages which exist only in English, not in the German.\(^1\)

**Date**

The 1592 publication date of the English Faust-book has divided scholars as to the dating of Marlowe's play. Generally, they have divided into two factions. The first group prefers to accept the bibliographical evidence and date the play after the publication of the source. The second group prefers to accept bits of internal and external evidence and date the play about 1588 or 1589.

Internal evidence for dating the play appears in two allusions to contemporary events in the text. The reference to "the fiery keel at Antwerpe bridge" (I, i, 97) refers to the fire-ships that were used during the blockade of Antwerp on April 4, 1585, to destroy a bridge built by the Duke of Parma. Faustus also alludes to the Duke when he proposes to "chase the Prince of Parma from our land" (I, i, 94). It is argued that such references would have been good theatre soon after

\(^1\)Bakeless, I, 290.
the defeat of the Armada, for after 1590 the Duke was fighting in France and the references would no longer be appropriate.

Further evidence for the early date has been offered by the supposed parallels with Doctor Faustus in Robert Greene's Friar Bacon and Friar Bungay which was an old play by 1592.\(^5\) In addition, there are obvious borrowings from the play in The Taming of a Shrew\(^6\) which some critics have dated about 1589. Also, there appeared in The Black Book (1604) a reference to the play "when the old Theatre crackt and frighted the audience."\(^7\) Some critics believe that the play could not have been performed at the Theatre after 1591 since, they contend, the Lord Admiral's Men owned the play and they did not act at the Theatre after 1591.\(^8\)

Each bit of evidence by itself, of course, does not amount to much, but taken as a whole it is quite

\(^5\)Bakeless, I, 276.

\(^6\)See R. A. Houk, "Dr. Faustus and A Shrew," PMLA, LXII (December 1947), 950-957.


\(^8\)See Bakeless, I, 276.
considerable. The early date of 1588 or 1589 has been traditional among critics since the early nineteenth century. However, some critics have found cause to change their minds. In 1922 C. F. Tucker Brooke, a one-time believer in the early date, concluded that "there is no good reason for assuming that Doctor Faustus was in existence prior to the publication of P. F.'s translation of the Faustbuch in 1592."9

Advocates of the later date have offered counter-arguments to those presented for the traditional date.10 They argue that historical references do not necessarily have to be timely. Further, there is some doubt that Greene's play does imitate Faustus, and the dating of The Taming of a Shrew is open to question since it was not entered in the Stationers' Register until 1594. Although it is true that the Lord Admiral's Company acted the play in 1594, there is no reason to assume they were the original owners. In addition, there is some evidence that remnants of the Lord Admiral's Men did act at the Theatre after 1591. E. K. Chambers concludes that "the

9 "The Marlowe Canon," PMLA, XXXVII (September 1922), 384.

10 See Greg, Parallel Texts, pp. 1-10.
reference in The Black Book can hardly be taken as evidence that the original production was at the Theatre.\textsuperscript{11}

The most disturbing piece of evidence for those who hold to the early date is the 1592 publication date of the English Faustbook. The earliest extant edition of the translation, however, was not the first edition and there was some doubt as to the date of its earliest printing. However, records of the Court of the Stationers' Company reveal that on December 18, 1592, a certain Able Jeffes asserted that he had a prior copyright on the translation over Thomas Orwin.\textsuperscript{12} This was based on a publication (not extant) of May 1592. Since no counter claim was made, it has been assumed by those who favor the later date that the translation did not appear earlier than May 1592.

Advocates of the early date have sought to circumvent the bibliographical evidence by suggesting that Marlowe possessed a manuscript of the translation, but there is no evidence for this. P. H. Kocher has pointed out that by an agreement with the Stationers' Company, the printer to the University of Cambridge had the right

\textsuperscript{11}Chambers, III, 423.

\textsuperscript{12}See Greg, Parallel Texts, p. 3.
to choose and print any foreign work for one month after the Frankfurt book-fair. He suggested that perhaps the Faustbuch published in 1587 was one of the books brought over after the book-fair of 1587 or 1588, and that the university printer might have caused the book to be translated and printed in 1588 or 1589. He also believes that Jeffes' claim in 1592 is as assignee of the university printer, and that this would be consistent with the early publication date of the translation.¹³

Obviously, there is much critical thought, discussion, and disagreement over the dating of the play. It is unlikely that any definite answer to the mass of problems surrounding the date can be found from current evidence. Much is based on conjecture, and although some things cannot be disproved, neither can they be conclusively proved. It is a dilemma we are not likely to solve without a great deal more evidence. In a sense, the question is simply academic. Marlowe's short professional career of five years and eleven months permitted him to write only seven known plays. Whether

¹³ Paul H. Kocher, "The English 'Faust Book' and the Date of Marlowe's 'Faustus'," MLN, LV (February 1940), 95-101.
Doctor Faustus is an early play of that career or a product of his last year of life, it remains one of his greatest achievements in dramatic writing.

**Early Publication and Text**

Thomas Bushell first entered the play in the Stationers' Register January 7, 1601. However, no copy of this or any edition has survived earlier than that of 1604.

There were ten known quarto editions of the play published during the seventeenth century. These editions can be generally divided into two different versions of the play known as the A-text and the B-text.

Three extant editions of the A-text were published in 1604 (A1), 1609 (A2), and 1611 (A3). Although there are minor differences among them, they are essentially the same.

The B-text has reached us in six editions published in 1616 (B1), 1619 (B2), 1620 (B3), 1624 (B4), 1628 (B4a), and 1631 (B5). Another edition appeared in 1663 (B6) and, although it contains definite revisions and additions, it is generally considered as belonging to the category of the B-text.

Since the editions of 1604 and 1616 represent the earliest extant copies of the A-text and B-text
respectively, critical comparison is generally left to these two editions. The A-text is considerably shorter with 1517 lines compared to B's 2121. The action of both versions is essentially the same, or at least appears to have come from a common base. Minor variations, omissions, and additions occur in most parallel passages, but the main action remains intact. In some scenes there is only verbal resemblance between the two versions, and each text contains some passages peculiar to it.

There are three unique passages in A. The first of these is the second chorus between scenes VII and VIII which describes Faustus' return home and serves as a prologue to the scenes at the Emperor's Court. The second of these is the nine lines of dialogue between Mephistophilis and Faustus at the beginning of Scene XI. Another moment which occurs only in A is the return of the Old Man during the apostrophe to Helen and the devils' attack on him at the end of that scene.

The B-text contains much more unique material including two new stage directions in Act I Scene iii and Act V Scene i. B introduces into the Roman scenes at

\[14\] All references to the two quarto editions of the play in the following comparison are to Greg, Parallel Texts.
Act III Scene i the dialogue between Faustus and Mephistophilis concerning their travels, the new episode of Bruno which links the Roman scenes to the later scenes at the Emperor's Court, and the disguise of Faustus and Mephistophilis as Cardinals. Further expansion takes place in the scenes at the Court of Emperor Charles V. Act IV Scene i presents Martino, Benvolio, and Frederick who do not appear at all in A. Their attack on Faustus in Act IV Scene iii and his ambush by a horde of soldiers in the same scene are also peculiar to B. Act IV Scene iv presents the knights in disgrace which has no counterpart in A except, remotely, in the cuckolding of an unknown knight during the banquet scene. Two additional farcical scenes are included at Act IV Scene vi and in the Duke of Anholt scene at Act IV Scene vii. During the scenes of Faustus' final hours B includes in Act V Scene ii the assembly of the devils, Faustus making Wagner his heir, Mephistophilis' triumph over Faustus, and a final scene with the Good and Bad Angels. Finally, the B-text contains a separate scene at Act V Scene iii in which the scholars find Faustus' body.

There are, then, two vastly different versions of the play, and the question of which text retains more of the original has long plagued textual critics and editors.
All critics seem to agree that neither version is wholly Marlowe's, but the exact nature of the two versions is open to much debate.

How much of either version contains the "adicyones in doctor fostes"15 made for Henslowe in 1602 by William Birde and Samuel Rowley is not known. Some critics believe that an earlier revision of the play took place about 1594 when the play is known to have had a series of successful productions. Others feel that the Birde and Rowley additions have been lost, and that neither version contains them.

A thorough study of imagery patterns in the Marlowe canon led Marion B. Smith to conclude what most critics had long held. That is that "the imagery pattern of Doctor Faustus agrees closely with that for the complete works and corroborates the opinion that the play as a whole is Marlowe's."16 In addition, the study revealed "the imagery pattern of Doctor Faustus is only the imagery pattern of the non-comic portion of the play."17


17Smith, p. 197.
Most critics agree that Marlowe is responsible for the tragic action of the play and that the comic material is the work of either a revisor or a collaborator. What comprised the middle portion of the play originally, if revision is present, is not known. It may have contained similar passages that have been reworked for a later audience, but this is only conjecture. Perhaps, as some contend, the play is the joint work of Marlowe and another. Although no one believes Marlowe was responsible for the whole of either version, Leo Kirschbaum cautions critics against too much guessing as to what Marlowe did or did not write by suggesting that "Marlowe could and did write slapstick comic scenes and uninspired serious scenes as ... Shakespeare could and did."18

The problem of the two vastly different versions of the play remains. The 1604 text of the play has been the traditional text and considered the more authoritative by a large majority of modern editors because of its earlier date. However, some evidence seems to indicate that the 1616 text may be the more original of the two. This evidence includes the borrowings from Faustus in The Taming of A Shrew (1594) which are much closer to the

---

18 Leo Kirschbaum, "The Good and the Bad Quartos of Dr. Faustus," The Library (March 1946), 274.
1616 version than that of 1604. Also, there is an allusion to the 1616 version of *Faustus* in Shakespeare's *The Merry Wives of Windsor* (IV, v, 67-71) which was probably written about 1601 or 1602. This evidence indicates that the 1616 version is an early text of the play. In addition, Greg has pointed to borrowings in the A-text from the B-text. Finally, an examination of the 1616 quarto in relation to the English Faustbook points to the later version as being much closer structurally to the source than the earlier one.

Both versions, then, possess some authority, with the 1616 quarto possibly representing the structure of the original more accurately than the 1604 quarto. Smith's imagery study had revealed the possibility that the 1616 text was "based on a fuller version of Doctor Faustus than that of 1604." Although the exact nature of the two different versions is not known, the conclusions of Greg's exhaustive study of the two texts are worthy of note. The A-text, he believes, is "a report from memory of the play as first acted in London, shortened and

---


21 Smith, p. 197.
otherwise adapted to the needs of a touring company and
the taste of an uncultivated audience."

The B-text, on the other hand, he views as

...of composite origin. Its main source was a collection of ... 'foul papers', in other words, the original drafts of scenes, from which, with some revision, the official promptbook had been prepared. But these papers were incomplete and even so far as they survive, sometimes mutilated and illegible, and the compiler was therefore often forced to supplement them by drawing on one of the already printed editions (1611), though he was still able to correct the text of this at some points by what he could decipher from the manuscript.

Greg's conclusions are admittedly conjectural, and there is little chance we will ever know exactly what Marlowe actually wrote. J. P. Postgate summed up the enormous textual problems presented by Doctor Faustus: "Where there is great or complicated divergence between the editions, as in the case of Marlowe's Faustus, the production of a resultant text which may be relied upon to represent the ultimate intention of the author is well-nigh impossible."

---


23 Greg, Faustus, p. v

Stage History

The earliest recorded performance of Doctor Faustus, aside from the allusion in The Black Book, is found in Henslowe's Diary dated September 30, 1594. This was probably a production at the Rose by the Lord Admiral's Men. It is not marked as a new play, and, of course, this is not considered its first performance. The play seems to have been quite popular at this time as evidenced by the subsequent productions recorded by Henslowe for the following dates:

October 9, 1594
October 21, 1594
November 5, 1594
November 20, 1594
December 8, 1594
December 20, 1594
December 27, 1594
January 9, 1595
January 24, 1595
February 11, 1595
April 31, 1595
June 5, 1595
September 11, 1595
September 26, 1595
February 13, 1596
April 19, 1596
May 5, 1596
June 12, 1596
July 3, 1596
October 28, 1596
November 4, 1596
December 17, 1596
January 5, 1597
October 11, 1597

---

25 Henslowe's Diary, I, 19.
26 Henslowe's Diary, I, 19; 20; 21; 22; 24; 25; 28; 30; 42; 49; 50; 54; 172.
In 1597 the play was withdrawn from the stage. This may have been due to the fact that Edward Alleyn who played Faustus retired in that year. Also, it may have been due to the play's waning popularity.

Henslowe and Alleyn opened their new theatre, the Fortune, in 1602, and Faustus was apparently revived. Although no specific accounts of productions are known, the additions of Birde and Rowley were made at this time. Since the payment for these additions was quite large, it was much too great a sum for Henslowe to have refrained from further production.

Specific dates of productions are lacking, but a description of a performance at the Fortune appears in John Melton’s The Astrologaster (1620):

Another will fore-tell of Lightning and Thunder that shall happen such a day, when there are no such Inflammations seen, except men goe to the Fortune in Golding-Lane to see the Tragedie of Doctor Faustus. There indeede a man may behold shagge-hayr’d Deuills runne roaring ouer the Stage with Squibs in their mouthes, while Drummers make Thunder in the Tyring-house, and the twelue-penny Hirelings make artificiall Lightning in their Heauens.

The play about this time began to aquire a doubtful reputation at the hands of puritan authors. Wishing to show the unsavory and diabolical character of the stage

27Quoted by Bakeless, I, 298-299.
they promulgated the tale of the appearance of a real devil among the make-believe devils on stage during a performance.

After the Restoration the play continued to be popular and Thomas Betterton took over the part of Faustus. However, the much revised and amended text of 1663 seems to have been used, and this marks the beginning of the play's degeneration into mere spectacle.

This degenerative process continued through the eighteenth century. This process saw the play's tragic action drastically mutilated and the comic and farcical elements emphasized in spectacularly mounted productions. William Mountfort adapted the play into a farce, *The Life and Death of Doctor Faustus*, which was performed at Dorset Garden between 1684 and 1688. It was published in 1697.

During the eighteenth century the two patent companies in London vied with each other in spectacular presentations of Faust stories that were adopted into farces and even puppet plays.

In 1885 Henry Irving played Mephistophilis in a spectacular production of the play. Herbert Beerbohm Tree appeared in it in 1908. And the Ben Greet Players presented it in New York in 1910.
Perhaps the most important modern production of the play took place in 1896 at St. George's Hall in London on a replica of the Fortune stage. This production was under the direction of William Poel and was presented by the Elizabethan Stage Society. It led no less a critic than George Bernard Shaw to exclaim: "What a gigantic reform Mr. Poel will make if his Elizabethan Stage should lead to such a novelty as a theatre to which people go to see the play instead of the cast!" The Society again produced the play in 1904 at the Court Theatre.

The most recent Broadway production of the play was in 1935. This was a production directed by Orson Welles under the auspices of the Federal Theatre Project. It proved to be one of the most successful productions of that venture.

**The Faust Theme After Marlowe**

The man known as Faust who became a legend and the subject of one of the most important plays in Elizabethan drama became, too, a traditional theme of literature, drama, and music all over the world. Although it is...

---

impossible in this brief study to chronicle in detail the history of the Faust theme from Marlowe's day to our own, no study of Doctor Faustus would be complete without a glance at the high points of the history of that theme.

No attempt will be made here to discuss further the adaptations of Marlowe's play already mentioned in the previous section of this chapter. The English theatre during the eighteenth century was treated to debased and altered versions of the play, but, despite their dubious dramatic value, they did keep the Faust tradition alive on the English stage.

In Germany the Faust legend had been continued during the seventeenth and early eighteenth centuries by puppet plays and by groups of English actors who toured Germany with a debased version of Marlowe's Faustus. The eighteenth century, however, saw the legend grow and develop as it became the subject of several serious works of the German theatre. Among these was a Faust scene written by Gotthold Ephraim Lessing in 1759 for a proposed tragedy which was never completed. Also, two playwrights of the Sturm und Drang movement, Friederich Muller and Friederich Maximilian von Klinger, dramatized the Faust story in 1778 and 1790 respectively.

As early as 1775 Johann Wolfgang von Goethe had
completed a first draft of his Faust treatment known as the Urfaust. In 1790 a fragment of this was published. The best known and most successful version of the Faust theme, Faust, Part One, was published by Goethe in 1808. In 1832, after his death, Faust, Part Two was published. Goethe introduced into his version of the Faust story the character of Gretchen, a girl whom Faustus seduces and whose love for him helps to redeem him. Goethe's Faust makes a pact with the devil to extend the boundaries of his knowledge, but he is saved by his efforts of self-improvement and Gretchen's love. It is the spirit of man, not theology, that is triumphant in Goethe's version.

It is known that Goethe knew Marlowe's play, but it is not certain whether he was acquainted with it before he wrote Faust, Part One. Some critics, like Otto Heller, are convinced that Goethe was directly influenced by Doctor Faustus. Others are just as convinced that he was not. Whatever the case, Goethe brought the Faust legend to its highest form, and almost all subsequent

29 Otto Heller, Faust and Faustus, Washington University Studies in Language and Literature, No. 2 (St. Louis, 1931).

30 J. A. Walz, rev. of Otto Heller, Faust and Faustus (St. Louis, 1931), JEGP, XXXI (April 1932), 258-278.
versions of the legend have been based on it.

Although there have been other minor renderings of the Faust story in England, only Lord Byron's Manfred (1817) is a significant treatment. Byron insisted that he based his poem on neither Marlowe nor Goethe.

Some of the most important treatments of the legend have been in dramatic music. The most important of these are Faust (1818), a German opera by Louis Spohr; The Damnation of Faust (1846), a cantata by the French composer Hector Berlioz; the French opera Faust (1859) by Charles Gounod; and the Italian opera Mephistophiles (1868) by Arrigo Boito. The Gounod opera is perhaps the best known of these, and it is based directly on Goethe's Faust, Part One.

Modern authors, too, have found the legend to their liking. Several versions have appeared in the twentieth century. The American poet Stephen Vincent Benet adapted the legend to American history in The Devil and Daniel Webster in 1937. One of the most recent of these new versions was the 1947 German novel Doctor Faustus by Thomas Mann.

---

Each century seems to have found something important in the mixture of fact and legend that is the Faust theme. It has prospered in literature, drama, and music since the sixteenth century. It indicates that Marlowe's play is not a "dead" classic but a part of an artistic heritage which continues to have meaning to us today.
CHAPTER III
SELECTING A PROMPTBOOK TEXT

It has been pointed out in the preceding chapter that neither the text of 1604 nor 1616 represents Marlowe's play as first presented on the Elizabethan stage. Although it is probably impossible to restore the play to its original form with any certainty, editors are able to reconstruct a producible and somewhat authoritative text. Some editors use the A-text of 1604 as their basic text, and others use the B-text of 1616. However, both texts must be consulted for a proper reconstruction.

Since the director is not an experienced textual critic, he must rely upon the work of expert editors and critics to select a promptbook text for a production. He must, too, consider additional evidence in his selection; that is, he must weigh the conclusions of textual critics against an analysis of the dramatic and theatrical values inherent in the two different available versions.

There is much attraction in the short simplicity of the A-text. It presents the dramatic action in a brief and straightforward manner with a comparatively small amount of comic material. The B-text, on the other hand, is longer and more complex. It contains
much additional comic action, new characters, and longer individual speeches.

Yet the very brevity of A seems a detriment dramatically. Faustus' request of Mephistophilis is for a pact with Lucifer:

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 my enemies, and to aid my friends,
And always be obedient to my will.

(I, iii, 93-99)

The pact is made but we are presented in A with very little in the way of "voluptuous" living or diabolical protection. It may be argued, of course, that neither version presents much of this, and this is somewhat true. B, however, provides much more dramatically.

The Roman scenes in A contain only the disturbance of the banquet. In B there are the added episodes of the disguise and the freeing of Bruno. The vision of Alexander the Great and the cuckoldling of the knight are all that A supplies to the scene at the Emperor's Court. B's complex involvement of the three knights in this action provides two of the most important episodes in the middle portion of the play. The first of these is the attack upon Faustus by the three knights in which he is decapitated and rises up again "a man made free from harm" (IV,
iii, 76). Second is the scene immediately following this in which Faustus is ambushed by soldiers and is protected by an army of devils heeding his call.

The additional scenes in B are essentially comic, but the overall effect is to provide Faustus with the superhuman power and diabolical protection promised in the pact. They show much more effectively than the simple action of A that Faustus is no longer a superior magician but an intimate companion of diabolical forces in the universe. In this way they contribute to the tragic action of the play and are, therefore, important to it.

The additional farce scenes of B involving the clowns and the Horse-Comber do not add to the tragic action essentially. They do, however, present more fully developed comic characters, and the added tavern scene which brings them together has a rather solidifying effect on the play as a whole. The curious consecutive placement of the two farce scenes in A is difficult to understand from a dramatic point of view.

The simple progression of the last hours of Faustus' life in A seems far superior to the delayed ending of B. At the heart of both versions is the famous and splendidly developed "last hour" soliloquy. A precedes
this with only the scene between Faustus and the scholars. B includes the assembly of the devils, the short dialogue with Wagner, Mephistophilis' confrontation of Faustus, the exit of the Good Angel, and the vision of hell provided by the Bad Angel.

The return of these characters for the final hours is not in itself detrimental to the action. In fact it tends to bring a kind of completion to Faustus' relationship with each of these characters. The exit of the Good Angel and the vision of hell seem nothing more than added spectacle and theatrical embellishment at a time when such is not needed. Indeed, they detract from the magnificent final soliloquy.

Act V Scene iii of B immediately following the death of Faustus is anti-climactic and unnecessary to the completion of the play. The simple transition of A from the death to the Epilogue is preferable. It may be that the scene is an alternate ending to the play. It seems, however, theatrically necessary for the Chorus, who begins the play, to end it. The two scenes together are simply repetitious.

Two unique passages of the A-text are essential to the play. They are the second chorus which provides a transition to the scenes at the Emperor's Court and
the return of the Old Man during the Helen apostrophe. Both passages, however, are included by most editors using the 1616 text as their base.

Despite certain shortcomings the B-text of 1616 seems the superior version. Its text appears to be structurally more acceptable, and it presents more fully drawn minor characters, a stronger middle portion, and a more unified and logical progression of the dramatic action. The text selected for this promptbook is the edition of Frederick S. Boas (London, 1932) which is Volume V of The Life and Works of Christopher Marlowe, general editor R. H. Case. Boas' edition is based on the 1616 version.
CHAPTER IV

THE DIRECTORIAL ANALYSIS

The first performance of a play for a director often takes place at his first reading of that play. This is the invisible production which he sees in his mind while reading. As he reads, the episodes and emotions of the play are visualized in the mind in terms of action, place, time, color, lights. These are the first impressions transmitted to the mind from the inanimate script.

Of course, the first reading is only the beginning of preparation. The first impression may only be fleeting, an almost unconscious response to the play. These impressions must be developed, refined, and deepened by methodical study. Finally, they must be translated from the script and the mind to the stage.

This final progression of the play to the stage is not the work of the director alone. It is a collaborative effort of actor, designer, and technician working together under the guidance of the director. Together they give shape and a sense of life to that tiny world that is a play.

The foregoing chapters of this thesis have been concerned with the most preliminary studies of a director—
study of the author, history of the play, and selection of a text. From now on the director's concern must be solely with the play. Before meeting with the designer, technicians, and finally the actors, he must develop his early impressions into specific concepts. This is accomplished by a close study of the dynamics of the play. That is, the patterns of action that convey certain ideas and emotions to an audience. And, most important, this action must be translated into specific practical staging requirements.

It is this phase of directorial planning with which this thesis is primarily concerned. In this chapter the play as a whole will be studied. In the next chapter the technical requirements of the play will be analyzed. In the final chapter the play will be broken down into its parts and each unit analyzed.

The principle concern here is not with directing, but with directing Doctor Faustus. Each play has its own specific problems and it is during this phase of planning that the director must meet them. The director's concern must be with only the play, and that is the concern of this chapter.

The Presentational Nature of the Play

Doctor Faustus represents a master stroke of
presentational theatre. That is, it does not attempt to portray life as life or to make people forget they are in the theatre. At the outset, the Chorus, speaking directly to the audience, establishes the framework of the drama:

Only this Gentles—we must now perform The form of Faustus' fortunes, good and bad. (I, Pro., 7-8)

Three times the Chorus returns during the play to introduce and comment upon the action. He directs the audience's attention to the stage:

What there he did, in trial of his art, I leave untold; your eyes shall see perform'd. (IV, Pro., 16-17)

In the Epilogue, he points to the lesson of the play:

Faustus is gone: regard his hellish fall, Whose fiendful fortune may exhort the wise, Only to wonder at unlawful things, Whose deepness doth entice such forward wits To practice more than heavenly power permits. (Epilogue, 4-8)

It is important to notice the presentational and theatrical nature of the play. Modern directors are often influenced by the representational drama of the contemporary theatre. This realistic-naturalistic drama attempts to give the illusion of reality to events on the stage. For this purpose it has adopted realistic scene design, the "fourth wall" stage, and a naturalistic style of acting.
Of course, this kind of stagecraft is valid and exciting theatre when it is used with a realistic-naturalistic play. However, *Doctor Faustus* is presentational and theatrical. It uses the conventions of the Elizabethan theatre to the utmost—soliloquies, clowns, spectacle, and a direct relationship with the audience. It combines into about two hours a diabolical pact of twenty-four years without regard for logical progression in-between. It moves quickly, in several short scenes, all over the world with little concern for establishing locality. It presents devils, angels, sins, magical feats, and visions of the dead. Its language is a mixture of verse and prose. It gives, in other words, no illusion of reality.

The story, the emotions, the ideas which Marlowe wishes to express in the play, are not expressed by creating an illusion of life but, rather, in terms of the theatre—actor, stage, and the materials of production. Marlowe could not have known the realistic-naturalistic drama which began in the latter part of the nineteenth century. He wrote for the theatre he knew and adopted its conventions for the expression of his art.

**Tragedy and the Moral Framework of the Play**

*Faustus* is essentially cast in the form of a medieval morality play. It presents the forces of good
and evil in a struggle for the soul of man. It describes the sin, despair, and damnation of Faustus, and the Chorus points to the horror of sin and warns the audience to "regard his hellish fall" (Epilogue, 4). In addition, it uses certain conventions of the medieval theatre in the presentation of the Good Angel, the Bad Angel, and the Seven Deadly Sins. It relies strongly on the morality play tradition.

To label the play simply a morality play would not be sufficient, however. Morality plays had had a long tradition on the English stage prior to Marlowe. His audience knew and understood the form well. It is not surprising that he used it. But English drama in the second half of the sixteenth century had developed along new lines. Largely influenced by the Latin tragedies of Seneca and the development of the dramatic themes of ambition and revenge, the English drama was slowly moving toward the great tragedies that Shakespeare would write in the following century. Kyd had contributed to this development with The Spanish Tragedy, and Marlowe, himself, provided the two parts of Tamburlaine. Doctor Faustus marked yet another step in that development. It was one of the earliest attempts to delve into the soul of man, to show man introspectively analyzing himself. Faustus' fall
becomes not just the outward presentation of a moral to be preached to mankind, but the presentation of inner tragedy in the very soul of man.

The Tragic Action

Faustus' opening soliloquy presents the very crisis of the tragedy. "Divinity, Adieu!" (I, i, 49), he exclaims. He has willingly placed himself in opposition to God. He aspirers to superhuman knowledge, "power," "delight," "honour," and "omnipotence," His ambition is boundless. He seeks to scale the limits of human accomplishment but must admit "Yet art thou still but Faustus, and a man" (I, i, 23). He rejects human knowledge and seeks fulfillment in magic:

These metaphysics of magicians,
And necromantic books are heavenly;
Lines, circles, letters, and characters;
Ay, these are those that Faustus most desires.
(I, i, 50-53)

It is not by accident Faustus refers to magic as "heavenly," for he is placing the power it will give him in direct opposition to God:

A sound magician is a demi-god:
Here, tire my brain to get a deity!
(I, i, 63-64)

In the first sixty-four lines of the play Faustus has turned from God. In a sense this makes the end of the play inevitable. However, the action of the play is not primarily concerned with Faustus' sin but with Faustus'
despair. Faustus has rejected God, but God's mercy is continually offered him throughout the play. Redemption is always within his reach, but he must grasp for it.

Marlowe, then, goes beyond the simple sin and punishment philosophy of the morality play. He presents in Doctor Faustus the metaphysics of despair. Faustus' conscience stricken soul will not repent. The anguish, guilt, and remorse within him are constantly beaten down by his overwhelming pride.

All Faustus' actions are willful acts. It is his own decision to seek the forbidden powers of magic. It is his own decision to seek a pact with Lucifer:

Go bear these tidings to great Lucifer:
Seeing Faustus hath incur'd 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.

(I, iii; 89-94)

No one leads Faustus to damnation but himself.

Again and again Faustus is warned of the consequences of his sin. Early, the Good Angel cautions him:

0, Faustus, lay that damned book aside,
And gaze not on it, lest it tempt thy soul,
And heap God's heavy wrath upon thy head!

(I, i, 71-73)

And, later, when it is almost too late the Old Man still warns him:
O'gentle Faustus, leave that damned art,
This magic, that will charm thy soul to hell,
And quite bereave thee of salvation.
(V, i, 38-40)

But the most significant warning comes from Mephistophilis who describes to him the sin of Lucifer:

O, by aspiring pride and insolence;
For which God threw him from the face of heaven.
(I, iii, 70-71)

At the very signing of the pact comes another warning. While he is signing his blood congeals and he cannot write:

What might the staying of my blood portend?
Is it unwilling I should write this bill?
(II, i, 64-65)

All the warnings go unheeded and Faustus sells his soul: "Consummatum Est," he blasphemes.

Faustus comes closest to repentance shortly after he has signed the pact. He becomes conscience stricken:

But fearful echoes thunders in mine ears;
'Faustus, thou art Damn'd!'
(II, ii, 20-21)

But only moments later he is full of pride and decides that "Faustus shall not repent" (II, ii, 32). He seeks knowledge of the universe from Mephistophilis, but he is not satisfied with the "freshmen's questions." He asks Mephistophilis defiantly, "tell me who made the world" (II, ii, 68-69). Mephistophilis will not answer, and Faustus answers the question himself: "Think, Faustus,
upon God that made the world" (II, ii, 77). Mephistophilis leaves to seek aid.

Faustus is on the verge of understanding that God who made the world can save him from the devil and damnation. This conflict in his mind is beautifully externalized by a short conflict between the Good and Bad angels:

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

(II, ii, 81-84)

Faustus cries for help:

O, Christ, my Saviour, my Saviour,
Help to save distressed Faustus soul!

(II, ii, 85-86)

But Lucifer comes and dissuades him.

One final effort is made to save Faustus. Just before his time is up the Old Man comes to him and offers him God's infinite mercy:

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

(V, i, 68-72)

This final effort fails. Faustus' conscience has been hardened by years of sin and despair. He can only answer:

Accursed Faustus, where is mercy now?
I do repent; and yet I do despair.

(V, i, 76-79)
He renews his vow to the devil and seeks solace in a tryst with Helen of Troy.

There is no doubt now that Faustus will be damned. But God's mercy is infinite and the scholars remind him of this: "Yet, Faustus, call on God" (V, ii, 55). However, he blames the devils for withholding him from God. He never thinks to blame himself. This, of course, would save him, but we know now that the years of insolence and pleasure hurled in the face of God have weakened and undermined his will. He cannot make the act of the will that will bring him redemption.

It is this fact that makes his final soliloquy so tragic. The vision of Christ's blood might save him:

\[
\text{See, see, where Christ's blood screams in the firmament!}
\]
\[
\text{One drop would save my soul, half a drop.}
\]
(V, ii, 149-150)

The courage of his soul is gone and he seeks mercy from the devil: "O, Spare me, Lucifer!" (V, ii, 152). At the end, weakened and dissipated by sin, he can only vainly cry, "I'll burn my books!" (V, ii, 194). It is too late.

**Tragic Irony and the Comic Scenes**

Faustus is a pathetic figure in his turning from God and the disintegration of his soul. At the beginning
of the play we are introduced to a man described as
"excelling all" (I, Pro., 18). At the end the Chorus can
only describe him as one who "might have grown full
straight" (Epilogue, 1). The irony of Faustus' fall is
truly tragic.

Robert Ornstein has written that Marlowe's
audience "understood the ludicrousness of insatiable
desire."1 Faustus is made at times to appear foolish
in his rebellion against God. Consider the great despar-
ity between his wants and his achievements. His desire
for ultimate knowledge of the universe has been ful-
filled with the most elementary facts. His desire for
pleasure has been satisfied by entertainment from the
Seven Deadly Sins and a tryst with a non-corporeal Helen
of Troy. His request for power has been answered with
power to confound clowns, play tricks on the Pope, cuckold
knights, and summon visions of historical heroes. The
twenty-four years of bodily protection he has received,
has cost him his soul!

What's more, Faustus' moments of soul searching
lead him on several occasions close to repentance, but
each time the devil presents some new entertainment,
pleasure, or fear of reprisal to quickly confirm his despair. This great scholar cannot bring himself to courage when it is most needed. At times, he appears to be the devil's fool.

The comic scenes of the drama deepen this irony. Although they are intended to provide comic relief in most cases, they unite with the tragic action "to form a subtle tragic design."

At first glance the comic episodes are suspect. There is no assurance that they were written by Marlowe, yet both the 1604 and 1616 versions of the play contain essentially the same comic action. They could be cut for a production and only the tragic scenes played, but this would result in an unusually short play and the loss of Wagner and several other delightful characters. It would further result in an unrelieved tragic tension from beginning to end which would be difficult to sustain before an audience. Most important, it would result in the loss of an almost grotesque comment upon the tragic action which makes the play at once more complex and interesting.

A look at some of the most important comic episodes will help to see this clearly. They continually parody

\[2\] Ornstein, 165.\]
Faustus' actions. Immediately after Faustus has conjured Mephistophilis, Wagner is seen enlisting the Clown as his servant. Speaking of the Clown he ironically judges his master: "I know he would give his soul for a shoulder of mutton" (I, iv, 9-10). In the scene following the vision of the Seven Deadly Sins, Robin and Dick have stolen one of Faustus' books of magic and they go off to satisfy their pleasure with their new found talents. And, later, these two are even able to conjure Mephistophilis themselves! The absurdity of Faustus taking great pleasure in tricking the simple-minded Horse-Courser is certainly comment upon his foolishness. It is significant, too, that Mephistophilis in his final confrontation of Faustus just before the last hour calls Faustus a fool: "Fools that will laugh on earth, must weep in Hell" (V, ii, 102).

The scenes obviously belong in the play. Their theatricality alone would justify their presence. That they, in fact, are part of an over all pattern in the play and give it substance and meaning is conclusive of their essential part in the action. They deepen the ultimate irony of the drama: the man who aspired to be a god becomes less than a man—the devil's fool.
CHAPTER V

THE TECHNICAL ANALYSIS

"The first obligation a director has," wrote Joshua Logan, "is to the audience. No matter how great theatrical art may be, it becomes nothing if it is not shared." The plot, action, emotions, relationships, effect, and ideas that are in a play must be communicated. This communication takes place when the play is performed in a theatre before an audience.

After the director has completed his analysis of the play, he must begin to develop a visual approach to it. Designers, costumers, technicians, and actors will, of course, contribute their talents and ideas to this process of communication. However, the director's responsibility is to guide their talents and select those ideas he feels will best communicate the total play.

It is therefore necessary for him to outline the technical requirements for this planned production. This outline should not limit the creativity of his collaborators but rather stimulate their creative intuition and direct them to those things he feels are essential

---

to his interpretation. It is the purpose of this chapter to prepare such an outline.

Producing an Elizabethan play on a replica or modification of an Elizabethan stage has become a popular practice today. These plays were written for that particular kind of stage and this practice has proved successful.

Production of the multi-scene presentational dramas of the Elizabethan theatre are often hampered by our modern proscenium stage. It does not provide the contact with the audience, the fluidity of movement, variety of levels and planes that the Elizabethan staged provided. Very often Elizabethan plays produced on the modern proscenium stage are bogged down by overly realistic settings, difficulties in shifting, and elaborate scenic effects. Reconstruction of an Elizabethan stage can be expensive, however, and the modern stage can be adapted to provide those staging conventions these plays require.

As the preceding analysis has shown, *Doctor Faustus* is a tragedy of character set in the form of a medieval morality play. The action progresses in twenty scenes and four choral episodes. It mixes tragic and comic into a synthesis of tragic irony. Furthermore, it is present-
ational and theatrical in that it depends upon direct contact with the audience and spectacle to realize its dramatic effect.

To achieve a direct relationship with the audience an apron or forestage is essential. This apron can be far more effective if it juts out into the auditorium and the audience can be seated on three sides of it. It would also help to have doors in the proscenium to provide access to it.

Levels of various heights should be placed in the upstage areas to provide variety and aid in a fluid shifting from scene to scene. In addition, traps in the stage floor are necessary for several "supernatural" entrances and exits.

Scenery, properties, costumes, and lighting combine together to form the setting or environment in which the action of the play takes place. The use of each element in this setting must be considered according to the needs of the play. Style, historical period, color motif, and theatrical effect will all be important in determining the use of these elements in creating the setting for this production of *Doctor Faustus*.

The style of this production can be described in terms of the nature of the play—poetic tragedy. This
indicates a certain starkness and simplicity in the use of the scenic elements. This also indicates that the scenic elements must be suggestive rather than realistic.

The historical period of Doctor Faustus is the early English Renaissance about the beginning of the sixteenth century. There must be, however, traces of medieval influence in the architectural form of the scenery, the cut of the costumes, and the style of the furniture.

Black, white, and grey should be the basic colors of the production. These tend to bring out the tragedy and morality play values of the drama. Bright colors should trim the more elaborate costumes to add variety and color to the basic color scheme. In addition, a grotesque make-up for some of the devils and the Seven Deadly Sins will provide more variety of color. Shafts of colored light should be used for the magic scenes, the visions, and the supernatural characters.

Scenery should consist of fragmentary settings to convey the mood, atmosphere, and locale of a scene. The scenery and properties should be only the minimum necessary to express the dramatic values of a scene. Symbolic and suggestive scenery will not only convey the style of production, but it will provide for efficient
shifting which is essential to a multi-scene play.

Also important to the establishment of mood and atmosphere is the lighting of a play. A lighting plan must be carefully worked out. Lights must create isolated acting areas which when backed up with the fragmentary sets will contain the action of a scene. In some instances cones of light focused on certain characters will be all that is required. This is true especially of the Chorus episodes, some soliloquies, and the scenes played on the apron. The spectacular scenic effects required for the visions and magical scenes can be created by lighting focused from odd angles.

The burden of creating "believable" angels, devils, visionary figures, and the Seven Deadly Sins will primarily fall on costumes and make-up. Simplicity is still the keynote here. Most of these figures should be depicted conventionally, but a little imagination can add much to the production.

Sound should be used in several scenes of the play. Music would be effective during the visions. Thunder, a tolling clock, and shrieks from hell will all have to be provided.

No one of these elements is more important than the other, and they are only important in so far as they
reflect and express values in the play. It is the total effect that they will have in the production that is important. A great many things will be tried and rejected during rehearsals. The director must act as guide, critic, and an audience of one. He will make the decision of what is important and necessary to the play. The final goal of any production is the honest interpretation of the play to provide stimulating theatre. This involves a great deal more than preparatory planning.
CHAPTER VI
THE ANNOTATED PROMPTBOOK

Procedure

The following promptbook is the direct result of the preceding analysis of the play. It attempts to break the play down and analyze its individual sections or units which together comprise the scenes of the play. Thus, it provides a detailed study of the patterns of action present in the play which go to make up the whole.

The term "unit" is derived from that suggested by John E. Dietrich who uses the term "motivational unit" and defines it as "an integral scenic unit in which the motivational patterns remain unchanged."

It is the smallest segment of a play that contains significant action.

The terms, of course, are simply for convenience. No two directors approach a play in the same manner. The limits of time and personal preference may not permit such a detailed analysis. However, no matter what the method, the director must recognize the dramatic

---

1John E. Dietrich, Play Direction (New York, 1953), p. 73.
values of each moment in the play and its relation to other moments and the play as a whole in order to translate these values into the physical staging of the play.

The values of a unit may be understood in terms of exposition, conflict, character, climax, resolution, and mood. These values are then translated into the theatrical values of staging such as movement, composition, rythym, picturization, and pantomimic action.

No attempt will be made in the notes to the promptbook to provide detailed staging instructions. This can only be accomplished in the rehearsal period of production. Each unit will be divided into six parts:

Character: This note will list the names of all the characters in the unit.

Classification: This note will identify the kind of unit it is. That is, it will indicate the function of the unit in the play as a whole.

Action: This note will contain a brief outline of the essential action, its nature, and importance.

Staging: This note will include a general consideration of the theatrical effect and basic staging requirements of the unit.

Mood: This note will simply described the predominate mood of the unit.
Editing: This note will indicate any suggested cuttings of the script and the reason for them.

Each scene will normally contain several units which will be indicated at the beginning of each unit by a number in the promptbook. This number corresponds with a number on the page parallel to the script. The page on the left will contain the notes for each unit. Transitions will be noted as such and not as separate units. Units will be numbered consecutively through Acts I, II, and III since these comprise Part One of the play as divided for production purposes. Numbering will commence again and continue through Part Two (Acts IV and V) to the end of the play. The traditional act and scene divisions of the play are retained in the promptbook itself.
Unit One:

Characters: Chorus

Classification: Exposition and character

Action: The Chorus introduces the play. Chorus is established as observer and commentator. He sets the moral framework of the play.

Mood: Serious yet congenial.

Staging: Down right on apron. Chorus must "appear" and "disappear" in lighted area. The speech is directed to the audience. On "The form of Faustus' fortunes..." dim light should reveal Faustus reading in his study. This will aid in moving into the main action of the play.

Editing: None.

Unit Two:

Characters: Faustus

Classification: Exposition, character, beginning of conflict

Action: Faustus meditates on the art to which he should devote his life. He considers and rejects Logic, Medicine, Law, and Theology in favor of Magic. Reveals Faustus knowingly taking first step toward
THE TRAGEDY OF DOCTOR FAUSTUS

ACT I

PROLOGUE

Enter CHORUS

CHORUS. Not marching in the fields of Thrasimenes, Where Mars did make the warlike Carthaginians; Nor sporting in the dalliance of love, In courts of kings, where state is over-turn'd; Nor in the pomp of proud audacious deeds, Intends our Muse to vaunt his heavenly verse. 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 call'd Rhode: At riper years, to Wittenberg he went, Whereas his kinsmen chiefly brought him up. So much he profits in divinity, The fruitful plot of scholarism grac'd; That shortly he was grac'd 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 conspir'd his over-throw; For, falling to a devilish exercise, And glutted now with learning's golden gifts, He surfeits upon cursed necromancy; Nothing so sweet as magic is to him, Which he prefers before his chiepest bliss; And this the man that in his study sits.

SCENE I

FAUSTUS in his Study

FAUST. Settle thy studies, Faustus, and begin To sound the depth of that thou wilt profess: Having commenc'd, be a divine in show.
his damnation in order to achieve superhuman power. Weakness of his character is here outlined in his false reasoning. He is rationalizing and justifying his desires.

Mood: Meditative with growing excitement.

Staging: Simple arrangement of desk and chair in limited lighted area up center. Movement is indicated during the moments of reading and meditation in order to project a certain restlessness. Pace must quicken as speech builds to climax.

Editing: Some of the Latin phrase should be cut. They tend to bog down the speech and would not be assimilated easily by a modern audience.
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 attain'd that end.
A greater subject fitteth Faustus' wit:
Bid farewell; and Galen come;
Seeing, Ubi desinit philosophus ibi incipit medicus,
Be a physician, Faustus; heap up gold,
And be eternis'd for some wondrous cure!
Summum bonum medicinae sanitas,
The end of physic is our body's health.
Why, Faustus, hast thou not attain'd that end?
Is not thy common talk sound aphorisms?
Are not thy bills hung up as monuments,
Whereby whole cities have escap'd the plague,
And thousand desperate maladies been cur'd?
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 esteem'd.
Physic, farewell! Where is Justinina?
'Si una eademque res legatur duobus
Alter rem, alter valorem rel,' etc.
A petty case of paltry legacies!
Exhaereditare filium non potest pater nisi'
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,' etc.
'Si peccasse negamus, fallimur
Et nulla est in nobis veritas.'
If we say 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, and characters;
Ay, these are those that Faustus most desires.
Notes

3. Transition: Wagner should be called and not just happen on the scene. Explains purpose for calling Valdes and Cornelius.

4. Unit Three:

Characters: Faustus, Good Angel, and Bad Angel.

Classification: Exposition, character, and conflict.

Action: Two angels represent forces of good and evil in the world in conflict for Faustus' soul. They also represent the forces at work in his mind. This unit presents the first mention of Faustus' intention to call spirits to do his bidding.

Mood: Meditative with undercurrent of excitement.

Staging: Angels should be upstage of the seated Faustus on varying levels. Angels must not be recognized by him. He only hears them. They are the voices of his own conscience and he must react to what they say. Angels should "appear" and "disappear" in manner described above.

Editing: None.
O, what a world of profit and delight,
Of power, of honour, and omnipotence,
Is promised to the studious artizan!
All things that move between the quiet poles
Shall be at my command; emperors and kings
Are but obey'd in their several provinces,
Nor can they raise the wind, or rend the clouds;
But his dominion that exceeds in this,
Stretcheth as far as doth the mind of man;
A sound magician is a demi-god:
Here, tire my brain 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.

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

Enter GOOD ANGEL and BAD ANGEL

GOOD ANG. O, Faustus, lay that damned 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.

BAD ANG. Go forward, Faustus, in that famous art
Wherein all Nature's treasure is contain'd;
Be thou on earth as Jove is in the sky,
Lord and commander of these elements.

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 delicacies;
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
Notes

Unit Four:

Characters: Faustus, Valdes, and Cornelius

Classification: Exposition and character action

Action: Faustus entreats Valdes and Cornelius to aid him in obtaining magical powers. They picture for him the delights of magic. Faustus no longer reasons, but makes the decisive decision to "conjure, though I die, therefore."

Mood: Gay with a forshadowing of the doom to come.

Staging: Simple movement is indicated with the dialogue paced rapidly. Lines of Valdes and Cornelius can be broken up into short bits of dialogue providing rapid exchange between them. This will increase the excitement and build some suspense for what is to come.

Editing: None.
And make swift Rhine circle fair Wittenberg.
I'll have them fill the public schools with silk,
Wherewith the students shall be bravely clad;
I'll levy soldiers with the coin they bring,
And chase the Prince of Parma from our land,
And reign sole king of all the Provinces;
Yea, stranger engines for the brunt of war,
Than was the fiery keel at Antwerpe Bridge,
I'll make my servile spirits to invent.

Enter VALDES and CORNELIUS

Come, German Valdes, and Cornelius,
And make me blest with your sage conference!
Valdes, sweet Valdes, and Cornelius,
Know that your words have won me at the last
To practise magic and concealed arts;
Yet not your words only, but mine own fantasy,
That will receive no object; for my head
But ruminates on necromantic skill.
Philosophy is odious and obscure;
Both law and physic are for petty wits;
Divinity is basest of the three,
Unpleasant, harsh, contemptible, and vile.
'Tis magic, magic, that hath ravished me.
Then, gentle friends, aid me in this attempt
And I, that have with subtle syllogisms
Gravell'd the pastors of the German church,
And made the flowering pride of Wittenberg
Swarm to my problems, as the infernal spirits
On sweet Musaeus when he came to hell,
Will be as cunning as Agrippa was,
Whose shadows made all Europe honour him.

VALD. Faustus, these books, thy wit, and our experience
Shall make all nations to canonize us.
As Indian Moors obey their Spanish lords,
So shall the spirits of every element
Be always serviceable to us three;
Like lions shall they guard us when we please;
Like Almaine rustlers with their horsemen's staves,
Or Lapland giants, trotting by our sides;
Sometimes like women, or unwedded maids,
Shadowing more beauty in their airy brows
Than has the white breasts of the queen of love:
From Venice shall they drag huge argosies,
And from America the golden fleece.
6. Unit Five:

Characters: Two Scholars and Wagner
Classification: Exposition and character.
Action: Introduces Scholars to play as well as characterizes the witty servant. Comic by-play at beginning with forshadowing of disaster at the end.

Mood: Essentially light with growing tension.

Staging: Suggest business of leap frog game between scholars to get them on stage and establish mood before dialogue begins. Wagner's joking should be quickly paced but it must slow down after his exit as action becomes serious.

Editing: None.
That yearly stuffs old Philip's treasury;
If learned 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 renown'd
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 his
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, show me some demonstrations magical,
That I may conjure in some bushy grove,
And have these joys in full possession.

VALD. Then haste thee to some solitary grove,
And bear wise Bacon's and Albertus' works,
The Hebrew Psalter, and the New Testament,
And whatsoever else requisite
We will inform thee ere our conference cease.

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

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

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

SCENE II

Before FAUSTUS' House

Enter TWO SCHOLARS
1 SCHOLAR. I wonder what's become of Faustus, that was wont to make our schools ring with sic proxima.

Enter WAGNER

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

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

WAG. God in heaven knows.

2 SCHOLAR. Why, dost not thou know, then?

WAG. I know, but that follows not.

1 SCHOLAR. 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.

2 SCHOLAR. Then you will not tell us?

WAG. You are deceiv'd, 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 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 triumph'd 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 worship; and so, the Lord bless you, preserve you, and keep you, my dear brethren.

Exit.

1 SCHOLAR. O Faustus. Then do I fear that which I have long suspected.

That thou art fallen into the damned art
Notes

7 Transition: In order to provide easy transition from scene to scene suggest thunder and lightning to establish the mood of the following scene.

8 Unit Six:

Characters: Faustus and Mephistophilis

Classification: Emotional effect

Action: Faustus tries his magical powers and conjures up Mephistophilis who he promptly sends back as "too ugly" ordering him to return in a more palatable shape. Faustus begins to feel the great power he now possesses.

Mood: Dark and sinister

Staging: Technical elements of light and sound must create a universe of violence and a charged air. Faustus should move in a circle while conjuring. Mephistophilis can appear either from a trap, behind some object, or a scrim curtain.

Editing: The Dragon that appears during the incantation should be cut. It would be distracting for this "character" to enter just before Mephistophilis' entrance. More thunder and lightning would increase the mood effect.
For which they two are infamous through the world.

2 SCHOL. 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.

1 SCHOL. I fear me nothing will reclaim him now!

2 SCHOL. Yet let us see what we can do. Exit.

SCENE III

A Grove

Enter FAUSTUS to conjure

FAUST. Now that the gloomy shadow of the night,
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 pray’d and sacrific’d to them.
Within this circle is Jehovah’s name,
Forward and backward anagrammatiz’d;
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 enforce’d to rise;
Then fear not, Faustus, to be resolute,
And try the utmost magic can perform.

'Sint mihi Dii Acherontis propitii! Valeat nomen triplex
Jehovae! Ignis, aeris, aquae, terrae spiritus, salve!
Orientis princeps, Belzebub, inferni ardentis monarcha, et
Demogorgon, propitiamus vos, ut appareat et surgat Mephisto-
philis. Enter DRAGON above. Quid tu moraris? per Jeh-
ovam, Gehennam, et consecratam aquam quam nunc sparge,
signumque crucis quod nunc facio, et per vota nostra,
ipse nunc surgat nobis dicitus Mephistophilis!

Enter MEPHISTOPHILIS

I charge thee to return, and change thy shape;
Thou are too ugly to attend on me.
Unit Seven:

Characters: Faustus and Mephistophilis
Classification: Conflict and character.
Action: Mephistophilis returns. Faustus confronts him and gloats a little over his new powers. Mephistophilis quickly puts him in his place by explaining that rejection of God and not simply his incantation is the reason for the diabolical appearance. Faustus questions him about Lucifer and Hell. Faustus offers to sell his soul for a twenty-four year pact which will grant him "all voluptuousness" and Mephistophilis as his servant. Mephistophilis leaves to consult Lucifer. Important to note here that Faustus is not led into the decision but offers of his own volition to enter into the agreement. Finally, Faustus rejoices over his expectations.

Mood: Tense with suspense

Staging: Superb poetry in this unit. Movement must be simple in terms of giving and taking stage. Pace should be moderate and even. Final soliloquy can be effective down left on apron in spotlight.

Editing: None
Go, and return an old Franciscan friar;
That holy shape becomes a devil best.
I see there's virtue in my heavenly words:
Who would not be proficient in this art?
How pliant is this Mephistophilis,
Full of obedience and humility!
Such is the force of magic and my spells:
Now, Faustus, thou art conjuror laureat,
That canst command great Mephistophilis.
Quin redis, Mephistophilis, fratris imagine!

Re-enter Mephistophilis

MEPH. Now, Faustus, what would'st thou have me do?

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

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

FAUST. Did he not 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 the trinity
And pray devoutly to the prince of hell.

FAUST. So Faustus hath
Already done; and holds this principle
There is no chief but only Belzebub;
To whom Faustus doth dedicate himself.
This word 'damnation' terrifies not 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, most dearly lov'd of God.

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

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

FAUST. And what are you that live with Lucifer?

MEPH. Unhappy spirits that fell with Lucifer,
Conspir'd against our God with Lucifer,
And are for ever damn'd with Lucifer.

FAUST. Where are you damn'd?

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 depriv'd 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?
Learn thou of Faustus manly fortitude,
And scorn those joys thou never shalt possess.
Go bear these tidings to great Lucifer;
Seeing Faustus hath incur'd 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,
Notes

10. Unit Eight:

Characters: Wagner and Clown
Classification: Character and comic relief
Action: Wagner enlists the Clown as his servant by calling on devils for aid. They appear and the Clown goes off to serve Wagner. An ironic note is sounded here as Wagner describes the Clown as one who would "give his soul to the devil for a shoulder of mutton." It stands as an almost grotesque comment on the main action of the play.

Mood: Comic

Staging: Scene must be played on the apron. The pace must be rapid with bits of business and much movement. Suggest Wagner moving to the Clown and the Clown moving away repeated several times. Devils should appear upstage and move down to the Clown and Wagner. The two should go off with the Clown following close at Wagner's heels in step with him almost in a vaudeville style exit.

Editing: None
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.

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 through 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 contributory to my crown;
The Emperor shall not live but by my leave,
Nor any potentate of Germany.
Now that I have obtained what I desir'd,
I'll live in speculation of this art,
Till Mephistophilis return again.

Exit.

Scene IV

Enter Wagner and the Clown

Wag. Come hither, sirrah boy.

Clown. Boy! O disgrace to my person. Zounds, boy in your face! You have seen many boys with beards, I am sure.

Wag. Sirrah, hast thou no comings in?

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

Wag. Alas, poor slave! see how 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.

Clown. Not so, neither. I had need to have it well roasted and good sauce to it, if I pay so dear, I can tell you.

Wag. Sirrah, wilt thou be my man and wait on me, and I will make thee go like Qui mini discipulus?

Clown. What, in verse?
WAG. No slave; in beaten silk and staves-acre.

CLOWN. Staves-acre! That's good to kill vermin. Then, belike, if I serve you, I shall be lousy.

WAG. Why, so thou shalt be, whether thou dost it or no. For, sirrah, if thou dost not presently bind thyself 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.

CLOWN. Yes, marry, sir, and I thank you too.

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

CLOWN. Here, take your guilders again, I'll none of 'em.

WAG. Not I, thou art pressed, for I will presently raise up two devils to carry thee away—Banio, Belcher!

CLOWN. Belcher! and Belcher come here, I'll belch him. I am not afraid of a devil.

Enter two DEVILS

WAG. How now, sir, will you serve me now?

CLOWN. Ay, good Wagner, take away the devil then.

WAG. Spirits, away! Now, sirrah, follow me. Exit DEVILS

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!
Unit Nine:

Characters: Faustus, Good Angel, Bad Angel
Classification: Character
Action: Faustus is in a state of mental turmoil. His conscience is bothering him, but he reaffirms his determination to worship the devil. The two angels externalize this conflict in his mind, but Faustus still determines to pursue his chosen course and he calls Mephistophiles.

Mood: Serious and reflective

Staging: Same area as I, i. A single light should reveal Faustus standing in his study. The two angels should enter and exit as before. The pace should be moderate with a definite increase to the calling of the devil.

Editing: None.
WAG. Villain, call me Master Wagner, and see that you
walk attentively and let your right eye be always dia-
metrically fixed upon my left heel, that thou may'st \textit{Quasi}
vestigias nostras insistere.

CLOWN. Well, sir, I warrant you.

\textbf{ACT II}

\textbf{SCENE I}

\textbf{Enter. FAUSTUS in his Study}

FAUST. Now, Faustus must
Thou needs be damn'\textsc{d}, and canst thou not be sav'\textsc{d}.
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'\textsc{st} thou? O, something soundeth in mine ear
'Abjure this magic, turn to God again!
Ay, and Faustus will turn to God again.
To God? he loves thee not;
The God thou serv'\textsc{st} is thine own appetite,
Wherein is fix'\textsc{d} the love of Belzebub:
To him I'll build an altar and a church,
And offer lukewarm blood of new-born babes.

\textbf{Enter the two ANGELS}

BAD 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!

BAD 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;

BAD ANG. No, Faustus; think of honour and of wealth.

\textbf{Exit ANGELS}
Notes

12 Unit Ten:

Characters: Faustus and Mephistophilis
Classification: Conflict and character
Action: Mephistophilis appears and tells Faustus that Lucifer has agreed to his requests. Faustus begins to sign the pact with his own blood when it congeals and he can no longer write. Faustus wonders about this but Mephistophilis brings fire to make the blood flow. Faustus signs the pact with the blasphemous "Consummatum Est." Faustus again wonders about the sign of his congealing blood but Mephistophilis brings devils to give him rich apparel and a crown. Faustus is delighted. He reads aloud the conditions of the pact, and asks about the nature of hell. He asks for a wife to fulfill his pleasure, but Mephistophilis brings him a woman-devil and Faustus is repulsed by her. Mephistophilis gives Faustus a book of charms that will bring him magical powers, and Faustus is once more happy. Important here to notice the way Mephistophilis distracts Faustus every time he thinks of salvation or becomes dissatisfied with the rewards of the pact. Although Faustus has sinned by intention in the earlier scenes, this unit presents
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, Mephistophilis!

Enter MEPHISTOPHILIS.12

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, 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,
Notes

the actual external sin. This is the climax of the first part of the play which is concerned with Faustus' sin.

Mood: Suspense and tension.

Staging: Mephistophilis should appear in light down right at the proscenium. Faustus should go to him quickly. The signing of the pact and all subsequent action in the scene should be played up center. The devils can enter from levels upstage and move down to Faustus. Mephistophilis must react quickly to Faustus' moods, and the scene must be paced according to these moods of elation and wonderment.

Editing: None
I cut my arm, and with my proper blood
Assure my 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. Ay, so I do. Writes. But, Mephistophelis,
My blood congeals, and I can write no more.

MEPH. I'll fetch thee fire to dissolve it straight. Exit

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: Oh, there is stay'd!
Why shouldest thou not? Is not thy soul thine own?
Then write again, Faustus gives to thee his soul.

Re-enter Mephistophelis

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. Writes

MEPH. What will not I do to obtain his soul? Aside

FAUST. Consummatum est, this bill is ended,
And Faustus hath bequeath'd his soul to Lucifer.
But what is this inscription on my arm?

Homo fuge! Whither should I fly?
If unto God, 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. I'll fetch him somewhat to delight his mind. Aside and Exit

Enter Devils giving crowns and rich apparel to Faustus. They dance and exit.
Enter MEPHISTOPHILIS

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 such spirits when I please?

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

FAUST. Then there's enough for a thousand souls.
Here, Mephistophilis, receive this scroll,
A deed of gift of body and soul:
But yet conditionally that thou perform
All articles prescribed between us both.

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

FAUST. Then hear me read it, Mephistophilis.
On these conditions following.
First, that Faustus may be a spirit in form and substance.
Secondly, that Mephistophilis shall be his servant, and at
his command.
Thirdly, that Mephistophilis shall do for him, and bring
him whatsoever.
Fourthly, that he shall be in his chamber or house invisible.
Lastly, that he shall appear to the said John Faustus at all
times, in what form or shape soever he please.
I, John Faustus, of 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,
blood, or goods, into their habitation wheresoever.

By me, John Faustus

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

FAUST. Ay, take it, and the devil give thee good 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 tortur'd and remain for ever,
Hell hath no limits, nor is circumscrib'd
In one self place; but 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, 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; but 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 wife's tales.

MEPH. But I am an instance to prove the contrary;
For I tell thee I am damn'd, and now in hell.

FAUST. Nay, and this be hell, I'll willingly be damn'd:
What! sleeping, eating, walking, and disputing!
But, leaving off this, let me have a wife,
The fairest maid in Germany, for I
Am wanton and lascivious
And cannot live without a wife.

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

He fetches in a WOMAN-DEVIL

FAUST. What sight is this?

MEPH. Now, Faustus, wilt thou have a wife?

FAUST. Here's a hot whore indeed! No, I'll no wife.
Notes

Unit Eleven:

Characters: Faustus, Mephistophiles, Good Angel, and Bad Angel.

Classification: Character, developing conflict

Action: This unit shows Faustus' state of mind as he quickly moves from thoughts of repentance to thoughts of despair. The Good Angel tries to convince him of God's mercy, but he listens to Mephistophiles and the Bad Angel and resolves not to repent.

Mood: Reflective and somber

Staging: Scene should be played down left. The angels and Mephistophiles must group around Faustus trying to persuade him. Angels should exit into darkness upstage. The whole unit must be paced very quickly.

Editing: None.
MEPH. Marriage is but a ceremonial toy;
And if thou lovest me, think no more of it.
I'll cull thee out the fairest courtesans,
And bring them every morning to thy bed:
She whom thine eye shall like, thy heart shall have,
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:
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 chary as my life.

SCENE II

Enter FAUSTUS in his study and MEPHISTOPHILIS

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

MEPH. '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 breathes 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 the two ANGELS

GOOD ANG. Faustus, repent; yet God will pity thee.

BAD 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.
Unit Twelve:

Characters: Faustus, Mephistophilis, Good Angel, and Bad Angel.

Classification: Conflict

Action: Faustus becomes angry at Mephistophilis' responses to his questions about the universe. He asks the devil: "Who made the world." Mephistophilis cannot answer. Faustus becomes enraged. Faustus is on the verge of repentance. Mephistophilis goes off to get help. The two angels come in and externalize the conflict in the mind of Faustus. This is the only instance in the play where the Good Angel wins the debate with the Bad Angel. This is the closest Faustus comes to repentance in the play.

Mood: Suspense and excitement

Staging: Same area as previous unit. It must start out slowly with the questions and answers but gradually build to the end of the unit when Faustus must cry out for God's help.

Editing: None.
BAD ANG. Ay, but Faustus never shall repent. Exit ANGELS

FAUST. My heart is harden'd, I cannot repent; Scarse can I name salvation, faith, or heaven, But fearful echoes thunders in mine ears, 'Faustus, thou art damn'd!' Then swords, and knives Poison, guns, halters, and envenom'd steel Are laid before me to despatch myself; And long ere this I should have done the deed, Had not sweet pleasure conquer'd deep despair. Have not I made blind Homer sing to me Of Alexander's love and Oenon's death? And hast not he, that built the walls of Thebes, With ravishing sound of his melodious harp, Made music with my Mephistophilis? Why should I die, then, or basely despair? I am resolv'd; 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 the imperial orb, Mutually folded in each other's spheres, And jointly move upon one axletree, Whose termine is termed the world's wide pole; Nor are the names of Saturn, Mars, or Jupiter Feign'd, 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 finish'd in a natural day; The second thus: Saturn is 30 years; Jupiter in 12; Mars in 4; the Sun, Venus, and Mercury in a year; the Moon in 28 days. These are freshmen's questions. But, tell me, hath every sphere a dominion or intellig- entia?

MEPH. Ay.
FAUST. How many heavens or spheres are there?

MEPH. Nine; the seven planets, the firmament, and the imperial heaven.

FAUST. But is there not coelum igneum, et crystallinum?

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 answer'd. Now tell me who mad the world.

MEPH. I will not.

FAUST. Sweet Mephistophilis, tell me.

MEPH. Move me not, Faustus.

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

MEPH. Ay, that is not against our kingdom. This is: thou art damn'd; think thou of hell.

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

MEPH. Remember this.

FAUST. Ay, go accursed spirit, to ugly hell! 'Tis thou hast damn'd distressed Faustus' soul. Is't not too late?

Enter the two ANGELS

BAD ANG. Too late.

GOOD ANG. Never too late, if Faustus repent.

BAD ANG. If thou repent, devils will tear thee in pieces.

GOOD ANG. Repent, and they shall never raze thy skin. Exit ANGELS
Characters: Faustus, Mephistophilis, Lucifer, Belzebub, and the Seven Deadly Sins.

Classification: Conflict, emotional effect

Action: Mephistophilis returns with Lucifer and Faustus' thoughts of repentance are quickly forgotten in fear and despair. The devils present for his entertainment the vision of the Seven Deadly Sins. Faustus becomes happy again and even a little ludicrous as he jokes with the sins. After the vision of the sins the devils promise him a vision of hell. He thanks them. Important to notice here another instance in which the devils find it necessary to take Faustus' mind off of repentance. They seem to be aware that he could repent if he made an act of the will.

Mood: Tension at beginning with comic interlude at end.

Staging: Devils must appear on levels up right and proceed down to Faustus. The sins must appear one by one in spotlights in different areas of the stage. Faustus can go over to them as they appear. His will keep him constantly moving.

Editing: In order to make the scene with the sins move more quickly, it would help to cut down.
FAUST. 0, Christ, my Saviour, my Saviour, 
Help to save distressed Faustus' soul!

Enter LUCIFER, BELZEBUB, and MEPHISTOPHILIS

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

FAUST. 0, what art thou that look'st so terribly?

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

FAUST. 0, 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 should'st not think on God.

LUC. Think on the devil.

BELZ. And his dam too.

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

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

BELZ. Faustus, we are come from hell in person to show 
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 pleasing unto me 
As Paradise was to Adam, the first day 
Of his creation.

LUC. Talk not of Paradise of creation; but mark the show. 
Go, Mephistophiles, fetch them in.
their speeches.
Enter the SEVEN DEADLY SINS

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

FAUST. That shall I soon. What are 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 periwig, I sit upon her brow; next, like a necklace I hang around her neck; then, like a fan of feathers, I kiss her lips, and then turning myself to a wrought smock do what I list. But, fie, what a smell is here! I'll not speak another word, unless the ground be perfumed, and cover'd with cloth of arras.

FAUST. Thou art a proud knave, indeed! What are thou, the second?

COVET. 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 burn'd. 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 should'st 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 leapt 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 ease 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 supper?

FAUST. Not I.

GLUT. 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, where I have lain ever since; and you have done me great injury to bring me from thence; let me be carried thither again by Gluttony and Lechery. 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?

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

LUC. 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 chary as my life.

LUC. Now, Faustus, farewell.

FAUST. Farewell, great Lucifer, Come, Mephistophilis. Exit
Unit Fourteen:

Characters: Robin and Dick

Classification: Comic contrast

Action: Robin has stolen one of Faustus' conjuring books and tells his friend Dick about it. The two decide to use the book to seek their own pleasures. The scene is important as an ironic comment on Faustus' situation.

Mood: Light

Staging: Scene can be played on apron using proscenium doors for entrance. The scene must move very quickly. One bit of business would be Dick wanting to get a look at the book and Robin trying to keep it from him.

Editing: None
SCENE III

An Inn-yard

Enter ROBIN

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.

Enter DICK

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 and they will. *Reads.* A per se; a, t, h, e--the; o per sei o deny 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 need'st 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
Notes

17 Transition: The Chorus talks of Mephistophilis' and Faustus' travels around the world and introduces the Roman scenes. It would best be staged on the apron similarly to the first choral speech but in a different area.

18 Transition: Faustus and Mephistophilis talk of their travels, and Faustus asks to take part in playing some trick on the Pope. This moment must be staged on a level upstage so that they can view the entrance of the Pope and his party.
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, malmesey, and whippin-crust, hold belly, hold, and we'll not pay one penny for it.

DICK. O brave, prithee let's to it presently, for I am as dry as a dog.

ROBIN. Come then, let's away.

ACT III

PROLOGUE

Enter the CHORUS

CHORUS. Learned 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 yoked 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 horned moon,
Even to the height of Primum Mobile:
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,
And take some part of holy Peter's feast,
The which this day is highly solemniz'd.

SCENE I

The POPE'S Privy-chamber.

Enter FAUSTUS and MEPHISTOPHILIS
FAUST. Having now, my good Mephistophilis,
Passed with delight the stately town of Trier,
Environ'd round with airy mountain-tops,
With walls of flint, and deep entrenched 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,
Quarters the town in four equivalents;
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,
Whose frame is paved with sundry coloured stones,
And roof'd aloft with curious work 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?

Mephistophilis. 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.

Mephistophilis. All's one, for we'll be bold with his venison.
But now, Faustus, that thou may'st perceive
What Rome contains for to delight thy 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 four 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 ordinance,
As that the double cannons, forg'd of brass,
Do match the number of the days contain'd
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 splendid 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, in state and 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 cloy'd
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 through the furthest land.

MEPH. 'Tis well said, Faustus, come then, stand by me
And thou shalt see them come immediately.

FAUST. Nay, stay, my gentle Mephistophilis,
And grant me my request, and then I go.
Thou knowest within the compass of eight days
We viewed the face of heaven, of earth and hell.
So high our dragons soar'd into the air,
That looking down, the earth appear'd 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 admir'd in Rome.
Unit Fifteen:

Characters: The Pope, Bruno, King Raymond, Cardinals, Mephistophiles, and Faustus

Classification: Character, exposition

Action: Bruno is brought in chained and forced to pay homage to the Pope. The Pope sends two Cardinals to find out what the edicts of the Council of Trent direct for Bruno's crime. They leave and Faustus and Mephistophiles decide to intervene. A short dispute follows between Bruno and the Pope. Faustus and Mephistophiles return in disguise as Cardinals. They report that Bruno is condemned to death, and the Pope releases him in their custody. The Pope then entreats his servants to prepare a banquet in honor of King Raymond.

Mood: Gay

Staging: Down center area. Faustus and Mephistophiles can watch from upstage level at beginning. It would be effective for them to carry Bruno out when they leave.

Editing: It is suggested that a good deal of the dialogue between Bruno and the Pope be cut. The anti-Pope discussion would not have meaning to a modern
Enter the POPE, RAYMOND, BRUNO, with CARDINALS
BISHOPS, And PRIESTS.

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

1 CARD. We go, my lord. Exit

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 conqueror 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. Despatch it soon,
The Pope shall curse that Faustus came to Rome.

Exit FAUSTUS and MEPHISTOPHILIS
audience.
BRUNO. Pope Adrian, let me have 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 over-peers 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;"
So will we quell that haughty schismatic;
And by authority apostolical
Depose him from his regal government.

BRUNO. Pope Julius swore to princely Sigismond,
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 fix'd
Seven golden keys fast sealed with seven seals
In token of our sevenfold power from Heaven,
To bind or loose, lock fast, condemn, or judge,
Resign, or seal, or whatso pleaseth us.
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 disguise.

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

FAUST. Yes, Mephistophilis, and two such Cardinals
Ne'er serv'd 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 return'd.

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 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 concern'd of heresy,
And on a pile of fagots 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;
Tomorrow, sitting in our Consistory
With all our college of grave 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 blessed before.

FAUST. Away, sweet Mephistophilis, be gone,
The Cardinals will be plagu'd for this anon.

Exit FAUSTUS, 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.
Notes

20 Transition: Mephistophilis makes Faustus invisible so he can play tricks on the Pope at the banquet that is being prepared below them. Servants should be setting the banquet as the main action takes place on upstage level.

21 Unit Sixteen:

Characters: Faustus, the Pope, Cardinals, King Raymond, and the Archbishop.

Classification: Character, Ironic commentary

Action: The banquet is set and the party enters. The Pope finds that the two Cardinals who took Bruno were imposters. Faustus in his invisible state pulls dishes from the Pope's hands. Finally, he strikes the Pope. This scene is especially important in that it involves more than comic material. It indicates the contempt that Faustus has for religion and anything connected with God.

Mood: Comic with ironic overtones

Staging: The unit must be played around the banquet table center stage with the Pope at the head of the table. The business of the unit is well indicated in the stage directions of the script. The
SCENE II

Enter FAUSTUS and MEPHISTOPHILIS while banquet is brought in.  

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-pac'd 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 today,
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 charmme 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,
And charm thee with this magic wand.
First wear this girdle, then appear invisible to all here:
The Planets seven, the gloomy air,
Hell and the Furies' forked hair,
Pluto's blue fire, and Hecate'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 discern'd.

FAUST. Thanks, Mephistophilis; now, friars, take heed,
Lest Faustus make your shaven crowns to bleed.

MEPH. Faustus, no more: see where the Cardinals come.

Enter POPE, LORDS, and the CARDINALS

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.

1 CARD. First, may it please your sacred Holiness.
To view the sentence of the reverend synod,
Concerning Bruno and the Emperor?
pace must be rapid.

Editing: None
POPE. What needs this question? Did I not tell you,
Tomorrow we would sit in this 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 condemn'd
For loathed Lollards and base schismatics.
Then wherefore would you have me view that book?

1 CARD. Your Grace mistakes, you gave us no such charge.

RAY. Deny it not, we all are witnesses
That Bruno here was late deliver'd you,
With his rich triple crown to be reserved
And put into the Church's treasury.

CARDS. 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,
Curs'd be your souls to hellish misery.

Exit 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 Reames, sit down with us.

ARCH. I thank your Holiness.

FAUST. Fall to, the devil choke you an you spare.

POPE. How now? Who's that which spake?—Friars, look about.

FRIAR. Here's nobody, if it like your Holiness.

POPE. Lord Raymond, pray fall to. I am beholding
To the Bishop of Milan for this so rare a present.

FAUST. I thank you, sir. Snatches the dish

POPE. How now? Who's that which snatch'd 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.
Unit Seventeen:

Characters: Faustus, Mephistophilis, and the Friars.

Classification: Character, comic, ironic comment.

Action: Mephistophilis warns Faustus that they will return to curse him. They do return and entone a comic chant which Faustus and the devil interrupt with fireworks. The irony here is evident in that Faustus is cursed by religion. Faustus mimics them but his words are terribly ironic—"Forward and backward, to curse Faustus to hell!"

Mood: Light with serious overtones of irony

Staging: Friars must gather around banquet table with Mephistophilis and Faustus on top of table. They can begin to throw fireworks before the chant is finished, since it is overly long.

Editing: Only the chant as indicated above.
FAUST. I'll have that too. Snatches the dish

POPE. What Dollards do attend our Holiness,
That we receive such great indignity?
Fetch me some wine.

FAUST. Ay, pray do, for Faustus is dry.

POPE. Lord Raymond, I drink unto your grace.

FAUST. I pledge your grace. Snatches the cup

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

ARCH. 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.

Once again, my Lord, fall to. Exit an ATTENDANT
CROSSES HIMSELF

FAUST. How now?
Must every bit be spiced with a cross?
Nay, then, take that. Strikes the POPE 90

POPE. O I am slain, help me, my lords;
O come and help to bear my body hence:—
Damn'd be his soul for ever for this deed!

Mephisto Now, Faustus, what will you do now, for I can
tell you you'll be curs'd with bell, book, and candle.

FAUST. Bell, book and candle,—candle, book, and bell,—
Forward and backward, to curse Faustus to hell!

Enter FRIARS for the dirge.

1 FRIAR. Come, brethren, let's about our business with
good devotion.
Characters: Robin, Dick, Vintner, and Mephistophilis.

Classification: Comic effect and ironic commentary

Action: Robin and Dick have stolen a cup from the tavern, and the Vintner has come after it. They will not give it to him. While he is trying to get it from them Robin conjures Mephistophilis. The Vintner leaves in fear. Mephistophilis is irate at having been conjured by the two clowns, and he tells them they will be turned into an ape and a dog respectively. Mephistophilis vows to return to Faustus and their travels. The fact that the clowns are able to call Mephistophilis is certainly a grotesque comment on Faustus and his magical powers.

Mood: Light

Staging: Scene must be on apron. Robin and Dick can play catch with the cup to keep it with Vintner. Mephistophilis should appear upstage and move down to clowns on apron. Final speech can be delivered in a single spot at proscenium, since this is the intermission.
They sing

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

Cursed be he that struck his Holiness a blow on the face!
Maledicat Dominus!

Cursed be he that took Friar Sandelo a blow on the pate!
Maledicat Dominus!

Cursed be he that disturbeth our holy dirge!
Maledicat Dominus!

Cursed be he that took away his Holiness' wine!
Maledicat Dominus!

Et omnes Sancti Amen!

Mephistophilis and Faustus beat the Friars and fling fireworks among them.

SCENE III

A Street

Enter Robin and Dick

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.

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.

Enter Vintner

Dick. Here 'tis. Yonder he comes. Now, Robin, now or never show thy cunning.

Vintner. 0 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.

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

Robin. Search me? Ay, and spare not. Hold the cup, Dick Aside to Dick Come, come search me, search me!

Vintner searches him
This final speech looks with anticipation to Part Two.

Editing: None
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 't was 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. Winter, you shall have your cup anon. Say nothing Dick. Reads. O per se, o Demogorgon, Belcher, and Mephisto-philis.

 Enter MEPHISTOPHELI S

MEPH. You princely legions of infernal rule,
How am I vexed by these villain's charms!
From Constantinople have they brought me now
Only for pleasure of these damned slaves. Exit VINTNER

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 tester in your purse; and go back again?

DICK. Aye, aye. I pray you heartily, sir, for we call'd you but in jest, I promise you.

MEPH. To purge the rashness of this cursed deed,
First be thou turned 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 show 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. Exit CLOWNS 51.

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
Notes
PART TWO

1 Transition: Chorus describes Faustus' return from his travels. He then introduces the scenes at the Court of Emperor Charles V. This choral speech again will be on the apron in a different area from the two previous choral speeches.

2 Unit One:

Characters: Martino, Frederick, Benvolio
Classification: Exposition, character
Action: This unit is essentially an introduction to the action involving the three knights. Martino and Frederick discuss the arrival from Rome of Bruno and Faustus. They discuss preparing the hall for the Emperor who will arrive shortly. Benvolio appears at a window in his nightcap. He is told that Faustus is coming to conjure visions of the Emperor's ancestors. Benvolio says he will observe all from his window.

Mood: Light
Staging: Benvolio's window must be located on a level upstage right. His two friends must be center.
Editing: None
ACT IV

PROLOGUE

Enter CHORUS

CHORUS. When Faustus had with pleasure ta'en the view
Of rarest things, and royal courts of kings;
He stay'd his course, and so returned home;
Where such as bear his absence but with grief,
I mean his friends and near'st companions,
Did gratulate his safety with kind words,
And in their conference of what befell,
Touching his journey through the world and air,
They put forth questions of astrology,
Which Faustus answer'd with such learned skill
As they admir'd and wonder'd at his wit.
Now is his fame spread forth in every land;
Amongst the rest the Emperor is one,
Carolus the Fifth, at whose palace now
Faustus is feasted 'mongst his noblemen.
What there he did, in trial of his art,
I leave untold; your eyes shall see performed. Exit

SCENE I

The Emperor's Court

Enter MARTINO And FREDERICK

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 show 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,
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 at window

BEN. 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,
To accomplish whatsoever the Doctor please,

BEN. 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.

BEN. 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?

BEN. Not I.

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

BEN. Ay, an I fall not asleep i' th' meantime.

MART. The Emperor is at hand, who comes to see
What wonders by black spells may compass'd be.

BEN. Well, go you attend the Emperor: I am content for
this once to thrust my head out of a window; for they say
if a man be drunk overnight 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 conjuror, I warrant you.

Exit FREDERICK and MARTINO
Notes

3 Unit Two:

Characters: Charles, Bruno, the Duke, Faustus, Mephistophiles, Frederick, Martino, Benvolio, and the characters of the vision.

Classification: Comic effect, spectacle

Action: The Emperor enters with members of his Court and his guests. They have come to witness Faustus conjure a vision of Alexander the Great. Benvolio interrupts them from his window position and gains Faustus' ire. However, Faustus, with Mephistophiles' help, presents the vision and the Emperor is greatly pleased. In the meantime, horns have grown on Benvolio's head and he becomes stuck in the window. The Emperor entreats Faustus to remove them, and he does. Benvolio vows revenge in an aside to the audience. The rest leave in good humor.

Mood: Gay.

Staging: Should be played down center. The vision must be staged on a level up left. The scene must be played at a quick pace and be quite lively.

Editing: This scene seems too long and some minor cutting should be done to shorten it. This could include shortening the pantomime of the vision.
SCENE II

Enter the EMPEROR, BRUNO, the DUKE OF SAXONY, FAUSTUS, MEPHISTOPHELIUS, FREDERICK, MARTINO, and ATTENDANTS

EMP. Wonder of men, renown'd magician,
Thrice learned Faustus, welcome to our Court.
This deed of thine, in setting Bruno free
From his and our professed enemy,
Shall add more excellence unto thine art,
Than if by powerful necromantic spells,
Thou couldst command the world's obedience:
For ever be beloved of Carolus,
And if this Bruno thou hast late redeem'd,
In peace possess the triple diadem,
And sit in Peter's chair, despite of chance,
Thou shalt be famous through all Italy,
And honour'd 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 pleas'd,
The Doctor stands prepar'd by power of art
To cast his magic charms, that shall pierce through
The ebon gares of ever-burning hell,
And hale the stubborn Furies from their caves,
To compass whatsoever your Grace commands.

BEN. Above 'Blood, he speaks terribly: but for all that
I do not greatly believe him: he looks as like a conjuror
as the Pope to a costermonger.

EMP. Then Faustus as thou late did'st 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.
Mephistophelis, away.
And with a solemn noise of trumpet's sound
Present before this royal Emperor,
Great Alexander and his beauteous paramour.

MEPH. Faustus, I will.
Notes
BEN. Well, Master Doctor, an your devils come not away quickly, you shall have me asleep presently: zounds, 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 the 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.

BEN. Ay, ay, and I am content too; and thou bring Alexander and his paramour before the Emperor, I'll be Acteon 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 renowned Emperor, That in mine arms I would have compass'd 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 gain'd another monarchy.  

FAUST. Away, be gone!  
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 fastened  
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.

BEN. A plague upon you, let me sleep awhile.

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

SAX. Look up, Benvolio, 'tis the Emperor calls.

BEN. 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, hang'd by the  
horns? this is most horrible: fie, fie, pull in your head  
for shame, let not all the world wonder at you.

BEN. Zounds, Doctor, is this 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 resolv'd  
In bold Acteon'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 footman ship shall scarce prevail  
To keep his carcase from their bloody fangs.  
Ho, Belimote, Argiron, Asterote.
Notes

Unit Three:

Characters: Benvolio, Martino, Frederick, and a Soldier

Classification: Exposition, character

Action: This unit simply reveals the plans of Benvolio to seek revenge on Faustus. He plans to ambush him and kill him.

Mood: Suspense

Staging: Scene will be most effective down right near apron. The men can go off and hide in different areas of the stage.

Editing: None.
BEN. Hold, hold! Zounds, he'll raise up a kennel of devils, I think, anon: good, my lord, entreat for me: S'blood, 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. 115

BEN. Speak well of ye? s'blood, and scholars be such cuckold-makers to clap horns of honest men's heads o' this order, I'll never trust smooth faces and small ruffs, more. But an I be not reveng'd for this, would I might be turn'd to a gaping oyster, and drink nothing but salt water.  

Aside and exit

EMP. Come, Faustus, while the Emperor lives; In recompense of this thy high desert, Thou shalt command the state of Germany, And live belov'd of mighty Carolus. All exit

SCENE III

A Grove

Enter BENVOLIO, MARTINO, FREDERICK, and SOLDIERS. 4

MART. Nay, sweet Benvolio, let us sway thy thoughts from this attempt against the conjuror.

BEN. Away, you love me not, to urge me thus. Shall I let slip so great an injury, When every servile groom jests at my wrongs, And in their rustic gambols proudly say, 'Benvolio's head was graced with horns today?' O may these eyelids never close again, Till with my sword I have that conjuror slain. If you will aid me in this enterprise, Then draw your weapons, and be resolute If not, depart; here will Benvolio die, But Faustus' death shall quit my infamy.
Characters: Faustus, Frederick, Benvolio, Martino, Mephistophilis, and another devil.

Classification: Character, emotional effect

Action: Faustus is attacked by the three knights, and they decapitate him. However, it is a false head he has been carrying with that they cut off. He calls Mephistophilis and another devil to aid him in punishing the knights. They cry for pity, but he is deaf to their pleas. The scene is important in that it shows the protection that Faustus has received from his pact. He is actually saved from death.

Mood: Suspense and tension

Staging: Faustus must be attacked center stage. The knights must retreat in fear when he gets up again. There should also be a touch of the comic in their pleas.

Editing: Much of the business with the head is a bit gruesome for a modern audience. An Elizabethan audience undoubtedly found humor in it. However, a good deal of it should be cut. It is important to note, however, that this is a forshadowing of what will happen to Faustus at the end of the pact.
FRED. Nay, we will stay with thee, betide what may, And kill that Doctor if he come this way.

BEN. 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 conjuror 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.

FRED. Come, soldiers, follow me unto the grove; Who kills him shall have gold and endless love. Exit FREDERICK and SOLDIERS

BEN. 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 the conjuror dead.

MART. Where shall we place ourselves, Benvolio?

BEN. 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

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

BEN. Mine be that honour then: now, sword, strike home, For horns he gave I'll have his head anon.

Enter FAUSTUS with false head.

MART. See, see, he comes.

BEN. No words: this blow ends all, Hell take his soul, his body thus must fall. Stabs FAUSTUS

FAUST. Falling Oh!

FRED. Groan you Master Doctor?

BEN. Break may his heart with groans: dear Frederick, see, Thus will I end his griefs immediately.
MART. Strike with a willing hand. Strikes off head. His head is off.

BEN. 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 damned head, whose art conspir'd Benvolio's shame before the Emperor?

BEN. 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.

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

MART. What use shall we put his beard to?

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

FRED. What shall his eyes do?

BEN. 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

BEN. 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 hew'd this flesh and bones as small as sand, Yet in a minute had my spirit returned And I had breath'd a man made free from harm. But wherefore do I dally my revenge? Asteroth, Belinomht, Mephistophilis,
Notes

6 Unit Seven:

Characters: Faustus, the soldiers, and devils
Classification: Character, emotional effect
Action: The soldiers attack Faustus but an army of devils led by Mephistophilis protects him. Again the scene is important in that it shows the devil's protecting Faustus.

Mood: Suspense

Staging: As Faustus begins to walk off stage the soldiers attack him, pushing him back to center stage. At that point the devils enter and drive the soldiers into the wings.

Editing: None

7 Unit Eight:

Editing: It is possible to cut this entire scene without losing significant action. The scene was obviously written for comic effect but it is completely unnecessary to the play.
Enter MEPHISTOPHILIS with DEVILS

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 briers,
Whilst with my gentle Mephistophilis,
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.

FRED. He must needs go that the devil drives.

Exit SPIRITS with KNIGHTS

1 SOLD. Come, sirs, prepare yourselves in readiness,
Make haste to help these noble gentlemen,
I heard them parley with the conjuror.

2 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.

MEPHISTOPHILIS enters with DEVILS. They set upon
the SOLDIERS and drive them out

SCENE IV

Enter BENVOLIO, MARTINO, and FREDERICK

MART. What ho, Benvolio!

BEN. Here, what, Frederick, ho!
Unit Nine:

Characters: Faustus and the Horse-Courser
Classification: Comic effect
Action: Faustus sells his horse to the Horse-Courser but cautions him not to ride it into the water.

Mood: Light
Staging: On apron. The Horse-Courser should be reluctant to give his money to Faustus. He can take it from his pocket and put it back several times.

Editing: None
FRED. O help me, gentle friend; where is Martino?

MART. Dear Frederick, here,
Half smother'd in a lake of mud and dirt,
Through which the furies dragg'd me by the heels.

FRED. Martino, see Benvolio's horns again.

MART. O misery, how now, Benvolio?

BEN. Defend me, heaven, shall I be haunted still?

MART. Nay, fear not, man; we have no power to kill.

BEN. My friends transformed thus! O hellish spite,
Your heads are all set with horns.

FRED. You hit it right:
It is your own you mean, feel on your head.

BEN. Zounds, horns again!

MART. Nay, chafe not, man, we all are sped.

BEN. What devil attends this damn'd magician,
That, spite of spite, our wrongs are doubled?

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

BEN. 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?

BEN. I have a castle joining near these woods,
And thither we'll repair and live obscure,
Till time shall alter these our brutish shapes:
Sith black disgrace hath thus eclips'd our fame,
We'll rather die with grief than live with shame. All exit

SCENE V

At the entrance to the house of FAUSTUS

Enter FAUSTUS and the HORSE COURSER
Notes

Unit Ten:

Characters: Faustus
Classification: Character, conflict
Action: These seven lines represent a very important shift in the action at this point. They point to the fact that time for Faustus is getting short. He is concerned. No longer distracted by his travels and tricks he once again despairs. He simply falls asleep.

Mood: Serious and reflective
Staging: Faustus can simply sit on the apron near proscenium in a single pool of light for this unit.
Editing: None

Unit Eleven:

Character: Faustus and the Horse-Courser
Classification: Comic effect and character
Action: The Horse-Courser comes in wet and relates that he rode the horse into the water and that it turned into a bottle of hay. He goes to the sleeping Faustus and pulls off one of his legs. Faustus gets up and screams. The Horse-Courser runs off. Faustus is much amused by his joke.

Mood: Light and gay
H-C. I beseech, your worship, accept of these forty dollars.

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 on him.

H-C. I beseech you, sir, accept of this; I am very poor and have lost very much of late by horse-flesh, and this bargain will set me up again.

FAUST. Well, I will not stand with thee, give me the money. 

H-C. I give him money. 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.

H-C. How, sir, not into water? Why, will he not drink all waters?

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 water. Go, bid the ostler deliver him unto you, and remember what I say.

H-C. I warrant you, sir. O joyful day, now am I a made man for ever.

FAUST. What art thou, Faustus, but a man condemn'd 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 sleeps

Re-enter HORSE-COURSER wet

H-C. O what a cozening Doctor was this? I was 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 his leg Alas, I am undone, what shall I do? I have pull'd off his leg.
Notes

Staging: Same area as above unit. A false leg will have to be placed somewhere near Faustus. The Horse-Courser should run to the opposite side of the stage to get away. Faustus must roar with laughter after his exit.

Editing: None

11 Transition: Wagner brings the news that the Duke of Anholt wishes to see Faustus. Faustus goes off with his servant.

12 Unit Twelve:

Characters: Hostess, Robin, Dick, Horse-Courser, and a Carter

Classification: Comic effect, character

Action: This unit brings all the clowns together for one scene. They exchange stories of their relationship to Faustus and resolve to seek him out.

Mood: Cheerful

Staging: Down right. Reaction to stories must be quite boisterous. This is a noisy scene.
FAUST. O, help, help, the villain hath murder'd me.

H-C. Murder, or not murder, now he has but one leg, I'll outrun him, and cast this leg into some ditch or other. Exit

FAUST. Stop him, stop him, stop him—ha, ha, ha, Faustus hath his leg again, and 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 Anholt 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 Anholt's an honourable gentleman, and one to whom I must be no niggard of my cunning. Come away! Exit

SCENE VI

An Inn

Enter ROBIN, DICK, the 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

HOST. How now, what lack you? What, my old guesse, welcome.

ROBIN. Sirra Dick, dost thou know why I stand so mute?

DICK. No, Robin, why is't?

ROBIN. I am eighteenpence 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?
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 in th' hall, ho!  Exit

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

CART.  Marry sir, I'll tell you the bravest tale how a conjuror served me: you know Doctor Faustus?

H-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 serv'd 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, bade 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.

H-C.  Now, sirs, you shall hear how villainously he serv'd 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 Faustus bade 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 rare 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 vanish'd away, and I sat straddling upon a bottle of hay.

ALL.  O brave Doctor!
Notes

UNIT THIRTEEN:

Characters: Duke of Anholt, the Duchess, Faustus, and Mephistophilis

Classification: Comic effect

Action: Faustus bids the Duke and Duchess to request of him what they will. The Duchess asks for some grapes in these winter months. Faustus sends Mephistophilis for them, and he quickly returns. The unit's importance lies in the fact that it is one of Faustus' last feats of magic.

Mood: Light

Staging: Simple arrangement center stage. Faustus must delight in the admiration that is shown to him. A way of indicating this would be for him to strut up and down. Performing such feats are routine to him now.

Editing: None
H. G. But you shall hear how bravely I serv'd 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, till I had pull'd 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 turn'd 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 go seek out the Doctor. All exit.

SCENE VII

The Court of the DUKE OF ANHOLT

Enter the DUKE, the DUCHESS, FAUSTUS, and MEPHISTOPHILIS.

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 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
Notes

14. Transition: The clowns seek entrance into the Duke's Court. The clowns and the servant can be heard off stage.
Madam, I will do more than this for your content.

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
I ever 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.

The CLOWNS knock again and call for FAUSTUS

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

DICK. We have no reason for it, therefore a fig for him.

SERV. Why, saucy varlets, dare you be so bold?

H-C. I hope sir, we have wit enough to be more bold
than welcome.

SERV. It appears so, pray be bold elsewhere,
And trouble not the Duke.

DUKE. What would they have?

SERV. They all cry out to speak with Doctor Faustus.

CART. Ay, and we will speak with him.

DUKE. Will you sir? Commit the rascals.
Notes

15 Unit Fourteen:

Characters: Faustus, the Duke, the Duchess, Robin, Dick, the Horse-Courser, the Carter, and the Hostess.

Classification: Comic effect.

Action: The clowns enter in a drunken state. They demand drink and Faustus prevails upon the Duke to supply them. The Carter questions Faustus about the Horse-Courser's story, and they all conclude that he must have three legs. Faustus strikes each one of them dumb and sends them out. The hostess comes in looking for her pay and she, too, is made dumb. Faustus goes off with the Duke and his wife.

Mood: Gay

Staging: Clowns should almost "take over" when they come in drunk, sitting on the table and the floor. One bit of business would be the clown's looking for Faustus' leg. They can look around him very closely.

Editing: None
DICK. Commit with us! he were as good commit with his father as commit us.

FAUST. I do beseech your Grace let them come in, They are good subjects for a merriment.

DUKE. Do as thou wilt, Faustus, I give thee leave.

FAUST. I thank your Grace.

Enter ROBIN, DICK, CARTER, and the HORSE-COURSER.

Why how now, my good friends? Faith you are too outrageous, but come near, I have procur'd your pardons: welcome all.

ROBIN. Nay, sir, we will be welcome for our money, and we will pay for what we take. What ho, give's half a dozen of beer here, and be hang'd.

FAUST. Nay, hark you can you tell me where you are?

CART. Ay, marry can I; we are under heaven.

SERV. Ay, but, sir, sauce-box know you in what place?

H-C. Ay, ay, the house is good enough to drink in Zouns, fill us some beer, or we'll break all the barrels in the house, and dash out all your brains with your bottles.

FAUST. Be not so furious: come, you shall have beer. My lord, beseech you give me leave a while, I'll gage my credit, 'twill content your Grace.

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.

H-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.
H-G. 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 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 curtsy.

FAUST. I 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 a question?

CART. No, truly sir: I would make nothing of you, but I would fain know that.

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.

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

16. Transitional: Thunder and lightning here will indicate that the most tragic scenes in the play are approaching. They signal that the end is near. The mood must be somber, frightening, and eerie. A shadow of the devils' carrying food to the banquet must be visible.

17. Unit Fifteen:

Characters: Wagner
Classification: Exposition, character, ironic commentary.

Action: Wagner speaks of his master and his fears for him. Faustus has made a will and made Wagner his heir. He describes the banquet and wonders why Faustus is spending his last hours in this manner.

Mood: Somber

Staging: On apron in a spotlight with the figures of the shadowy devils behind him. Sounds of laughter will effectively convey the scene of the banquet off stage.

Editing: None
FAUST. But I have it again, now I am awake; look you here, sir.

ALL. O horrible, had the Doctor three legs?

CART. Do you remember, sir, how you cozened me and
ate up my load of--

FAUSTUS charms him dumb

DICK. Do you remember how you made me wear an ape's--

H-C. Wou 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--

Exit CLOWNS

HOST. Who pays for the ale? hear you, Master Doctor, now
you have sent away my guesse, I pray who shall pay me for
my a--

Exit

DUCH. My lord,
We are much beholding to this learned 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.  

ACT V

SCENE I

Thunder and lightning. Enter DEVILS with
covered dishes. MEPHISTOPHILIS leads them
into FAUSTUS' study.16

Enter WAGNER17

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
Unit Sixteen:

Characters: Faustus, Scholars, Mephistophilis, and Helen.

Classification: Emotional effect and character

Action: Faustus bids farewell to the guests at his banquet. Mephistophilis produces a vision of Helen of Troy, and they are all impressed. They leave praising Faustus. Important to notice that these scholars are not the same scholars of I, ii and V, ii. These men are interested in Faustus as one who can produce wonders for them and entertain them. The other men are genuinely interested in Faustus himself.

Mood: Festive with undertone of tension

Staging: Vision will take place on up-stage levels. When scholars leave, Faustus should go to chair and collapse in it.

Editing: None.

Unit Seventeen:

Characters: Faustus, Old Man, and Mephistophilis

Classification: Conflict, character
Enter FAUSTUS, MEPHISTOPHILIS, and SCHOLARS.

1 SCHOL. Master Doctor Faustus, since our conference about fair ladies, which was the beautifullest in all the world, we have determined with ourselves that Helen of Greece was the admirablest lady that ever liv'd; therefore, Master Doctor, if you will do us so much favour, as to let us see that peerless dame of Greece, we should think ourselves much beholding unto you.

FAUST. Gentlemen,
For that I know your friendship is unfeign'd,
It is not Faustus' custom to deny
The just request 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 spoil to rich Dardania.
Be silent, then, for danger is in words

Music sound, MEPHISTOPHILIS brings in HELEN, she passeth over the stage.

2 SCHOL. Was this fair Helen, whose admired worth
Made Greece with ten years' war afflict poor Troy?
Too simple is my wit to tell her praise,
Whom all the world admires for majesty.

3 SCHOL. No marvel though the angry Greeks pursued
With ten years' war the rape of such a queen,
Whose heavenly beauty passeth all compare.

1 SCHOL. Now we have seen the pride of Nature's work,
And only paragon of excellence,
We'll take our leaves; and for this glorious deed
HAPPY and blest be Faustus evermore!

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

Exit SCHOLARS

Enter an OLD MAN.

OLD M. 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,
Notes

Action: Faustus is offered God's mercy once more. The Old Man urges him to repent. Mephistophilis encourages his despair, however, by giving him a dagger. Faustus thinks on suicide but cannot do it. He will not act. He asks the Old Man to leave him alone for awhile. Faustus' despair becomes stronger and Mephistophilis berates him into signing a second pact declaring his loyalty to the original agreement. Faustus requests that the Old Man be tormented. He then requests that Helen of Troy be brought to him for his paramour. The devil has once more distracted Faustus from repentance.

Mood: Somber, tense, suspense

Staging: The Old Man must approach Faustus slumped in the chair. Mephistophilis can come in while the Old man is speaking and look on. The Old Man should be dejected when he leaves. The pace of the scene should quicken as the new pact is signed.

Editing: None
If sin by custom grow not into nature:  
Then, Faustus, will repentance come too late,  
Then thou art banish'd from the sight of heaven;  
No mortal can express the pains of hell.  
It any 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. Break heart, drop blood, and mingle it with tears,  
Tears falling from repentant heaviness  
Of thy most vile and loathsome filthiness,  
The stench whereof corrupts the inward soul  
With such flagitious crimes of heinous sins  
As no commiseration may expel,  
But mercy, Faustus, of thy Saviour sweet,  
Whose blood alone must wash away thy guilt—  
Where art thou, Faustus? wretch, what hast thou done?  
Damn'd art thou, Faustus, damn'd; despair and die!  

MEPHISTOPHILIS gives him a dagger  

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.  

OLD M. Oh stay, good Faustus, stay thy desperate steps.  
I see an angel hover 0'er thy head,  
And, with a vial full of precious grace,  
Offers to pour the same into thy soul!  
Then call for mercy, and avoid despair.  

FAUST. O friend, I feel  
Thy words to comfort my distressed soul!  
Leave me a while to ponder on my sins.  

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

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

20

Unit Eighteen:

Characters: Helen, Faustus, and the Old Man
Classification: Character and emotional effect

Action: Faustus addresses Helen in the most famous passage of the play. The scene is significant of Faustus' dissipated state at this time. He is trying to forget about salvation by substituting physical pleasure for mental torment.

Mood: Serious

Staging: Center stage in single lighted area. The Old Man should look on from side.

Editing: It would be more effective for Mephistophilis to bring Helen on rather than the Cupids indicated in the script. A modern audience would understand this much better.
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 Mephistophiles, 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 unfeigned heart
Lest greater dangers do attend thy drift.

FAUSTUS stabs his arm, and writes on a 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 may have unto my paramour
That heavenly Helen which I saw of late,
Whose sweet embraces may extinguish clean
Those thoughts that do dissuade me from my vow,
And keep my oath I made to Lucifer.

MEPH. This, or what else, my Faustus shall desire,
Shall be perform'd in twinkling of an eye.

Enter HELEN

FAUST. Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?—
Sweet Helen, make me immortal with a kiss.—

She kisses him

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,

Enter OLD MAN

And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wittenberg be sack'd;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest.
Notes

21 Transition: The Old Man is set upon by devils but repulses them with his simple faith. His calling, "Hence, Hell!" stops the devils before they get to him. He must then disappear in a blackout.

22 Unit Nineteen:

Characters: Lucifer, Belzebub, and Mephistophilis

Classification: Emotional effect

Action: The three devils gather for Faustus' final hours. They are there to make sure that Faustus has no last minute changes of heart and to see him suffer.

Mood: Serious and tense

Staging: They must be on levels upstage. The pace is moderate. An eerie effect should be produced by colored lights, as if they had risen out of hell.

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

 Exit FAUSTUS and HELEN

OLD M. Accursed Faustus, miserable man,  
That from thy soul exclud'st the grace of Heaven,  
And fleest the throne of his tribunal seat!

 Enter DEVILS

Satan begins to sift me with his pride:  
As in this furnace God shall try my faith,  
My faith, vile hell, shall triumph over thee.  
Ambitious fiends, see how the heavens smiles  
At your repulse, and laughs your state to scorn!  
Hence, hell! for hence I fly unto my God.

 Exit

 SCENE II

 FAUSTUS' Study

 Thunder. Enter LUCIFER, BELZEBUB, and  
 MEPHISTOPHILIS.

 LUC. Thus from infernal Dis do we ascend  
To view the subjects of our monarchy,  
Those souls which sin seals the black sons of hell,  
"Mong which as chief, Faustus, we come to thee,  
Bringing with us lasting damnation  
To wait upon thy soul; the time is come  
Which makes it forfeit.

 MEPH. And this gloomy night,  
Here in this room will wretched Faustus be.

 BELZ. 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
23 Transition: In this short moment Faustus asks Wagner about the will. Wagner vows his fidelity to Faustus.

Unit Twenty:

Characters: Faustus and Scholars

Classification: Character, Conflict, emotional effect

Action: The scholars come to see what is wrong with Faustus. He tells them that he must be damned. They entreat him to seek God's mercy. He informs them of the pact and his despair of salvation. They go off to pray for him.

Mood: Serious

Staging: The scholars must greet Faustus as an old friend. There should be genuine concern for him and a surprised reaction to the story of the pact. The pace of the scene must remain moderate throughout.

Editing: None
Begets a world of idle fantasies.
To over-reach the Devil; but all in vain,
His store of pleasures must be sauc'd with pain.
He and his servant, Wagner, are at hand
Both come from drawing Faustus' latest will.
See where they come!

Enter FAUSTUS and WAGNER

FAUST. Say, Wagner, thou hast perus'd 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.

Enter the SCHOLARS

1 SCHOL. Now, worthy Faustus, methinks your looks are changed.

FAUST. O, gentlemen?

2 SCHOL. What ails Faustus?

FAUST. Ah, my sweet chamber-fellow, had I liv'd with thee, then had I lived still! but now must die eternally.
Look, sirs, comes he not? comes he not?

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

2 SCHOL. Is all our pleasure turn'd to Melancholy?

3 SCHOL. He is not well with being over solitary.

2 SCHOL. If it be so, we'll have physicians
And Faustus shall be cur'd.

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

FAUST. A surfeit of deadly sin, that hath damn'd both body and soul.

2 SCHOL. Yet, Faustus, look up to heaven; remember God's mercies are infinite.
FAUST. But Faustus' offence can ne'er be pardoned: the
serpent that tempted Eve may be saved, but not Faustus.
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,
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, oh, hell for ever! Sweet
friends what shall become of Faustus, being in hell forever?

2 SCHOL. Yet, Faustus, call on God.

FAUST. On God, whom Faustus hath abjur'd! on God
whom Faustus hath blasphem'd! Oh my God, I would
weep! but the devil draws in my tears. Gush forth blood
instead of tears! yea, life and soul—Oh, 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 cunning!

ALL. Oh, God forbid.

FAUST. God forbade it, indeed; but Faustus hath done it
for 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.

1 SCHOL. Why did not Faustus tell us of this before,
that divines might have pray'd for thee?

FAUST. Oft have I thought to have done so; but the devil
threaten'd to tear me in pieces, if I nam'd 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.

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

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

3 SCHOL. God will strengthen me; I will stay with
Faustus.
25 Unit Twenty-one:

Characters: Faustus, Mephistophilis, Lucifer, and Belzebub

Classification: Conflict and character

Action: Mephistophilis confronts Faustus with his fate. The time is drawing near. Mephistophilis makes a final effort to confirm Faustus' despair so there will be no last minute hope of salvation. He calls Faustus a fool and leaves with the other devils.

Mood: Tension

Staging: Faustus must sit after the scholars have left. Suddenly he should observe the devils watching him. Then Mephistophilis can speak to him. The whole unit can be played in those positions. The devils must disappear in blackout.

Editing: None

26 Unit Twenty-two:

Editing: The spectacular scenic effects in this scene should be cut completely. There should only be a brief encounter of Faustus and the angels. The effects are not necessary since the torment and suffering of the last scene are far more effective than the vision of the throne and the sight of hell. The angels must
1 SCHOL. 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.

2 SCHOL. 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. Exit SCHOLARS 90

MEPH.25 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 robb'd me of eternal happiness.

MEPH. I do confess it, Faustus, and rejoice;
'twas I, that when thou wert i' the way to heaven,
Damm'd up thy passage; when thou took' st the book,
To view the Scriptures, then I turn' d the leaves,
And led thine eye.—
What, weep' st thou? 'tis too late, despair, Farewell!
Fools that will laugh on earth, must weep in hell.

Exit LUCIFER, BELZEBUB, and MEPHISTOPHILIS

Enter GOOD ANGEL and BAD ANGEL26

GOOD ANG. Oh Faustus, if thou hadst given ear to me,
innumerable joys had followed thee.
But thou didst love the world.

BAD ANG. Gave ear to me,
And now must taste hell's pains perpetually.

GOOD ANG. O what will all thy riches, pleasures, pomps,
Avail thee now?

BAD ANG. Nothing but vex thee more,
To want in hell, that had on earth such store.
Notes
appear and disappear quickly delivering only lines 103 through 111.

27 Unit Twenty-three:
Characters: Faustus
Classification: Climax
Action: Faustus' last hour is depicted.
The poetry here is superb. It need not be embellished.
Faustus thinks on God but despairs salvation. He seeks comfort in vain pathetic cries.
Mood: Serious and comic
Staging: Faustus should be in center area.
In addition to the sound of the clock, the use of shadows can enhance the effect of the scene. Faustus must see them and react away from them. The scene must be frightening and pathetic. The devils must not enter. Faustus must just see them coming and then be caught in a blackout.
Editing: None
The Throne descends

GOOD ANG. O thou hast lost celestial happiness, 100
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,
In what resplendent glory thou hadst sit
In yonder throne, like those bright shining saints,
And triumph'd over hell: that hast thou lost:
And now, poor soul, must thy good angel leave thee,

The Jaw's of hell are open to receive thee.

The Throne ascends

Hell is discovered

BAD ANG. Now, Faustus, let thine eyes with horror stare
Into that vast perpetual torture-house.
There are the Furies tossing damned souls
On burning forks; their bodies boil in lead:
There are live quarters brolling on the coals,
That ne'er can die: this ever-burning chair
Is for o'er-tortured souls to rest them in;
Those that are fed with sops of flaming fire,
Were gluttons and lov'd only delicacies,
And laugh'd 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.

BAD 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 confusion. Hell disappears and exit

The clock strikes eleven

FAUST. Ah, Faustus,
Now hast thou but one bare hour to live,
And then thou must be damn'd 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 damn'd.  
O, I'll leap up to my God—who pulls me down?—  
See, see, where Christ's blood streams in the firmament!  
One drop would save my soul, half a drop; ah, my Christ!  
Ah, rend not my heart for naming of my Christ!  
Yet will I call on him; O, spare me, Lucifer!—  
Where is it now? tis gone: and see, where God  
Stretcheth out his arm, and bends his ireful brows!  
Mountains and hills; come, come, and fall on me,  
And hide me from the heavy wrath of God!  
No, no!  
Then will I headlong run into the earth:  
Earth, gape! O, no, it will not harbour me!  
You stars that reign'd at my nativity,  
Whose influence hath allotted death and hell,  
Now draw up Faustus, like a foggy mist,  
Into the entrails of yon labring cloud  
That, when you vomit forth into the air  
My limbs may issue from your smoky mouths,  
So that my soul may but ascend to heaven!  

The clock strikes  
Ah, half the hour is past! twill all be passed anon.  
O God,  
If thou wilt not have mercy on my soul,  
Yet for Christ's sake, whose blood hath ransom'd me,  
Impose some end to my incessant pain;  
Let Faustus live in hell a thousand years  
A hundred thousand, and at last be sav'd!  
O, no end is limited to damned souls!  
Why wert thou not a creature wanting soul?  
Or why is this immortal that thou hast?  
Ah, Pythagoras' metempsychosis, were that true,  
This soul should fly from me, and I be changed  
Unto some brutish beast! all beasts are happy,  
For, when they die,  
Their souls are soon dissolved in elements;  
But mine must live still to be plagu'd in hell.  
Curs'd be the parents that engender'd me!  
No, Faustus, curse thyself, curse Lucifer  
That hath depriv'd thee of the joys of heaven.  

The clock strikes twelve  
0, it strikes, it strikes! Now body turn to air,  
Or Lucifer will bear thee quick to hell!  
0 soul, be changed into little water drops,  
And fall into the ocean, ne'er be found!
Notes

28 Unit Twenty-four:

Editing: This scene must be cut in its entirety. It is anti-climactic and only delays the end of the play. It does nothing for the action of the play that the short simplicity of the Epilogue doesn't do.

29 Unit Twenty-five:

Characters: The Chorus

Classification: Resolution

Action: Commentary on Faustus' like. Points to the moral of the play.

Mood: Serious yet congenial

Staging: Down left on apron in spot.

Editing: None
Thunder and DEVILS enter

My God, my God, look not so fierce on me!
Adders and serpents, let me breathe a while!
Ugly hell, gape not! come not, Lucifer!
I'll burn my books!—Ah, Mephistophilis!

DEVILS exit with him

SCENE III

A room

Enter SCHOLARS

1 SCHOL. 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 escap'd the danger.

2 SCHOL. O help us heaven. see, here are Faustus' limbs
All torn asunder by the hand of death.

3 SCHOL. The devils whom Faustus serv'd 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 seem'd all on fire,
With dreadful horror of these damned fiends.

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

EPILOGUE

Enter CHORUS

CHORUS. Cut is the branch that might have grown full
straight.
And burned is Apollo's laurel-bough,
That sometime grew within this learned 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

Terminat hora diem; terminat Author opus.
BIBLIOGRAPHY


Boas, Frederick S. Shakespeare and His Predecessors. New York, 1904.


The Marlowe Canon," PMLA, XXXIII (September 1922), 367-417.

"Marlowe's Versification and Style," SP, XIX (April 1922), 186-205.


Campbell, Lily B. "Doctor Faustus: A Case of Conscience," PMLA (March 1952), 219-239.


Houk, Raymond A. "Dr. Faustus and A Shrew," PMLA, LXII (December 1947), 950-957.


Kirschbaum, Leo. "The Good and Bad Quartos of Dr. Faustus." Library, XXVI (March 1946), 272-294.


Kocher, Paul H. "Early Date for Marlowe's Faustus," MLN, LVIII (November 1943), 539-542.


McCullen, Joseph T. "Dr. Faustus and Renaissance Learning," *MLR,* LI (January 1956), 6-16.


Oliver, Leslie M. "Rowley, Foxe and the Faustus Additions: A Loose Interpretation of Papal History as Found in Foxe," *MLN,* LX (July 1945), 391-394.


Smith, Marion B. *Marlowe Imagery and the Marlowe Canon.* Philadelphia, 1940.


Walz, J. A. rev. of Otto Heller *Faust and Faustus.* (St. Louis, 1931), *JEGP,* XXXI (April 1932), 258-278.
