

*ElizabethanDrama.org*  
presents  
the Annotated Popular Edition of

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

by Christopher Marlowe

Written c. 1589-1592

Earliest Extant Edition: 1604

Featuring complete and easy-to-read annotations.

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# THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

By Christopher Marlowe

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

## DRAMATIS PERSONAE.

### *Faustus.*

*Wagner*, Servant to Faustus.

*Valdes*, Friend to Faustus.

*Cornelius*, Friend to Faustus.

### *The Pope.*

*Cardinal of Lorraine.*

### *The Emperor of Germany.*

*Duke of Vanholt.*

*Duchess of Vanholt.*

*A Knight.*

### Other Human Characters:

*Clown.*

*Robin.*

*Rafe.*

*Vintner.*

*Horse-Courser.*

*An Old Man.*

Scholars, Friars, and Attendants.

### Spirits:

*Lucifer.*

*Belzebub.*

*Mephistophilis.*

*Good Angel.*

*Evil Angel.*

*The Seven Deadly Sins.*

*Devils.*

Spirits in the shapes of *Alexander the Great*,  
of his *Paramour* and of *Helen*.

*Chorus.*

## INTRODUCTION to the PLAY

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

## OUR PLAY'S SOURCE

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

## NOTES ON THE ANNOTATIONS

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

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

Footnotes in the text correspond as follows:

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

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

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

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

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

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

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

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

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

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

[https://archive.org/details/mediaevaltales00morlrich/  
page/174/mode/2up](https://archive.org/details/mediaevaltales00morlrich/page/174/mode/2up)

## C. Was There a Real Faust?

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

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

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

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

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

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

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

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

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

# THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

By Christopher Marlowe

c. 1589-1592

(the 1604 'A' (short) text)

## PROLOGUE.

*Enter Chorus.*

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

Nor sporting in the dalliance of love,

- 4      In courts of kings where state is overturned;

Nor in the pomp of proud audacious deeds,

- 6      Intends our Muse to vaunt his heavenly verse:

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

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

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

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

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

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

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

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

= greatness.

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

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

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

		emended to <b>vaunt</b> (from the 1609 reissue of the play); Bevington, <sup>14</sup> though, keeps <b>daunt</b> , assigning it the meaning of "control"; we may note that the collocation of <b>vaunt</b> and <b>verse</b> was common in the era.
8	Only this, <u>gentlemen</u> , – we must perform The <u>form</u> of Faustus' fortunes, good or bad:	= the Chorus ignores the women in the audience.
	To patient judgments we <u>appeal our plaud</u> ,	= substance or representation; note the wordplay of <b>perform</b> and <b>form</b> , and even <b>fortune</b> , as well as the alliteration of these words along with <b>Faustus</b> .
10	And <u>speak for</u> Faustus in his infancy.	9: <b>To</b> = ie. "to your", meaning the audience members. <b>appeal our plaud</b> = appeal for applause; Elizabethan dramatists frequently and explicitly begged for their audience's approval.
	Now is he born, his parents <u>base of stock</u> ,	= ie. describe.
12	In <u>Germany</u> , within a town called <u>Rhodes</u> :	= of low lineage.
	Of riper years, to <u>Wertenberg</u> he went,	12: <b>Germany</b> at the time was, as it had been throughout the early modern period, a collection of numerous small sovereign polities. <b>Rhodes</b> , or Roda (modern Stadtroda), in the modern German state of Thuringia, was in the 16th century a part of the Duchy of Saxe-Altenburg. It is the traditional birthplace of Faust. <sup>10</sup>
14	Whereas his kinsmen chiefly brought him up.	13: <b>Of riper years</b> = "when (he was) a little older". <b>Wertenberg</b> = Marlowe erroneously employs <b>Wertenberg</b> to mean <b>Wittenberg</b> , a city on the Elbe River in Saxony, about 55 miles south-west of Berlin. Wittenberg was famous throughout Europe for its university. <sup>10</sup> The name <b>Wertenberg</b> was normally used in this era to refer to the duchy of Württemberg in south-west Germany.
	So soon he <u>profits in divinity</u> ,	14: "where ( <b>whereas</b> ) he was raised by relatives." The <i>History</i> explains that Faust's father was too poor to support him, so he was sent to be raised by his rich but childless uncle, a resident of Wittenberg.
16	The <u>fruitful plot</u> of scholarism <u>graced</u> ,	15: at Wittenberg, he successfully studied <b>divinity</b> , or theology. <b>profits</b> = makes progress in. <sup>4</sup>
	That shortly he was <u>graced</u> with doctor's name,	16: Faustus' studies adorned ( <b>graced</b> ) <sup>4</sup> the fertile piece of land or garden ( <b>fruitful plot</b> ) which represents scholarship or learning.
18	Excelling all whose sweet delight disputes	17: "so that he soon received his doctorate degree". <b>graced</b> = actually a technical term, referring to Cambridge University's official sanction for a student to receive his degree; Boas notes Marlowe's own name appears in the school's <i>Grace Book</i> in 1584 and 1587 for his Bachelor's and Master's degrees respectively. Note also how Faustus uses the same word, <b>graced</b> , in both lines 16 and 17, but how it has a different meaning in each instance, an example of a figure of speech known as <i>antacclasis</i> .
		18-19: Faustus was preeminent in his ability to discuss and

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

## SCENE I.

*Faustus' Study.*

*Faustus discovered.*

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

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

2    To sound the depth of that thou wilt profess:

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

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

***sound the depth*** = measure the depth of a body of water, a metaphor.

Having commenced, be a divine in shew,

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

4    Yet level at the end of every art,

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

***level*** = aim, like a weapon.

And live and die in Aristotle's works.

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

6    Sweet Analytics, 'tis thou hast ravished me!

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

*Bene disserere est finis logices.*

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

Unless otherwise indicated, all Latin translations are from Gollancz.

8    Is to dispute well logic's chiefest end?

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

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

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

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

A greater subject fitteth Faustus' wit:

12   Bid Economy farewell, and Galen come,

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

	to Aristotle, <i>Oeconomica</i> , usually translated in English as <i>Economics</i> ; Faustus is simply bidding farewell to his studies of philosophy, and rededicates himself to the study of medicine, a field in which he has already proven himself to be highly talented.
	An intriguing alternate interpretation (one which is adopted by many modern editors) comes from Bullen, <sup>8</sup> who suggests <b>Oncaymaeon</b> is a corruption, ie. an error, for <b>on cai me on</b> , which is Greek for "being and not being"; the phrase would still function as a stand-in for philosophy.
	<b>and Galen come</b> = "and bring on Galen"; <b>Galen</b> was the famous 2nd century A.D. Roman physician, whose writings on medicine were still considered definitive well into the Middle Ages. <sup>7</sup>
14	Seeing, <i>Ubi desinit philosophus, ibi incipit medicus</i> :
	Be a physician, Faustus, <u>heap up gold</u> , And be <u>etérnized</u> for some wondrous cure:
16	<i>Summum bonum medicinae sanitas</i> ,
	The <u>end of physic</u> is our body's health.
18	Why, Faustus, hast thou not attained that end?
	Is not thy common talk sound aphorisms?
20	Are not thy <u>bills hung up as monuments</u> ,
	Whereby whole cities have escaped the plague, And thousand desperate maladies been eased? Yet art thou still but Faustus, and a man.
22	
24	<u>Wouldst thou make man to live eternally</u> , Or, being dead, raise them to life again,
26	Then this profession were to be esteemed.
28	<u>Physic</u> , farewell! Where is <u>Justinian</u> ?
	[Reads]
30	<i>Si una eademque res legatus duobus, alter rem, alter valorem rei, etc.</i>
	13: Latin: "where the philosopher leaves off, there the physician begins." The line is from Aristotle. = ie. "get rich". = immortalized.
	16: "the supreme good of medicine is health"; from Aristotle's <i>Nicomachean Ethics</i> . = aim of medicine.
	18-26: Faustus bemoans the fact that his great success in curing many illnesses has not brought complete satisfaction to his restless soul.
	19: "have not your words become trustworthy medical maxims?" <sup>7</sup>
	20: "are not your advertisements or posters ( <b>bills</b> ) still hanging as memorials (of cures he has effected)". Ward notes that travelling physicians commonly used advertising posters to solicit business. Bullen, however, defines <b>bills</b> as "medical prescriptions", and Bevington sees <b>hung up as monuments</b> as metaphorical, meaning "now the talk of Europe".
	23: "yet (despite your successes) you are still only Faustus, a mere mortal." = "if only you could".
	27: realizing that the study of medicine ( <b>physic</b> ) is not as fulfilling as he would like it to be, Faustus abandons that road, and reconsiders investigating law. <b>Justinian</b> = great Byzantine emperor (born c.482 A.D., ruled 527-565), who among other accomplishments famously reorganized and codified the empire's entire legal corpus. Faustus takes up and reads from one of the Byzantine law books.
	30-31: "If any one thing is left by will to two persons, one shall (take) the thing, and the other (shall take) the value of the thing." Ward notes this is not exactly what Justinian's code says on the subject; rather, the code directs the parties

		to divide the bequest.
32	A pretty <u>case</u> of paltry <u>legacies</u> !	<i>etc.</i> = Faustus may actually mumble the word <i>et cetera</i> , perhaps as an indication of his impatience with the text. We note that <b>&amp;c</b> is added from the later quartos.
34	[Reads]	33: "a nice pair ( <i>case</i> ) of worthless bequests ( <i>legacies</i> )!"
36	<i>Exhaereditare filium non potest pater, nisi –</i>	36: "a father cannot disinherit his son, except"; another misquote of the Byzantine Code. <sup>7</sup>
38	Such is the subject of <u>the institute</u> ,	= Faustus has been reading from the <i>Institutiones Justinianae</i> , or the <i>Institutes</i> , a treatise which students read to introduce them to Roman law. <sup>15</sup>
	And universal body of the <u>law</u> :	= so all the quartos but 1604's, which prints <i>Church</i> ; the latter is kept by Bevington, who explains that <i>Church</i> refers to canon law, which when written, was based largely on the laws of Justinian.
40	<u>His study</u> fits a mercenary drudge,	40: ie. "the study of Justinian ( <i>His study</i> ) is appropriate only for one who is no better than a hired slave".
	Who aims at nothing but external <u>trash</u> ;	41: "whose goal is no higher than to make a bit of money to make himself appear prosperous." <i>trash</i> = commonly used as a contemptuous word for money and the superficial trappings money can buy.
42	Too <u>servile</u> and <u>illiberal</u> for me.	42: <i>servile</i> = work fitting only for a slave. <i>illiberal</i> = unrefined or not fit for gentlemen. <sup>1</sup>
	When all is <u>done</u> , divinity is best:	43: Faustus accepts the fact that his initially-chosen field is the most intellectually satisfying after all. <i>done</i> = ie. "said and done". <sup>14</sup>
44	<u>Jerome's Bible</u> , Faustus; view it well.	= <i>St. Jerome</i> (c.340-420 A.D.), who had studied Hebrew, was ordered by the pope to translate the Bible into Latin; this version, known as the <i>Vulgate</i> , became the church's authorized text, a copy of which Faustus picks up.
46	[Reads] <i>Stipendium peccati mors est.</i>	47: this is the exact <i>Vulgate</i> wording of the first part of Romans 6:23: "the wages of sin is death."
48	Ha!	
50	<i>Stipendium, etc.</i>	
52	The reward of sin is <u>death</u> : <u>that's hard</u> .	= ie. damnation. = ie. "this is an unforgiving precept!"
54	[Reads] <i>Si peccasse negamus, fallimur, et nulla est in nobis veritas;</i>	55: a not-exact rendering of 1 John 1:8 in the Vulgate, which actually states, <i>Si dixerimus quoniam peccatum non habemus, ipsi nos seducimus, et veritas in nobis non est</i> : "If we say we have no sin, we deceive ourselves and the truth is not in us." More importantly, Faustus ignores the succeeding ideas expressed in both this verse and the one following Romans 6:23, in which the Bible explicitly states that despite the existence of sin, God in His mercy can still grant eternal life.
56		

	If we say that we have no sin, we deceive ourselves, and there's no truth in us. Why, then, <u>belike</u> we must sin, and so consequently die: Ay, we must die <u>an everlasting death</u> .	57-62: Faustus is unhappy to accept a theology in which eternal death is inevitable, since to sin is unavoidable. = it seems.
58		= ie. "and be eternally damned".
60	What doctrine call you this, <u>Che sera, sera</u> ,	= "what will be, will be"; this still-popular Italian phrase suggests complacent acceptance of events or outcomes over which one has no control.
62	What will be, shall be? Divinity, adieu! These <u>metaphysics</u> of <u>magiciäns</u> ,	63f: the doctor decides that the study of the black arts, which consist in part of raising the dead, is the best course to pursue. <b>metaphysics</b> = literally subjects studied beyond physics, <sup>13</sup> here meaning "the study of supernatural things", such as God, angels and other spirits. <sup>31</sup>
64	And <u>negromantic books</u> are heavenly;  <u>Lines, circles, scenes, letters, and characters</u> ;	<b>magicians</b> = those who engage in sorcery or conjuring. <sup>1</sup>  = books relating to the raising of spirits; Faustus' use of the adjective <b>heavenly</b> is delightfully subversive.
66	Ay, these are those that Faustus most desires. O, what a world of profit and delight, Of <u>power</u> , of honour, of omnipotence, Is promised to the studious <u>artizan</u> !	65: Faustus lists some of the tools of necromantic rituals: <b>Lines</b> = drawn lines were a tool in the art of geomancy, or divination. <sup>1</sup> <b>circles</b> = a necromancer normally stood within a drawn circle in order to summon spirits; the circle would protect the magician from those spirits which are evil. <sup>7</sup> <b>scenes</b> = Gollancz suggests the meaning "diagrams". The original word in the 1604 edition, <b>sceanes</b> , has been emended to <b>scenes</b> by most editors, but some omit it altogether. <b>letters</b> = "the magical combination of letters taken from the several forms of the divine name" (Ward, p. 135). <b>characters</b> = magical symbols or signs "appropriated to good spirits of various kinds", which were used to protect one against "evil influence" (Ward, p. 135).
68		= a monosyllable here: <i>po'er</i> .
70	All things that move between the <u>quiet poles</u>	= skilled artist <sup>13</sup> or practitioner of the higher arts. <sup>12</sup>
72	Shall be at my command: emperors and kings Are <u>but</u> obeyèd in their <u>several provinces</u> ,	70: poetically, "all living things on earth". <b>quiet poles</b> = the north and south poles are motion- less relative to the world that spins between them on the earth's axis. <sup>13</sup>
74	Nor can they raise the wind, or rend the clouds; But his <u>dominion</u> that <u>exceeds</u> in this, Stretcheth as far as doth the mind of man;	= only. = individual states or principalities.
76	A <u>sound</u> magician is a mighty god:  <u>Here</u> , Faustus, <u>try</u> thy brains to <u>gain a deity</u> !	74-75: "but for one who excels ( <b>exceeds</b> ) in these practices, his rule extends over a region ( <b>dominions</b> ) that is un- limited in size."  = skilled. <sup>1</sup>
78		77: <b>here</b> = ie. studying the black arts. <sup>14</sup> <b>try</b> = test or apply. <sup>1,14</sup> <b>gain a deity</b> = become a god, ie. "attain the god- like powers of a sorcerer." <sup>4</sup>

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

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

		17 August 1585. <sup>10,15</sup>
126	I'll make my <u>servile spirits</u> to invent.	= ie. servant spirits, those working for Faustus.
128	<i>Enter Valdes and Cornelius.</i>	<b>Entering Characters:</b> as stated above, <i>Valdes</i> and <i>Cornelius</i> are sorcerers. While Valdes' real-life counterpart is unknown, Cornelius is tentatively agreed by most editors to be the German-born <b>Henry Cornelius Agrippa Von Nettesheim</b> (1486-1535), famous European polymath and polyglot.
		Knowledgeable in eight languages, Agrippa served as a soldier and worked as a physician, historiographer, theologian and lecturer for various courts and universities throughout Europe. His heretical opinions brought him into repeated trouble with the church. He may be most well remembered today for his published works, which included <i>De occulta philosophia</i> (written 1510, publication delayed by antagonistic forces until 1531), a defense of the use of magic as a way to achieve a greater understanding of God and nature. <sup>15</sup>
130	Come, German Valdes, and Cornelius, And make me blest with your <u>sage conference</u> .	= wise conversation.
132	Valdes, sweet Valdes, and Cornelius, Know that your words have <u>woon</u> me at the last To practice magic and concealed arts:	132-3: it appears that Faustus' guests have for some time been trying to convince the doctor to try his hand at sorcery. <b>woon</b> = common form of <b>won</b> ; that it should be sounded to approach rhyming with <b>moon</b> is supported by contemporary lines such as "Ladyes should be...woo(e)d and woon", and "when Loue hath woon, where it did woo"; Paul Meier, in his website dedicated to Elizabethan pronunciation ( <a href="http://www.paulmeier.com/OP.pdf">www.paulmeier.com/OP.pdf</a> ), observes that in this era, double-o words like <b>woo</b> and <b>woon</b> likely were pronounced in both of two ways, viz. rhyming with modern <b>wood</b> or modern <b>moon</b> . Regardless, <b>woon</b> is universally emended to <b>won</b> .
134	Yet not your words only, but mine own <u>fantasy</u> , That <u>will receive no object</u> ; for my head	= imagination.
136	But ruminates on <u>negromantic</u> skill.	= "will entertain no objections"; Bevington, however, suggests "will think of nothing else." = necromantic, as earlier.
	Philosophy is <u>odious</u> and <u>obscure</u> ;	137: <b>odious</b> = repugnant. <b>obscure</b> = the sense is "too ambiguous or vague for me". <sup>1</sup>
138	Both law and <u>physic</u> are for <u>petty wits</u> ;	= medicine. = small minds.
140	Divinity is basest of the three,	139: "Divinity is lower or worse than the other three".
142	Unpleasant, harsh, contemptible, and <u>vild</u> : 'Tis magic, magic, that hath ravished me. Then, gentle friends, aid me in this attempt, And I, <u>that</u> have with <u>concise syllogisms</u>	= vile.
		142: <b>that</b> = who. <b>concise</b> = precise, ie. in few words. <b>syllogisms</b> = <b>syllogism</b> is a term of logic, referring to a conclusion drawn necessarily from two premises containing a common middle term: for example: (1) all men are animals; (2) all animals are alive; (3) therefore, all men are alive.

144	Gravelled the pastors of <u>the German church</u> ,	144: <b>Gravelled</b> = stumped. <sup>2</sup> <i>the German church</i> = by the middle of the 16th century, most of the northern German states had embraced Lutherism. <sup>10</sup>
	And made <u>the flowering pride of Wertenberg</u>	= referring either to the best citizens of Wittenberg or the students of the university; <sup>7</sup> <b>flowering</b> could mean "distinguished" <sup>1</sup> or "blossoming". <sup>24</sup>
146	Swarm to my <u>problems</u> , as th' infernal spirits On sweet <u>Musaeus</u> when he came to hell,	146: <b>problems</b> = a term of art referring to questions proposed for debate. <sup>1</sup> 146-7: <b>as th'...Musaeus</b> = "just as the souls of the departed now residing in Hades did swarm on Musaeus". <b>Musaeus</b> = famous singer of Ancient Greece; the reference here is to Book Six of the <i>Aeneid</i> , in which Aeneas, having descended into Hades to seek the soul of his father Anchises, approached a crowd of spirits and addressed the musician, who is described as "(holding) <i>the center of that huge throng</i> " (Fagle, p. 204). <sup>33</sup>
148	Will be as <u>cunning</u> as <u>Agrippa was</u> ,	148: the grammatical subject of this verb predicate is <b>I</b> , way back in line 143: <i>"And I...(lots of dependent clauses)...Will be as cunning..."</i> <b>cunning</b> = knowledgeable or skillful. <b>Agrippa was</b> = if we accept the proposition that Faustus' guest is the famous magician Cornelius Agrippa, then the reference to him in the past-tense in this line is certainly puzzling; it is possible that Faustus is referring to his guest in the third person; but some editors have suggested an alternative interpretation, that Faustus' guest Cornelius is <i>not</i> the famous <b>Agrippa</b> , but someone as fictitious as Valdes is. In the end, it does not matter greatly, as both Valdes and Cornelius disappear from the play after this scene.
	Whose <u>shadows</u> made all Europe honour him.	= ie. the spirits ( <b>shadows</b> ) raised by Agrippa, who gave instructions for "divination by means of the shades of the dead" (Waltrous, p. 14). <sup>9</sup> As a historical matter, Faustus' description of Agrippa's influence in Europe is greatly exaggerated.
150		
152	<b>Val.</b> Faustus, these books, thy <u>wit</u> , and our experience, Shall make all nations to <u>canónize</u> us.	= innate intelligence. = glorify, treat as saints. <sup>1</sup>
	As <u>Indian Moors</u> obey their Spanish lords,	153: though the term <b>Moors</b> was normally applied to those North Africans who invaded and conquered Spain in the 8th century, the reference here is to the <b>Indians</b> of North America, who were generally known to have been subjugated by the Spanish; the word <b>Moor</b> was sometimes used, as here, by dramatists to refer to darker races in general.
154	So shall the <u>subjects</u> of every element	154: ie. "so shall the spirits that arise from each of the elements, such as fire-spirits, water-spirits, etc." <b>subjects</b> = the bodily forms assumed by spirits. <sup>7</sup>
	<u>Be always serviceable to us three;</u>	= ie. "be always ready to serve".
156	<u>Like lions</u> shall they guard us when we please;	156-164: Valdes imagines the many ways the three of them can profit from their necromancy, and includes in his

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

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

176 And more frequented for this mystery

Than heretofore the Delphian oracle.

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

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

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

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

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

= common alternate form of **renowned**.

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

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

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

= common alternate form of **wrecks**.

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

= lack.

= show.

= pleasant.

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

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

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

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

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

The Hebrew Psalter, and New Testament;

		<i>the Spirit which he desireth, etc."</i>
192	And whatsoever else is <u>requisite</u> We will inform thee <u>ere</u> our <u>conference cease</u> .	<b>Hebrew Psalter</b> refers specifically to St. Jerome's translation of the Book of Psalms as it appears in the <i>Vulgate</i> .
194		= necessary.
196	<b>Corn.</b> Valdes, first let him know <u>the words of art</u> ; And then, all other ceremonies learned, Faustus may <u>try his cunning</u> by himself.	= before. = discussion concludes.
198		= verbal formulas for conjuring.
200	<b>Val.</b> First I'll instruct thee in the <u>rudiments</u> , And then wilt thou be <u>perfecter</u> than I.	= "test his skill".
202	<b>Faust.</b> Then come and dine with me, and, after <u>meat</u> , We'll canvass every <u>quiddity</u> thereof;	= basic principles.
204	For, <u>ere</u> I sleep, I'll <u>try what I can do</u> : This night I'll conjure, though I die <u>therefore</u> .	= more perfect, a word used regularly throughout the 17th century.
206		= food, ie. eating.
		203: "we'll thoroughly explore the characteristics of magic;" <i>quiddity</i> is a term from philosophy, meaning "essence" or "quality". <sup>20</sup>
		= before. = ie. "test out my skills."
		= "for it." <sup>4</sup>
		[ <i>Exeunt.</i> ]
	<b>SCENE II.</b>	
	<i>Before Faustus' House.</i>	
		<i>Enter two Scholars.</i>
1	<b>1st Schol.</b> I wonder what's become of Faustus, <u>that</u>	= who.
2	was <u>wont</u> to make our schools ring with <u>sic probo</u> .	2: <b>wont</b> = accustomed.
4	<b>2nd Schol.</b> That shall we know, for see, here comes his <u>boy</u> .	<i>sic probo</i> = "thus I prove it", the sense being "the sounds of his logic."
6		= servant, especially a poor student. <sup>13</sup>
8		
10	<b>1st Schol.</b> How now, <u>sirrah!</u> where's thy master?	= common form of address for a servant.
12	<b>Wag.</b> God in Heaven knows.	
14	<b>2nd Schol.</b> Why, dost not thou know?	
16	<b>Wag.</b> Yes, I know; but that <u>follows</u> not.	15: "yes, I know where he is; just because I said 'God knows where he is' doesn't necessarily mean that I don't know." As a servant to Europe's foremost logician, Wagner assumes to practice the sophistry - the use of deliberately hyper-technical, and sometimes deceptive, reasoning - which he has learned from his master.
		<b>follows</b> = can be inferred, a term from logic.
		= common phrase meaning "get out of here!" = cease.

	us where he is.	
18		
20	<b>Wag.</b> That follows not necessary by force of argument, that you, being <u>licentiates</u> , should stand upon't: therefore acknowledge your error, and be attentive.	20-22: <b>That follows...upon't</b> = "your response is not one that logically follows, and so you, who are on your way to getting your doctorates, should not insist on or rest on it ( <b>stand upon't</b> )." <b>licentiates</b> = those possessing a degree between a Bachelor's on the one hand and the higher degrees of Doctorate or Master's on the other. <sup>1,4</sup>
22		
24		
26	<b>2nd Schol.</b> Why, didst thou not say thou knewst?	
28		
30	<b>Wag.</b> Have you any witness on't?	
32	<b>1st Schol.</b> Yes, sirrah, I heard you.	
34	<b>Wag.</b> Ask my <u>fellow</u> if I be a thief.	31: a common retort to one who presumes to rely on the word of an interested or prejudiced individual; <sup>1</sup> Wagner's point is that just as a thief who swears his partner is <i>not</i> a thief lacks credibility, so the 2nd Scholar cannot depend on the 1st Scholar's attestation that he heard Wagner say he knew where Faustus was; or, to quote Ward, "His evidence is worthless, for he is no better than I."
36	<b>2nd Schol.</b> Well, you will not tell us?	Wagner is extra-cheeky in indirectly comparing the Scholars to thieves. <b>fellow</b> = companion.
38	<b>Wag.</b> Yes, sir, I will tell you: yet, if you were not <u>dunces</u> , you would never ask me such a question; for	= <b>dunce</b> has a dual meaning here: (1) a follower of the great medieval theologian and philosopher, <b>Duns Scot</b> (c.1265-1308), and hence meaning "one skilled in logic", <sup>1,25</sup> and (2) a dullard, the common modern meaning.
40	is not he <u>corpus naturale</u> ? and is not that <u>mobile</u> ?	37: <b>corpus naturale</b> = literally a "natural body". <b>is not that mobile</b> = "as such, is he not one that can move around?" - with the implication that Faustus could be anywhere. <sup>14</sup>
42	then <u>wherefore</u> should you ask me such a question?	The line is a Latin-based joke, as <b>corpus natural sens mobile</b> , according to Ward, was a phrase used to describe the subject of physics generally.
44	But <u>that</u> I am by nature <u>phlegmatic</u> , slow to wrath,	= why.
46	and prone to lechery ( <u>to love, I would say</u> ), it were	39: <b>that</b> = ie. since. <b>phlegmatic</b> = slow to anger, imperturbable; <sup>1</sup> in medieval physiology, <b>phlegmatic</b> was one of the four fundamental temperaments.
48	not for you to come within forty foot of the place of execution, although I do not doubt to see you both	40: <b>to love, I would say</b> = ie. "Ahem! I mean, of course, I am prone to love, not lechery!" (humorous). <b>it were not for you</b> = "it would not be wise for you".
50	hanged the next <u>sessions</u> . Thus having triumphed	41-42: <b>the place of execution</b> = ie. Faustus' dining room, but Wagner humorously refers to <b>execution</b> in its normal sense with <b>hanged</b> in line 43.
52		= court term.

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

10      The breviated names of holy saints,

Figures of every adjunct to the heavens,

12      And characters of signs and erring stars,

By which the spirits are enforced to rise:

14      Then fear not, Faustus, but be resolute,

And try the uttermost magic can perform. —

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

26

arranged to form a single mystic name.

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

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

= ie. the abbreviated.

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

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

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

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

**erring stars** = ie. the planets, which seem to be

wandering (**erring**) randomly throughout the sky, compared to the fixed and predictable movement of the stars.

= compelled.

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

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

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

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

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

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

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

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

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

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

28

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

30

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

32

[*Exit Mephistophilis.*]

34

I see there's virtue in my heavenly words:

38

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

42

That canst command great Mephistophilis:  
*Quin redis, Mephistophilis fratraris imagine!*

44

*Re-enter Mephistophilis like a Franciscan friar.*

46

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

48

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

as **quod tumeraris**, without a question mark; much ink has been spilled on attempting to make sense of this corrupted and unintelligible part of the invocation, but the emendation to **quid tu moraris** - "why do you linger?" - in which Faustus expresses impatience that the demon has failed to respond to his conjuring, is as good a solution as any.<sup>8</sup>

**Gehennam** = ie. **Gehenna**, a valley near Jerusalem used initially for idolatrous rites involving the sacrifice of children, then later for the burning of the bodies of outcasts. Gehenna later came to be used as a synonym for hell.<sup>22</sup> The *History* lists Gehenna as one of the ten kingdoms of hell.

*Enter Mephistophilis.*

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

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

= ie. in the guise of.

32: Faustus is grimly humorous.

36: **virtue** = power.

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

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

= ie. compliant.

= ie. a conjuror deserving of wearing the laurel crown, as if he had graduated with distinction in that field;<sup>4</sup> Faustus parodies the expression **poet laureate**, which has been in use since the 15th century,<sup>1</sup> derived from the ancient tradition of giving a wreath of laurel leaves to university graduates in rhetoric and poetry.<sup>10</sup>

43: Boas has changed the original **regis** to **redis**, so that the line becomes a Latin translation of line 31, instructing the demon to appear in the shape of a friar. This fits better as well with the self-congratulatory spirit of lines 41-42.

= order.

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

**sphere** = an imaginary spherical framework surrounding the earth in which the moon was implanted; the sphere was thought to rotate about the earth, giving the moon its appearance of revolving around our planet.

52	Or the oceān to overwhelm the world.	
54	<b>Meph.</b> I am a servant to <u>great Lucifer</u> ,	= <b>Lucifer</b> is identified as the chief devil here; from the early days of Christianity, he was treated as having been the leader of the Heaven's rebellious angels, and the name was used synonymously with Satan. <sup>22</sup>
56	And may not follow thee without his <u>leave</u> : No more than he commands must we perform.	= permission.
58	<b>Faust.</b> Did not he <u>charge</u> thee to appear to me?	= order.
60	<b>Meph.</b> No, I came <u>now hither</u> of mine own accord.	= usually omitted, as in later quartos. = to here.
62	<b>Faust.</b> Did not my conjuring speeches raise thee? speak.	
64	<b>Meph.</b> That was the cause, but yet <u>per accidens</u> ;	64-69: Faustus' conjuring did not actually force Mephistophilis to appear before him; rather, the doctor's rejection of God alerted the devils to the fact that Faustus was a good candidate for recruitment to the dark side, and his summoning gave them a good opportunity to follow up. <b>per accidens</b> = ie. (only) incidentally. <sup>9</sup>
66	For, when we hear <u>one rack the name of God</u> ,	The phrases <b>the cause</b> and <b>per accidens</b> were common in the academic language of logic.
68	<u>Abjure</u> the Scriptures and his Saviour Christ, We <u>fly</u> , in hope to get his <u>glorious</u> soul;	= someone torment or distort God's name by rearranging its letters. <sup>12</sup>
70	Nor will we come, unless he use such means Whereby he is in danger to be damned. Therefore <u>the shortest cut for conjuring</u>	= reject. <sup>2</sup> 67: <b>fly</b> = ie. hurry to reach that person. <b>glorious</b> = meaning both splendid and proud. <sup>13</sup>
72	Is <u>stoutly</u> to abjure the Trinity, And pray devoutly to the prince of hell.	= "the quickest path, ie. easiest way, to succeed in summoning spirits"; the still-common phrase <b>short-cut</b> , which originally referred to a short journey or written passage, has existed in the English language at least as far back as 1568. <sup>1</sup>
74	<b>Faust.</b> So Faustus hath Already done; and holds <u>this</u> principle, There is no chief but only Belzebub; To whom Faustus doth dedicate himself. This word "damnation" terrifies not him, For he <u>confounds</u> hell in <u>Elysium</u> :	= firmly. <sup>2</sup>
76		74-80: Faustus discusses his own beliefs in the third person. = ie. to this.
78		79: "for he does not distinguish between hell and Elysium." <sup>7</sup> <b>confounds</b> = confuses. <b>Elysium</b> = that section of Hades reserved for the blessed souls.
80	His <u>ghost</u> be with the <u>old</u> philosophers!	80: the line has met with various interpretations, but Ward's seems most likely: Faustus expects his own soul ( <b>ghost</b> = spirit) <sup>4</sup> shall exist alongside the pagan ( <b>old</b> = pre-Christian) <sup>13</sup> philosophers of the ancient world, who also did not believe in Heaven and hell.
	But, leaving these vain trifles of men's souls,	81: "but, putting aside these foolish and minor concerns regarding what happens to our souls".

82	Tell me <u>what</u> is that Lucifer thy lord?	= who.
84	<b>Meph.</b> <u>Arch-regent</u> and commander of all <u>spirits</u> .	= top ruler, ie. head-demon, Satan. = devils. <sup>13</sup>
86	<b>Faust.</b> Was not that Lucifer an angel once?	
88	<b>Meph.</b> Yes, Faustus, and most dearly loved <u>of</u> God.	= by.
90	<b>Faust.</b> How comes it, then, that he is prince of devils?	
92	<b>Meph.</b> O, by aspiring pride and insolence; For which God threw him from the face of Heaven.	
94		
96	<b>Faust.</b> And <u>what</u> are you that live with Lucifer?	= who.
98	<b>Meph.</b> Unhappy <u>spirits</u> that fell with Lucifer,	
100	Conspired against our God with Lucifer, And are for ever damned with Lucifer.	
102	<b>Faust.</b> Where are you damned?	
104	<b>Meph.</b> In hell.	
106	<b>Faust.</b> How comes it, then, that thou art out of hell?	
108	<b>Meph.</b> Why, this is hell, nor am I out of it: Think'st thou that I, who saw the face of God, And tasted the eternal joys of Heaven, Am not tormented with ten thousand hells, In <u>being</u> deprived of everlasting bliss?	
110	O, Faustus, leave these frivolous demands, Which strike a terror to my fainting soul!	
112		
114	<b>Faust.</b> What, is great Mephistophilis so <u>passionate</u>	
116	For being deprivèd of the joys of Heaven? Learn thou <u>of</u> Faustus manly fortitude, And scorn those joys thou never shalt possess. Go bear those tidings to great Lucifer:	
118		
120	<u>Seeing</u> Faustus hath incurred <u>eternal death</u> By <u>desperate</u> thoughts against <u>Jove's</u> deity, Say, he surrenders up to him his soul, So he will spare him four and twenty years,	
122		
124	Letting him live <u>in all voluptuousness</u> ;	
126	Having thee <u>ever</u> to attend on me, To give me whatsoever I shall ask, To tell me whatsoever I demand,	
128	To slay mine enemies, and aid my friends, And always be obedient to my will.	

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

	<b>Clown.</b> Ay, and <u>goings out</u> too; <u>you may see else</u> .	9: <b>goings out</b> = expenses. <b>you may see else</b> = "you may see for yourself if you do not believe me; <sup>1,14</sup> the Clown is dressed in such ragged clothing that parts of his body are showing through, or poking through - hence there is a pun with <b>goings out</b> .
10	<b>Wag.</b> Alas, poor slave! see how <u>poverty jesteth</u> in	11-15: Wagner describes the Clown in the third person. <b>poverty jesteth</b> = Wagner portrays personified <b>Poverty</b> as a prankster.
12	his nakedness! the villain is <u>bare</u> and <u>out of service</u> ,	= ie. the Clown's. = naked. <sup>1</sup> = unemployed, without work.
14	and so hungry, that I know he would give his soul to the devil for a shoulder of mutton, <u>though</u> it were blood-raw.	= even if.
16	<b>Clown.</b> How! my soul to the devil for a shoulder of mutton, though 'twere blood-raw! not so, good friend: <u>berlady</u> , I had need have it well roasted, and	19: ie. "by our lady", an oath, a common alternate form; editors universally emend <b>berlady</b> to <b>by'r lady</b> , but the former's spelling indicates a different pronunciation.
18	good sauce to it, <u>if I pay so dear</u> .	= "if I have to pay so much for it," referring to his soul.
20	<b>Wag.</b> Well, wilt thou serve me, and I'll make thee go like <u>Qui mihi discipulus</u> ?	= the Latin phrase means roughly "one who is my pupil"; these are the opening words of a work attributed to the English grammarian William Lily (c.1468-1522). <sup>7</sup>
22	<b>Clown.</b> How, in verse?	25: the Clown of course has no education in Latin, but he may perceive <b>Qui mihi discipulus</b> as a nonsense rhyme, with its repeating <b>i</b> and <b>u</b> vowel sounds.
24	<b>Wag.</b> No, sirrah; in <u>beaten silk</u> and <u>staves-acre</u> .	27: <b>beaten silk</b> = silk inlaid with gold or other precious metal, <sup>28</sup> but Wagner, punning, is hinting at the Clown's deserving a <b>beating</b> . <sup>4</sup>
26	<b>Clown.</b> How, how, <u>knaves-acre</u> ! ay, I thought that	<b>staves-acre</b> = a corruption of the Greek name ( <i>staphys agria</i> ) of a species of plant known commonly as larkspur, whose seeds were used for destroying vermin. <sup>26</sup> The point of the reference is obscure; Ward cites a previous editor, Osborne Tancock, who, assuming that <b>staves-acres</b> must refer, as does <b>beaten silk</b> , to some fine fabric, cleverly suggests <b>staves acres</b> is a corruption of <b>stauracín</b> , a silk fabric woven in with crosses.
28	was all the land <u>his</u> father left <u>him</u> . Do you hear? I would be sorry to rob you of your living.	Descriptions of both <b>beaten silk</b> and <b>stauracín</b> are provided in Daniel Rock's 1876 <i>Textile Fabrics</i> . <sup>28</sup>
30	<b>Wag.</b> Sirrah, I say in staves-acre.	= there was street in London by the name of <b>Knave's Acre</b> : Peter Cunningham's 1850 <i>Handbook of London Past and Present</i> identifies Knave's Acre as a narrow thoroughfare lined with dealers in "old goods and glass bottles."
32	<b>Clown.</b> <u>Oho</u> , oho, staves-acre! why, then, belike, if I	30: by <b>his</b> and <b>him</b> , Clown means Wagner.
34		35: <b>Oho</b> = exclamation expressing sarcasm or mockery. <sup>1</sup>
		35-36: <b>belike...your man</b> = "it is likely that if I were to

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

work for you".

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

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

= "stop kidding around".

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

= attendant spirits or demons.

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

= an oath, a variation of *zounds*.

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

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

= "here".

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

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

[*Gives money.*]

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

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

= "by the mass", an oath.

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

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

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

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

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

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

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

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

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

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

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

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

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

= ie. "to him".

= male and female devils respectively.

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

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

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

[*Exeunt Devils.*]

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

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

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

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

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

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

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

**Wag.** How! – Baliol and Belcher!

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

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

*quasi vestigias nostris insistere.*

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

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

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

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

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

= vile.

= "can tell them apart."

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

99: ie. "be employed by me."

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

= into.

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

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

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

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

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

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

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

74      **Meph.** Then, Faustus, stab thine arm courageously,  
76      And bind thy soul, that at some certain day  
Great Lucifer may claim it as his own;  
And then be thou as great as Lucifer.  
78

80      **Faust.** [Stabbing his arm]  
80      Lo, Mephistophilis, for love of thee,  
I cut mine arm, and with my proper blood  
82      Assure my soul to be great Lucifer's,  
Chief lord and regent of perpetual night!  
84      View here the blood that trickles from mine arm,  
And let it be propitious for my wish.  
86

88      **Meph.** But, Faustus, thou must  
Write it in manner of a deed of gift.  
90

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

[Writes.]

94                  But, Mephistophilis,  
My blood congeals, and I can write no more.  
96

**Meph.** I'll fetch thee fire to dissolve it straight.  
98

[Exit Mephistophilis.]

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

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

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

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

[Writes.]

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

120     **Faust.** Consummatum est; this bill is ended,

122    And Faustus hath bequeathed his soul to Lucifer.  
But what is this inscription on mine arm?

74: **Faustus** = added from the post-1604 quartos.

stab thine arm = ie. to draw blood with which to write the contract.

= own.<sup>2</sup>

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

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

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

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

= ie. ceasing (to flow).

= document or contract.<sup>2,13</sup>

104: the italicized words are those Faustus writes.

= that is, to do with as he pleases.

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

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

= finish (writing the contract).

117-8: is there not something endearing about our demon expressing his boyish pleasure in this aside?

**t' obtain** = abbreviated from the quartos' **to obtain** to indicate correct two-syllable pronunciation.

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

122-7: Faustus wrestles with two distinct problems:

(1) trying to both accept the appearance of and decipher

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

	<i>and bring him whatsoever.</i>	= ie. "whatsoever he desires;" Dyce emends the end of the line to <b>whatsoever he desires</b> .
164	<i>Fourthly, that he shall be in his <u>chamber</u> or house invisible.</i>	164-5: the <i>History</i> clarifies the fourth condition: Faustus himself requires to always be invisible when he is home, except that he should be able to see himself, and that he should be visible to others when he chooses to be. <b>chamber</b> = private room or bedroom.
166	<i>Lastly, that <u>he</u> shall appear to the said John Faustus, at all times, in what form or shape soever he please.</i>	= ie. Mephistophilis.
168		
170	<i>I, John Faustus, of Wertenberg, Doctor, by <u>these presents</u>, do give both body and soul to Lucifer prince of the east, and his <u>minister</u> Mephistophilis; and furthermore grant unto them, that, twenty-four years being expired, the articles above-written <u>inviolate</u>, full power to fetch or carry the said John Faustus, body and soul, flesh, blood, or goods, into their habitation wheresoever.</i>	= a legal phrase meaning "this document". <sup>1</sup> = servant or underling. <sup>1</sup>
172		
174		
176		
178	<i>By me, John Faustus.</i>	= having not been violated.
180		
182	<b>Meph.</b> Speak, Faustus, do you <u>deliver</u> this as your deed?	= a legal term for handing over. <sup>1</sup>
184	<b>Faust.</b> Ay, take it, and <u>the devil give thee good on't!</u>	= a curse in the form of <b>the devil give thee</b> appears occasionally in old literature, such as in this example from c.1567: " <i>the devil give thee sorrow and care.</i> "
186	<b>Meph.</b> Now, Faustus, ask what thou wilt.	= ask or put questions to. <sup>4</sup>
188	<b>Faust.</b> First will I <u>question</u> with thee about hell. Tell me, where is the place that men call hell?	
190		
192	<b>Meph.</b> Under the heavens.	
194	<b>Faust.</b> Ay, but whereabout?	
196	<b>Meph.</b> Within the <u>bowels</u> of <u>these elements</u> ,	195: ie. below the earth; in the <i>History</i> , Mephistophilis is likewise enigmatic in his description of the location of hell: hell is, the demon explains, " <i>another world, in the which we have our being under the earth, even to the heavens.</i> " <b>bowels</b> = core, interior.
198	Where we are tortured and remain for ever: Hell hath no limits, nor is circumscribed In one <u>self</u> place; for <u>where</u> we are is hell, And where hell is, <u>there</u> must we ever be:	<b>these elements</b> = ie. the earth, described as comprised of the four elements air, earth, fire and water.
200	And, to conclude, when all the world <u>dissolves</u> , And every creature shall be <u>purified</u> , All places shall be hell that is not Heaven.	= single. <sup>4</sup> = ie. wherever. = <b>there</b> appears in the post-1604 quartos.
202		= breaks apart or melts.
204	<b>Faust.</b> <u>Come</u> , I think hell's a fable.	= freed of sin, <sup>1</sup> ie. after Purgatory comes to an end, and all the souls that are intended to be saved have been so. <sup>7</sup> = ie. "oh, come on".

206	<b>Meph.</b> Ay, think so still, till experience change thy mind.	
208	<b>Faust.</b> Why, think'st thou, then, that Faustus shall be damned?	
210		
212	<b>Meph.</b> Ay, of necessity, for here's the scroll Wherein thou hast given thy soul to Lucifer.	
214	<b>Faust.</b> Ay, and body too: but what of that? Think'st thou that Faustus is so <u>fond to imagine</u>	= foolish. = likely should be pronounced as <i>t' imagine</i> .
216	That, after this life, there is any pain? Tush, these are trifles and mere <u>old wives' tales</u> .	= this still common expression is of ancient origin, appearing as early as in the 1425 <i>Wycliffe Bible</i> , in which Christians are admonished to "easchew...elde wymmenus fablis" (ie. "eschew old women's fables" (1 Timothy 4:7).
218		
220	<b>Meph.</b> But, Faustus, I am an <u>instance</u> to prove the contrary, for I am damned, and am now in hell.	= example, a term used in scholastic logic. <sup>1</sup>
222	<b>Faust.</b> How! now in hell! Nay, <u>an</u> this be hell, I'll willingly be damned here:	
224	What! walking, disputing, &c.	
226	But, leaving off this, let me have a wife, The fairest maid in Germany;	
228	For I am <u>wanton and lascivious</u> , And cannot live without a wife.	= <b>wanton</b> and <b>lascivious</b> are synonyms for "lewd".
230	<b>Meph.</b> How! a wife! <u>I prithee</u> , Faustus, talk not of a wife.	
232		= common variation of "I pray thee", meaning "please".
234	<b>Faust.</b> Nay, sweet Mephistophilis, fetch me one, for I will have one.	
236	<b>Meph.</b> Well, thou wilt have one? Sit there till I come: I'll fetch thee a wife <u>in the devil's name</u> .	
238		= as opposed to "in God's name"; the oath <b>in the devil's name</b> (and also the related <b>in the name of the devil</b> ) appears frequently in 16th and 17th century literature.
240		
242	<i>[Exit Mephistophilis.]</i> <i>Re-enter Mephistophilis with a Devil drest like a Woman, <u>with fire-works</u>.</i>	
244	<b>Meph.</b> Tell [me], Faustus, how dost thou like thy wife?	
246	<b>Faust.</b> A plague on her for a <u>hot</u> whore!	
248	<b>Meph.</b> Tut, Faustus, Marriage is but a ceremonial <u>toy</u> ;	
250	If thou lovest me, think <u>no</u> more of it. I'll <u>cull thee out</u> the fairest <u>courtezans</u> ,	
252	And bring them every morning to thy bed: She whom thine eye shall like, thy heart shall have,	

254	Be she as chaste as was <u>Penelope</u> ,	254: <b>Penelope</b> was the wife of Odysseus, the great warrior of the Trojan War. Penelope famously held off over 100 suitors as she waited for her husband to return from the war.
256	<u>As wise as Saba</u> , or as beautiful As was bright Lucifer before his fall.	255: <b>As wise as Saba</b> = <b>Saba</b> is the Queen of Sheba, who, hearing of the wisdom of King Solomon, travelled to Jerusalem to test him by putting a series of questions to him; he passed her test, and she praised God for His giving the people of Israel such a wise king (Chronicles 9:1-9). 255-6: <b>as beautiful...his fall</b> = Lucifer had been an angel of perfect beauty before he rebelled against God.
258	Hold, take this book, peruse it thoroughly:	
260		[ <i>Gives book.</i> ]
262	The <u>iterating</u> of these lines brings gold; The <u>framing</u> of this circle on the ground	= repeating. <sup>4</sup>
264	Brings whirlwinds, tempests, thunder, and <u>lightning</u> ; Pronounce this thrice devoutly to thyself,	= drawing. <sup>13</sup>
266	And men in armour shall appear to thee, Ready to execute what thou desir'st.	263: editors agree that <b>lightning</b> is trisyllabic here: <i>LIGHT-en-ing</i> ; the omission of <b>and</b> will also help repair the line's meter.
268	<b>Faust.</b> Thanks, Mephistophilis: yet <u>fain would I</u> have a book wherein I might behold all spells and	= "I desire to".
270	incantations, that I might raise up spirits when I please.	
272	<b>Meph.</b> [ <i>Turns to them</i> ] Here they are in this book.	= ie. the demon turns to the appropriate pages in the book.
274	<b>Faust.</b> Now would I have a book where I might see all <u>characters and</u> planets of the heavens, that I might	
276	know their motions and <u>dispositions</u> .	= signs or symbols. = probably meaning "of". <sup>7</sup> = locations or situations, as in a horoscope. <sup>1</sup>
278	<b>Meph.</b> [ <i>Turns to them</i> ] Here they are too.	
280	<b>Faust.</b> Nay, let me have one book more, – and then I <u>have done</u> , – wherein I might see all plants, herbs,	
282	and trees, that grow upon the earth.	= ie. am.
284	<b>Meph.</b> Here they be.	
286	<b>Faust.</b> O, thou art deceived.	
288	<b>Meph.</b> [ <i>Turns to them</i> ] Tut, <u>I warrant thee</u> .	286: Faustus means that he cannot find what he is looking for in the book. = ie. "I assure you that is in here."
290		[ <i>Exeunt.</i> ] <b>Mephistophilis' Description of Hell:</b> in our play, the demon's portrayal of the tortures of hell is limited to a single line (line 67): " <i>As great as have the human souls of men.</i> " In the <i>History</i> , however, Mephistophilis goes on at length describing the terrifying nature of hell:  <i>"Hell is bloodthirsty, and never satisfied...damned souls in our hellish fire are ever burning, but their pain never diminishing...Hell hath also a place within it, called Chasma...it sendeth forth wind, with exceeding snow, hail and rain, congealing the water into ice, with the which the damned are frozen, gnash their teeth, howl and cry, yet cannot die...Dragons, serpents, crocodiles and all manner of venomous and noisome creatures...there shalt thou abide"</i>

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

## SCENE VI.

*In the House of Faustus.*

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

*Enter Faustus and Mephistophilis.*

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

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

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

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

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

*Enter Good Angel and Evil Angel.*

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

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

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

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

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

= "even if I were".

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

*[Exeunt Angels.]*

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

= "I can barely even utter the words".

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

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

	Poison, guns, <u>halters</u> , and <u>envenomed steel</u>	
36	Are laid before me to <u>despatch</u> myself; And long <u>ere</u> this I <u>should</u> have slain myself, Had not sweet pleasure conquered deep despair.	35: <b>halters</b> = nooses. <b>envenomed steel</b> = steel weapons coated with poison; presumably Faustus has shorter weapons, such as daggers, in mind here, as opposed to the <b>swords</b> of line 34.
38	Have not I made <u>blind Homer</u> sing to me	= kill. = before. = would. 38: ie. if the benefits of his contract with Lucifer had not made him forget his despair at being damned forever.
40	Of <u>Alexander's</u> love and <u>Oenon's</u> death?	39-40: the spirit of <b>Homer</b> recited his poetry (which included the <i>Iliad</i> and <i>Odyssey</i> ) for Faustus. <b>blind Homer</b> = the tradition that the Greek bard was blind derived from either: (1) his description of the traveling minstrel Demokodos in Book 8 of the <i>Odyssey</i> , who is described as " <i>his eyes put out</i> ", but " <i>to whom hath God given song</i> " (from George Chapman's early 17th century translation); or (2) a line from the ancient <i>Hymn to Apollo</i> , long attributed to Homer, in which the author identifies himself as a blind man.
42	And hath not he, that built the walls of <u>Thebes</u> With ravishing sound of his melodious harp,	40: <b>Alexander</b> is Paris, a Trojan prince, and <b>Oenon</b> his wife; Paris abandoned Oenon when he eloped with the Spartan princess Helen (later called Helen of Troy), which precipitated the Trojan War. Paris returned to Oenon after the decade-long war ended. She was said to have, out of spite, refused to help her husband heal from the wound he received from a well-placed arrow, but after he died, she killed herself in grief. <sup>29</sup>
44	Made music with my Mephistophilis? Why should I die, then, or basely despair? I am <u>resolved</u> ; Faustus shall ne'er repent. –	41-42: according to myth, the walls of <b>Thebes</b> had been built by twin brothers Amphion, a musician, and Zethus; supposedly Zethus carried the stones to the building site, while Amphion caused the stones to construct themselves into a wall by playing on his lyre. <sup>29</sup>
46	Come, Mephistophilis, let us dispute again, And argue <u>of</u> divine astrology.	42: Boas observes that the last six words of this line appear in Act III of the alternate 1594 edition of the <i>Taming of a Shrew</i> .
48	Tell me, are there many <u>heavens</u> above the moon?	= decided.
50	Are all celestial bodies but one globe, As is the substance of this <u>centric earth</u> ?	= about. = ie. spheres; see the note below at lines 49-50.
		49-50: Faustus alludes to the generally accepted - at least in poetry - Ptolemaic view of the earth as sitting at the center of the universe ( <b>centric earth</b> ), with a series of concentric spheres (numbering 9, 10 or 11 - Mephistophilis goes with 9) surrounding it; the first 7 or so spheres each contain one planet (the sun and moon were accounted amongst the known planets), the next sphere held all the stars, and the outermost sphere, called the <i>Primum Mobile</i> , held and rotated the other spheres around the earth every 24 hours. In line 49, Faustus seems to be wondering if there is an alternative explanation for the movement of the celestial bodies, specifically if they all might be contained in a single

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

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

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

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

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

62      **Meph.** All jointly move from east to west in twenty-

64      four hours upon the poles of the world; but differ in  
their motion upon the poles of the zodiac.

66      **Faust.** Tush,  
These slender trifles Wagner can decide:  
Hath Mephistophilis no greater skill?  
Who knows not the double motion of the planets?

68      The first is finished in a natural day;

70      The second thus; as Saturn in thirty years; Jupiter in  
twelve; Mars in four; the Sun, Venus, and Mercury  
in a year; the Moon in twenty-eight days. Tush,

72      these are freshmen's suppositions. But, tell me, hath

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

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

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

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

58: ***Feigned*** = misnamed, ie. they really exist as separate entities.  
***erring stars*** = ie. planets; see the note at Scene III.12.  
= a single.  
61: "with regard to the direction of and length of time taken by their revolutions?"<sup>4</sup>  
= ie. all the planets.

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

68: even Wagner could figure out these trivial problems.  
= ie. the fact that planets both rotate and revolve around the earth.  
71: the first movement, rotation, gives the planets their days.

72: ***The second thus*** = "the second motion, revolution, works as follows."  
72-74: Faustus' assertion regarding the length of a year on Saturn and Jupiter is generally accurate; Mars actually takes a little less than two years to revolve around the sun, Venus about 224 days, and Mercury only 88 days.<sup>30</sup> And of course, if the earth takes, by definition, one year to revolve around the sun, then it would be natural, in an earth-centric view of the universe, to say that the sun takes one year to revolve around the earth!

= "these are ideas appropriate to be presented to first-year university students."<sup>7</sup>  
***supposition*** = ideas thought likely to be true, ie. premises.<sup>13</sup>

76	every sphere a dominion or <i>intelligentia</i> ?	= "rule or intelligence": Faustus' question reflects an ancient view of the heavenly bodies as blessed gods in themselves, <sup>7</sup> or as entities whose movements were guided by angels. <sup>12</sup>
78	<b>Meph.</b> Ay.	
80	<b>Faust.</b> How many heavens or spheres are there?	
82	<b>Meph.</b> Nine; the seven planets, the <u>firmament</u> , and the <u>empyreal heaven</u> .	= the eighth sphere, within which the stars are embedded.
84		= ie. the highest Heaven; Marlowe was fond of imagining a sphere higher than any other containing the throne of God, the residence of the angels, and so forth, or, alternately, comprised of the element of fire. <sup>7</sup> The exact relationship between the <i>empyreal heaven</i> and the <i>Primum Mobile</i> (the two of which Marlowe here has conflated as one), like the precise number of spheres, was flexible.
86	<b>Faust.</b> Well, <u>resolve me</u> in this question; why have we not <u>conjunctions</u> , <u>oppositions</u> , <u>aspects</u> , eclipses, all <u>at one time</u> , but in some years we have more, in some less?	= "satisfy my mind", ie. "tell me".
88		86: <b>conjunctions</b> = when two planets appear in the same sign of the zodiac. <sup>1</sup> <b>oppositions</b> = when two stars appear diametrically opposite to each other in the sky. <sup>20</sup> <b>aspects</b> = an astrological term describing two planets in a position to influence each other. <sup>20</sup> <b>at one time</b> = at regular intervals. <sup>13</sup>
90	<b>Meph.</b> <i>Per inaequalem motum respectu totius.</i>	90: "Due to the unequal movement, in respect of the whole." <sup>8</sup> That is, the planets move about independently with respect to speed and direction, even as the spheres in which they are contained rotate along with the <i>Primum Mobile</i> .
92	<b>Faust.</b> <u>Well, I am answered.</u> Tell me who made the world?	= Bevington suggests Faustus is sarcastic here, since Mephistophilis is not telling him anything that is not already common knowledge.
94	<b>Meph.</b> I will not.	= Mephistophilis does not wish to mention the name of God.
96	<b>Faust.</b> Sweet Mephistophilis, tell me.	
98	<b>Meph.</b> <u>Move</u> me not, for I will not tell thee.	= provoke. <sup>2</sup>
100	<b>Faust.</b> Villain, have I not bound thee to tell me anything?	
102		
104	<b>Meph.</b> Ay, <u>that is not against our kingdom</u> ; but this is. Think thou on hell, Faustus, for thou art damned.	= "(I'll tell you) anything that is not against the rules of hell." <sup>7</sup>
106	<b>Faust.</b> Think, Faustus, upon God that made the world.	
108	<b>Meph.</b> Remember this.	109: ie. "remember what I said", a warning. <sup>5</sup>
110	<i>[Exit Mephistophilis.]</i>	
112	<b>Faust.</b> Ay, go, accursed spirit, to <u>ugly</u> hell! 'Tis thou hast damned <u>distressèd</u> Faustus' soul. Is't not too late?	= frightful. <sup>7</sup> = troubled.
114		
116		

	<i>Re-enter Good Angel and Evil Angel.</i>
118	<b>Evil Ang.</b> Too late.
120	<b>Good Ang.</b> Never too late, if Faustus can repent.
122	<b>Evil Ang.</b> If thou repent, devils shall tear thee in pieces.
124	<b>Good Ang.</b> Repent, and they shall never <u>raze</u> thy skin.
126	[ <i>Exeunt Angels.</i> ]
128	<b>Faust.</b> Ah, Christ, my Saviour, Seek to save <u>distressèd</u> Faustus' soul!
130	= Faustus repeats these words of line 114.
132	<i>Enter Lucifer, Belzebub, and Mephistophilis.</i>
134	<b>Lucif.</b> Christ cannot save thy soul, for <u>he is just</u> : There's none but I <u>have interest in</u> the same.
136	= ie. so that Faustus will get what he deserves. = ie. "who has a legal claim to". <sup>12</sup>
138	<b>Faust.</b> O, who art thou that look'st so terrible?
140	<b>Lucif.</b> I am Lucifer, And this is my companion-prince in hell.
142	<b>Faust.</b> O, Faustus, they are come to fetch away thy soul!
144	<b>Lucif.</b> We come to tell thee thou dost <u>injure</u> us; Thou talk'st of Christ, contrary to thy promise: Thou shouldst not think of God: think of the devil, And of his <u>dam</u> too.
146	= wrong, grieve. <sup>2</sup>
148	<b>Faust.</b> <u>Nor will I henceforth</u> : 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 <u>my spirits</u> pull his churches down.
150	= mother; the phrase <b>devil and his dam</b> , which was applied contemptuously towards women, was a very common one. <sup>1</sup>
152	The inclusion of this line is so out of character with the goings on, that Cunningham suggests it was not written by Marlowe, but perhaps was a comic line added by an actor onto the printer's working script.
154	<b>Lucif.</b> Do so, and we will highly gratify thee. Faustus, we are come from hell to shew thee some
156	= "I will not do so from now on".
158	<u>pastime</u> : sit down, and thou shalt see all the Seven Deadly Sins appear in their <u>proper</u> shapes.
160	<b>Faust.</b> That sight will be as pleasing unto me, As Paradise was to Adam, the first day
162	= diversion, entertainment.
164	Of his creation.
166	= own.
	<b>Lucif.</b> Talk not of Paradise nor creation; but <u>mark</u> this <u>shew</u> : talk of the devil, and nothing else. – Come away!
	= watch, observe. = show.

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

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

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

178 of a wench; sometimes, like a perriwig, I sit upon  
her brow; or, like a fan of feathers, I kiss her lips;  
indeed, I do – what do I not? But, fie, what a scent  
180 is here! I'll not speak another word, except the  
ground were perfumed, and covered with cloth of  
182 arras.

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

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

188 my wish, I would desire that this house and all the  
people in it were turned to gold, that I might lock

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

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

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

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

= question. = about. = individual.

= who.

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

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

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

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

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

**scent** = (unpleasant) smell.

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

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

= born to.

187: **churl** = rude peasant.

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

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

190 you up in my good chest: O, my sweet gold!  
 192 **Faust.** What art thou, the third?  
 194 **Wrath.** I am Wrath. I had neither father nor mother:  
I leapt out of a lion's mouth when I was scarce half-  
 196 an-hour old; and ever since I have run up and down  
 the world with this case of rapiers, wounding myself  
 198 when I had nobody to fight withal. I was born in  
 hell; and look to it, for some of you shall be my  
 200 father.  
 202 **Faust.** What art thou, the fourth?  
 204 **Envy.** I am Envy, begotten of a chimney-sweeper  
 and an oyster-wife. I cannot read, and therefore wish  
 206 all books were burnt. I am lean with seeing others  
 eat. O, that there would come a famine through all  
 208 the world, that all might die, and I live alone! then  
 thou shouldst see how fat I would be. But must thou  
 210 sit, and I stand? come down, with a vengeance!  
 212 **Faust.** Away, envious rascal! – What art thou, the  
 fifth?  
 214 **Gluttony.** Who I, sir? I am Gluttony. My parents  
 216 are all dead, and the devil a penny they have left me,  
 218 but a bare pension, and that is thirty meals a-day and  
 ten bevers, – a small trifle to suffice nature. O, I  
 220 come of a royal parentage! my grandfather was a  
Gammon of Bacon, my grandmother a Hogshead  
 of Claret-wine; my godfathers were these, Peter  
 222 Pickle-herring and Martin Martlemas-beef; O, but my  
 godmother, she was a jolly gentlewoman, and well-  
 224 beloved in every good town and city; her name was  
 Mistress Margery March-beer. Now, Faustus, thou

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

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

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

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

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

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

= ie. "if only".

= ie. "so that everybody".

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

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

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

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

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

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

**Hogshead** = cask.

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

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

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

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

226	hast heard all my <u>progeny</u> ; wilt thou bid me to supper?	= ancestry or lineage. <sup>1,12</sup>
228		
230	<b>Faust.</b> No, I'll see thee hanged: thou wilt eat up all my victuals.	
232	<b>Gluttony.</b> Then the devil choke thee!	
234	<b>Faust.</b> Choke thyself, glutton! – What art thou, the sixth?	
236		
238	<b>Sloth.</b> I am Sloth. I was begotten on a sunny bank, where I have lain ever since; and you have done me <u>great injury</u> to bring me <u>from thence</u> : let me be carried <u>thither</u> again by Gluttony and Lechery. I'll not speak another word for <u>a king's ransom</u> .	= ie. "a great wrong". = from there. = to there. = this expression dates back to at least 1488. <sup>1</sup>
240		
242	<b>Faust.</b> What are you, <u>Mistress Minx</u> , the seventh and last?	= an occasionally-appearing term, sometimes used as a form of address for a flirtatious woman or a prostitute. <sup>1</sup>
244		
246	<b>Lechery.</b> Who I, sir? I am one that loves an inch of raw mutton better than an <u>ell</u> of fried <u>stock-fish</u> ;	Lechery's gender is unclear. On the one hand, <b>Lechery</b> is addressed as <b>Mistress Minx</b> , suggesting she is a she. On the other hand, Lechery's love of <b>mutton</b> (see line 247), a ubiquitous term used to refer to women's genitalia, suggests he is a he. The latter interpretation is supported by the fact that in <i>The Faerie Queene</i> , Spenser refers to Lechery specifically as <b>he</b> . Barnet, who asserts Lechery is a female, squares the circle by arguing that mutton actually refers to the male organ; his position is supported by Lechery's statement below, " <i>I love an inch of raw mutton</i> ".
248	and the first letter of my name begins with <u>Leachery</u> .	247: <b>ell</b> = a length of about 45 inches; note how the word puns with <b>hell</b> , which could be pronounced without the <b>h</b> . <b>stock-fish</b> = dried cod, <sup>4</sup> which Bevington reads as symbolizing impotence.
250	<b>Faust.</b> Away, to hell, to hell!	248: the quartos all print <b>Lechery</b> here, but many later editors emend <b>Lechery</b> to simply the letter <b>L</b> (ie. <b>my name begins with L</b> ). This decision is based on the existence of numerous similar lines elsewhere, such as this contemporary example written by George Peele: " <i>the first letter of his name begins with G</i> ", or Andrew Willet's slightly later " <i>the first letter of your name R</i> " (from 1603). Additionally, the change enables Faustus to pun on <b>L</b> and <b>ell</b> more obviously with <b>hell</b> in the next line.
252	[ <i>Exeunt the Sins.</i> ]	There are in literature examples, though, that support the argument that <b>Lechery</b> should be the last word of the line after all: Ward identifies an example from John Lyly's 1580 <i>Euphues</i> : " <i>the first letter of whose name...is Camilla.</i> "
254	<b>Lucif.</b> Now, Faustus, how dost thou like this?	
256	<b>Faust.</b> O, this feeds my soul!	
258	<b>Lucif.</b> Tut, Faustus, in hell is all manner of delight.	

260	<b>Faust.</b> O, might I see hell, and return again, How happy were I then!	
262	<b>Lucif.</b> Thou shalt; I will send for thee at midnight. In meantime take this book; peruse it <u>throughly</u> , And thou shalt turn thyself into what shape thou wilt.	= thoroughly, from beginning to end. <sup>1</sup>
266	<b>Faust.</b> Great thanks, mighty Lucifer! This will I <u>keep as chary as</u> my life.	= ie. "keep as carefully as I do". <sup>1,7</sup>
270	<b>Lucif.</b> Farewell, Faustus, and think on the devil.	
272	<b>Faust.</b> Farewell, great Lucifer.	
274	[ <i>Exeunt Lucifer and Belzebub.</i> ]	
276	Come, Mephistophilis.	
278	[ <i>Exeunt.</i> ]	

## CHORUS I.

*Enter Chorus.*

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

[Exit.]

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

3: **Graven** = engraved.

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

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

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

= ie. yoked.

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

10: **of** = in.

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

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

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

## SCENE VII.

*The Pope's Privy-Chamber.*

*Enter Faustus and Mephistophilis.*

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

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

8      Whose banks are set with groves of fruitful vines;

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

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

14     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;

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

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

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

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

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

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

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

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

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

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

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

**straight forth** = in straight lines.

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

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

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

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

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

Thus hitherto hath Faustus spent his time:  
 20 But tell me now what resting-place is this?  
 Hast thou, as erst I did command,  
 22 Conducted me within the walls of Rome?  
  
**Meph.** Faustus, I have; and, because we will not  
 24 be unprovided, I have taken up his Holiness' privy-  
 26 chamber for our use.  
  
**Faust.** I hope his Holiness will bid us welcome.  
  
**Meph.** Tut, 'tis no matter; man; we'll be bold with his  
 30 good cheer.  
 And now, my Faustus, that thou mayst perceive  
 32 What Rome containeth to delight thee with,  
  
 34 Know that this city stands upon seven hills  
  
 That underprop the groundwork of the same:  
 36 Just through the midst runs flowing Tiber's stream,  
 With winding banks that cut it in two parts;  
  
 38 Over the which four stately bridges lean,  
  
 That makes safe passage to each part of Rome:  
 40 Upon the bridge called Ponto Angelo  
 Erected is a castle passing strong,  
  
 42 Within whose walls such store of ordnance are,  
  
 And double cannons framed of carvèd brass,  
  
 44 As match the days within one cóplete year;

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

**threats** = threatens.

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

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

= earlier, previously.

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

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

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

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

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

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

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

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

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

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

**passing** = exceedingly.

= such an abundance of artillery exists.

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

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

		<i>complete</i> = often stressed on the first syllable, as here.
46	Besides the gates, and high <u>pyrámides</u> , Which Julius Caesar brought from <u>Africa</u> .	45-46: <b>high pyramides...Africa</b> = the doctor and demon are presumably viewing the obelisk ( <b>pyramides</b> , here used as a singular word) which had long stood in St. Peter's Square in the Vatican, and upon which had sat since ancient times a metal globe long thought to hold the ashes of Julius Caesar, but which when opened was found to be empty. It is because of this connection that it was thought Caesar himself brought the obelisk from Egypt (which Mephistophilis calls <i>Africa</i> ). While at least two obelisks were brought to Rome by the Emperor Augustus, none are known to have been delivered by Caesar.
48		48-50: Faustus swears on a host of Hades-related topographical names.
50	<b>Faust.</b> Now, by the <u>kingdoms of infernal rule</u> , Of <u>Styx</u> , <u>of Acheron</u> , and the fiery lake Of <u>ever-burning Phlegethon</u> , I swear	<b>kingdoms of infernal rule</b> = in the <i>History</i> , Mephistophilis lists ten different kingdoms into which hell has been divided and over which the devils rule. <b>infernal</b> = ie. of hell. <b>Styx</b> = the most well-known river of mythological hell. <b>of Acheron</b> = <b>of</b> appears in the post-1604 quartos. <b>Acheron</b> = this was the river across which the ferry-man Charon carried the souls of the departed into Hades proper. <b>ever-burning Phlegethon</b> = <b>Phlegethon</b> , a third river of Hades, consisted of a flowing stream of fire instead of water.
52	That I do long to see the monuments And <u>situation</u> of bright-splendent Rome: Come, therefore, let's away.	= lay-out.
54		
56	<b>Meph.</b> Nay, Faustus, stay: I know you'd <u>fain</u> see the Pope, And take some part of holy Peter's feast, Where thou shalt see a troop of <u>bald-pate friars</u> ,	= gladly; but the word adds a superfluous syllable to the line.
58	Whose <u>summum bonum</u> is in <u>belly-cheer</u> .	= literally "bald-headed prelates", but referring to the familiar shaved crowns, or tonsures, worn by Catholic clerics.
60	<b>Faust.</b> Well, I'm content to <u>compass</u> then some <u>sport</u> , And by their folly make us merriment.	= chief good. = ie. good food.
62	Then charm me, that I	= contrive (for). = entertainment.
64	May be invisible, to do what I please, Unseen <u>of any</u> whilst I stay in Rome.	62-64: these lines appear as a single line in the 1604 original. We adopt Dyce's separation of the lines. = by anyone.
66	[ <i>Mephistophilis charms him.</i> ]	66: ie. Faustus is made invisible.
68	<b>Meph.</b> So, Faustus; now Do what thou wilt, thou shalt not be <u>discerned</u> .	= seen.
70	<i>Sound a Sonnet.</i>	= ie. sennet, a horn call indicating the entrance of characters of high-standing. <sup>1</sup>
72	<i>Enter the Pope and the Cardinal of Lorraine to the banquet, with Friars attending.</i>	<b>Entering Characters:</b> the <b>Pope</b> is not identified by any name in the 1604 quarto (though he is addressed as Pope Adrian in the 1616 edition). Ward suggests that Marlowe probably decided to identify the other prelate as the <b>Cardinal of Lorraine</b> for no other

74

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

76

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

80

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

82

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

84

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

88

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

90

[Faustus snatches the dish.]

92

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

96

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

98

[Faustus snatches the dish.]

100

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

102

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

104

[Faustus snatches the cup.]

106

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

108

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

110

[The Pope crosses himself.]

112

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

114

[The Pope crosses himself again.]

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

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

= ie. "to draw".

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

80ff: Faustus can be heard but not seen.

= pleases.

90: Faustus grabs and makes invisible the indicated dish.

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

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

= have it.

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

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

120	Well, there's the second time. <u>Aware</u> the third; I give you fair warning.	= ie. beware.
122		
124	[ <i>The Pope crosses himself again, and Faustus hits him a box of the ear; and they all run away.</i> ]	= on; in the <i>History</i> , Faustus did "smote the pope on his face", and "laughed so that the whole house might hear him."
126	Come on, Mephistophilis; what shall we do?	
128		
130	<b>Meph.</b> Nay, I know not: we shall be cursed with <u>bell, book, and candle.</u>	129-130: ie. "we shall be excommunicated." Our demon is slyly ironic. In the Roman church, during an official pronunciation of excommunication, a <b>bell</b> was tolled, a <b>book</b> (usually the Bible) was closed, and one or more <b>candles</b> extinguished. The rite is believed to date to the 8th or 9th century. <sup>23,26</sup> The phrase <b>bell, book and candle</b> thus signified excommunication.
132	<b>Faust.</b> How! bell, book, and candle, – candle, book, and bell, – Forward and backward, to curse Faustus to hell! <u>Anon</u> you shall hear a hog grunt, a calf bleat, and an ass bray, Because it is Saint Peter's holiday.	132-5: note Faustus' merry rhyming couplets. = in a moment; with <b>hog, calf</b> and <b>ass</b> , Faustus is rather impolitely referring to the clerics, who are about to sing.
136	<i>Re-enter all the Friars to sing the Dirge.</i>	
138		
140	<b>1st Friar.</b> Come, brethren, let's <u>about</u> our business with good devotion.	= ie. go about.
142	[ <i>They sing.</i> ]	
144	<i>Cursed be he that stole away his Holiness' meat from the table! <u>maledicat Dominus!</u></i>	= "may the Lord curse him!"
146	<i>Cursed be he that <u>strook</u> his Holiness a blow on the face! <u>maledicat Dominus!</u></i>	= ie. struck.
148	<i>Cursed be he that <u>took</u> Friar Sandelo a blow on the pate! <u>maledicat Dominus!</u></i>	= gave or struck. = head; Faustus has apparently whacked another cleric on the noggin at some point.
150	<i>Cursed be he that disturbeth our holy dirge! <u>maledicat Dominus!</u></i>	
152	<i>Cursed be he that took away his Holiness' wine! <u>maledicat Dominus!</u></i>	
154	<i>Et omnes Sancti! Amen!</i>	= "and all the saints (also curse him)!" <sup>14</sup>
156	[ <i>Mephistophilis and Faustus beat the Friars, and fling <u>fire-works</u> among them; and so Exeunt.</i> ]	= small explosive devices.
158		

## CHORUS II.

*Enter Chorus.*

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

= the most excellent.

= ceased or ended his travels.

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

= conversation.

= regarding.

= that.

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

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

[Exit.]

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

## SCENE VIII.

Near an Inn.

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

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

8      Enter *Rafe*, calling *Robin*.

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

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

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

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

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

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

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

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

= have.

= truthfully.

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

= "I have ever touched or seen before."

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

= please.

= ie. who is waiting for.

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

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

= "find thee."

= "watch out" or "keep away".

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

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

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

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

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

**art** = magic.

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

	for conjuring that e'er was invented by any <u>brimstone</u> devil.	= reference to sulphur, a burning material, as an attribute of hell.
32		
34	<b>Rafe.</b> Canst thou conjure with it?	
36	<b>Robin.</b> I can do all these things easily with it; first, I can make thee drunk with <u>ippocras</u> at any <u>tabern</u> in	37: <i>ippocras</i> = ie. hippocras, a medicated drink comprised of sweetened and spiced, and usually red, wine. <sup>2</sup> <i>tabern</i> = alternate form of "tavern".
38	Europe for <u>nothing</u> ; that's one of my conjuring works.	= ie. free, no cost.
40		
42	<b>Rafe.</b> Our Master Parson says that's nothing.	43-44: <i>if thou...mind to</i> = "if you are interested in".
44	<b>Robin.</b> True, Rafe: and more, Rafe, if thou hast any mind to <u>Nan Spit</u> , our kitchen-maid, then turn her and wind her to thy own use, as often as thou wilt, and at midnight.	44: <i>Nan Spit</i> = <i>Nan</i> is a nickname for Ann, derived by abbreviating the affectionate appellation "mine Ann". 44-45: <i>turn her and wind her</i> = Robin bawdily puns on the family name of <i>Spit</i> , a <i>spit</i> being a kitchen device comprised of a rod thrust through a piece of meat which would then be rotated above a fire. An automatic spit could be wound up to rotate on its own, hence Robin's suggestion that Rafe could <i>wind her</i> .
46		
48	<b>Rafe.</b> O, brave, Robin! shall I have Nan Spit, and to mine own use? <u>On that condition</u> I'll feed	= ie. in return.
50	thy devil with <u>horse-bread</u> as long as he lives,	= bread made of two-parts beans and one-part wheat, and fed to horses in the old days, under the belief it could add strength to the beast; also referred to as <i>horse-loaves</i> . <sup>26</sup>
52	<u>of free cost</u> .	= at no cost.
54	<b>Robin.</b> No more, sweet Rafe: let's go and make clean our boots, which <u>lie foul</u> upon our hands, and then to our conjuring in the devil's name.	= no doubt because they have been stepping through, er, the stables.
56		
	<i>[Exeunt.]</i>	
	<b>SCENE IX.</b>	
	<i>The Same: Near an Inn.</i>	<b>Scene IX:</b> all the editors note that a scene between VIII and IX has likely been lost, or that Scene VIII is misplaced, as mentioned earlier.
		<b>Entering Characters:</b> the boys seem to have walked out of the inn or tavern with a silver goblet.
1	<b>Robin.</b> Come, Rafe: did not I tell thee, we were for ever <u>made</u> by this Doctor Faustus' book? <i>Ecce,</i>	2: <i>made</i> = to be <i>made</i> is to be successful, ie. their fortunes are assured.
2	<i>signum!</i> here's a simple purchase for horse-keepers:	2-3: <i>Ecce, signum</i> = "behold, a sign!"
		3: <i>here's...horse-keepers</i> = "this is a clear gain for grooms." <sup>5</sup>

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

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

96  
98  
100  
102

**Rafe.** And I must be a dog.

**Robin.** I faith, thy head will never be out of the pottage-pot.

[*Exeunt.*]

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

## SCENE X.

*The Emperor's Court at Innsbruck.*

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

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

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

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

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

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

= ie. with respect to. = splendid.

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

= "whatever you want."

= a demonstration.

4 none in my empire, nor in the whole world, can compare with thee for the rare effects of magic: they say thou hast a familiar spirit, by whom thou canst  
6 accomplish what thou list. This, therefore, is my request, that thou let me see some proof of thy skill,  
8 that mine eyes may be witnesses to confirm what mine ears have heard reported: and here I swear to thee, by the honour of mine imperial crown, that,  
10 whatever thou doest, thou shalt be no ways prejudiced or endamaged.

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

**Knight.** [Aside]  
Ifaith, he looks much like a conjurer.

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

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

19: **published** = spread, disseminated.

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

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

= because.

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

= hear, note closely.

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

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

= private rooms. = various.

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

	Got such riches, subdued so many kingdoms,	13th century, and took permanent possession of the emperorship of the Holy Roman Empire in 1452.
30	As we that <u>do succeed</u> , or they that shall Hereafter possess our throne, shall ( <u>I fear me</u> ) ne'er attain to that degree Of high <u>renown</u> and great <u>authority</u> :	= ie. "have come after them".
32	Amongst which kings is Alexander the Great, Chief spectacle of the world's pre-eminence,	= common construction for "I fear".
34	The bright shining of whose glorious acts <u>Lightens</u> the world with his reflecting beams, <u>As when I hear but motion</u> made of him, It grieves my soul I never saw the man:	= fame. = power.
36	If, therefore, thou, by <u>cunning</u> of thine art, Canst raise this man from hollow vaults below, Where lies entombed this famous conqueror, And bring with him his beauteous <u>paramour</u> ,	35: ie. the greatest example, or epitome, of the world's high-ranking and superior men.
38		= brightens.
40		= so that. <sup>7</sup> = mention. <sup>4</sup>
42		= knowledge. <sup>7</sup>
44	Both in their <u>right shapes</u> , <u>gesture</u> , and attire They used to wear during their time of life, Thou shalt both satisfy my just desire, And give me cause to praise thee whilst I live.	= consort; Alexander was reported to have married three times, and had several, but not many, female lovers in his lifetime. Some editors assume the <u>paramour</u> is the courtesan Thais, who accompanied Alexander on many of his campaigns.
46		= authentic bodily appearances. = manners or bearing.
48	<b>Faust.</b> My gracious lord, I am ready to accomplish your request, <u>so far forth</u> as by art and power of my spirit I am able to perform.	
50		= to such an extent. <sup>5</sup>
52	<b>Knight.</b> [Aside] I'faith, that's just nothing at all.	53: sarcastically, "oh, that will be an easy feat" (Ward), but there may be a literal meaning here as well, ie. "in truth, which is exactly nothing at all."
54	<b>Faust.</b> But, if it <u>like</u> your grace, it is not in my	= pleases.
56	ability to present before your eyes the true substantial bodies of those two deceased <u>princes</u> , which long since are consumed to dust.	56-57: <b>true substantial bodies</b> = actual physical bodies; Faustus means he can only summon spirits which resemble Alexander and his paramour.
58		<u>princes</u> = ie. referring to Alexander and his consort as king and queen.
60	<b>Knight.</b> [Aside] Ay, <u>marry</u> , Master Doctor, now	= a common oath.
62	there's a sign of <u>grace</u> in you, when you will confess the truth.	61-62: "there is evidence you possess some virtue ( <u>grace</u> ) after all, in that you have finally spoken the truth", referring to Faustus' establishing the limits of his powers in lines 55-58; the Knight continues to be bitterly sarcastic.
64	<b>Faust.</b> But such spirits as can <u>lively</u> resemble Alexander and his paramour shall appear before your grace, in that manner that they <u>best</u> lived in, in	= ie. in a life-like manner. <sup>7</sup>
66	their most <u>flourishing estate</u> ; which I doubt not shall sufficiently content your imperial majesty.	66: likely misprint for <b>both</b> , as the clause is adapted from the <i>History</i> : " <i>in manner and form as they both lived</i> ". = glorious pomp. <sup>1</sup>

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

118	not only gives thee horns, but makes thee wear them. Feel on thy head.	cheating on him. The joke is the most ubiquitous one appearing in Elizabethan drama, save perhaps jests about venereal disease.
120		<i>Sir Knight</i> (line 116) = the use of <i>sir</i> is mocking.
122	<b>Knight.</b> Thou damnèd wretch and <u>execrable</u> dog, Bred in the <u>concave</u> of some monstrous rock,	<i>bachelor</i> (line 117) = in addition to meaning "unmarried man", <i>bachelor</i> was also a term used to describe a young knight who had no following as yet. <sup>1,14</sup>
124	How dar'st thou thus <u>abuse a gentleman?</u> Villain, I say, undo what thou hast done!	= detestable. = hollow. <sup>1</sup>
126		= mistreat. = the Knight is as concerned for the dignity of his status as a <i>gentleman</i> as he is for the physical deformity imposed on him.
128	<b>Faust.</b> O, not so fast, sir! <u>there's no haste but good</u> ; are you remembered how you <u>crossed</u> me in my	= proverbial expression, meaning "an ill haste is not good." = opposed. <sup>1</sup>
130	<u>conference</u> with the Emperor? I think I have met	= conversation.
132	with you for it.	128-9: <i>I have met with you</i> = "I am revenged on you"; see line 90 above.
134	<b>Emp.</b> Good Master Doctor, at my <u>entreaty</u> release	= request.
136	him: he hath done penance sufficient.	
138	<b>Faust.</b> My gracious lord, <u>not so much for the injury</u> he <u>offered</u> me here in your presence, <u>as to delight</u>	= ie. "it was not so much for". = insult.
140	you with some mirth, <u>hath Faustus worthily requited</u> <u>this injurious</u> knight; which being all I desire, I am content to release him of his horns: – and, sir knight, hereafter speak well of scholars. – Mephistophilis, transform him straight.	= ie. inflicted on. = ie. "but rather". = ie. "that I have". = repaid, got revenge on. = insulting. <sup>1</sup>
142	[ <i>Mephistophilis removes the horns.</i> .]	
144	– Now, my good lord, having done my duty, I humbly take my leave.	
146		
148	<b>Emp.</b> Farewell, Master Doctor: yet, <u>ere</u> you go, Expect from me a <u>bounteous</u> reward.	= before. = generous.
150	[ <i>Exeunt Emperor, Knight, and Attendants.</i> .]	150: Faustus and Mephistophilis remain on stage, leading directly into the next scene.
	<b>SCENE XI.</b>	
	<i>A Green; afterwards the House of Faustus.</i>	<b>Scene XI:</b> the first part of the scene takes place in a "fair and pleasant green" (see line 10).
	<b>Still on Stage: Faustus and Mephistophilis.</b>	
1	<b>Faust.</b> Now, Mephistophilis, the <u>restless</u> course	1-2: note the interesting metaphor of time <i>running</i> in a race or on a path ( <i>course</i> ), with <i>foot</i> .
2	That time doth run with calm and silent foot,	<i>restless</i> = unceasing.
	Short'ning my days and <u>thread of vital life</u> ,	= a common metaphor; the length of one's <i>life</i> was measured by a <i>thread</i> spun by the three mythological

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

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

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

12                   *Enter a Horse-Courser.*

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

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

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

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

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

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

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

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

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

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

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

48 **Horse-C.** Well, sir. –

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

= ie. last or remaining.

8: Faustus possesses a new horse.

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

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

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

**mass** = a common oath.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

= ie. "listen to his admonition".

= instructed. = ie. the horse.

= fine, splendid.

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

= bundle.<sup>2</sup>

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

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

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

= "what do you want?"

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

= if, ie. even if.

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

= before.

116	[Pulls Faustus by the leg, and pulls it <u>away</u> .]	= off; one of the oddest stage directions in the canon.
118	Alas, I am <u>undone</u> ! what shall I do?	= ruined.
120	<b>Faust.</b> O, my leg, my leg! – Help, Mephistophilis! call the <u>officers</u> . – My leg, my leg!	= ie. officers of the law.
122	<b>Meph.</b> Come, villain, to the constable.	
124		
126	<b>Horse-C.</b> O Lord, sir, let me go, and I'll give you forty dollars more!	
128	<b>Meph.</b> Where be they?	
130	<b>Horse-C.</b> I have none about me: come to my <u>ostry</u> , and I'll give them you.	= hostelry, ie. inn. <sup>1</sup>
132		
134	<b>Meph.</b> Be gone quickly.	
136		
	[Horse-Courser runs away.]	
138	<b>Faust.</b> What, is he gone? farewell he! Faustus has his leg again, and the horse-courser, I take it, a bottle of hay for his labour: well, this trick shall cost him forty dollars more.	
140		
142	<i>Enter Wagner.</i>	
144	How now, Wagner! what's the news with thee?	
146	<b>Wag.</b> Sir, the Duke of Vanholt doth earnestly entreat your company.	
148		
150	<b>Faust.</b> The Duke of Vanholt! an honourable gentleman, to whom I must be no niggard of my cunning. – Come, Mephistophilis, let's away to him.	
152		
	[Exeunt.]	
	<b>SCENE XII.</b>	
	<i>The Court of the Duke of Vanholt.</i>	
	<i>Enter the <u>Duke of Vanholt</u>, the Duchess, and Faustus.</i>	
1	<b>Duke.</b> Believe me, Master Doctor, this <u>merriment</u>	
2	hath much pleased me.	= entertainment.
4	<b>Faust.</b> My gracious lord, I am glad it <u>contents</u> you	
6	so well. – But it may be, madam, you take no	= satisfies.
8	delight in this. I have heard that <u>great-bellied</u> women do long for some <u>dainties</u> or other: what is it, madam? tell me, and you shall have it.	= pregnant.
10	<b>Duch.</b> Thanks, good Master Doctor: and, for I see	= delicacies, ie. treats.

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

SCENE XIII.

*A Room in the House of Faustus.*

*Enter Wagner.*

1      **Wag.** I think my master means to die shortly,  
 2      For he hath given to me all his goods:  
 And yet, methinks, if that death were near,  
 4      He would not banquet, and carouse, and swill  
  
 6      Amongst the students, as even now he doth,  
 Who are at supper with such belly-cheer  
 As Wagner ne'er beheld in all his life.  
 8      See, where they come! belike the feast is ended.

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

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

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

= ie. right now, at this moment.<sup>7</sup>

= feasting.<sup>1</sup>

= it seems.

1-8: the *History* digresses several times to describe how fond Faustus was of Wagner: "*Faustus loved the boy well*", we read in Chapter VIII, "*hoping to make him as good or better seen in hellish exercises than himself*".

10     [*Exit Wagner.*]

10: the original quarto does not direct Wagner to leave the stage; as Ward points out, Faustus' servant, an accomplished student, is not necessarily inferior in any way to the about-to-enter Scholars.

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

14     **1st Sch.** Master Doctor Faustus, since our  
 16     conference about fair ladies, which was the  
 beautifulest in all the world, we have determined  
 18     with ourselves that Helen of Greece was the  
 admirablest lady that ever lived: therefore, Master  
 20     Doctor, if you will do us that favour, as to let us see  
 that peerless dame of Greece, whom all the world  
 22     admires for majesty, we should think ourselves

= discussion. = ie. "regarding who".

17-18: **determined with ourselves** = ie. agreed.<sup>4</sup>

= ie. Helen of Troy.

21-22: **whom all...majesty** = the clause is repeated exactly below at 38; Boas suggests this is a printer's mistake, and would omit the words from this speech.

= beholding.

= because.

= ie. "appearing no differently in her".<sup>1</sup>

31-32: the second reference in our play to the Trojan prince

24     much beholding unto you.

24     **Faust.** Gentlemen,  
 26     For that I know your friendship is unfeigned,  
 And Faustus' custom is not to deny  
 28     The just requests of those that wish him well,  
 You shall behold that peerless dame of Greece,  
 30     No otherways for pomp and majesty

Than when Sir Paris crossed the seas with her,

32	And brought the <u>spoils</u> to rich <u>Dardania</u> .	<p><b>Paris</b>, who, while visiting Sparta, seduced and absconded with the beautiful <b>Helen</b>, wife and queen of King Menelaus, and then sailed across the Aegean Sea to Troy, which was located on the north-west tip of Asia Minor.</p> <p>32: ie. and brought ruin to wealthy Troy; <b>spoils</b> here means "pillaging" or "plundering".<sup>1,12</sup></p> <p><b>Dardania</b> = the region of north-west Asia Minor in which Troy was located.</p>
34	Be silent, then, for danger is in words.	<p>33: a reference to the sentiment often expressed before Greek and Roman religious ceremonies, such as sacrifices;<sup>7</sup> in ancient Rome, the words of a religious invocation had to be pronounced precisely and without error for them to be effective.</p> <p>Some commentators have noted how fitting these words are for Marlowe, who, as we mentioned in the note at Scene I.115, in addition to being a playwright, served in the queen's secret service.</p>
36	[ <i>Music sounds, and Helen passeth over the stage.</i> ]	
38	<b>2nd Sch.</b> Too simple is my wit to tell her praise, Whom all the world admires for majesty.	<p>37: ie. "my ability to express myself is too poor to praise her sufficiently".</p>
40	<b>3rd Sch.</b> <u>No marvel</u> though the angry Greeks <u>pursued</u> <u>With ten years' war</u> the <u>rape</u> of such a queen,	<p>= "it is no wonder". = prosecuted.<sup>4</sup></p>
42	Whose heavenly beauty <u>passeth all compare</u> .	<p>41: <b>With ten years' war</b> = it took a full decade for the Greeks to take Troy.</p> <p><b>rape</b> = abduction; Elizabethan writers, when describing Helen, went back and forth in referring to her sometimes as a whore, for running away with Paris on her own volition, and sometimes as a victim of a kidnapping, as here.</p> <p>= surpasses all comparison.<sup>4</sup></p>
44	<b>1st Sch.</b> Since we have seen the pride of Nature's works, And <u>only paragon</u> of excellence,	
46	Let us depart; and for this glorious deed Happy and blest be Faustus evermore!	<p>= unparalleled model.<sup>1</sup></p>
48	<b>Faust.</b> Gentlemen, farewell: the same I wish to you.	
50		
52	[ <i>Exeunt Scholars.</i> ]	
54	<i>Enter an Old Man.</i>	<p><b>Entering Character:</b> the <b>Old Man</b> is a God-fearing neighbour of Faustus', representing our doctor's last chance at redemption. The <i>History</i> describes him as "<i>a good Christian, an honest and virtuous old man, a lover of the Holy Scriptures.</i>"</p>
56	<b>Old Man.</b> Ah, Doctor Faustus, that I might prevail To guide thy steps unto the way of life,	
58	By which sweet path thou may'st attain the goal That shall conduct thee to <u>celestial rest</u> !	<p>= ie. eternal peace in Heaven.</p>
60	<u>Break heart, drop blood</u> , and mingle it with tears,	<p>= even as the <b>heart</b> was considered the seat of life, <b>blood</b> was understood to be the fluid which sustains life, and the two were frequently poetically connected (hence the ancient word <b>heart-blood</b>).<sup>1,20</sup></p>
	Tears falling from repentant heaviness	

	Of thy most <u>yild</u> and loathsome filthiness, The stench whereof corrupts the inward soul With such <u>flagitious</u> crimes of heinous sins <u>As no commiseration</u> may expel, But mercy, Faustus, of thy Saviour sweet, Whose blood alone must wash away thy guilt.	= vile. = most wicked. <sup>1</sup> = that. = pity. <sup>1</sup>
62		66: Christ died to expiate the sins of all humanity.
64		
66		
68	<b>Faust.</b> Where art thou, Faustus? wretch, what hast thou done? Damned art thou, Faustus, damned; <u>despair and die!</u>	
70	Hell calls for <u>right</u> , and with a roaring voice Says, "Faustus, come; thine hour <u>is come</u> ;"	= justice.
72	And Faustus <u>now</u> will come to do thee right.	= some editors emend <u>is come</u> to <u>is almost come</u> , which is how the line appeared in the later quartos.
74	[Mephistophilis gives him a dagger.]	72: "and Faustus now arrives to pay you, hell, your due." <sup>5</sup> <u>now</u> = added from the post-1604 quartos.
76	<b>Old Man.</b> Ah, <u>stay</u> , good Faustus, stay thy desperate steps! I see an angel hovers o'er thy head, And, with a <u>vial</u> full of precious grace, Offers to pour the same into thy soul: Then call for mercy, and avoid despair.	= stop, delay.
78		
80		
82	<b>Faust.</b> Ah, my sweet friend, I feel Thy words to comfort my distressed soul! Leave me a while to ponder on my sins.	
84		
86	<b>Old Man.</b> I go, sweet Faustus; but with <u>heavy cheer</u> , Fearing the ruin of thy <u>hopeless</u> soul.	= sadness; <u>cheer</u> was used to mean "mood" in general. <sup>1</sup> = ie. without hope (of salvation). <sup>7</sup>
88	[Exit Old Man.]	
90		
92	<b>Faust.</b> Accursèd Faustus, where is mercy now? I do repent; and yet I do despair: Hell strives <u>with grace</u> for conquest in my breast: What shall I do to <u>shun</u> the snares of death?	= ie. against. = ie. divine mercy. <sup>7</sup> = avoid.
94		
96	<b>Meph.</b> Thou traitor, Faustus, I <u>arrest</u> thy soul For disobedience to my sovereign lord: <u>Revolt</u> , or I'll <u>in piece-meal</u> tear thy flesh.	= take hold of.
98		
100	<b>Faust.</b> Sweet Mephistophilis, <u>entreat</u> thy lord To pardon my unjust presumption, And with my blood again I will confirm My former vow I made to Lucifer.	= "return to your former allegiance". <sup>1</sup> = into pieces.
102		
104		
106	<b>Meph.</b> Do it, then, quickly, with <u>unfeignèd</u> heart, Lest greater danger do <u>attend</u> thy <u>drift</u> .	= ask, beg.
108	[Faustus stabs his arm, and writes on a paper with his blood.]	
110	<b>Faust.</b> <u>T torment</u> , sweet friend, that base and <u>crooked age</u> ,	= ie. genuine. = accompany. = direction or course (he is heading). <sup>4</sup>
		108-9: stage direction added by Dyce.
		111-3: Faustus blames the Old Man ( <u>crooked age</u> ) for

	<p>112      <u>That durst</u> dissuade me from thy Lucifer, With greatest torments that our hell <u>affords</u>.</p> <p>114</p>	<p>causing his doubts, and asks Mephistophilis to inflict the greatest torture known in hell on him; <b>Torment</b> (line 111) is a verb, an imperative.</p> <p><b>That durst</b> = "who dared". <b>affords</b> = provides.</p>
116	<p><b>Meph.</b> 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.</p>	<p>= ask. = satiate, satisfy. = "to be my lover".</p>
118		
120	<p><b>Faust.</b> One thing, good servant, let me <u>crave</u> of thee, To <u>glut</u> the longing of my heart's desire, – That I might have <u>unto my paramour</u></p>	
122	<p>That <u>heavenly Helen</u> which I saw <u>of late</u>,</p>	<p>122: <b>heavenly Helen</b> = pronounced "<i>hea'nyly Helen</i>", which makes the wordplay even more pronounced. <b>of late</b> = recently.</p>
124	<p>Whose sweet embracings may extinguish clean These thoughts that do dissuade me from my vow, And keep mine oath I made to Lucifer.</p>	
126		
128	<p><b>Meph.</b> Faustus, this, or what else thou shalt desire, Shall be performed <u>in twinkling of an eye</u>.</p>	
130	<p style="text-align: right;"><i>Re-enter Helen.</i></p>	<p>= this still familiar phrase dates back at least to 1303.<sup>1</sup></p>
132	<p><b>Faust.</b> Was this the face that launched a thousand ships,</p>	<p>132: here appears one of the most famous non-Shakespearean lines from all of the era's drama. Shakespeare borrowed the sentiment for his 1602 <i>Troilus and Cressida</i>, when in Act II.ii Troilus describes Helen, and by extension Cressida, as "<i>a pearl, / Whose price hath launch'd above a thousand ships</i>".</p>
134	<p>And burnt the <u>topless</u> towers of <u>Ilium</u> –</p>	<p>133: ie. and caused the sack of Troy (<b>Ilium</b> being another name for Troy).</p>
136		<p><b>topless</b> = figuratively, seemingly without tops (they are so high), ie. so high as to be immeasurable or beyond sight.<sup>12,13</sup></p>
138	<p>Sweet <u>Helen</u>, make me immortal with a kiss. –</p>	<p>= a monosyllable here: <i>Hel'n</i>.</p>
140		
142	<p>[<i>Kisses her.</i>]</p>	
144	<p>Her lips <u>sucks</u> forth my soul: see, where it flies! – Come, Helen, come, give me my soul again. Here will I dwell, for Heaven be in these lips, And all is <u>dross</u> that is not Helena. I will be Paris, and for love of thee, Instead of Troy, shall Wertemberg be sacked; And I will combat with weak <u>Menelaus</u>,</p>	<p>= the later editions emend <b>sucks</b> to <b>suck</b>. = ie. out. = worthless trash.</p>
146		
148	<p>And wear thy colours on my plumèd crest;</p>	<p>144: in Book III of the <i>Iliad</i>, the Greek and Trojan armies agreed that their conflict should be settled by single combat between the Trojan prince Paris and Helen's husband, the Spartan king <b>Menelaus</b>; overcome and about to be slain, Paris was snatched away from the field and to the safety of his apartment by the goddess Venus.</p>
150		

146	Yea, I will wound Achilles in the heel,	146: traditions outside of the <i>Iliad</i> described Paris as slaying Achilles by shooting an arrow into his only vulnerable body part, his heel.
148	And then return to Helen for a kiss. O, thou art fairer than the evening air <u>Clad</u> in the beauty of a thousand stars;	= clothed.
150	Brighter art thou than <u>flaming Jupiter</u> When he appeared to hapless <u>Semele</u> ;	150-1: <b>Semele</b> was a daughter of the Greek hero Cadmus, and beloved by <b>Jupiter</b> . Jupiter's wife Juno, jealous of Semele, came to her in the shape of her nurse, and convinced her to pray to Jupiter to appear before her in the same brilliant majesty in which he appears before Juno. Having sworn to give Semele anything she asked for, Jupiter was forced to fulfill her request, but for a mere mortal to view a god in his or her true form is fatal, and Semele was accordingly killed by the fire and lightning surrounding the king of the gods (hence <b>flaming Jupiter</b> ).
152	More lovely than <u>the monarch of the sky</u> In wanton <u>Arethusa's azured arms</u> ;	152-3: the reference is to the story of the river god <b>Alpheos</b> , who while hunting one day came upon, fell in love with, and pursued the nymph <b>Arethusa</b> ; she, unwilling, turned herself into a spring, whereupon Alpheos transformed himself into a river which flowed into, and thus united with, the spring. <sup>29</sup> As the editors note, Marlowe was mistaken in referring to Jupiter ( <b>the monarch of the sky</b> ) as the protagonist of the myth. <i>azured</i> = blue, describing water.
154	And none but thou shalt be my paramour!	
156	[ <i>Exeunt.</i> ]	<b>Faustus' Mistresses:</b> in the <i>History</i> , Faustus asks for Mephistophilis to bring him "seven of the fairest women" that they had seen in their travels around the world; the demon fulfilled this request, bringing the doctor "two Netherland, one Hungarian, one Scottish, two Walloon, one Franklander", which women with "he continued long, yea, even to his last end."
158	<i>Enter the Old Man.</i>	<b>Faustus and Helen:</b> in the <i>History</i> , not only does Faustus get to have Helen of Troy as his mistress for the last year of his life on earth, but, incredibly, the couple have a child, whom the doctor names Justus Faustus. We are told that "the child told Dr. Faustus many things which were done in foreign countries, but in the end, when Faustus lost his life, the mother and the child vanished away both together."
160	<b>Old Man.</b> Accursèd Faustus, miserable man, That from thy soul exclud'st the grace of Heaven,	158ff: Dyce suggests the scene switches to the home of the Old Man, but Bullen and others think we have only moved to another room in Faustus' house.
162	And <u>fly'st</u> the throne of <u>his</u> tribunal-seat!	= flies from, flees. = ie. its.
164	<i>Enter Devils.</i>	
166	Satan begins to <u>sift</u> me with his <u>pride</u> :	166: <i>sift</i> = test; <sup>1</sup> the allusion is to Luke 22:31: "And the Lord saide: Simon, Simon, beholde Satan hath decided to <i>sift</i> you, as it were wheat" (1568 Bishop's Bible).

*pride* = display of power.<sup>12</sup>

As in this furnace God shall try my faith,

167: reference to Daniel 3, in which the Babylonian King Nebuchadnezzar threw Shadrach, Meshach and Abednego (three Jews who administered part of Babylon) into a *furnace* for failing to worship a gold statue the king had had built; the trio were unharmed by the fire, and the impressed king rechanneled his people's worship to the God of the Jews.<sup>5</sup>

*try* = test.

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

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

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

= power.<sup>7</sup>

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

172

174

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

#### SCENE XIV.

*A Room in the House of Faustus.*

*Enter Faustus, with Scholars.*

1 **Faust.** Ah, gentlemen!

2  
4  
5-6: *my sweet...lived still* = "my dear university roommate  
(chamber-fellow), if I had stayed living with you, I would  
have lived forever", ie. since the Scholar, with his positive  
influence, would presumably have dissuaded Faustus from  
traveling the path of the damned.

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

= ie. "am damned".

7: the terrified Faustus is speaking of either Lucifer or  
Mephistophilis.

10 **2nd Scholar.** What means Faustus?

12 = it seems likely. = fallen.<sup>4</sup>

14 **3rd Scholar.** Belike he is grown into some sickness  
16 by being over-solitary.

12: ie. by spending too much time alone.

18 **1st Scholar.** If it be so, we'll have physicians to cure  
him. – 'Tis but a surfeit; never fear, man.

14 = "he over-ate or over-drank," ie. he has indigestion.<sup>13</sup>

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

22 **2nd Scholar.** Yet, Faustus, look up to Heaven;  
remember God's mercies are infinite.

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

26 tremble not at my speeches! Though my heart pants  
28 and quivers to remember that I have been a student  
30 here these thirty years, O, would I had never seen  
32 Wertenberg, never read book! and what wonders I  
34 have done, all Germany can witness, yea, all the  
36 world; for which Faustus hath lost both Germany  
Faustus, being in hell for ever?

38 **3rd Sch.** Yet, Faustus, call on God.

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

46 **All.** Who, Faustus?

48 **Faust.** Lucifer and Mephophilis. Ah, gentlemen,  
50 I gave them my soul for my cunning!

52 **All.** God forbid!

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

60 **1st Sch.** Why did not Faustus tell us of this  
before, that divines might have prayed for thee?

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

68 **2nd Sch.** O, what shall we do to save Faustus?

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

74 **3rd Sch.** God will strengthen me; I will stay with  
Faustus.

76 **1st Sch.** Tempt not God, sweet friend; but let us into  
the next room, and there pray for him.

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

= ie. resident.<sup>7</sup>

= "if only" or "I wish".

= ie. taken up scholarship.

= rejected.

= "keeps me from speaking!"

= the demons supernaturally prevent Faustus from moving  
his arms.

= ie. "in return for". = knowledge.

= "in return for". = idle, foolish.

= happiness. = wrote.

= deed. = ie. arrived.

= clergymen, theologians.

= ie. listened to.

= theology.<sup>1</sup> = "go away", or "leave me alone".

= save is added from the post-1604 quartos.

= ie. "let us go".

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

84      **2nd Scholar.** Pray thou, and we will pray that God  
85      may have mercy upon thee.

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

88      **All.** Faustus, farewell.

89      [Exeunt Scholars. – *The clock strikes eleven.*]

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

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

100     The stars move still, time runs, the clock will strike,  
101     The devil will come, and Faustus must be damned.  
102     O, I'll leap up to my God! – Who pulls me down? –  
103     See, see, where Christ's blood streams in the firmament!  
104     One drop would save my soul, half a drop: ah, my  
105     Christ! –  
106     Ah, rend not my heart for naming of my Christ!  
107     Yet will I call on him: O, spare me, Lucifer! –  
108     Where is it now? 'tis gone: and see, where God  
109     Stretcheth out his arm, and bends his ireful brows!  
110     Mountains and hills, come, come, and fall on me,  
111     And hide me from the heavy wrath of God!

112     No, no!

afraid of "any noise or rumbling about the house", for no harm will come to them; Marlowe has subtly changed Faustus' admonition, advising the scholars, should they hear any fearsome sounds, not to try to save him.

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

97: moving = ie. turning.

spheres of Heaven = another reference to the various spheres containing all the heavenly bodies which rotate around the earth.

= come to a stop.

= Faustus addresses the sun.

= never-ending.

= an ordinary day, ie. 24 hours.

= "Oh, slowly, slowly run ye, horses of the night;" from Ovid's collection of poetry, *Amores*.<sup>5</sup>

In the *Amores* I.13, the narrator has just spent the night with his mistress, whose husband is an old man, and he wonders why Aurora (personified Dawn) is in a hurry to appear; he chastises Aurora severely, suggesting that if Aurora herself had just spent the night with the handsome prince Cephalus whom she loved, she too would cry out for a delay in the arrival of the morning; the narrator ascribes this line to Aurora in this hypothetical moment of anguish.

= unceasingly.

107: Faustus has a vision of Christ's blood dripping from the sky (firmament).

= tear out.

= ie. full of anger.

113-4: allusion to:

(1) Hosea 10:8: "*then they shall say to the mountains, 'Cover us', and to the hills, 'Fall upon us'*"; and

(2) Revelation 6:16: "*and said to the hills and rocks, 'Fall on us, and hide us from the presence of him that sitteth on the throne, and from the wrath of the lamb'*" (1568 Bishop's Bible, modern spelling).<sup>5</sup>

116	Then will I headlong run into the earth: Earth, <u>gape</u> ! O, no, it will not harbour me!	= "open up!"
118	You stars that reigned at my <u>nativity</u> ,	118-124: briefly, Faustus asks the stars to save him from hell by hiding him in the clouds and then sending him on from there to Heaven. 118: allusion to the oft referred-to belief that the position of the stars at one's birth ( <b>nativity</b> ) determines one's destiny.
	Whose <u>influence</u> hath <u>allotted</u> death and hell,	119: <b>influence</b> = an astrological term, describing an imagined ethereal fluid flowing from the stars and affecting one's fortunes in life. <b>allotted</b> = "assigned to me"; is Faustus blaming the heavens for his predicament, and so momentarily failing to take full responsibility for his own decisions?
120	Now draw up Faustus, like a foggy mist, Into the entrails of yon <u>labouring</u> cloud,	= moving. <sup>1</sup>
122	That, when you vomit forth into the air, My limbs may issue from your <u>smoky</u> mouths,	= steaming or vaporous, probably describing the cloud(s); <sup>1</sup> but see the note immediately below at line 120-4.
124	So that my soul may but ascend to Heaven!	120-4: these are tricky lines to interpret, and the presence of some many pronouns doesn't help; but the sense seems to be something like, "draw me up into the bowels of the clouds, in which my soul may be separated from my body, and may move on to Heaven"; otherwise, his soul will be forced to accompany the body to hell. Bevington cleverly suggests the lines describe stormy clouds, whose lightning propels Faustus' soul to Heaven (the <b>smoky mouths</b> thus would refer to the sulphurous fumes produced by flashes of lightning).
	[ <i>The watch strikes the half-hour.</i> ]	As a way to make sense of the pronouns and assist with the interpretation, Dyce suggests changing <b>cloud</b> to <b>clouds</b> , and <b>you</b> and <b>your</b> of lines 122-3 to <b>they</b> and <b>their</b> respectively.
126		= clock.
128	Ah, half the hour is past! 'twill all be <u>past anon</u> :	= "over soon."
	O God,	
130	If thou wilt not have mercy on my soul,	
	Yet for Christ's sake, whose blood hath <u>ransomed</u> me,	= redeemed.
132	Impose some end to my incessant pain;	
	Let Faustus live in hell a thousand years,	
134	A hundred thousand, <u>and at last be saved</u> !	= ie. "so long as in the end he is saved!"
	O, no end is limited to damnèd souls!	35 "there is no limit to the time damned souls must remain in hell!"
136	Why wert thou not a creature <u>wanting soul</u> ?	= without a soul.
	Or why is <u>this</u> immortal that thou hast?	= referring to his soul.
138	Ah, <u>Pythagoras' metempsychosis, were that true</u> ,	138: the 6th century B.C. mathematician and philosopher <b>Pythagoras</b> of Samos was the most well-known exponent of the theory of transmigration of the souls, or <b>metempsychosis</b> , in which the souls of living things at the moment of death pass on to other, different bodies. <sup>15</sup> If this theory represented the true state of things, it would obviously relieve Faustus of his burden. <b>were that true</b> = "if only it was real".

	This soul <u>should</u> fly from me, and I be changed <u>Unto</u> some brutish beast! all beasts are happy, For, when they die, Their souls are soon dissolved <u>in elements</u> ;	= ie. would. = into.
140		= ie. into the <b>elements</b> of which all matter is composed, ie. air, earth, fire and water.
142	But mine must live <u>still</u> to be plagued in hell. Cursed be the parents that <u>engendered</u> me! No, Faustus, curse thyself, curse Lucifer That hath deprived thee of the joys of Heaven.	= always, ie. forever. = gave birth to.
144		
146		
148	[ <i>The clock strikes twelve.</i> ]	= interestingly, in the earlier stage direction (line 126), the 1604 edition prints <b>watch</b> instead of <b>clock</b> .
150	O, it strikes, it strikes! Now, body, turn to air, Or Lucifer will bear thee <u>quick</u> to hell!	= alive.
152		
154	[ <i>Thunder and lightning.</i> ]	
156	O soul, be changed into little water-drops, And fall into the ocean, ne'er be found!	
158	<i>Enter Devils.</i>	
160	My God, my God, look not so fierce on me! <u>Adders and serpents, let me breathe a while!</u>	161: <b>Adders and serpents</b> = apropos to lines 80-82 above, the History states that the scholars heard from within the room where "Dr. Faustus lay...a mighty noise and hissing, as if the hall had been full of snakes and adders." <b>breathe a while</b> = ie. "let me pause or wait a bit", ie. "give me a little more time."
162	<u>Ugly hell, gape not!</u> come not, Lucifer! <u>I'll burn my books!</u> —Ah, Mephistophilis!	= an allusion to the common trope of the "mouth of hell". = just as the Ephesians burned their books of magic when they converted to Christianity: see Acts 19:19. <sup>5</sup>
164		
	[ <i>Exeunt Devils with Faustus.</i> ]	

### CHORUS III.

*Enter Chorus.*

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

4      That sometime grew within this learnèd man.  
5      Faustus is gone: regard his hellish fall,  
6      Whose fiendful fortune may exhort the wise,  
7      Only to wonder at unlawful things,

8      Whose deepness doth entice such forward wits  
9      To practice more than heavenly power permits.

10     [Exit.]

FINIS

*Terminat hora diem; terminat auctor opus.*

2: the *laurel* wreath Faustus received for his learning is now consumed in the fires of hell; the Greek god *Apollo* is most connected with the laurel tree, as a result of the story of his love for the nymph Daphne; his pursuit of the maiden was frustrated when she was turned into a laurel tree; from its boughs Apollo made himself a wreath.<sup>29</sup>

= once.  
= an imperative to the audience: "consider".  
= resulting from the agency of the fiend. = warn.  
6: to satisfy themselves with marveling at (but not actually engaging in) unlawful things.<sup>5</sup>  
= eager intellects.  
7-8: the play ends, as many scenes, acts and plays do, with a rhyming couplet.

**Motto:** "the hour finishes the day; the author finishes his work."<sup>32</sup> Mottos were sometimes published at the end of a play; this particular motto also appeared at the end of the anonymous play *Charleymayne* or *The Distracted Emperor*.<sup>8</sup>

## Marlowe's Invented Words.

Like all writers of the era, Christopher Marlowe made up words when he felt like it, usually by adding prefixes and suffixes to known words, combining words, or using a word in a way not yet used before. In addition, many phrases that Marlowe created were found attractive, and hence used again by later, other authors.

The following is a list of words and expressions from the 'A' text of *Doctor Faustus* (1604) that research suggests may have been first used, or used in a certain way, by Marlowe in this play.

### a. Words and Compound-Words.

**anagrammatize**  
**arch-regent**  
**breviated** (as an adjective)  
**bright-splendent** (1591)  
    **centric** (1592)  
**companion-prince**  
    **concise** (1592)  
**depth** (meaning profoundness of thought)  
    **diametarily**  
**equivalents** (meaning equal parts)  
    **fiendful**  
**fustian** (as a noun, meaning lofty language or jargon)  
    **hey-pass** (1593)  
    **kill-devil** (1591)  
    **lines** (applied to divination)  
**mate** (meaning marry - but this is uncertain)  
    **over-solidary**  
    **plaud**  
**proficient** (as an adjective)  
    **sonnet**  
**short cut** (meaning the most efficient way to accomplish something)  
    **snipper-snapper** (1600)  
    **terminine**  
**to meet with** (meaning to get even with)  
    **yoky** (meaning yoked)  
    **zounds**

### b. Expressions and Collocations

*Collocations* are words that are commonly, conventionally and familiarly used together (e.g. "blue sky"), but which when used collectively so do not rise to the level of what may be called an expression. All of the following expressions and collocations make their first appearance in *Doctor Faustus* (1604), and were subsequently used by later writers, and some even continue to be used this day.

Those collocations in *quotation marks* indicate an exactly worded formula that was reused regularly by later writers.

"Almain rutter(s)"  
"audacious deed(s)"  
"beaten silk"  
"calm and silent"

"carved brass" (1596)  
"centric earth" (1600)  
"ceremonial toy(s)"  
"chiefest bliss" (1594)  
"concealed arts"  
"damned book" (1598)  
"damned slave(s)" (1594)  
"Dutch fustian"  
"envenomed steel"  
"erring star(s)" (1597)  
"execrable art(s)" (1603)  
"execrable dog"  
"frivolous demand(s)" (1600)  
"God in Heaven knows"  
"God's mercies are infinite"  
"hopeless soul"  
"ireful brow(s)" (1598)  
"knave's acre" (1599)  
"labouring cloud(s)" (1595)  
"leathern bag(s)" (1594)  
"matter(s) of theology"  
"monarch of the sky"  
"nature's eye"  
"paragon of excellence"  
"pitchy breath" (1594)  
"raise the wind", all tenses  
"rend the clouds" all tenses  
"solitary grove(s)" (1594)  
"swift spirit"  
"true substantial body / bodies"  
"weak Menelaus"  
"what would folks say"  
the expression **one has not slept this (time)**  
(precursor to "one has not slept for or since",  
as in, e.g., "I have not slept for two days".)  
**to "basely despair"**

**was this the face that launched a thousand ships?**

Readers will note that many of the words and phrases listed above have years appended to them; these years represent the date of the actual earliest known appearance in print of each of these terms (the earliest extant copy of *Doctor Faustus* is the "A" text of 1604).

However, if we assume that Marlowe actually wrote each of these words and terms into his script of *Doctor Faustus* before 1593 (the year of his death), then he may be said to have been the likely true originator of these words and expressions.

## FOOTNOTES.

Footnotes in the text correspond as follows:

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