

KYPROS PRESS



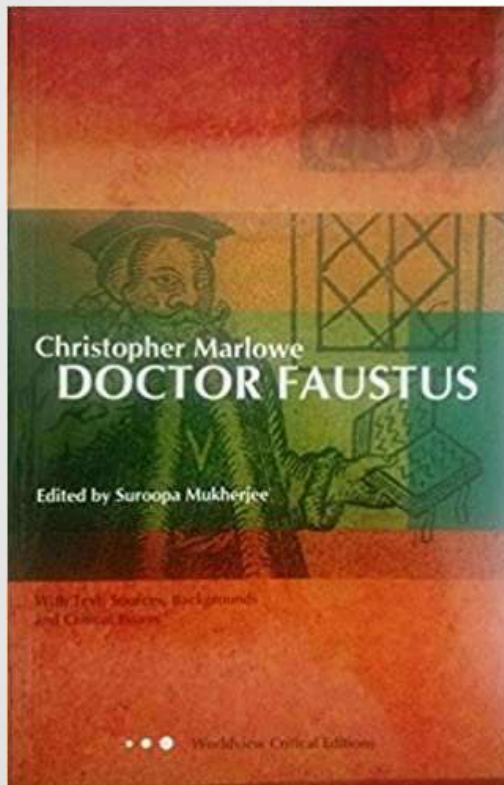
**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**



**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
CONTEXT AND KEY FACTS**

**Prepared by:
Lect. Huda Abdullah Abdulateef**

CONTEXT - DATE



- *Doctor Faustus* was probably written in 1592, although the exact date of its composition is uncertain, since it was not published until a decade later.



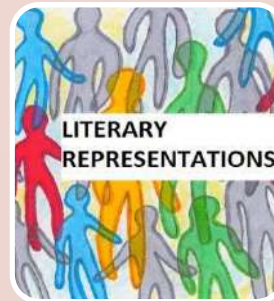
CONTEXT - SOURCES



The idea of an individual selling his or her soul to the devil for knowledge is an old motif in Christian folklore, one that had become attached to the historical persona of Johannes Faustus, a disreputable astrologer who lived in Germany sometime in the early 1500s.



The immediate source of Marlowe's play seems to be the anonymous German work *Historia von D. Iohan Fausten* of 1587, which was translated into English in 1592, and from which Marlowe lifted the bulk of the plot for his drama.



Although there had been literary representations of Faust prior to Marlowe's play, *Doctor Faustus* is the first famous version of the story.



Later versions include the long and famous poem *Faust* by the nineteenth-century Romantic writer Johann Wolfgang von Goethe,



as well as operas by Charles Gounod and Arrigo Boito



and a symphony by Hector Berlioz.

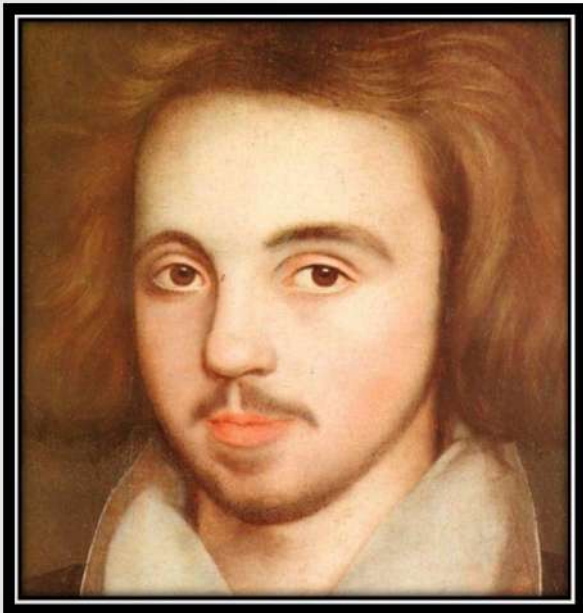
CONTEXT - MEANING



- Meanwhile, the phrase **“Faustian bargain”** has entered the English lexicon, referring to **any deal made for a short-term gain with great costs in the long run.**



CHRISTOPHER MARLOWE



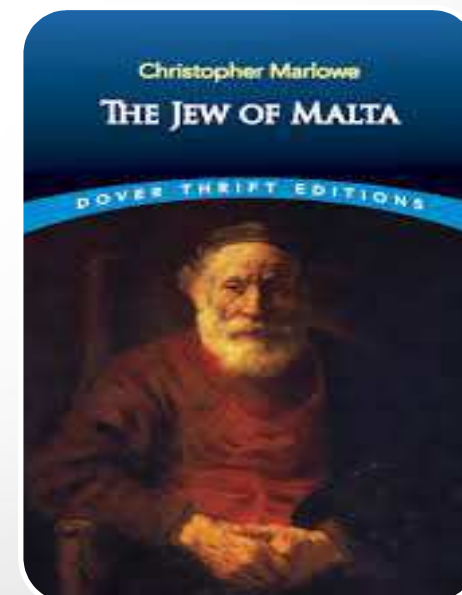
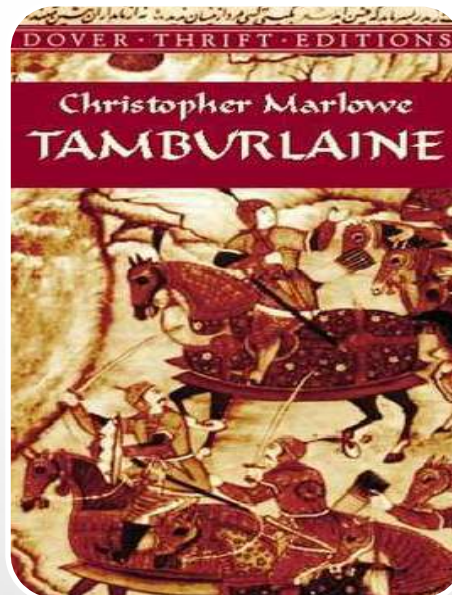
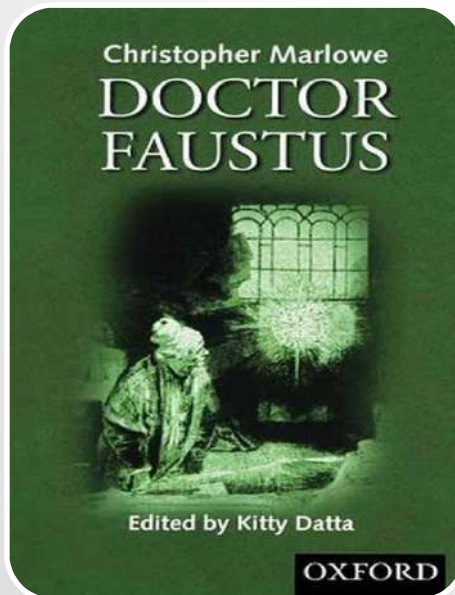
1564 - 1593

- Born in Canterbury on February 26, 1564.
- Christopher Marlowe was an actor, poet, and playwright during the reign of Britain's Queen Elizabeth I
- Education
 - Marlowe attended Corpus Christi College at Cambridge University and received degrees in 1584 and 1587.
 - Traditionally, the education that he received would have prepared him to become a clergyman, but Marlowe chose not to join the ministry.
 - For a time, Cambridge even wanted to withhold his degree, apparently suspecting him of having converted to Catholicism, a forbidden faith in late-sixteenth-century England, where Protestantism was the state-supported religion.
- Died on May 30, 1593,
 - Marlowe became involved in a tavern brawl and was killed when one of the combatants stabbed him in the head.
 - After his death, rumors were spread accusing him of treason, atheism, and homosexuality, and some people speculated that the tavern brawl might have been the work of government agents.

MARLOWE'S MAJOR CONTRIBUTIONS & WORKS



- Introduced important use of **blank verse** and he was Shakespeare's main competition.
- **Major works:**





KEY FACTS

- **FULL TITLE:** Published initially as *The Tragical History of Dr. Faustus*, then as *The Tragical History of the Life and Death of Doctor Faustus*.
- **AUTHOR:** Christopher Marlowe
- **TYPE OF WORK:** Play
- **LANGUAGE:** English
- **GENRE:** Tragedy
- **TIME AND PLACE WRITTEN:** Early 1590s; England
- **DATE OF FIRST PUBLICATION:** The A text was first published in 1604, the B text in 1616.
- **PUBLISHER:** Uncertain; possibly Philip Henslowe, a theatrical entrepreneur

NARRATOR & TENSE



CHORUS

None for the most part, but the Chorus, which appears intermittently between scenes, provides **background information** and **comments on the action**

TENSE

The Chorus, who provides the only **narration**, alternates between the **present** and **past** tenses.



POINT OF VIEW & TONE

POINT OF VIEW

While he sometimes cedes the stage to the Chorus or the lesser, comic characters, **Faustus** is central figure in the play, and he has several long soliloquies that let us see things from **his point of view**.

TONE

Grandiose and tragic, with occasional moments of low comedy

SETTING (TIME & PLACE)



SETTING (TIME)

The 1580s

SETTING (PLACE)

Europe, specifically Germany and Italy



PROTAGONIST & ANTAGONISTS

LUCIFER

**DOCTOR
FAUSTUS**

MEPHASTOPHILIS

LITERARY TECHNIQUES



THEMES

- Sin, redemption, and damnation;
- the conflict between medieval and Renaissance values;
- absolute power and corruption;
- the dividedness of human nature

SYMBOLS

Blood;
Faustus's rejection of the ancient authorities;
the good angel and the evil angel

Doctor Faustus
By Christopher Marlowe

MOTIFS

Magic and the supernatural;
practical jokes

FORESHADOWING

The play constantly hints at Faustus's ultimate damnation. His blood congeals when he tries to sign away his soul; the words *Homo fuge*, meaning "Fly, man!", appear on his arm after he makes the pact; and he is constantly tormented by misgivings and fears of hell.



PLOT & STRUCTURE

- **The Beginning:** Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic.
- **Rising Action:** Faustus's study of dark magic and his initial conversations with Mephistophilis.
- **Conflict:** Faustus sells his soul to Lucifer in exchange for twenty-four years of immense power, but the desire to repent begins to plague him as the fear of hell grows in him.
- **Climax:** Faustus's sealing of the pact that promises his soul to Lucifer.
- **Falling Action:** Faustus's traveling of the world and performing of magic for various rulers.
- **The End or Denouement :** Faustus dies and goes to hell.

STRUCTURE OF SCENES



SCENES(1-17)

PROLOGUE

PLOT

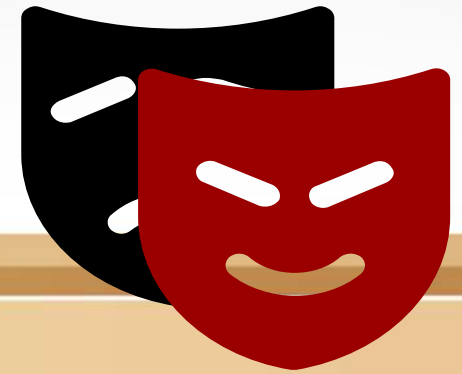
EPILOGUE



FURTHER READING

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**



**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
CHARACTERS**

**Prepared by:
Lect. Huda Abdullah Abdulateef**

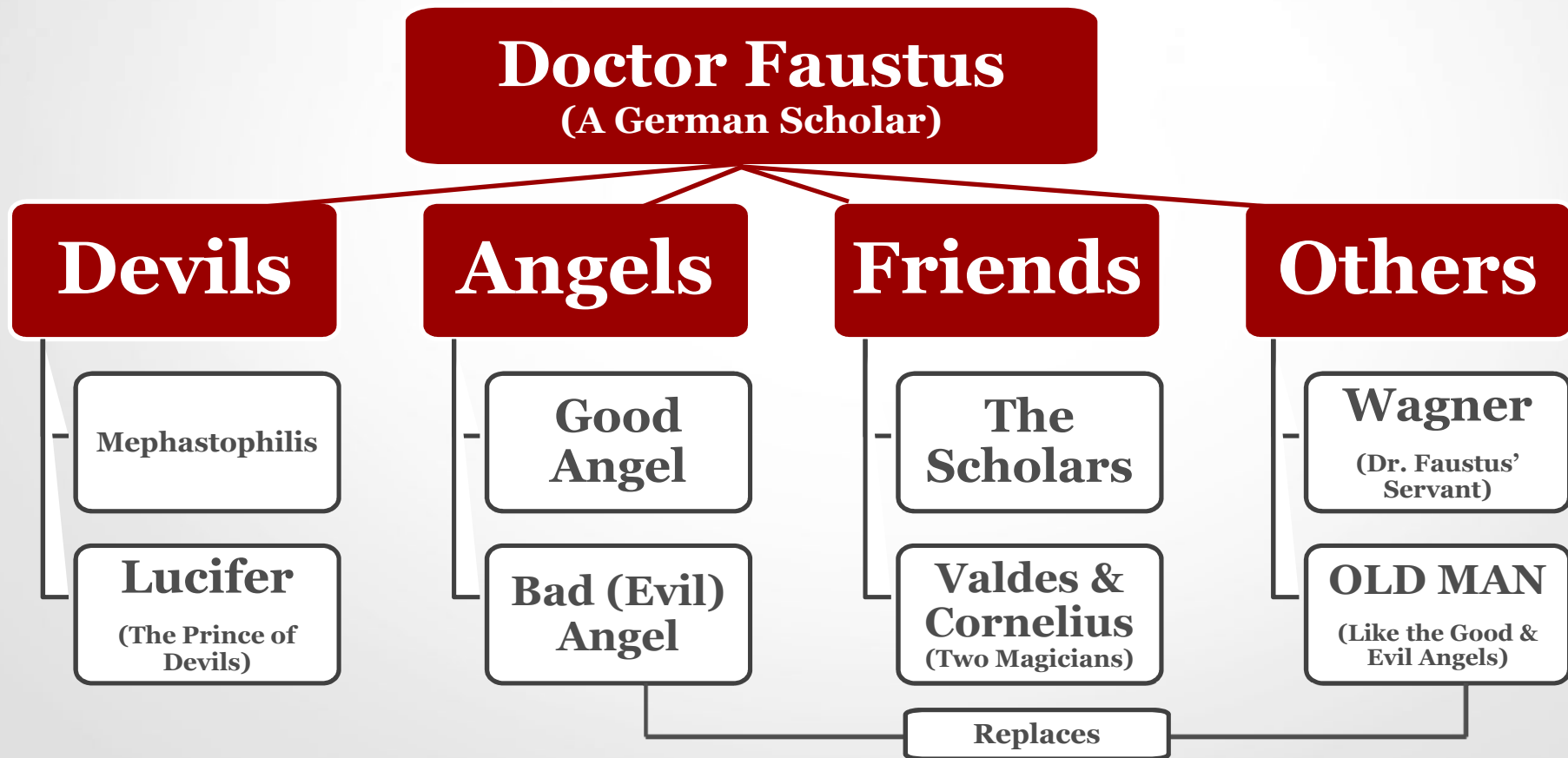
CHARACTER LIST



1. **Faustus**
2. **Mephostophilis**
3. **Lucifer**
4. **The Scholars**
5. **Valdes And Cornelius**
6. **Good Angel**
7. **Evil Angel**
8. **Chorus**
9. **Old Man**
10. **Wagner**
11. **Clown**
12. **Robin**
13. **Rafe (Ralph)**
14. **Horse-Courser**
15. **The Pope**
16. **Emperor Charles V**
17. **Knight**
18. **Duke Of Vanholt**
19. **Seven Deadly Sins, Alexander, Helen of Troy, and Alexander's Paramour**



MAIN CHARACTERS



FAUSTUS



- The protagonist.
- Faustus is a brilliant sixteenth-century scholar from Wittenberg, Germany, whose ambition for knowledge, wealth, and worldly might makes him willing to pay the ultimate price—his soul—to Lucifer in exchange for supernatural powers.
- Faustus's initial tragic grandeur is diminished by the fact that he never seems completely sure of the decision to forfeit his soul and constantly wavers about whether or not to repent.
- His ambition is admirable and initially awesome, yet he ultimately lacks a certain inner strength.
- He is unable to embrace his dark path wholeheartedly but is also unwilling to admit his mistake.



MEPHOSTOPHILIS

- **Mephistophilis** - A devil whom Faustus summons with his initial magical experiments.
- **Mephistophilis's motivations are ambiguous:**
 - on the one hand, his oft-expressed goal is to catch Faustus's soul and carry it off to hell;
 - on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell.

Mephistophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

LUCIFER, GOOD ANGEL, EVIL ANGEL, OLD MAN, THE SCHOLARS, VALDES & CORNELIUS AND WAGNER



- **Lucifer** - The prince of devils, the ruler of hell, and Mephistophilis's master.
- **Good Angel** - A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's conscience and divided will between good and evil.
- **Evil Angel** - A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's conscience.
- **The Scholars** - Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus's studies have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.
- **Valdes & Cornelius** - Two friends of Faustus, both magicians, who teach him the art of black magic.
- **Wagner** - Faustus's servant. Wagner uses his master's books to learn how to summon devils and work magic.
- **Old Man** - An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He seems to replace the good and evil angels, who, in the first scene, try to influence Faustus's behavior.

COMIC CHARACTERS: CLOWN, ROBIN, RAFE (RALPH)



- **Clown** - A clown who becomes Wagner's servant. The clown's antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with Faustus's grandeur. As the play goes on, though, Faustus's behavior comes to resemble that of the clown.
- **Robin** - An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe (Ralph) learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe (Ralph) to illustrate Faustus's degradation as he submits to simple trickery such as theirs.
- **Rafe (Ralph)**- A friend of Robin's who is present with Robin during the attempt to conjure up devils.

CHORUS & REVENGERS (HORSE-COURSER & KNIGHT)



CHORUS

A character who stands outside the story, providing narration and commentary.

The Chorus was customary in Greek tragedy.

REVENGERS

Horse-Courser - A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to seek revenge.

Knight - A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout from his head to teach him a lesson. He seeks revenge on Faustus and plans to murder him.

THE POPE, EMPEROR CHARLES V, DUKE OF VANHOLT & APPARITIONS



FAUSTUS'S VISITS

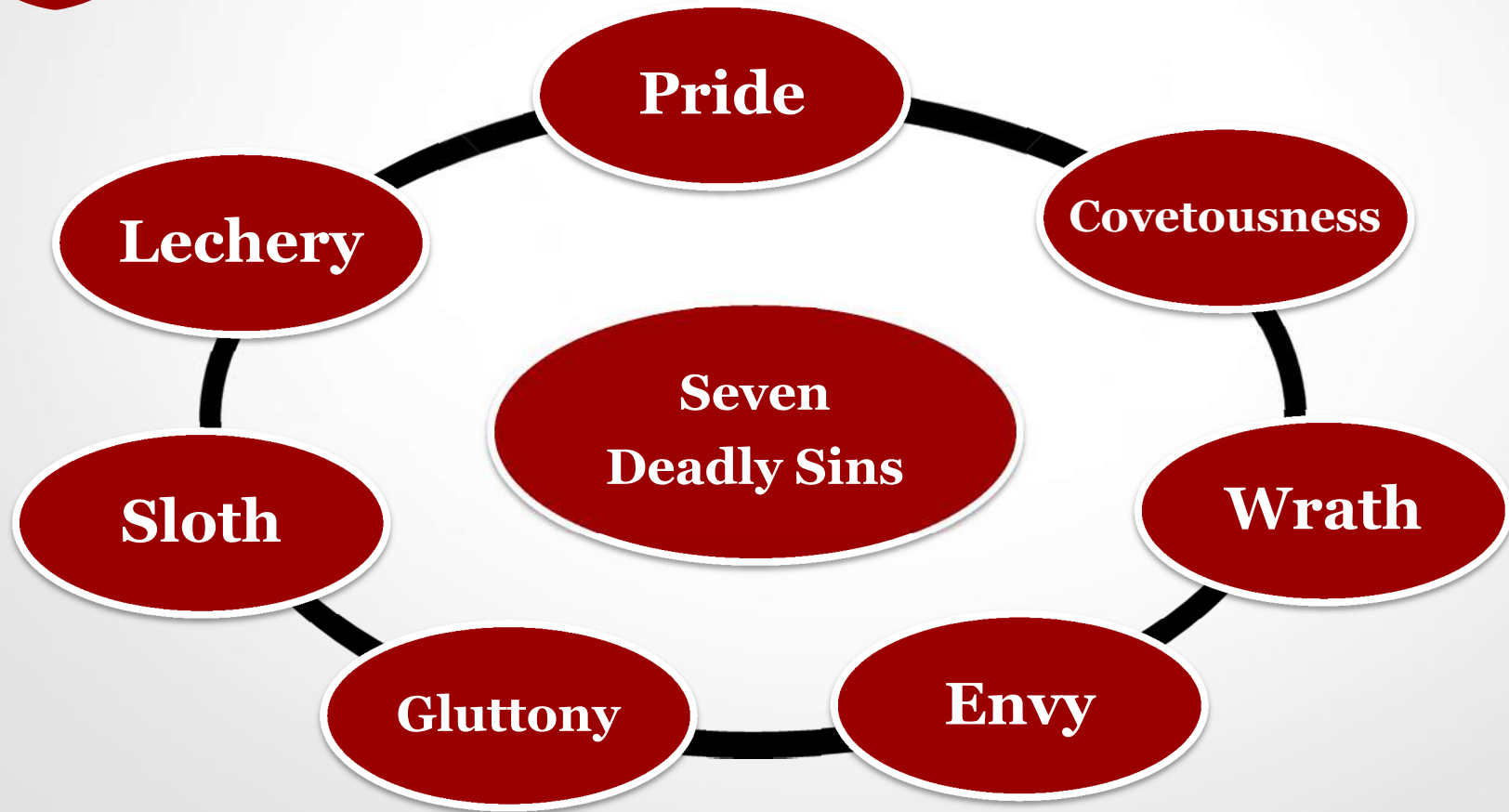
- **The Pope** - The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.
- **Emperor Charles V** - The most powerful monarch in Europe, whose court Faustus visits.
- **Duke of Vanholt** - A German nobleman whom Faustus visits.

SPIRITS OR APPARITIONS

- **Seven Deadly Sins,**
- **Alexander,**
- **Helen of Troy, and**
- **Alexander's Paramour.**



THE SEVEN DEADLY SINS

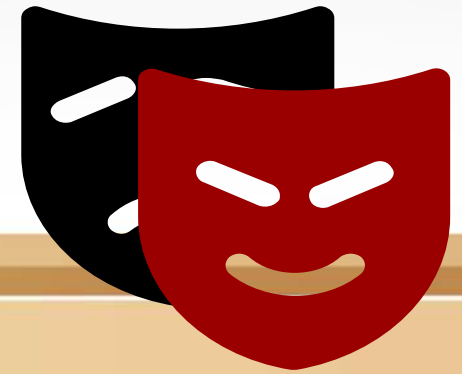




FURTHER READING

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**




**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
PROLOGUE
SPARKNOTES (PAGES 8-9)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**

OUTLINES



 *The Tragical History of Doctor Faustus* by Christopher Marlowe

 Prologue:

 Summary

 Analysis:

 Introduction

 The Chorus & Its Functions

 The Story

 Doctor Faustus's Background

 The Renaissance Vs The Medieval

 Greek Myth of Icarus

 Doctor Faustus & Necromancy

SUMMARY: PROLOGUE

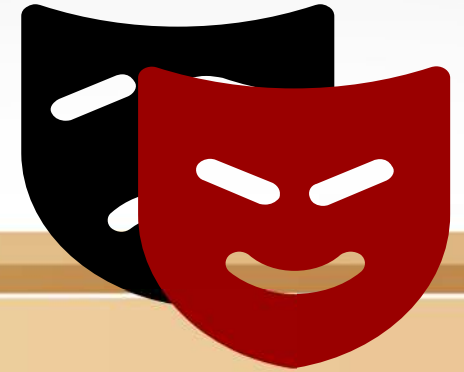


- Summary: Prologue
- The Chorus, a single actor, enters and introduces the plot of the play. It will involve neither love nor war, he tells us, but instead will trace the “form of Faustus’ fortunes” (Prologue, 8). The Chorus chronicles how Faustus was born to lowly parents in the small town of Rhode, how he came to the town of Wittenberg to live with his kinsmen, and how he was educated at Wittenberg, a famous German university. After earning the title of Doctor of Divinity, Faustus became famous for his ability to discuss theological matters. The Chorus adds that Faustus is “swollen with cunning” and has begun to practice necromancy, or black magic (Prologue, 20). The Prologue concludes by stating that Faustus is seated in his study.

SUMMARY: PROLOGUE



The Prologue concludes by stating that **Faustus** is seated in his study.



ANALYSIS PROLOGUE

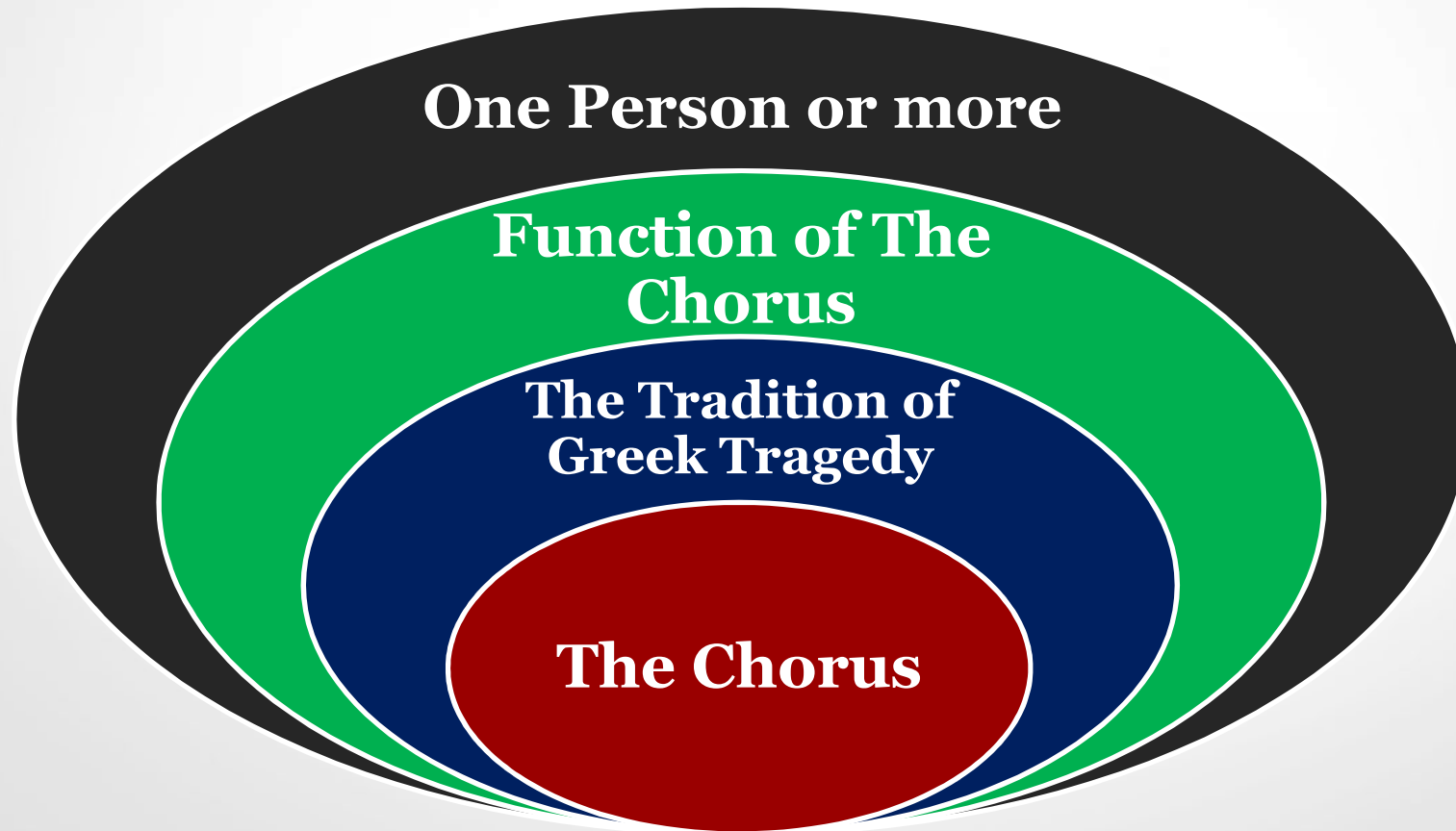


THE CHORUS & ITS FUNCTIONS

- The Chorus's introduction to the play links Doctor Faustus to the tradition of Greek tragedy, in which a chorus traditionally comments on the action. Although we tend to think of a chorus as a group of people or singers, it can also be composed of only one character. Here, the Chorus not only gives us background information about Faustus's life and education but also explicitly tells us that his swelling pride will lead to his downfall.



THE CHORUS & ITS FUNCTIONS





THE STORY

**Chorus. Not marching now in fields of Thrasimene,
Where Mars did mate the Carthaginians ;
Nor sporting in the dalliance of love ;
In courts of kings where state is overturn'd ;
Nor in the pomp of proud audacious deeds,
(Prologue, 1-5)**

These lines make clear that this story is not about **war** 'Not marching now in fields of Trasimene' nor about **love** 'Nor sporting in the dalliance of love' and nor about **bravery** too 'Nor in the pomp of proud audacious deeds'.



DOCTOR FAUSTUS'S BACKGROUND

**And speak for Faustus in his infancy. 10
Now is he born, his parents base of stock,
In Germany, within a town call'd Rhodes :
Of riper years, to Wittenberg he went,
Whereas his kinsmen chiefly brought him up.
So soon he profits in divinity,
The fruitful plot of scholarism grac'd,
That shortly he was grac'd with doctor's name,
(Prologue, 10-17)**

Dr. Faustus's background is of being **common and poor** with **a low status** as his parents are of **'base of stock'**. Faustus was **'shortly he was graced with doctor's name'**. Faustus excels in his field as **he is a doctor**.

THE RENAISSANCE VS THE MEDIEVAL



- The way that the Chorus introduces Faustus, the play’s protagonist, is significant, since it reflects a commitment to Renaissance values. The European Renaissance of the fifteenth and sixteenth centuries witnessed a rebirth of interest in classical learning and inaugurated a new emphasis on the individual in painting and literature. In the medieval era that preceded the Renaissance, the focus of scholarship was on God and Theology; in the fifteenth and sixteenth centuries, the focus turned toward the study of humankind and the natural world, culminating in the birth of modern science in the work of men like Galileo Galilei and Isaac Newton.
- The Prologue locates its drama squarely in the Renaissance world, where humanistic values hold sway. Classical and medieval literature typically focuses on the lives of the great and famous—saints or kings or ancient heroes. But this play, the Chorus insists, will focus not on ancient battles between Rome and Carthage, or on the “courts of kings” or the “pomp of proud audacious deeds” (Prologue.4–5). Instead, we are to witness the life of an ordinary man, born to humble parents. The message is clear: in the new world of the Renaissance, an ordinary man like Faustus, a common-born scholar, is as important as any king or warrior, and his story is just as worthy of being told.

THE RENAISSANCE VS THE MEDIIEVAL



**Renaissance
Values**

**The
Medieval Era's
Values**



GREEK MYTH OF ICARUS

**Till swoln with cunning, of a self-conceit,
His waxen wings did mount above his reach,
(Prologue, 20-21)**

‘swoll’n with cunning of self-conceit’.

Faustus is full of himself (arrogant)

- There is a reference to Icarus,

‘His waxen wings did mount above his reach’.

From this, it is clear Faustus is an **Icarus-type character** who tried to push boundaries and fell like the devil due to his transgression. In other words, the story that we are about to see is compared to the **Greek myth of Icarus**, a boy whose father, **Daedalus**, gave him wings made out of feathers and beeswax. **Icarus** did not heed his father’s warning and flew too close the sun, causing his wings to melt and sending him plunging to his death. In the same way, the Chorus tells us, **Faustus** will “**mount above his reach**” and suffer the consequences (Prologue, 21).



DOCTOR FAUSTUS & NECROMANCY

**And, melting, heavens conspired his overthrow ;
For, falling to a devilish exercise,...
He surfeits upon cursed necromancy ;
Nothing so sweet as magic is to him,
(Prologue, 22-26)**

- The Chorus makes clear that **his (Dr. Faustus's) downfall** was planned from the start by **Lucifer**, 'And melting heavens conspired his overthrow'.
- 'necromancy' are dark arts which consists of conjuring the dead.

Good Quote

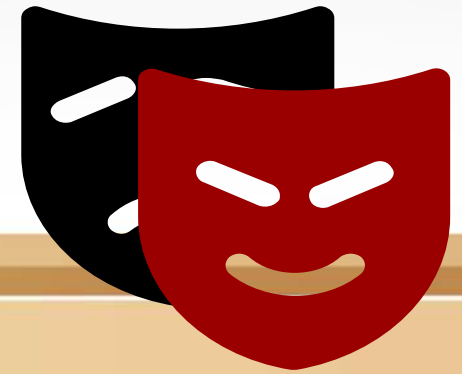
'Nothing so sweet as magic is to him'



FURTHER READING

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**



**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENE ONE
SPARKNOTES (PAGES 9-10)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**



OUTLINES

The Tragical History of Doctor Faustus by Christopher Marlowe

Scene One

Summary

 Doctor Faustus & Different Fields of Study

 Good & Evil Angels

 Valdes & Cornelius

Analysis:

 Introduction

 The Metaphysics Soliloquy

 Faustus As a Tragic Hero

 Good & Evil Angels

 Faustus's Appeal

 Profits of Transgression

 Valdes & Cornelius

 Faustus's State Of Mind

SCENE ONE



Characters

Doctor Faustus, Wagner, Good Angel, Evil Angel,
Valdes & Cornelius

Place

Faustus in his study



SUMMARY

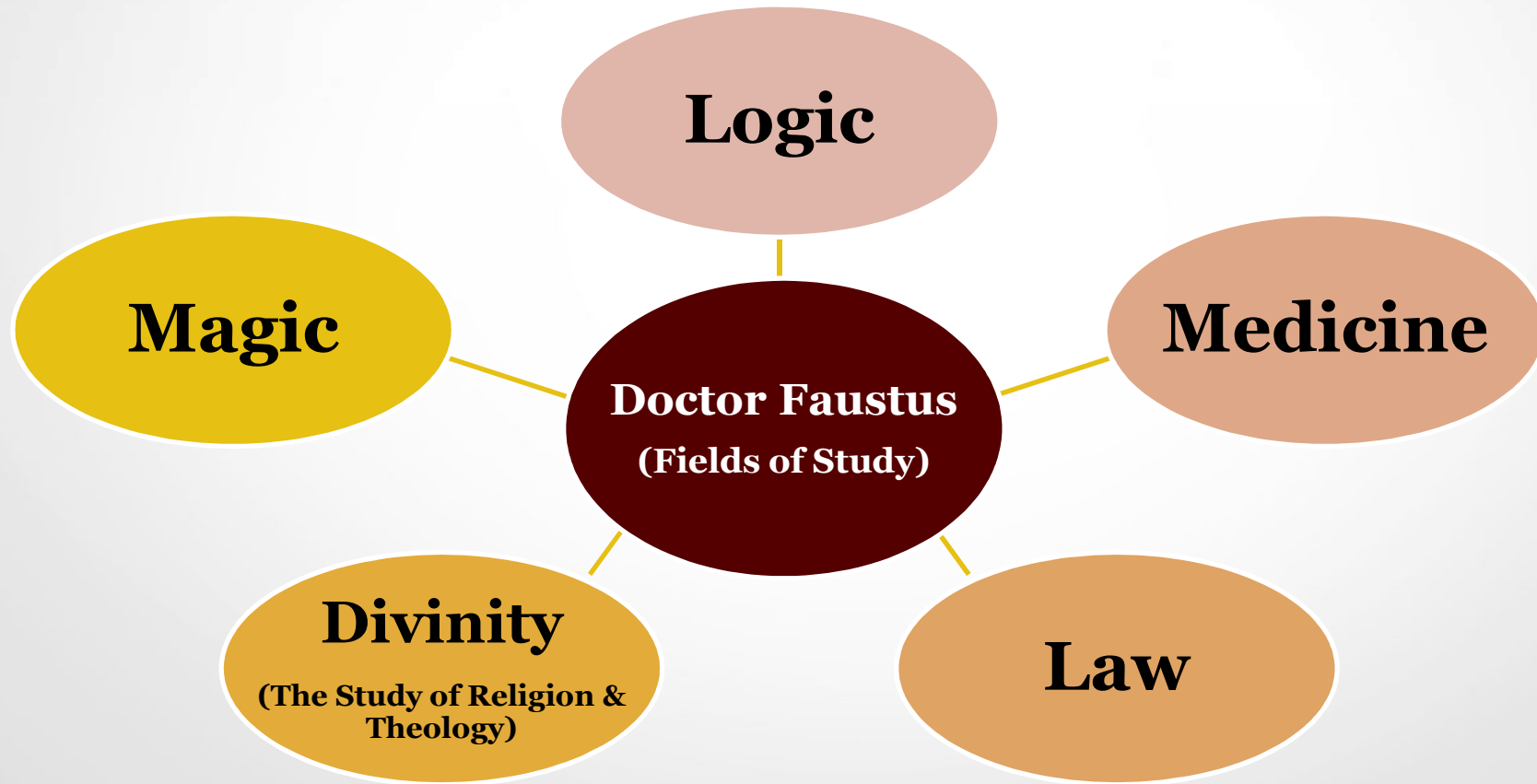
SCENE ONE

DOCTOR FAUSTUS & DIFFERENT FIELDS OF STUDY



- 🎭 In a long soliloquy, Faustus reflects on the most rewarding type of scholarship. He first considers logic, quoting the Greek philosopher Aristotle, but notes that disputing well seems to be the only goal of logic, and, since Faustus's debating skills are already good, logic is not scholarly enough for him. He considers medicine, quoting the Greek physician Galen, and decides that medicine, with its possibility of achieving miraculous cures, is the most fruitful pursuit—yet he notes that he has achieved great renown as a doctor already and that this fame has not brought him satisfaction. He considers law, quoting the Byzantine emperor Justinian, but dismisses law as too petty, dealing with trivial matters rather than larger ones. Divinity, the study of religion and theology, seems to offer wider vistas, but he quotes from St. Jerome's Bible that all men sin and finds the Bible's assertion that "[t]he reward of sin is death" (1.40) an unacceptable doctrine. He then dismisses religion and fixes his mind on magic, which, when properly pursued, he believes will make him "a mighty god" (1.60).

DOCTOR FAUSTUS & DIFFERENT FIELDS OF STUDY





GOOD & EVIL ANGELS

- Wagner, Faustus's servant, enters as his master finishes speaking. Faustus asks Wagner to bring Valdes and Cornelius, Faustus's friends, to help him learn the art of magic.
- While they are on their way, a good angel and an evil angel visit Faustus. The good angel urges him to set aside his book of magic and read the Scriptures instead; the evil angel encourages him to go forward in his pursuit of the black arts. After they vanish, it is clear that Faustus is going to heed the evil spirit, since he exults at the great powers that the magical arts will bring him. Faustus imagines sending spirits to the end of the world to fetch him jewels and delicacies, having them teach him secret knowledge, and using magic to make himself king of all Germany.



GOOD & EVIL ANGELS


EVIL ANGEL



GOOD ANGEL

VALDES & CORNELIUS



 Valdes and Cornelius appear, and Faustus greets them, declaring that he has set aside all other forms of learning in favor of magic. They agree to teach Faustus the principles of the dark arts and describe the wondrous powers that will be his if he remains committed during his quest to learn magic. Cornelius tells him that “[t]he miracles that magic will perform / Will make thee vow to study nothing else” (1.134–135). Valdes lists a number of texts that Faustus should read, and the two friends promise to help him become better at magic than even they are. Faustus invites them to dine with him, and they exit.

VALDES & CORNELIUS



 Valdes and Cornelius are Faustus's friends who taught him Black Magic.

Valdes

Cornelius

**Doctor
Faustus**

→
“[t]he miracles that magic will perform
/ Will make thee vow to study nothing
else” (1.134–135)




ANALYSIS

SCENE ONE

INTRODUCTION



 Faustus starts the play off with a soliloquy. This is so that he can let the audience know of his thoughts. The scene now shifts to Faustus's study, and Faustus's opening speech about the various fields of scholarship reflects the academic setting of the scene. In proceeding through the various intellectual disciplines and citing authorities for each, he is following the dictates of medieval scholarship, which held that learning was based on the authority of the wise rather than on experimentation and new ideas. This soliloquy, then, marks Faustus's rejection of this medieval model, as he sets aside each of the old authorities and resolves to strike out on his own in his quest to become powerful through magic.

INTRODUCTION



Faustus's Soliloquy

Academic Setting

Medieval Scholarship

Black Magic



THE METAPHYSICS SOLILOQUY

Quote:

Faustus to himself:

**The reward of sin is death? That's hard
[...]**

If we say that we have no sin,

**We deceive ourselves, and there's no
truth in us.**

Why then belike we must sin,

And so consequently die.

Ay, we must die an everlasting death. [...]

What will be, shall be! Divinity, adieu!

These metaphysics of magicians,

And necromantic books are heavenly!

(1.40–48)

Faustus speaks these lines near the end of his opening soliloquy.

In this speech, he considers various fields of study one by one, beginning with logic and proceeding through medicine and law. Seeking the highest form of knowledge, he arrives at theology and opens the Bible to the New Testament, where he quotes from Romans and the first book of John. He reads that “[t]he reward of sin is death,” and that “[i]f we say we that we have no sin, / We deceive ourselves, and there's no truth in us.” The logic of these quotations—everyone sins, and sin leads to death—makes it seem as though Christianity can promise only death, which leads Faustus to give in to the fatalistic “What will be, shall be! Divinity, adieu!” However, Faustus neglects to read the very next line in John, which states, “If we confess our sins, [God] is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness” (1 John 1:9). By ignoring this passage, Faustus ignores the possibility of redemption, just as he ignores it throughout the play. Faustus has blind spots; he sees what he wants to see rather than what is really there. This blindness is apparent in the very next line of his speech: having turned his back on heaven, he pretends that “[t]hese metaphysics of magicians, / And necromantic books are heavenly.” He thus inverts the cosmos, making black magic “heavenly” and religion the source of “everlasting death.” Actually, necromantic books bring spirits back to life and this is a transgression of death. At the time this play was wrote, people believed in witchcraft and hell.

FAUSTUS AS A TRAGIC HERO



🎭 Faustus is not a villain, though; he is a tragic hero, a protagonist whose character flaws lead to his downfall. Marlowe imbues him with tragic grandeur in these early scenes. The logic he uses to reject religion may be flawed, but there is something impressive in the breadth of his ambition, even if he pursues it through diabolical means. In Faustus's long speech after the two angels have whispered in his ears, his rhetoric outlines the modern quest for control over nature (albeit through magic rather than through science) in glowing, inspiring language. He offers a long list of impressive goals, including the acquisition of knowledge, wealth, and political power, that he believes he will achieve once he has mastered the dark arts. While the reader or playgoer is not expected to approve of his quest, his ambitions are impressive, to say the least. Later, the actual uses to which he puts his magical powers are disappointing and tawdry. For now, however, Faustus's dreams inspire wonder.

FAUSTUS AS A TRAGIC HERO



**Is Faustus a
villain or a
tragic hero?**






GOOD & EVIL ANGELS

Good angel to Faustus:

**G. Ang. O, Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God's heavy wrath upon thy head.**

(1.71)

 The Good Angel appears here with, 'O Faustus, lay that damne'd book aside'. The split personality is supported by the fact there is a Good and Evil angel trying to stop/encourage transgression. The Good Angel puts an accent on the 'e' of 'damned' to make an extra syllable so that the line is 10 syllables long. The Good Angel basically states that temptation leads to damnation (hell). Faustus is risking damnation.

E. Ang. Be thou on earth as Jove is in the sky, (1.77)

 However, the Evil Angel then states after the Good Angel, 'Be thou earth as Jove is in the sky'. From this, she is wanting Faustus to transgress.



GOOD & EVIL ANGELS



Good angel to Faustus:

**G. Ang. O, Faustus, lay that damned book aside,
And gaze not on it lest it tempt thy soul
And heap God's heavy wrath upon thy head.**

(1.71)

Evil angel to Faustus:

**Evil. Ang. Be thou on earth as Jove is
in the sky, (1.77)**



FAUSTUS'S APPEAL




Faustus to himself:

Shall I make spirits fetch me what I please,

Resolve me of all ambiguities, [...]

And tell the secrets of all foreign kings.

(1.77-78, 85)

-  Faustus wants the spirits to 'Resolve me of all ambiguities'. He wants the spirits to answer all his questions which cannot be answered such as the meaning of life. Faustus's quest for knowledge transforms into a need to learn the "secrets of all foreign kings," suggesting how much Faustus's desire for knowledge is tied up with his equally strong need to have a ton of power.


FAUSTUS'S APPEAL



**Faustus to himself:
Shall I make spirits fetch me what I please,
Resolve me of all ambiguities, [...]
And tell the secrets of all foreign kings.
(1.77-78, 85)**



PROFITS OF TRANSGRESSION

-  Faustus goes through all the things he wants to gain from transgressing. All in all, it is a very long list which contrasts greatly to what he actually achieves (not much). Faustus wants: (1. 80-95)
- Gold and treasures – ‘fly to India for Gold’.
 - Pearls – ‘Ransack the ocean for orient pearl’.
 - Exploration (first to discover things) – ‘search all corners of the new-found world’.
 - ‘pleasant fruits and princely delicates’.
 - To become a teacher – ‘read me strange philosophy’.
 - Fortify Germany – ‘I’ll have them wall all Germany with brass’.
 - ‘make swift Rhine circle fair Wittenberg’.
 - Fill schools with silk – ‘fill the public schools with silk’.
 - Enlist soldiers using the money he will gain – ‘I’ll levy soldiers’.
 - Rule the world.
 - Chase away Princes.
 - Become a King.
 - Gain forbidden knowledge.

VALDES & CORNELIUS



**And from America the golden fleece
That yearly stuffs old Philip's treasury ;
If learned Faustus will be resolute.
(1.129-131)**

🎭 Valdes goes on like Faustus about all the amazing things that will happen. There is a link to the ram's fleece Greek mythology, 'And from America the golden fleece'. The golden fleece is seen as the ultimate prize to obtain. 'If learne'd Faustus will be resolute'. Again, there is an accent on the 'e' of learned to make the line 10 syllables long.

Valdes then states what will happen from gaining forbidden knowledge (1. 119-120):

- They will become idolised and obeyed.
- They will have power over the elements: wind, fire, earth and rain.

Corn. Then tell me, Faustus, what shall we three want? (1. 146)

🎭 This line has reference to the start of Macbeth where there were three witches. There is an echo of evil here. As well as this, it is also a rhetorical question. There is evidence of desire. What will they want after having everything?

VALDES & CORNELIUS



Valdes to Faustus:

**And from America the golden fleece
That yearly stuffs old Philip's treasury;
If learned Faustus will be resolute.**

(1.129-131)

Cornelius to Faustus:

Corn. Then tell me, Faustus, what shall we three want?

(1. 146)



FAUSTUS'S STATE OF MIND

Good Quotes

“Faust. O, this cheers my soul !” (1. 147)

- 🎭 The line ‘O, this cheers my soul!’ is a Good Quote in which Faustus is in a state of mind about the dark arts where he is ready to sell his soul to the devil.

**‘This night I’ll conjure, though I die therefore.’
(1. 164)**

- 🎭 Also, in the line ‘This night I’ll conjure, though I die therefore’, Faustus knows exactly what he is doing and the consequences of his potential actions. Therefore, this can be seen that it is no-one but Faustus’ own fault.



FAUSTUS'S STATE OF MIND

Good Quote

“Faust. O, this cheers my soul !”

(1. 147)

Good Quote

‘This night I’ll conjure, though I die therefore.’

(1. 164)

FURTHER READING



Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**




**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENES (2, 4)
INTERLUDE**

**Prepared by:
Lect. Huda Abdullah Abdulateef**

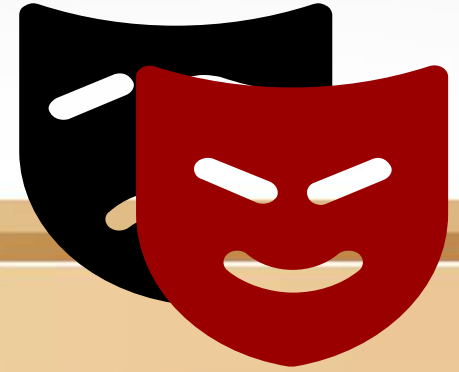


OUTLINES

 *The Tragical History of Doctor Faustus* by Christopher Marlowe

 **Scene 2**

 **Scene 4**

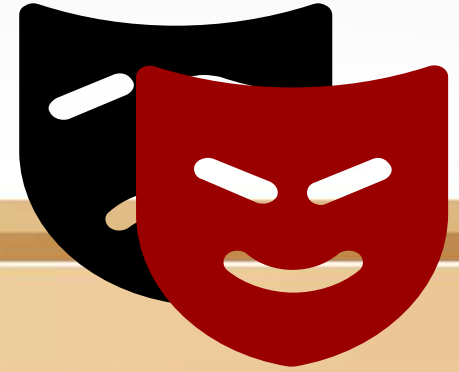


SCENE TWO

SCENE 2



When Faustus's scholar friends ask his servant, Wagner, where he is, Wagner replies with this mishmash of nonsense. Of course it's not nonsense at all. In fact, Wagner is mocking the fussy language of university scholars. He references the physical sciences with his discussion of corpus naturale (natural bodies) and mobile (able to move, to say that Faustus is a "moveable body"). Then he references medicine and its belief in the "humors" and "natural" dispositions, or personalities, one of which is the phlegmatic. Then he claims victory, as if this whole time he had been engaging in scholarly debate with Dr. F's fellow smart guys. With all this, he displays his cleverness, his ability to beat the scholars at their own game. Bet they didn't see that coming.



SCENE FOUR

SCENE 4



- Scene 4 holds a sub plot. This is a plot which mirrors the main themes of the main plot. It involves some of the lower class characters such as Clown and Wagner.
- The Clown uses blasphemous words, 'Swownds'. The language, in general, is also very colloquial.
- P 13 'a shoulder of mutton' is a parody of Faustus's demands making his demands seem trivial.
- P 13 'No, no, here, take your gridirons again (4.27). (He attempts to return the money). Even the Clown is an idiot, he does try to repent in his sub plot something Faustus tries to do numerous times but never ends up doing.
- The sub plot mocks the main plot making it comical.
- The sub plot emphasises the 'frivolous demands' in scene 3 of Faustus.
- The lack of intelligence could mirror and emphasise Faustus' foolishness to sell his soul to become cleverer.
- The sub plot also is illustrating how Faustus' transgression is spreading through the play like a disease.



FURTHER READING

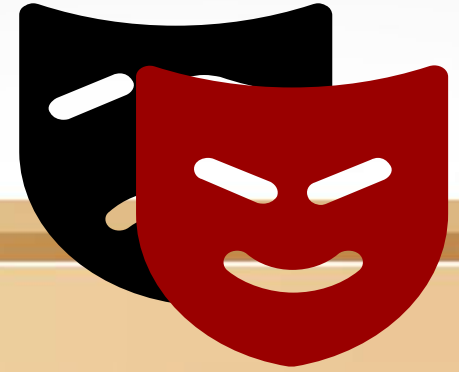
Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*.
[Online]

Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**



**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENE THREE
SPARKNOTES (PAGES 12-14)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**



OUTLINES

The Tragical History of Doctor Faustus by Christopher Marlowe

Scene Three

Summary:

 Quotation

 Quotation: Analysis

 Doctor Faustus & The Magical Circle (To Conjure Devils)

 The Appearance of Mephistophilis

 Faustus's Transgression & Mephistophilis's Advice

Analysis:

 Faustus Summons Devils

 Mephistophilis Warns Doctor Faustus

SCENE THREE



Characters

Doctor Faustus, Mephistophilis, Lucifer and other devils

Place

A Grove



SUMMARY

SCENE THREE

QUOTATION



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

FAUSTUS: What, is great Mephistophilis so passionate
For being deprived of the joys of heaven?
Learn thou of Faustus **manly fortitude,**
And scorn those joys thou never shalt possess. (3.76–86)



QUOTATION: ANALYSIS

Faustus
“Learn thou of
Faustus manly
fortitude”

Mephistophilis
“leave these frivolous
demands,
Which strike a terror to
my fainting soul.”

There is a parallel between the experience of Mephistophilis and that of Faustus.

Just as Faustus now is, Mephistophilis was once prideful and rebelled against God; like Faustus, he is damned forever for his sin.

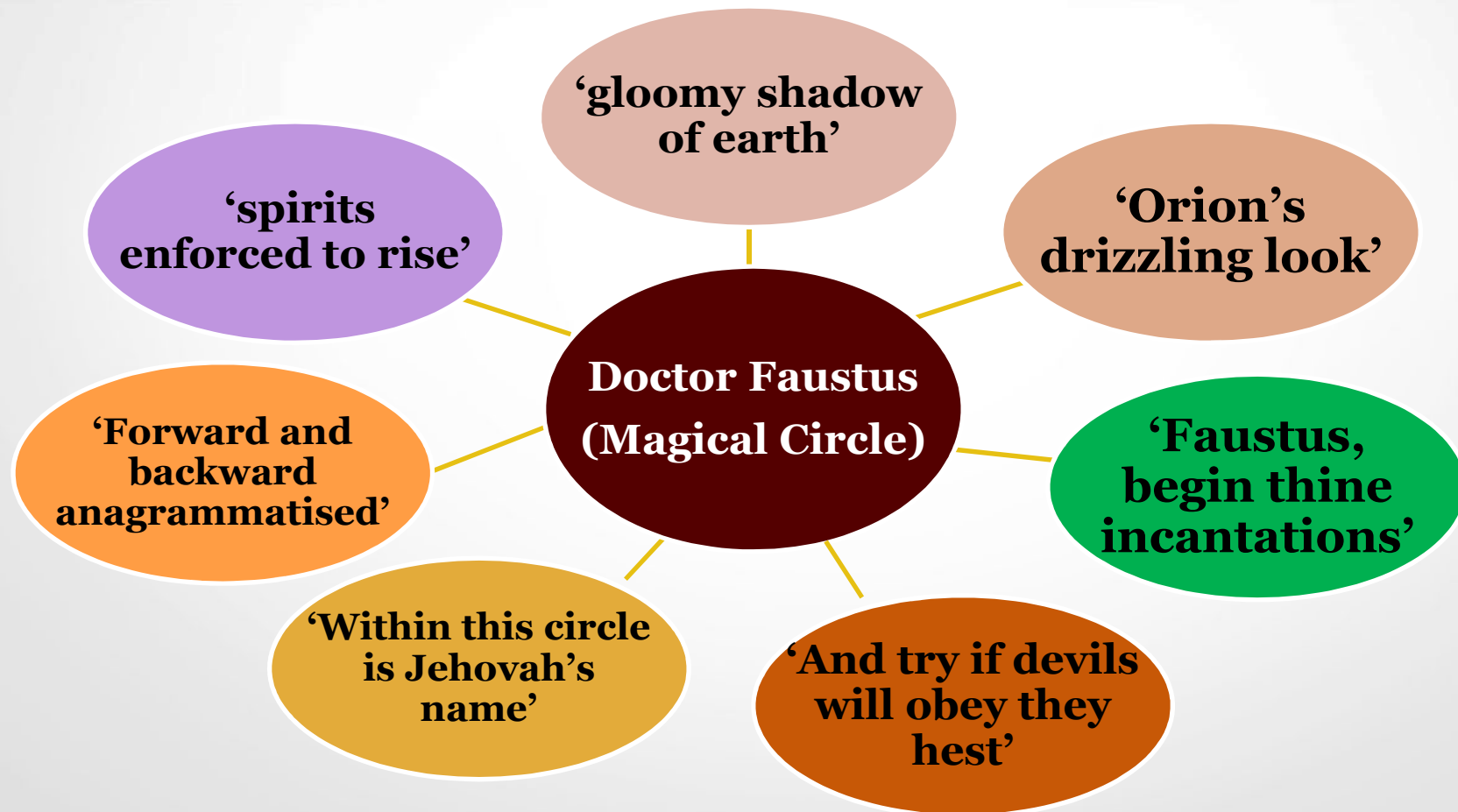
Perhaps because of this connection, Mephistophilis cannot accept Faustus's cheerful dismissal of hell in the name of “manly fortitude.” He knows all too well the terrible reality, and this knowledge drives him, in spite of himself, to warn Faustus away from his terrible course.



QUOTATION: ANALYSIS

📖 This exchange shows Faustus at his most willfully blind, as he listens to Mephistophilis describe how awful hell is for him even as a devil, and as he then proceeds to dismiss Mephistophilis's words blithely, urging him to have “**manly fortitude.**” But the dialogue also shows Mephistophilis in a peculiar light. We know that he is committed to Faustus's damnation—he has appeared to Faustus because of his hope that Faustus will renounce God and swear allegiance to Lucifer. Yet here Mephistophilis seems to be urging Faustus against selling his soul, telling him to “**leave these frivolous demands, / Which strike a terror to my fainting soul.**” There is a parallel between the experience of Mephistophilis and that of Faustus. Just as Faustus now is, Mephistophilis was once prideful and rebelled against God; like Faustus, he is damned forever for his sin. Perhaps because of this connection, Mephistophilis cannot accept Faustus's cheerful dismissal of hell in the name of “manly fortitude.” He knows all too well the terrible reality, and this knowledge drives him, in spite of himself, to warn Faustus away from his terrible course.

DOCTOR FAUSTUS & THE MAGICAL CIRCLE (TO CONJURE DEVILS)



DOCTOR FAUSTUS & THE MAGICAL CIRCLE (TO CONJURE DEVILS)



- That night, Faustus stands in a magical circle marked with various signs and words, and he chants in Latin. Four devils and Lucifer, the ruler of hell, watch him from the shadows. Faustus renounces heaven and God, swears allegiance to hell, and demands that Mephistophilis rise to serve him.
- 'gloomy shadow of earth'. Gothic pathetic fallacy is used to create a Gothic setting – evil deeds are about to happen.
- 'Orion's drizzling look'. Orion's belt is a set of stars in the sky. Stars are associated with heaven. Therefore, if they have gone out, the heavens have gone and are not present during these evil deeds. This creates an extremely dark and Gothic setting.
- 'Faustus, begin thine incantations'. An incantation is a magical chant.
- When Faustus starts his incantation, he does it in Latin which is the language of the church. This makes clear that he is being blasphemous – he has misused holy symbols and has used devilish imagery.
- Faustus is basically praying to the devil which is blasphemous to heaven and God, 'And try if devils will obey they hest'.
- 'Within this circle is Jehovah's name'. Faustus is being very blasphemous here as he is writing God's name for the use of dark arts, 'Forward and backward anagrammatised'.
- Faustus believes his incantations will make the, 'spirits enforced to rise'. However, this is not true. Mephistopheles comes at his own accord: not because Faustus made him come.

DOCTOR FAUSTUS & THE MAGICAL CIRCLE (TO CONJURE DEVILS)



For this reason, a Gothic setting has been created at the moment Faustus tried to summon up Mephistopheles because:

- 🎭 There is an element of supernatural with the symbols on the floor.
- 🎭 Faustus' actions are one of evil and blasphemous.
- 🎭 The setting is dark with the lack of any stars (heaven) being present.
- 🎭 He enchants to bring up the devil to obey him.



THE APPEARANCE OF MEPHASTOPHILIS

The Devil Mephistophilis

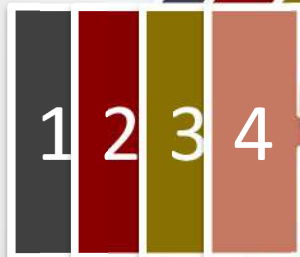
(then appears before Faustus, who
commands him to depart and return
dressed as,)

a Franciscan friar,
“[t]hat holy shape becomes
a devil best”
(3.26)

Mephistophilis vanishes, and
Faustus remarks on his obedience.
Mephistophilis then reappears,
dressed as **a monk**, and asks Faustus
what he desires.

Faustus demands his obedience, but
Mephistophilis says that he is
Lucifer's servant and can obey only
Lucifer. He adds that he came
because he heard Faustus deny
obedience to God and hoped to
capture his soul.

FAUSTUS'S TRANSGRESSION & MEPHASTOPHILIS'S ADVICE



Left alone, Faustus remarks that if he had “as many souls as there be stars,” he would offer them all to hell in return for the kind of power that Mephistophilis offers him (3.102).

He eagerly awaits Mephistophilis’s return.

FAUSTUS'S TRANSGRESSION & MEPHASTOPHILIS'S ADVICE



- ❖ Faustus quizzes Mephistophilis about Lucifer and hell and learns that Lucifer and all his devils were once angels who rebelled against God and have been damned to hell forever.
- ❖ Faustus points out that Mephistophilis is not in hell now but on earth; Mephistophilis insists, however, that he and his fellow demons are always in hell, even when they are on earth, because being deprived of the presence of God, which they once enjoyed, is hell enough.
- ❖ Faustus dismisses this sentiment **as a lack of fortitude** on Mephistophilis's part and then declares that **he will offer his soul to Lucifer** in return for twenty-four years of Mephistophilis's service. Mephistophilis agrees to take this offer to his master and departs.
- ❖ Left alone, Faustus remarks that if he had **"as many souls as there be stars,"** he would offer them all to hell in return for the kind of power that Mephistophilis offers him (3.102). He eagerly awaits Mephistophilis's return.



ANALYSIS

SCENE THREE

FAUSTUS SUMMONS DEVILS



In scene 3, as Faustus makes the magical marks and chants the magical words that summon Mephistophilis,

he is watched by Lucifer and four lesser devils, suggesting that hell is waiting for him to make the first move before pouncing on him.

Mephistophilis echoes this idea when he insists that he came to Faustus of his own accord when he heard Faustus curse God and forswear heaven, hoping that Faustus's soul was available for the taking.



MEPHASTOPHILIS WARNS DOCTOR FAUSTUS

But while the demons may be active agents eagerly seeking to seize Faustus's soul, Faustus himself makes the first move.

Neither Mephistophilis nor Lucifer forces him to do anything against his will.

Indeed, if anything, Mephistophilis seems far less eager to make the bargain than Faustus himself.

The Devil Mephistophilis

(He willingly tells Faustus that his master, Lucifer, is less powerful than God, having been thrown,)

**“by aspiring pride and insolence, / ... from the face of heaven”
(3.67–68)**

(Furthermore, Mephistophilis offers a powerful portrait of hell that seems to warn against any pact with Lucifer.)

FURTHER READING



Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*.
[Online]

Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**



**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENES (5-6)
SPARKNOTES (PAGES 14-16)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**









OUTLINES

The Tragical History of Doctor Faustus by Christopher Marlowe






Scene Five

Summary:

-  Quotation
-  Quotation: Analysis
-  Faustus's Hesitation, Good & Evil Angels
-  Faustus's Decision
-  Faustus's Blood Congeals
-  The Location of Hell

Scene Six

Summary:

-  The Forbidden Question
-  Faustus is near to Repent
-  The Seven Deadly Sins
-  The Function of the Seven Deadly Sins
-  The Hell & The Magic Book

Analysis (Scenes 5-6)

-  Faustus's Misgivings



SUMMARY

SCENE FIVE



SCENE FIVE

Characters

Doctor Faustus, Mephistophilis, the Good Angel,
The Evil Angel and Lucifer

Place

Faustus in his study

QUOTATION (PAGE 30)



MEPHASTOPHILIS: Hell hath no limits, nor is circumscribed
In one self-place; for where we are is hell,
And where hell is, there must we ever be.

...

All places shall be hell that is not heaven.

FAUSTUS: Come, I think hell's a fable.

MEPHASTOPHILISs: Ay, think so still, till experience change thy mind.

...

FAUSTUS: Think'st thou that Faustus is so fond to imagine
That after this life there is any pain?

Tush, these are trifles and mere old wives' tales.

(5.117–131)



QUOTATION: ANALYSIS (PAGES 29-30)

Why anyone would make a pact with the devil is one of the most vexing questions surrounding Doctor Faustus,

and here we see part of Marlowe's explanation.

He fails to understand the difference between him and Mephistophilis:

unlike Mephistophilis, who has lost heaven permanently, Faustus, despite his pact with Lucifer, is not yet damned and still has the possibility of repentance.

He cannot yet understand the torture against which Mephistophilis warns him, and imagines, fatally, that he already knows the worst of what hell will be.



QUOTATION: ANALYSIS (PAGES 29-30)

Explanation for Quotation 3 >>

- 👤 This exchange again shows Mephistophilis warning Faustus about the horrors of hell. This time, though, their exchange is less significant for what Mephistophilis says about hell than for Faustus's response to him. Why anyone would make a pact with the devil is one of the most vexing questions surrounding Doctor Faustus, and here we see part of Marlowe's explanation. We are constantly given indications that Faustus doesn't really understand what he is doing. He is a secular Renaissance man, so disdainful of traditional religion that he believes hell to be a "fable" even when he is conversing with a devil. Of course, such a belief is difficult to maintain when one is trafficking in the supernatural, but Faustus has a fallback position. Faustus takes Mephistophilis's assertion that hell will be "[a]ll places ... that is not heaven" to mean that hell will just be a continuation of life on earth. He fails to understand the difference between him and Mephistophilis: unlike Mephistophilis, who has lost heaven permanently, Faustus, despite his pact with Lucifer, is not yet damned and still has the possibility of repentance. He cannot yet understand the torture against which Mephistophilis warns him, and imagines, fatally, that he already knows the worst of what hell will be.

FAUSTUS'S HESITATION, GOOD & EVIL ANGELS



The good angel tells him to abandon his plan and “think of heaven, and heavenly things,” but he dismisses the good angel’s words, saying that God does not love him (5.20). The good and evil angels make another appearance, with **the good one** again urging Faustus to think of heaven,

but **the evil angel** convinces him that the wealth he can gain through his deal with the devil is worth the cost.





FAUSTUS'S DECISION

FAUSTUS'S DECISION

Faustus then calls back Mephistophilis, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service.

Faustus asks Mephistophilis why Lucifer wants his soul, and Mephistophilis tells him that Lucifer seeks to enlarge his kingdom and make humans suffer even as he suffers.

FAUSTUS'S BLOOD CONGEALS



Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood.

However, when he tries to write the deed his **blood congeals**, making writing impossible.

**Homo fuge,”
Latin for “O
man, fly” (5.76).**

Mephistophilis presents a group of devils, who cover Faustus with crowns and rich garments.

Faustus puts aside his doubts.

He hands over the deed, which promises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephistophilis.

FAUSTUS'S BLOOD CONGEALS



🎭 Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood. However, when he tries to write the deed his blood congeals, making writing impossible. Mephastophilis goes to fetch fire in order to loosen the blood, and, while he is gone, Faustus endures another bout of indecision, as he wonders if his own blood is attempting to warn him not to sell his soul. When Mephastophilis returns, Faustus signs the deed and then discovers an inscription on his arm that reads “**Homo fuge,**” Latin for “**O man, fly**” (5.76). While Faustus wonders where he should fly Mephastophilis presents a group of devils, who cover Faustus with crowns and rich garments. Faustus puts aside his doubts. He hands over the deed, which promises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephastophilis.



THE LOCATION OF HELL & THE DEVILISH -WIFE

HELL

After he turns in the deed, Faustus asks his new servant where **hell** is located, and Mephistophilis says that it has no exact location but **exists everywhere**.

He continues explaining, saying that hell is everywhere that the damned are cut off from God eternally. **Faustus remarks that he thinks hell is a myth.**


THE DEVILISH - WIFE

At Faustus's request for **a wife**, Mephistophilis offers Faustus a **she-devil**, but Faustus refuses.

Mephistophilis then gives him a book of magic spells and tells him to read it carefully.



THE LOCATION OF HELL & THE DEVILISH -WIFE

 After he turns in the deed, **Faustus asks his new servant where hell is located**, and Mephistophilis says that it has no exact location but exists everywhere. He continues explaining, saying that hell is everywhere that the damned are cut off from God eternally. Faustus remarks that he thinks hell is a myth. At Faustus's request for a wife, Mephistophilis offers Faustus a she-devil, but Faustus refuses. Mephistophilis then gives him a book of magic spells and tells him to read it carefully.



SUMMARY

SCENE SIX



SCENE SIX

Characters

Doctor Faustus, Mephistophilis, the Good Angel,
The Evil Angel, Lucifer, Bezulbeb and the seven
deadly sins

Place

A room in Faustus's house

THE FORBIDDEN QUESTION



“[m]y heart’s so
hardened I
cannot repent!”
(6.18).

“against our
kingdom”;
(6.74)


He then begins to ask Mephistophilis questions about the planets and the heavens.

Mephistophilis answers all his queries willingly, until Faustus asks **WHO MADE THE WORLD.**

Mephistophilis refuses to reply because the answer is “**AGAINST OUR KINGDOM**”; when Faustus presses him, Mephistophilis departs angrily (6.74).

THE FORBIDDEN QUESTION



 Faustus once again wavers and leans toward repentance as he contemplates the wonders of heaven from which he has cut himself off. The good and evil angels appear again, and Faustus realizes that “[m]y heart’s so hardened I cannot repent!” (6.18). He then begins to ask Mephistophilis questions about the planets and the heavens. Mephistophilis answers all his queries willingly, until Faustus asks who made the world. Mephistophilis refuses to reply because the answer is “against our kingdom”; when Faustus presses him, Mephistophilis departs angrily (6.74).



FAUSTUS IS NEAR TO REPENT




☛ Faustus then turns his mind to God, and again he wonders if it is too late for him to repent. The good and evil angels enter once more, and **the good angel says it is never too late for Faustus to repent.** Faustus begins to appeal to Christ for mercy,

☛ but then **Lucifer, Belzebub (another devil), and Mephistophilis enter.** They tell Faustus to stop thinking of God and then present a show of the **Seven Deadly Sins.**

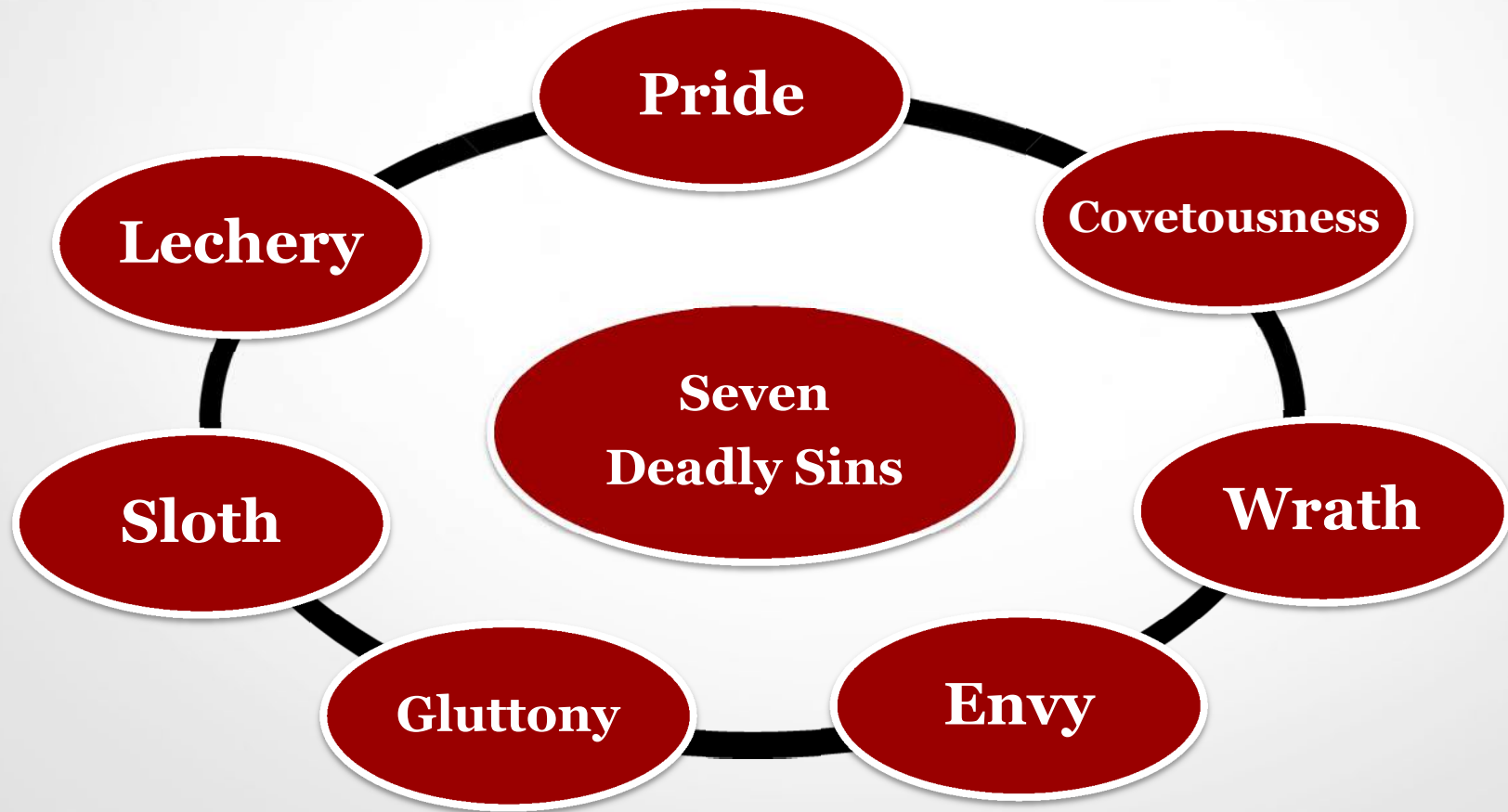




FAUSTUS IS NEAR TO REPENT

 Faustus then turns his mind to God, and again he wonders if it is too late for him to repent. The good and evil angels enter once more, and the good angel says it is never too late for Faustus to repent. Faustus begins to appeal to Christ for mercy, but then Lucifer, Belzebub (another devil), and Mephistophilis enter. They tell Faustus to stop thinking of God and then present a show of the Seven Deadly Sins.

THE SEVEN DEADLY SINS



THE SEVEN DEADLY SINS



Each sin—Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, and finally Lechery—appears before Faustus and makes a brief speech (p 24-26):

- 👹 **Pride** – ‘I am like Ovid’s flea’ (6. 115). It could be seen that Pride was first in this performance because 1) it is what caused Lucifer to damnation and 2) it is Faustus’ greatest sin.
- 👹 **Covetousness** – ‘O my sweet gold!’ (6. 124).
- 👹 **Wrath** – ‘I leaped out of a lion’s mouth’ (6. 128).
- 👹 **Envy** – ‘I cannot read, and therefore wish all books burnt’ (6. 135).
- 👹 **Gluttony** – ‘My parents are all dead’ (6. 142) – He has taken everything from them. ‘thirty meals a day’ – He eats a lot. ‘thou hast heard all my progeny, wilt thou bid me to supper?’. Since Gluttony has told Faustus his story, he now wants food as a payment.
- 👹 **Sloth** – ‘I’ll not speak another word for a king’s ransom’ (6. 162).
- 👹 **Lechery** – ‘Who, I, sir? The first letter of my name begins with L’ (6. 165). Faustus calls lechery, ‘Minstress Minx’ (6. 164). This makes clear that women are the depiction of lechery.



THE FUNCTION OF THE SEVEN DEADLY SINS

To cheer Faustus's
soul and prevent him
from repenting.

THE HELL & THE MAGIC BOOK



The sight of the sins delights Faustus's soul, and he asks to see hell. Lucifer promises to take him there that night.

Faustus & Hell

The Magic Book

For the meantime he gives Faustus a book that teaches him how to change his shape.



ANALYSIS SCENES (5-6)

FAUSTUS'S MISGIVINGS



FAUSTUS'S MISGIVINGS

“O Faustus,
they are come
to fetch thy
soul!”
(6.92)

Sometimes Faustus seems to understand the gravity of what he is doing: when **Lucifer, Belzebub, and Mephastophilis** appear to him, for example, he becomes suddenly afraid and exclaims,

“O Faustus, they are come to
fetch thy soul!”
(6.92)

Despite this awareness, however, Faustus is unable to commit to good.

FAUSTUS'S MISGIVINGS



- ❖ Even as he seals the bargain that promises his soul to hell, Faustus is repeatedly filled with misgivings, which are bluntly symbolized in the verbal duels between the good and evil angels. His body seems to rebel against the choices that he has made—his blood congeals, for example, preventing him from signing the compact, and a written warning telling him to fly away appears on his arm.
- ❖ Sometimes Faustus seems to understand the gravity of what he is doing: when Lucifer, Belzebub, and Mephistophilis appear to him, for example, he becomes suddenly afraid and exclaims, “O Faustus, they are come to fetch thy soul!” (6.92). Despite this awareness, however, Faustus is unable to commit to good.



FURTHER READING

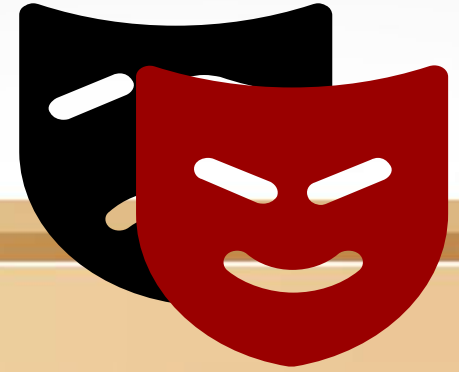
Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*.
[Online]

Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**




**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENES (7-14)
INTERLUDE**

**Prepared by:
Lect. Huda Abdullah Abdulateef**



OUTLINES

 *The Tragical History of Doctor Faustus* by Christopher Marlowe

 **What is Interlude?**

 **Interlude in *Doctor Faustus***

 Scene 7- 14

SCENE 7: Rome: The Pope's Privy Chamber



👤 Faustus and Mephistophilis, both invisible, watch the proceedings and chuckle. The pope and his attendants then sit down to dinner. During the meal, Faustus and Mephistophilis make themselves invisible and curse noisily and then snatch dishes and food as they are passed around the table. The churchmen suspect that there is some ghost in the room, and the pope begins to cross himself, much to the dismay of Faustus and Mephistophilis. Faustus boxes the pope's ear, and the pope and all his attendants run away. A group of friars enters, and they sing a dirge damning the unknown spirit that has disrupted the meal. Mephistophilis and Faustus beat the friars, fling fireworks among them, and flee.

👤 A summary of Scene 7:

- 👤 Any doubt before of repent has gone: Faustus is with the devil.
- 👤 It is trivial. Faustus is not using his powers to their full potential – he is just having fun.
- 👤 The audience is told of the places he has visited and the powers he has used.
- 👤 The audience gains an idea of the sins of the Catholic church such as gluttony and greed.
- 👤 Faustus was invisible during Peter's Feast. These are powers only God should have.
- 👤 There are lots of anti-catholic messages because the reformation was 'on trend' at the time this play was performed. It was OK to go against the Catholic church at this time because the audience was Protestant based.

SCENE 8: An Inn-yard




- ❖ Scene 8 features the sub plot again with Robin and Ralph (P 31).
- ❖ ‘Here I ha’ stol’n one of Doctor Faustus’ (8. 1-2) conjuring books’.
- ❖ There is lechery amongst the lower class characters (which is one of the deadly sins).
- ❖ ‘Nan Spit’ (8. 26). Here, Robin is being rude and continuing the lechery. The transgression is filtering down to the lower characters making clear that the sins are spreading
- ❖ Meanwhile, Robin, a stablehand, has found one of Faustus’s conjuring books, and he is trying to learn the spells. He calls in an innkeeper named Rafe (Ralph), and the two go to a bar together, where Robin promises to conjure up any kind of wine that Rafe (Ralph) desires.

SCENE 9: The Inn-Yard



Summary: Scene 9

 Robin the ostler, or stablehand, and his friend Ralph have stolen a cup from a tavern. They are pursued by a vintner (or wine-maker), who demands that they return the cup. They claim not to have it, and then Robin conjures up Mephistophilis, which makes the vintner flee. Mephistophilis is not pleased to have been summoned for a prank, and he threatens to turn the two into an ape and a dog. The two friends treat what they have done as a joke, and Mephistophilis leaves in a fury, saying that he will go to join Faustus in Turkey.


Scene 9

 The sub plot continues between Robin and Ralph. Here is a summary of scene 9:

 Mephistopheles turns Robin and Ralph into animals as a punishment for requesting his presence.

 Mephistopheles has to enter every time he is called which is comical.

 Robin and Rafe (Ralph) are gullible, naive, and given strong accents.

 There are lots of stage directions (such as when they give the goblet to each other).

 Vinter is a girl in the play and will be subject to jokes.

 Triviality – the curses are every trivial with there being lust and lechery from the characters.

SCENE 10: The Emperor Palace at Innsbruce (The Emperor and Faustus & a Night)



- 🏰 Scene 10
- 🏰 This scene starts with , ‘Enter EMPEROR, FAUSTUS, MEPHISTOPHELES and a KNIGHT, with ATTENDANTS‘.
- 🏰 Faustus is now speaking in prose in this scene unlike before. This suggests that he is a lower class character compared to the likes of the Emperor.
- 🏰 P35 ‘If, therefore, thou by cunning of thine art / Canst raise this man from hollow vaults below’ (10. 35-36). The Emperor wants one of this ancestors, Alexander the Great, to be summoned from the dead (necromancy) so the Emperor can learn from him. This makes clear that Faustus has not become great, he is summoning the great. This is not what Faustus initially wanted.
- 🏰 There is nothing harmful in Faustus’ magic – he is still having fun.
- 🏰 P83 ‘gives thee horns’. The horns could be a reference to the devil. However, it could also suggest the knight, from having horns on his head, is cuckold. He is unable to control his wife.
- 🏰 The Knight describes Faustus as a ‘damne’d wretch’ (10. 79). Faustus is going to hell anyway, so this insult is not too bad.
- 🏰 There could be a deeper meaning when the Knight says, ‘Villain, I say, undo what thou hast done’ (10. 82). The Knight, in a deeper meaning, might be telling Faustus to repent. It makes the point that Faustus could be seen as a villain in the play.

SCENE 11 - 12: Horse- Courses



- 🏰 Scene 10
- 🏰 This scene starts with , ‘Enter EMPEROR, FAUSTUS, MEPHISTOPHELES and a KNIGHT, with ATTENDANTS‘.
- 🏰 Faustus is now speaking in prose in this scene unlike before. This suggests that he is a lower class character compared to the likes of the Emperor.
- 🏰 P35 ‘If, therefore, thou by cunning of thine art / Canst raise this man from hollow vaults below’ (10. 35-36). The Emperor wants one of this ancestors, Alexander the Great, to be summoned from the dead (necromancy) so the Emperor can learn from him. This makes clear that Faustus has not become great, he is summoning the great. This is not what Faustus initially wanted.
- 🏰 There is nothing harmful in Faustus’ magic – he is still having fun.
- 🏰 P83 ‘gives thee horns’. The horns could be a reference to the devil. However, it could also suggest the knight, from having horns on his head, is cuckold. He is unable to control his wife.
- 🏰 The Knight describes Faustus as a ‘damne’d wretch’ (10. 79). Faustus is going to hell anyway, so this insult is not too bad.
- 🏰 There could be a deeper meaning when the Knight says, ‘Villain, I say, undo what thou hast done’ (10. 82). The Knight, in a deeper meaning, might be telling Faustus to repent. It makes the point that Faustus could be seen as a villain in the play.

SCENE 13: The Court of the Duke of Vanholt



Summary: Scene 13

At the court of the Duke of Vanholt, Faustus's skill at conjuring up beautiful illusions wins the duke's favor. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephistophilis bring her some grapes. The duke and duchess are much pleased with Faustus's display, and they promise to reward Faustus greatly.

Scene 13 (P 40-41)

Scene 13 starts by having Faustus, Mephistopheles, the Duke of Vanholt and the pregnant Duchess enter.

P41 'Alas madam, that's nothing (Aside to Mephistopheles) Mephistopheles, begone!' (13. 13-14). It is clear Mephistopheles is doing the magic still as he is the one that goes away and returns with the grapes the pregnant Duchess requested.

The magic Faustus is doing is nothing compared to what he initially wanted. He is now pleasing others where originally, he just wanted to please himself.

All in all, the Emperor, Horse-Courser trickery and Duke rewards Faustus for his magic.

SCENE 14: A Room in Faustus's House/ Wagner



- 🎭 Scene 14
- 🎭 Chorus 4–Epilogue
- 🎭 Summary: Chorus 4
- 🎭 Wagner announces that Faustus must be about to die because he has given Wagner all of his wealth. But he remains unsure, since Faustus is not acting like a dying man—rather, he is out carousing with scholars.

- 🎭 Scene 14 (P42)
- 🎭 Again, the character of Wagner is used as the Chorus.
- 🎭 P42 ‘he hath given to me all his goods’ (14. 2). The audience will be preparing for Faustus’ death as Faustus has already giving his possession to Wagner.
- 🎭 ‘if that death were near / He would not banquet and carouse and swill’ (14. 3-4). Faustus is drinking lots and trying to have a good time while it lasts.
- 🎭 ‘Who are at supper with such belly-cheer’ (14. 6) . As well as drinking lots, Faustus is eating lots (gluttony). A point to make about this is that ‘belly-cheer’ was used to describe the stereotypical friar from Mephistopheles. Therefore, can there be comparisons between the friar and Faustus?
- 🎭 ‘the feast is ended’ (14. 8) . As well as making clear Faustus is still sinning with gluttony, the feast can be a metaphor for Faustus. The feast has ended and so will Faustus’ life too soon.
- 🎭 Scene 14 is allegorical: every character represents something. An allegorical life is a journey (Christian journey).
- 🎭 magic.



FURTHER READING

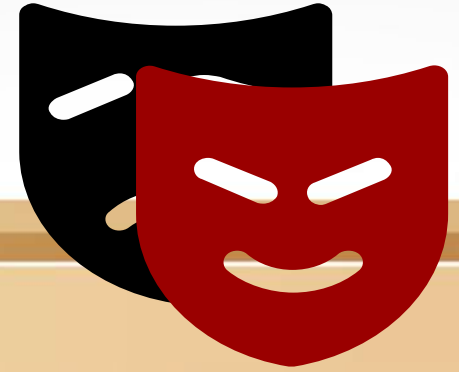
Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*.
[Online]

Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**




**DRAMA
(2ND YEAR)
DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENES (15-16)
SPARKNOTES (PAGES 20 -21)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**



OUTLINES

 *The Tragical History of Doctor Faustus* by Christopher Marlowe

 **Scenes (15 -16)**

 Summary & Analysis

 Faustus, the Scholars & Helen of Troy

 Quotation- Faustus & Helen of Troy

 Quotation: Analysis

 Faustus & The Old Man



SUMMARY AND ANALYSIS SCENES (15-16)



SCENES (15-16)

Characters

Doctor Faustus, Mephistophilis, The Scholars,
Helen of Troy (Spirit), the Old Man and devils

Place

The room in Faustus's house

FAUSTUS, THE SCHOLARS & HELEN OF TROY



- 🎭 Faustus enters with some of the scholars. One of them asks Faustus if he can produce Helen of Greece (also known as Helen of Troy), who they have decided was “the admirablest lady that ever lived” (15. 4). Faustus agrees to produce her, and gives the order to Mephastophilis: immediately, Helen herself crosses the stage, to the delight of the scholars.
- 🎭 Faustus then asks Mephastophilis to let him see Helen again. Helen enters, and Faustus makes a great speech about her beauty and kisses her.



FAUSTUS, THE SCHOLARS & HELEN OF TROY

“the admirablest
lady that ever lived”
(15. 4)

(The Scholars to Doctor
Faustus)

Faustus produces
Helen of Troy to
delight The Dcholars

Faustus agrees to produce
her, and gives the order to
Mephastophilis:

immediately, **Helen** herself
**crosses the stage, to the
delight of the scholars.**

QUOTATION – FAUSTUS & HELEN OF TROY
(PAGE 30)



FAUSTUS'S SPEECH ABOUT HELEN OF TROY

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

Sweet Helen, make me immortal with a kiss:

Her lips sucks forth my soul, see where it flies!

Come Helen, come, give me my soul again.

Here will I dwell, for heaven be in these lips,

And all is dross that is not Helena!

(15.83–89)



QUOTATION: ANALYSIS (PAGE 30)

**FAUSTUS NEARS
THE END OF HIS
LIFE**

Realize the terrible nature of the bargain

Faustus enjoys his powers
(Conjuring up Helen)


Eloquence / Blind Spot

Transcendence in a woman
“[M]ake me immortal with a kiss,”



QUOTATION: ANALYSIS (PAGE 30)

Explanation for Quotation 4 >>

 These lines come from a speech that Faustus makes as he nears the end of his life and begins to realize the terrible nature of the bargain he has made. Despite his sense of foreboding, Faustus enjoys his powers, as the delight he takes in conjuring up Helen makes clear. While the speech marks a return to the eloquence that he shows early in the play, Faustus continues to display the same blind spots and wishful thinking that characterize his behavior throughout the drama. At the beginning of the play, he dismisses religious transcendence in favor of magic; now, after squandering his powers in petty, self-indulgent behavior, he looks for transcendence in a woman, one who may be an illusion and not even real flesh and blood. He seeks heavenly grace in Helen's lips, which can, at best, offer only earthly pleasure. "[M]ake me immortal with a kiss," he cries, even as he continues to keep his back turned to his only hope for escaping damnation—namely, repentance.



FAUSTUS & THE OLD MAN

The Old Man encourages Faustus to repent

Mephistophilis threatens to shred Faustus to pieces

Faustus seals his vow by once again

Faustus asks Mephistophilis to punish the old man

The Old Man dies and goes to heaven because he keeps his faith with God

Good Quote

(The Old Man to Doctor Faustus)

I see an angel hovers o'er thy head
And with a vial full of precious grace
Offers to pour the same into thy soul!

(15.46–48)

FAUSTUS & THE OLD MAN



“I see an angel hovers o’er thy head / And with a vial full of precious grace / Offers to pour the same into thy soul!” (15.46–48).

The scholars leave, and an old man enters and tries to persuade Faustus to repent. Faustus becomes distraught, and Mephistophilis hands him a dagger. However, the old man persuades him to appeal to God for mercy, saying, “I see an angel hovers o’er thy head / And with a vial full of precious grace / Offers to pour the same into thy soul!” (15.46–48). Once the old man leaves, Mephistophilis threatens to shred Faustus to pieces if he does not reconfirm his vow to Lucifer. Faustus complies, sealing his vow by once again stabbing his arm and inscribing it in blood. He asks Mephistophilis to punish the old man for trying to dissuade him from continuing in Lucifer’s service; Mephistophilis says that he cannot touch the old man’s soul but that he will scourge his body.

Chapter 16: The Old Man goes to heaven after being tortured by Mephistophilis because he always keeps his faith with God.



FURTHER READING

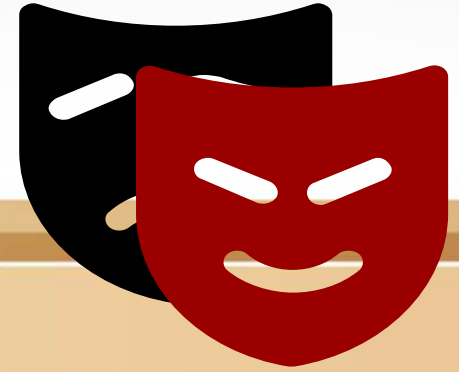
Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*.
[Online]

Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU

KYPROS PRESS



**DOCTOR FAUSTUS
CHRISTOPHER MARLOWE**




**DRAMA
(2ND YEAR)**

**DOCTOR FAUSTUS
BY CHRISTOPHER MARLOWE
SCENE 17 & EPILOGUE
SPARKNOTES (PAGE 21)**

**Prepared by:
Lect. Huda Abdullah Abdulateef**




OUTLINES

 *The Tragical History of Doctor Faustus* by Christopher Marlowe

 **Scene 17**

 Summary & Analysis

 Faustus & His Last Night

 Quotation & Analysis- Faustus's Last Soliloquy

 **Epilogue**

 Summary & Analysis

 **Conclusion**



SUMMARY AND ANALYSIS

SCENE 17



SCENE 17

Characters

Doctor Faustus, The Scholars and Devils

Place

The Same

(The room in Faustus's house)

FAUSTUS & HIS LAST NIGHT



Tells the scholars about his pact with Lucifer

The scholars pray for him

A vision of hell opens before Faustus's horrified eyes as the clock strikes eleven

Faustus exhorts the clocks to slow and time to stop, so he may repent

The clock strikes midnight

Good Quote

(Doctor Faustus)

“Ugly hell gape not! Come not,
Lucifer! / I’ll burn my books—Ah,

Mephistophilis!”

(17.122–123)

FAUSTUS & HIS LAST NIGHT



🎭 The final night of Faustus's life has come, and he tells the scholars of the deal he has made with Lucifer. They are horrified and ask what they can do to save him, but he tells them that there is nothing to be done. Reluctantly, they leave to pray for Faustus. A vision of hell opens before Faustus's horrified eyes as the clock strikes eleven. The last hour passes by quickly, and Faustus exhorts the clocks to slow and time to stop, so that he might live a little longer and have a chance to repent. He then begs God to reduce his time in hell to a thousand years or a hundred thousand years, so long as he is eventually saved. He wishes that he were a beast and would simply cease to exist when he dies instead of face damnation. He curses his parents and himself, and the clock strikes midnight. Devils enter and carry Faustus away as he screams, "Ugly hell gape not! Come not, Lucifer! / I'll burn my books—Ah, Mephastophilis!" (17.122–123).



QUOTATION & ANALYSIS – FAUSTUS’S LAST SOLILOQUY (PAGES 30 -32)

FAUSTUS’S LAST SOLILOQUY

Ah Faustus,

Now hast thou but one bare hour to live,
And then thou must be damned perpetually.

[...]

No, Faustus, curse thy self, curse Lucifer,
That hath deprived thee of the joys of heaven.

[...]

Ugly hell gape not! Come not, Lucifer!
I’ll burn my books—ah, Mephistophilis!
(17.66–123)

Oxymoron

Christianity &
Redemption

Renaissance &
Medieval



QUOTATION & ANALYSIS – FAUSTUS’S LAST SOLILOQUY (PAGES 30 -32)

Explanation for Quotation 5 >>

- These lines come from Faustus’s final speech, just before the devils take him down to hell. It is easily the most dramatic moment in the play, and Marlowe uses some of his finest rhetoric to create an unforgettable portrait of the mind of a man about to be carried off to a horrific doom. **The soliloquy is not in prose/verse any more but back to iambic pentameter (ten syllables per line). This could suggest Faustus has regained some composure. ‘thou must be damned perpetually’ and ‘Perpetual day’. This is an oxymoron because Faustus’ day is not going to be perpetual (never ending/changing).**
- Faustus goes from one idea to another, desperately seeking a way out. But no escape is available, and he ends by reaching an understanding of his own guilt: **“No, Faustus, curse thy self, curse Lucifer, / That hath deprived thee of the joys of heaven.”** This final speech **raises the question of why Faustus does not repent earlier and, more importantly, why his desperate cries to Christ for mercy are not heard.** In a truly Christian framework, Faustus would be allowed a chance at redemption even at the very end. But Marlowe’s play ultimately proves more tragic than Christian, and so there comes a point beyond which Faustus can no longer be saved. He is damned, in other words, while he is still alive.
- Faustus’s last line aptly expresses the play’s representation of a clash between Renaissance and medieval values. **“I’ll burn my books,”** Faustus cries as the devils come for him, suggesting, for the first time since scene 2, when his slide into mediocrity begins, that his pact with Lucifer is about gaining limitless knowledge, an ambition that the Renaissance spirit celebrated but that medieval Christianity denounced as an expression of sinful human pride. As he is carried off to hell, Faustus seems to give in to the Christian worldview, denouncing, in a desperate attempt to save himself, the quest for knowledge that has defined most of his life.



SUMMARY AND ANALYSIS

EPILOGUE



QUOTE : EPILOGUE – THE CHORUS

Chor. Cut is the branch that might have grown full
straight,

And burned is Apollo's laurel bough,

That sometime grew within this learned man.

Faustus is gone. Regard his hellish fall,

Whose fiendful fortune may exhort the wise

Only to wonder at unlawful things,

Whose deepness doth entice such forward wits,

To practise more than heavenly power permits.

-- Scene 17, Lines 123-131 (Chorus to audience)

EPILOGUE – THE CHORUS



**“Cut is the branch that might have grown full
Straight”**

(VIOLENT LANGUAGE)

Faustus could have grown to become a great intellectual Doctor, yet, this intelligent nature cut him shortly.

“That sometime grew within this learned man”

(He was a mature man and should have understood his potential.)

“Faustus is gone. Regard his hellish fall”

(Advising the audience to learn from Faustus and the dangers of transgression)

“[o]nly to wonder at unlawful things”

The Chorus enters and warns the wise and not to trade their souls for forbidden knowledge.

“To practise more than heavenly power permits”

(Transgression for heavenly powers will have consequences. It is a warning for the audience.)



CONCLUSION

FURTHER READING



Course Hero, (2018). *Doctor Faustus: Study Guide by Course Hero*. USA, Course Hero Inc.

Green, W., (2010). *A Complete Analysis Of Doctor Faustus - Ask Will Online*. [Online] Available at: <https://www.askwillonline.com/2013/05/a-complete-analysis-of-doctor-faustus.html>

[Accessed 9 August 2018]

Marlowe, C., (2009). *The Tragical History of Doctor Faustus*. London: Great Britain, University Tutorial Press LTD.

Phillips, B., Bourneuf, A., Crowther, J., Mannheimer, K., (2002). *Sparknotes: Doctor Faustus*. New York: USA. Spark Publishing.



NEXT LECTURE



THANK YOU