UNIT 2: CHRISTOPHER MARLOWE: *DOCTOR FAUSTUS* I

UNIT STRUCTURE

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2.1 LEARNING OBJECTIVES

After going through this unit, you will be able to :

- discuss the life and works of Christopher Marlowe
- assess Marlowe as an important dramatist of the Renaissance period
- make a survey of the background of the play *Doctor Faustus*
- appreciate the role of the Chorus in the play
- make a summary of the play and grasp the distinctive features of a morality play

2.2 INTRODUCTION

This unit comprises the first part of the Christopher Marlowe's play *Doctor Faustus*. Marlowe (1564-1593) is undoubtedly the greatest among the dramatists known as the University Wits who preceded William Shakespeare (1564-1616). The term "University Wits" is used to refer to a

group of writers who flourished in London in the last two decades or so of the 16th century. The most notable members—all of whom had high degrees from Oxford or Cambridge—include John Lyly (1558-1606), George Peele (1557-1596), Robert Greene (1558-1592), Thomas Nashe (1567-1601), Thomas Lodge (1558-1525), Thomas Kyd (1558-94) and Christopher Marlowe (1564-1593). They are reputed to have used the Mermaid Tavern in Bread Street in London. Among them, Marlowe stands out as the foremost playwright by bringing into English drama a powerful and passionate poetic language, a freshness in subject matter, elements of tragic inner conflict and above all, overreaching protagonists. He had exercised a powerful influence over later drama. Moreover, as T.S. Eliot has rightly observed, he introduced several new tones into blank verse. He was indeed the first great poet and playwright to experiment with the rhythms of modern English speech. From your reading of this unit, you will be able to acknowledge *Doctor Faustus* as one of the greatest of the Elizabethan tragedies.

2.3 CHRISTOPHER MARLOWE: THE DRAMATIST

In the following subsections, you will read about the life and works of the great Renaissance playwright Christopher Marlowe.

2.3.1 His Life and Works

Christopher Marlowe was born at Canterbury in England in 1564. His father was a shoemaker of moderate means. He began his schooling at the King's School, Canterbury where the most important subjects were Latin grammar, literature and the Bible among others.After his education at King's School, in 1580 he went to Cambridge as an Archbishop Matthew Parker Scholar and was admitted to Benet College, now Corpus Christie College. The Parker scholarship was awarded for three years in the first instance, and was extended for a further three years. Thus, Marlowe received the scholarship for six years.

At Cambridge, Marlowe studied rhetoric, logic and philosophy in an atmosphere disturbed by religious conflicts. He received his

BA in 1584 and his MA in 1587. However, he received his MA degree only at the direct intervention of the Privy Council when the university wanted to withhold his degree because of prolonged absence from the university. It was speculated that in those periods of absence, he was working for Her Majesty's Secret Service.

With his MA degree, Marlowe left Cambridge for London. There he came into contact with a group of playwrights and young intellectuals. During this period, he produced a number of plays including a translation of Ovid's *Amores*. Although the facts of his life are largely unknown, whatever information about him that we have points tothe fact that he was once arrested for homicide and at another time, he was charged with blaspheming the *Bible*. But before a warrant could be executed, Marlowe was killed. The inquest report tells of an encounter in a Deptford tavern on May 30, 1593. Thus, there ended a brief life of one of the most talented of British dramatists whose achievements in five years, is second only to Shakespeare's own.

Among Marlowe's surviving literary works, literary historians refer to a translation of Ovid's *Amores* and the first book of Lucan's *Pharsalia* sometime before 1587. Ovid was a Roman poet (43 BC-AD 17) whose *Amores* is a collection of fifty love poems. Most of the poems are studies or sketches of love in different moods. Marlowe's next translated work is *Pharsalia*, a Latin epic poem by Lucan (AD 39-65) in ten books on the civil war between Pompey and Julius Caesar. Both these translated works were produced by Marlowe during his Cambridge days.

The next work which is a tragedy was also written by Marlowe during his stay at Cambridge sometime before 1587. Titled *The Tragedy of Dido, Queen of Carthage*, the play is about the daughter of a king of Tyre, who, after her husband was murdered for his great wealth, fled from Tyre with some followers to Libiya where she founded the city of Carthage. She died by throwing herself into a huge fire she had made to escape marriage with the king of Libiya.

The translation works and the early attempt at writing a tragedy can be considered Marlowe's literary apprenticeship. He had during his close translation of classical works, developed a poetic language which found full blossom in his major plays that were soon to burst on the literary scene of London. A brief introduction to each of these plays follows.

Tamburlaine the Great, Part I & II **(1587-88):**The play in two parts stormed the English stage as never before. The first part of *Tamburlaine* was probably written before Marlowe left Cambridge in 1587. For the themes, he took the story of a shepherd warrior Timur who rose by his conquests from obscurity to become the most powerful ruler in Asia. **Part I** of this play is a drama of conquests filled with magnificent scenes of the rise of Tamburlaine.Though a historical figure, Timur, in the hands of Marlowe, becomes a product of his Renaissance imagination fascinated by the earthly magnificence available to him. On the other hand, **Part II** was probably written in consequence of the success of Part I as a sequel to drive home the point that beyond all triumphs and conquests, Tamburlaine has to accept the fact that he cannot conquer death.

Faustus **(1588) :** The play is about a Renaissance scholar who, in spite of his vast range of scholarship in diverse fields notably logic, medicine, law and divinity, pledges his soul to the Devil in exchange of supreme knowledge and power that he would be able to enjoy for a period of twenty-four years. In due course, when this stipulated period of time expires, the terror of inevitable damnation tortures him and his futile attempt to repent ends with his tragic death.

The Jew of Malta **(1590):** The play revolves around the tragic fate of Barabas, a wealthy Jew from Malta who is hated by the Christians and is unjustly deprived of his property. He takes his revenge on the Christians by committing a series of crimes. But ultimately, he himself falls victim to his own plot and meets his tragic end.

***Edward II* (1592):** The source of the play is Holinshed's *Chronicle* (1587). But Marlowe makes changes in history for the sake of the dramatic effect. The play deals with the principal events of King Edward's reign– his recall from exile of Gaveston on his accession, the revolt of the Barons, the estrangement of the Queen from her husband, her rebellion against the king and the murder of the king in Berkeley Castle.

Marlowe had written another play titled *The Massacre of Paris* which exists only in fragmentary condition. Besides, he is credited with a long poem "Hero and Leander" which also existed in a fragmentary condition but was completed by George Chapman and published in 1598. Moreover, the poem "The passionate shepherd to his Love" is credited to his name. However, the date of writing is unknown.



CHECK YOUR PROGRESS

Q 1: Who were the University Wits? Why were they so called?

2.4 BACKGROUND OF THE PLAY *DOCTOR FAUSTUS*

Approaching Marlowe's *Doctor Faustus* may seem a challenging task. This is largely because of the host of issues that the reader is confronted with. As starting point, it would be helpful to explore the sources of the play which would throw light on the central character of the play itself.

It has now been established that the primary source of Marlowe's play *Faustus* is the English translation of the German Faust-Book titled *The Historie of the damnable life and deserved death of John Faustus*. This translation by P.F. Gent is of interest to us because it is now established by critics and editors of Marlowe's plays that Marlowe, in his play followed closely this version of the Faust legend not only in terms of the contents, but also in terms of the conception of Faustus as the Renaissance man J.D. Jump (1976) in his Introduction to the Methuen's *Modern Classics* edition of the

play has traced similarities between Marlowe's *Doctor Faustus* and P.F. Gent's translation of the German *Faust-Book*.

Other sources of the play include John Foxe's *Acts and Monuments*. Roma Gill cites the pope scene (III i) to be traced back to Foxe's book. Besides, stories of witchcraft and magic, wandering loose in the minds of the Elizabethans had enabled several playwrights to deal with these issues in their plays. There are no witch scenes as such in *Faustus*. The theme of the play is damnation which is central to all theological discussions on witchcraft.

Yet other sources of Marlowe's play could be the morality plays that had still continued to be popular during Marlowe's time. The allegorical characters of the Good Angel, the Bad Angel and the Old Man can be traced back to the morality plays. For example, in *The Castle of Perseverance* there is a character called Good Angel who represents God. In *Mankind* there is an allegorical character called Mischief who tempts the protagonist away from the path of righteousness not unlike Marlowe's *Bad Angel*. Again, in *Wisdom*, the allegorical character of Wisdom is representative of God who bears striking echoes of Marlowe's Old Man. Moreover, as in *Faustus* in *Wisdom* the Devil is presented directly as Lucifer. (For details of these plays refer to Beadle and Fletcher's *Medieval English Theatre* pp 235-262).

One of the problems that one encounters with the play is the text itself. Let us refer to two standard editions of the play.

1. John D. Jump's edition in Methuen's *Modern Classics* series published in 1976.
2. Roma Gill's edition in Ernest Benn Ltd., London published in 1965.

Jump's edition does away with the act division and the whole play is divided into a sequence of 20 scenes. On the other hand, Roma Gill's edition is divided into Act and scenes. These acts and scene divisions are as follows: Act I Sc i-iv; Act II Sc i-iii, Act III Sc i-iii, Act IVSc i-vii and Act V Sc i-iii. You will find the Kitty Dutta edition of *Doctor Faustus* by Oxford University Press quite user friendly and that edition also follows the act- scene division.

2.5 SUMMARY OF THE PLAY

Comic Action

In a critical reading of *Doctor Faustus*, an issue that needs to be addressed at the beginning is the comic scenes that are woven into the main tragic action of the play. It has now been firmly established by the Marlowe scholars that Marlowe wrote the main tragic action of the play whereas an anonymous collaborator contracted a few ofthe comic scenes which were loosely connected to the tragic plot. We will get these scenes out of the way by discussing them in this section.

Comic scenes are considered essential and integral in a tragedy. These scenes aim at relieving the tension that is built up by the tragic action besides heightening the tragic element by contrast. The first of the comic scenes Act I, Scii was written wholly by Marlowe. In this scene two scholars wondering what has become of their friend Faustus ask Wagner, his servant, about him. Wagner puts on airs as a scholar, then as a puritan. Through Wagner, Marlowe creates a comic effect by parodying the scholars. He takes himself very seriously while he seems to have little respect for anyone but Faustus.

The next comic scene Act I Sc iv shows Wagner teasing a poverty-stricken clown by offering him a job as his servant and even threatening him with torture if he refuses his offer. The scene is comical in being a parody of Faustus' bargain with the Devil. Structurally, the scene bridges two powerful scenes that seal the bargain of the Devil for Faustus' soul.

The next comic scene Act II, Sc iii introduces the jostlers Robin and Dick. The comedy lies in Robin who can hardly read, haltingly reading from the conjuring book he had stolen from Faustus and he is ridiculed by Dick. Both Robin and Dick are simple, common folk, uneducated and menial whose main function is to entertain the audience with their crude comedy in an attempt to provide comic relief. They appear again in Act III Sc iii to play pranks with a vintner whose cup they had stolen. The comic part of the scene is that Robin with the help of the stolen book summons Mephistopheles

who of course is very angry at being summoned by two menials and turns Dick into an ape and Robin into a dog temporarily.

The last two comic scenes Act IV Sc iv and Act IV, Sc v are a poor attempt at comedy indicating that Faustus' great deeds are over and now he is reduced to the lowest form of cheating. In Act IV, Sc iv, Faustus sells his horse to a Horse Courser for 40 dollars. When the man goes to get the horse, Faustus meditates on his condition and falls asleep. Presently, the horse courser arrives, charging Faustus for deceiving him by selling a horse which had turned into a bundle of hay. In the following scene, Robin, Dick, the Horse Courser and the carter exchange experiences about how Faustus had cheated them.

Apart from the first comic scene, Act I Sc ii, all the other scenes are contributed by an anonymous writer. Besides providing comic relief, these scenes by drawing up parallel scenes, contrast the comic and the tragic. Thus, the action of Faustus stealing the Pope's cup (III i) contrasts with Robin stealing the Vintner's goblet. (III ii), making the tragic and the comic to merge.

Similarly, Faustus giving away his soul to the devil for twenty-four years of pleasure contrasts with the action of the clown who offers his soul to the Devil for a shoulder of mutton (I iv 9-10). Later Faustus would himself engage in buffoonery with the Horse courser.

Moreover, the comic scenes with their parody of the tragic action are reminder that by sacrificing his soul, what Faustus had achieved is merely shadow power. There is nothing substantial that he gains. His grand schemes prior to his pact with the Devil were all but forgotten when he signed the pact. Significantly, the comic scenes symbolically relate the true position of Faustus.



CHECK YOUR PROGRESS

Q 2: What is the German *Faust Book*?

Q 3: Why is the information about the humble parentage of Faustus of interest in the context of the play?

Q 4: Give an example of the importance of comic scenes in a tragedy.

The Main Tragic Action I

The main tragic action of the play *Faustus* can be divided conveniently into three parts.

1. Faustus commits himself to evil
2. Faustus exploits his power
3. The damnation of Faustus

Here, we shall discuss the first part.

The opening scene (Act I, Sc i) of Marlowe's play introduces Faustus at his study; the books are open around him and he reads aloud from them in his process of reviewing the different fields of studies. He expresses his criticism over the limitations and hollow claims of Aristotle's *Analytics*, Galen's medicine, Justinian's legal profession and Jerome's *Bible*. Mastery over logic, medicine, law and divinity seems to limit his power instead of giving him the scope for exercising real power.

Faustus rejects all these subjects and considers in his mind the "world of profit and delight (I 52), of power, honour and omnipotence which would open up for him with his magical powers. These he considers tobe far superior to all classical learning. He ponders over the vast resources that would enfold before him. He ignores the advice of the Good Angel to "lay that damned book aside" (I 69) and in its place to read the scriptures. He is more fascinated by the Bad Angel's temptations and begins to meditate over his dreams of Power and glory and in the process, he emerges as a renaissance intellectual with craving for gold from India (I 81), Orient pearls from the ocean depths and so on. He discusses his plans to reject the study of logic, law, medicine and theology and embrace the study of magic with his friends Valdes and Cornelius. "Tis magic, magic that hath ravish'd me" (109). He seeks their aid so that he can triumph in magic as he formerly did in logic.His friends Valdes and Cornelius fire his imagination making him excited about the possibilities of magic in giving them all the power and glory and wealth of the world and Faustus pledges that he is resolved.

With this resolve, in Act I, Sc iii, Faustus succeeds in calling up Mephistopheles telling him to serve him and do for him what he commands. But Mephistopheles informs him that being a servant of Lucifer,he can do

nothing without Lucifer's permission and command. He tells Faustus that it was not his conjuring that had brought him these; he had come of his own accord to get Faustus' "glorious soul" on hearing him "rack the name of god" (49). He suggests that Faustus should stoutly abjure the Trinity and pray devoutly to Lucifer, the Prince of Hell who was once an angel "dearly loved by God". He forbids Faustus from asking questions that 'strike a terror in his fainting soul' (84). Faustus mocks Mephistopheles for his weakness and proceeds to strike a bargain to offer Lucifer his soul on condition that for twenty-four years he may live in all voluptuousness with Mephistopheles obedient to his will.

The inner conflict of Faustus materialises again in Act II, Sc i (15-21) when both the Good Angel and the Bad Angel appear and influence him towards their own goals. Presently, Mephistopheles arrives with the information that Lucifer is prepared to enter into a contract with Faustus. Willingly Faustus executes a "deed of gift" of his soul to the Devil with his blood. But when the blood congeals, Mephistopheles fetches a chafer of fire which warms up Faustus' blood and the deed is signed. He says the words 'consummatumest'. Then, he reads to Mephistopheles the terms of the agreement before handing the scroll to Lucifer.



LET US KNOW

The terms of the agreement:

First, Faustus may be a spirit in form and substance.

Secondly, Mephistopheles shall be his servant and at his command.

Thirdly, Mephistopheles shall do for him whatsoever he ordered to do.

Fourthly, Mephistopheles shall be in Faustus' chamber or house invisible

Lastly, he shall appear to Faustus at all times, in whatever form a shape that he pleases.

Under these terms, Faustus presents both his body and soul to Lucifer. His demand is for twenty-four years of life to be spent in pleasure and in gaining knowledge. At the end of this period, Lucifer would have full

authority to carry away Faustus body and soul into the possession of the Devil. Thus, Faustus commits himself to evil.

However, this commitment to evil does not release him from his inner conflict. In Act II, Sc ii, the Good Angel encourages him to repent and tells him of God's pity. The Bad Angel tells him that he is a spirit, and therefore God cannot pity him. Faustus feels that his heart is so hardened that he cannot repent. When he utters heavenly names, he hears a voice that he is damned. But he cannot kill himself in his despair; only pleasure had kept him away from suicide. He had conjured blind Homer and had made him sing to him of Alexander's love and Oenon's death. He had also conjured Amphion to entertain him with music. With so much pleasures around, Faustus resolves again not to repent and starts discussing astronomy with Mephistopheles.

When his thoughts go back to God and Heaven, Faustus is warned by the Devil that it is too late now to think of God. When he cries out to Christ for salvation, instead of Jesus, the Devil comes to him with horrible warnings. Lucifer promises pleasure in return for his obedience and arranges for his entertainment, the dance of the seven deadly sins. The seven deadly sins are Pride, Covetousness, Envy, Wrath, Gluttony, Sloth and Lechery. Faustus feels comforted and his commitment to evil becomes firm.



CHECK YOUR PROGRESS

Q 5: Why does Faustus reject the study of logic, medicine, law and divinity?

Q 6: Who is Mephistopheles? What does he tell Faustus in Act I, Sc iii?

Q 7: Who are the Good Angel and the Bad Angel?

Q 8: What was the duration of time that Faustus had bargained for? What did he propose to do during this time?

The Main Tragic Action II

We have already looked at the first part of the main tragic action of the play. This is the part in which Faustus commits himself to evil. In this part, we shall discuss how Faustus exploits his power on the stage. In our

discussion on the second and third appearances of the chorus we had noted how Faustus exploits his power off the stage.

After the second appearance of the Chorus relating Faustus' exploits in heaven and the earth's surface, in Act III Sc i we find Faustus telling Mephistopheles of his delight in seeing the cities of Trier, Paris, Naples, Venice and Padua. Next, they arrive at Rome and enter the private chamber of the Pope. Faustus expresses a keen desire to see the monuments and enjoy the sights of Rome. But Mephistopheles suggests that they stay and take part in Holy Peter's feast and see the Pope. Presently, Faustus and Mephistopheles see the Pope and Raymond, King of Hungary and the procession of Monks and Frairs with Bruno, the rival Pope, brought in chains. Bruno is made a human footstool for the Pope. In no time, the Pope instructs two Cardinals to bring him information on the punishment decreed by the Council of Trent to Bruno. After the Cardinals leave, Faustus commands Mephistopheles to put them to sleep. Then they assume the appearance of the two Cardinals and appear before the Pope who mistaking them to be the Cardinals allows Bruno to be taken away and inflicted the punishment decreed to him. Faustus then sets Bruno free.

In Act III, Sc ii, after setting Bruno free and sending him to Germany with the help of his magic, Faustus enters the banquet hall of the Pope invisible. He sees the two actual Cardinals entering the hall and ask the Pope to be permitted to present their findings about Bruno. The Pope is annoyed for he had just finished Bruno's business with them unaware that those two Cardinals were Faustus and Mephistopheles in disguise and forthwith orders the imprisonment and torture of the two Cardinals. Now, the invisible Faustus snatches food and performs vanishing tricks on the Pope's goblet of wine. Suspecting that a ghost is present, the friars complete with bell, book and candle, perform the excommunication ceremony. But Faustus and Mephistopheles beat the friars away and fling fireworks among them.

After this visit to the Pope's Court, we learn from the third appearance of the Chorus about his foreign tours and his fame followed by his invitation to the court of Charles, the German Emperor. In Act IV, Sc i, the

emperor Charles welcomes Faustus and thanks him for the release of Bruno whom he would like to install on the Papal throne in Rome. Faustus pledges his service to the Emperor and to Bruno. At the request of the Emperor Faustus conjures up a dumb show in which the emperor Alexander and his adversary Darius enter from opposite doors and they meet. Darius is thrown down, Alexander kills him takes off his crown and sets it on the head of his paramour. Then the pair salute the Emperor who goes to embrace them when Faustus comes forward to prevent him. The emperor however views the mole on the neck of Alexander and expresses his great satisfaction.

After the show is over, Faustus draws the attention to Benvolio, one of the Emperor's noblemen who have now a pair of horns on his head like Actaeon in the Greek Myth. But at the order of the Emperor, Faustus removes the horns and receives much applause from the Emperor. The encounter with Benvolio continues in Act IV Sc ii in which Benvolio plotting to kill Faustus is defeated by the Devils whom Faustus set against him and his followers. The pitiable condition of Benvolio and his ambushers is further brought out in Act IV, Sc iii.

But presently Faustus pays a visit to the Court of the Duke of Vanholt who thanks him for his magic performance in Act IV Scvi. In this scene Faustus asks the Duchess of Vanholt, what she being pregnant, like to have most of all. At her request Faustus with the help of Mephistopheles offers her out of season grapes. Faustus explains how the earth's geography allows a contrary season in the opposite hemisphere thus allowing grapes in one country while it is bare winter in another. This is the last of the scenes that show how Faustus has exploited his power of magic.



LET US KNOW

The Myth of Actaeon:

In Greek mythology Actaeon is introduced as a hunter. One day while he was hunting with his peck of dogs in a forest of cypress and pines, he wandered away from his companions and his pack, and chanced upon

the sight of the company of her nymphs Divine thus taken by surprise, with a sudden impulse she dashed some water into Actaeoen's face. Immediately Actaeon was turned into a stag with a pair of lovely horns. Mistaking Actaeon for a stag, he was hunted and devoured by his own pack of dogs.Faustus makes a reference to this myth by stating that he had used the horns of Actaeon on Benvolio's head.

The Main Tragic Action III

In this part we shall discuss the third part of the main tragic action: the damnation of Faustus which begins at Act V, Sc i with Wagner expressing his apprehension that Faustus is to die shortly since Faustus had willed his valuables including his house to him. Wagner is amazed at Faustus' high living. His feasting with his friends with such "belly-cheer" had been something that Wagner had never beheld in all his life. After the feast, one of the scholars requested Faustus to let them see "that peerless dame of Greece", Helen. Faustus immediately agreed to show her as she was when Paris abducted her and "cross'd the sea with her". Mephistopheles brought in Helen and led her across the stage. The scholars thanked Faustus for that "glorious deed" and left.

Presently an Old Man enters to advise Faustus to leave that damned out and turn his thoughts to salvation. He tells Faustus that he still possesses "an amiable soul", a soul capable of being loved. But his sins can lead to a hardening of his heart and repentance will be too late. Then he would be banished from the sight of heaven. He tells Faustus that his advice to him is neither out of anger or envy but out of tender love and pity at the musing and pain that await him. Faustus is suddenly aware of his impending damnation. He can hear a roaring voice saying his hour has almost come. Then, Mephistopheles offers him a dagger to "despair and die". But the Old Man stays his suicidal action and comforts him by saying that he sees an angel hovering over his head and mercy is possible if he avoids despair. Faustus asks to be left alone to ponder on his sins.

But Mephistopheles calls Faustus a traitor and threatens to arrest his soul for disobeying Lucifer and persuades him tofulfil his promise to

Lucifer. If he fails to do that he would tearhim to pieces. Faustus immediately repents and seeks Lucifer's pardon. At this point Faustus requests Mephistopheles "to grant the longing of his heart's desire" by producing "that heavenly Helen" which he saw of late so that in her sweet embraces he can forget his confusing thoughts. Mephistopheles does this in a moment and Helen enters again passing between two cupids. Faustus is overwhelmed by the vision of Helen and promises to do in his own way what Paris did for her.

"I will be paris, and for love of thee
Instead of Tray shall Wittenbeng be sacked..."

He praises her as the epitome of beauty and exclaims that only she shall be his paramour. When Helen and the Cupids have gone, the old Man appears again to regret the accursed plight of Faustus.

Meanwhile, the period of twenty four years allotted to Faustus is now about to expire. In Act V, Sc ii, in Faustus' study amidst the sound of thunder Lucifer, Badzebut and Mephistopheles arrive to wait upon Faustus' soul as his last hour is about to come.



LET US KNOW

Helen, whose image Faustus had conjured, was the wife of Menalus and the woman for whom the Greeks fought at Troy. Homer's *Iliad* gives an account of how the Trojan prince Paris abducted Helen and took her away to Troy. Consequently, there broke out a greet war between the Greeks and the Trojans lasting ten years, resulting in the destruction of Troy and the rescue of Helen.

Meanwhile, Faustus has just finished his will which Wagner has need and enjoyed. Presently, there arrive three scholars who notice a change in Faustus and think he is not well. Faustus then relates to them his real condition, confessing to them how he gave his soul tothe Devil for his knowledge, for twenty- four years of pleasure. He tells them of the dead that

he wrote with his own blood and of the date of expiry which is now. The scholars regret that Faustus had not told them before so that they could have prayed for him. But Faustus urges them to leave so that they do not perish with him. The Good Angel arrives for the last time to tell him that now his earthly pleasures will give him nothing. The Bad Angel expresses his triumph and tells him about Hell that awaits him.

Faustus hears the clock strike eleven and realises with agony that he has but one bare hour to live and then he must be damned eternally. He commands time to stand still so that midnight might never come. He wishes the sun to rise with the night being over; he wishes that the hour left might be longer enough to give him time to repent and save his soul.Knowing that time runs, the clock will strike and the Devil will come, Faustus tries to leap up to God. But something pulls him down. He sees Christ's blood streaming in the sky, one drop of which will save him. He cries to Christ and feels tormented for naming Him. Instead, he sees Lucifer. Meanwhile, the clock strikes; half an hour is past.

Faustus now calls upon God to limit the time of his damnation.

"Let Faustus live in Hell a thousand years... and at last be saved". He wishes he were born a soulless creature or he had a soul that was not immortal.

Finally, as the clock strikes twelve, Faustus desperately pleads that his body be turned into air and his soul to water drops so that Lucifer cannot take him away to Hell. Just before the Devils take him away, he screams that he will burn his books. Thus, the overreached meets his damnation.

The three scholar friends of Faustus, huddled together in the room adjoining the study, had noticed the fate of Faustus in his last hour. They come forth and in Act V, Sc iii they express their horror at the sight of the torn body of Faustus and ensure a decent burial for him. They instruct all students to assemble at the funeral in mourning black.



CHECK YOUR PROGRESS

Q 9: Who is Bruno?

Q 10: What is a 'dumb show'?

Q 11: What was the dumb show that Faustus presented before Emperor Charles in Act IV Sc i?

Q 12: What did Faustus do for the Duchess of Vanholt?



2.6 LET US SUM UP

By this time, you have understood that Christopher Marlowe was a famous Elizabethan dramatist and was very prominent during the Renaissance times. From your reading of this unit, you have learnt to highlight the life and works of Marlowe.You have also learnt about the sources of the play. Besides, acknowledging the significance of the Chorus, you have also noted the function of the comic and scenes and have assessed the significance of the tragic elements of the play. By this time, the learner shall be in a position to reflect on the play *Doctor Faustus* in terms of its total significance and the relevance of its thematic content.



2.7 FURTHER READING

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(7) Levin, Harry. (2007).*The Overreacher.* ABS, N. Delhi.

(8) Mukharjee, Suroopa.(2004). *Faustus*. N Delhi: Worldview.

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2.8 ANSWERS TO CHECK YOUR PROGRESS

Ans to Q No 1: The term "University Wits" is used to refer to a group of writers who flourished in London in the last two decades or so of the 16th century. The most notable members—all of whom had high degrees from Oxford or Cambridge—include John Lyly (1558-1606), George Peele (1557-1596), Robert Greene (1558-1592), Thomas Nashe (1567-1601), Thomas Lodge (1558-1525), Thomas Kyd (1558-94) and Christopher Marlowe (1564-1593).

Ans to Q No 2:*The Historie of the damnable life and deserved death of John Faustus*.

Ans to Q No 3: As a tragic here Faustus is a deviation from the Aristotelian conception of the tragic hero who is supposed to belong to the highest class ofthe society. Faustus does not fulfil this norm because he was born of parents' base of stock.

Ans to Q No 4: See section 2.5 for the answer.

Ans to Q No 5: See section 2.5 for the answer.

Ans to Q No 6: Mephistopheles is the servant of Lucifer. Mephistopheles informs Faustus that being a servant of Lucifer, he can do nothing without Lucifer's permission and command. He tells Faustus that it was not his conjuring that had brought him these; he had come of his own accord to get Faustus' "glorious soul" on hearing him "rack the name of god" (49).

Ans to Q No 7: The Good Angel and the Bed Angel are two contrary forces of Good and Evil that influence the mind of Faustus.

Ans to Q No 8: Twenty-four years. Faustus intends to spend the period of time in pleasure and in gaining knowledge. At the end of the period, Lucifer would have full authority to carry away Faustus body and soul intothe procession of the Devil.

Ans to Q No 9: Bruno is depicted as the rival Pope who was brought in chains by the Pope of Rome for punishment as would be decreed by the Council of Trent. However, with his magical power, Faustus helps Bruno to escape to Germany.

Ans to Q No 10: A dumb show is a mimed dramatic performance. These shows were shown as a part of a longer play with characters either allegorical or mythological or other then those characters of the play.

Ans to Q No 11: The dumb show presented by Faustus at the request of the GermanEmperor Charles was on Alexander. In the show, Alexander kills his adversary Davius, takes off his crown and sets it on the head of his paramour. Then the pair salute the Emperor and depart.

Ans to Q No 12: Faustus asks the Duchess of Vanholt, what she being pregnant, like to have most of all. At her request Faustus with the help of Mephistopheles offers her out of season grapes. Faustus explains how the earth's geography allows a contrary season in the opposite hemisphere thus allowing grapes in one country while it is bare winter in another. This is the last of the scenes that show how Faustus has exploited his power of magic.



2.9 MODEL QUESTIONS

Q1. Discuss Marlowe as a dramatist with reference to the Renaissance elements implicit in a play like *Dr. Faustus*.

Q2. What are the sources of Marlowe's play *Dr. Faustus*? Discuss in detail.

Q3. Write a note on the significance of the comic scenes in *Doctor Faustus*.

Q4. Discuss the opening soliloquy of the play *Dr. Faustus*.

Q5. Who is Dr. Faustus? Discuss the terms of the agreement between Faustus and the Devils.