

2 SCHOLAR

Were he a stranger, and not allied to me, yet should I grieve for him. But come, let us go and inform the Rector, and see if he by his grave counsel can reclaim him. 35

1 SCHOLAR

Ay, but I fear me nothing can reclaim him.

2 SCHOLAR

Yet let us try what we can do. *Exeunt*

Scene 3

Enter FAUSTUS to conjure

FAUSTUS

Now that the gloomy shadow of the earth,
 Longing to view Orion's drizzling look,
 Leaps from th'antarctic world unto the sky,
 And dims the welkin with her pitchy breath:
 Faustus, begin thine incantations, 5
 And try if devils will obey thy hest,
 Seeing thou hast prayed and sacrificed to them.
 Within this circle is Jehovah's name,
 Forward and backward anagrammatized;
 Th'abbreviated names of holy saints, 10
 Figures of every adjunct to the heavens,

34 *Rector* head of the university

1 *shadow of the earth* In *The French Academic*, La Primaudaye explains that 'the night, also, is no other thing than the shadow of the earth'. Cf. also John Norton Smith, 'Marlowe's *Faustus*', *N & Q* NS 25 (1978), pp. 436–7

2 *Orion's drizzling look* the rainy constellation of Orion

3 Marlowe seems to have thought that night advances from the southern hemisphere

7 *prayed and sacrificed* A period of prayer and sacrifice, a kind of spiritual preparation, was a pre-requisite for conjuring

8–13 Before he began his conjuring, the magician would draw a circle round himself, inscribing on the periphery certain signs (of the zodiac, for instance) and the tetragrammaton, the four Hebrew letters of the Divine Name. This was not only part of the invocation: so long as the circle was unbroken and the magician stayed inside it, no evil spirit could harm him

9 *anagrammatized* B (and agramathist A)

10 *Th'abbreviated* B (The breviated A)

11 *adjunct* heavenly body joined to the firmament (see note on Scene 5, lines 211–19)

And characters of signs and erring stars,
 By which the spirits are enforced to rise.
 Then fear not Faustus, but be resolute,
 And try the uttermost magic can perform. 15
Sint mihi dei acherontis propitii. Valeat numen triplex
Jehovae! Ignei, aerii, terreni, aquatici spiritus salvet!
Orientis princeps, Belzebub inferni ardentis monarcha, et
Demogorgon, propitiamus vos, ut appareat et surgat Meph-
astophilis. Quid tu moraris? Per Jehovah, Gehennam, et 20
consecratam aquam quam nunc spargo; signumque crucis
quod nunc facio; et per vota nostra, ipse nunc surgat nobis
dicatus Mephastophilis.

12 *characters* symbols
signs i.e. of the zodiac
erring stars planets

16–23 'May the gods of Acheron look favourably upon me. Away with the spirit of the three-fold Jehovah. Welcome, spirits of fire, air, water, and earth. We ask your favour, O Prince of the East, Belzebub, the monarch of burning hell, and Demogorgon, that Mephastophilis may appear and rise. Why do you delay? By Jehovah, Gehenna, and the holy water which I now sprinkle, and the sign of the cross which I now form, and by our vows, may Mephastophilis himself now rise, compelled to obey us.'

Rejecting the God of Heaven, the Christian God in Three Persons, Faustus turns to His infernal counterpart: Acheron is one of the rivers in the Greek underworld, the Prince of the East is Lucifer (see Isaiah xiv, 12), and Demogorgon is, in classical mythology, one of the most terrible primeval gods. Faustus hails the spirits of the elements: 'they make them believe, that at the fall of *Lucifer*, some spirits fell in the aire, some in the fire, some in the water, some in the lande' (*Daemonologie*, p. 20). The name of Mephastophilis was not, apparently, known before the Faust legend; this seems to have been Marlowe's preferred spelling – it is the one used most frequently in the A Text. The different spellings are discussed by William Empson in *Faustus and the Censor*, 1987.

Many invocations to the devil express similar surprise and impatience at his delay, after which the conjuror redoubles his efforts. Gehenna, the valley of Hinnom, was a place of sacrifice. Dr Faustus seems now to be renouncing his Christian baptism, misusing the baptismal water and forswearing the vows made at his christening. In devil-worship, the sign of the cross had a double function: a powerful charm to overcome diabolic disobedience, it also protected the conjuror from injury by any spirit that might appear

17 *terreni* Greg (*om* Qq): Faustus would invoke the spirits of all four elements

18 *Belzebub* Marlowe's form of the name has been retained because at certain points (e.g. Scene 5, line 12) this suits better with the metre than the more commonly used Hebraic Beelzebub

20 *Quid tu moraris* Ellis (*quod tumeraris* Qq)

Enter a DEVIL

I charge thee to return and change thy shape,
 Thou art too ugly to attend on me; 25
 Go and return an old Franciscan friar,
 That holy shape becomes a devil best. *Exit DEVIL*
 I see there's virtue in my heavenly words!
 Who would not be proficient in this art?
 How pliant is this Mephistophilis, 30
 Full of obedience and humility,
 Such is the force of magic and my spells.
 Now Faustus, thou art conjuror laureate
 That canst command great Mephistophilis.
Quin redis, Mephistophilis, fratris imagine! 35

Enter MEPHASTOPHILIS

MEPHASTOPHILIS

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

FAUSTUS

I charge thee wait upon me whilst I live,
 To do what ever Faustus shall command,
 Be it to make the moon drop from her sphere,
 Or the ocean to overwhelm the world. 40

MEPHASTOPHILIS

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

FAUSTUS

Did not he charge thee to appear to me?

MEPHASTOPHILIS

No, I came now hither of mine own accord. 45

24 *change thy shape* *EFB* describes a creature of fire, which appears at this point and eventually takes the shape of a man; the B Text asks for a 'Dragon' in what seems to be an anticipatory stage direction, and the woodcut on the B titlepage shows an emergent dragon on the ground beside the conjuror's circle. A wary magician always stipulated from the beginning that a pleasing shape should be assumed

33 *laureate* The laurel wreath of excellence was given to poets in ancient Greece

35 'Why do you not return, Mephistophilis, in the likeness of a friar'

redis Boas (*regis A*; this line, and the two preceding ones, are omitted in B)

39–40 Faustus would share these powers with the enchanters of classical literature (see Kocher, p. 141)

45 What Kocher (p. 160) calls the 'doctrine of voluntary ascent' is fairly well established in witchcraft

FAUSTUS

Did not my conjuring speeches raise thee? Speak!

MEPHASTOPHILIS

That was the cause, but yet *per accidens*,
 For when we hear one rack the name of God,
 Abjure the Scriptures, and his saviour Christ,
 We fly in hope to get his glorious soul, 50
 Nor will we come, unless he use such means
 Whereby he is in danger to be damned:
 Therefore the shortest cut for conjuring
 Is stoutly to abjure the Trinity,
 And pray devoutly to the prince of hell. 55

FAUSTUS

So Faustus hath already done, and holds this principle:
 There is no chief but only Belzebub,
 To whom Faustus doth dedicate himself.
 This word damnation terrifies not him,
 For he confounds hell in Elysium: 60
 His ghost be with the old philosophers.
 But leaving these vain trifles of men's souls,
 Tell me, what is that Lucifer thy lord?

MEPHASTOPHIUS

Arch-regent and commander of all spirits.

FAUSTUS

Was not that Lucifer an angel once? 65

MEPHASTOPHILIS

Yes Faustus, and most dearly loved of God.

FAUSTUS

How comes it then that he is prince of devils?

MEPHASTOPHILIS

O, by aspiring pride and insolence,

47 *per accidens* only in appearance; what the conjuring represented was the real cause

48 *rack* violate: 'take the name of the Lord in vain'

60 *confounds hell in Elysium* makes no distinction between the Christian concept of hell and the pagan (Greek) notion of the after-life in Elysium. Marlowe has already coupled the two: 'Hell and Elysium swarm with ghosts of men' (*1 Tamburlaine*, V,ii, 403). Nashe may be referring to either of these passages when he scorns the writers that 'thrust Elisium into hell' (Preface to Greene's *Menaphon* [1589], ed. McKerrow, iii, 316)

61 *old philosophers* those who shared his disbelief in an eternity of punishment; the line seems to come from a saying of Averroes: *sit anima mea cum philosophis* (cf. J. C. Maxwell, *N & Q*, cxiv [1949], pp. 334–5; J. M. Steadman, *N & Q*, ccvii [1962], pp. 327–9)

63 *that Lucifer* A simple account of the history of Lucifer is given in Isaiah xiv, 12–15

For which God threw him from the face of heaven.

FAUSTUS

And what are you that live with Lucifer? 70

MEPHASTOPHILIS

Unhappy spirits that fell with Lucifer,
Conspired against our God with Lucifer,
And are for ever damned with Lucifer.

FAUSTUS

Where are you damned?

MEPHASTOPHILIS

In hell. 75

FAUSTUS

How comes it then that thou art out of hell?

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 80
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? 85
Learn thou of Faustus manly fortitude,
And scorn those joys thou never shalt possess.
Go bear these tidings to great Lucifer,
Seeing Faustus hath incurred eternal death
By desperate thoughts against Jove's deity: 90

77–81 Caxton, while locating hell 'in the most lowest place, most derke, and most vyle of the erthe', stressed that it is a state as well as a place; the condemned sinner is like a man 'that had a grete maladye, so moche that he sholde deye, and that he were brought into a fair place and plesaunt for to have Joye and solace; of so moche shold he be more hevy and sorowful' (*The Mirroure of the World* [1480], ii, 18). Marlowe's concept of hell at this point may be compared with Milton's; like Mephistophilis, Satan cannot escape:

For within him Hell

He brings, and round about him, nor from Hell

One step, no more than from himself can fly

By change of place.

Paradise Lost, iv, 20–23

Mephistophilis' account of the torment of deprivation is translated from St John Chrysostom: *si decem mille gehennas quis dixerit, nihil tale est quale ab illa beata visione excidere* (see John Searle, *T.L.S.*, 15 February 1936)

88 these B (those A)

Say, he surrenders up to him his soul
 So he will spare him four and twenty years,
 Letting him live in all voluptuousness,
 Having thee ever to attend on me,
 To give me whatsoever I shall ask, 95
 To tell me whatsoever I demand,
 To slay mine enemies, and aid my friends,
 And always be obedient to my will.
 Go, and return to mighty Lucifer,
 And meet me in my study at midnight, 100
 And then resolve me of thy master's mind.

MEPHASTOPHILIS

I will Faustus. *Exit*

FAUSTUS

Had I as many souls as there be stars
 I'd give them all for Mephistophilis.
 By him I'll be great emperor of the world, 105
 And make a bridge through the moving air
 To pass the ocean with a band of men;
 I'll join the hills that bind the Afric shore,
 And make that land continent to Spain,
 And both contributory to my crown. 110
 The emperor shall not live but by my leave,
 Nor any potentate of Germany.
 Now that I have obtained what I desire
 I'll live in speculation of this art
 Till Mephistophilis return again. *Exit* 115

Scene 4

Enter WAGNER and the CLOWN

WAGNER

Sirra boy, come hither.

92 So on condition that

106–7 Faustus plans to emulate Xerxes, who built a bridge (using boats) across the Hellespont for his army to march over

108–9 The hills on either side of the Straits of Gibraltar would, if joined together, unite Africa and Europe into a single continent

Scene 4 The B Text version of this scene, which is greatly changed to accommodate different comedians and an altered theatrical taste, is printed in the Appendix