Part Two
Chapter Four

The Tragicall Historie of Doctor Faustus (1604)
THE TRAGICAL HISTORIE OF
DOCTOR FAUSTUS (1604)

The first quarto edition of the play-text of Doctor Faustus, published in 1604 and known as the 'A text', had no act or scene divisions to it. The play-text is published in its original form of a continuous text, in Tucker Brooke's edition of Marlowe's works, although, in several other editions, the text is presented in five acts - of unequal length and a varying count of scenes - three prologues and an epilogue. The continuous text may be presented in the form of a linear progression of eighteen contiguous segments, such as follows:

I. Prologue to the play: The Chorus that sings the prologue says, there is nothing extraordinary about the verse that is about to be enunciated, because, it is neither about the heroic victory of Hannibal's 'warlike Carthagens' over the Romans, nor about love-related amusements in


2 The allusion here is to the battle of Lake Trasimene fought in 217 B.C.
royal courts, not even about pompous descriptions of 'some proud audacious deedes'. Rather, the play is about the 'forme' of the 'fortunes' of Doctor Faustus.

Next, the Chorus proceeds to inform the reader, that Faustus was born of parents of low birth, in a town called Rhodes situated in Germany, and, that he was brought up mainly by his 'kinsmen' in Wertenberg. Also, that Faustus 'soone' profited from 'divinitie'; he was 'shortly' 'grac't with Doctors name'; and, that he enjoyed 'disputes' on theological matters in which he outshined the rest of the scholars. Moreover, that his dominance over others made him arrogant and caused him to be 'swolne' with a sinister wisdom. Finally, that Faustus tried to do more than was lawful, because, by preferring black magic to the hope of salvation, he was trying to over-reach himself on what was otherwise his 'waxen wings'.

II. Act I, scene i: At the beginning of the scene, Faustus is concerned with 'settling' his studies. He is found examining various 'arts' in order to select the one that he will proceed to master. Faustus says, since he is already a Doctorate in Theology, he will be a 'theologian' in 'shew', but, nonetheless, he will consider what each field has to offer in exchange of one's mastery over it.
The first art to be considered by Faustus is Aristotle’s *Analutikes*. In his first reaction to it, Faustus finds it ‘sweete’ and ‘rauishing’. But he ultimately rejects it on the ground that, in the end, it did not ‘affoord’ any ‘greater myracle’ than the ability to argue well.

Next, Faustus considers the art of the Physician, once again beginning on a hopeful note, in terms of expecting to ‘heape vp golde, / And be eternizde for some wondrous cure’. But, soon he recalls that the greatest good that medicine could do to man was to give him good health. Faustus argues that he aspired for a greater miracle than what Logic and Physic could help him produce.

The next discipline to be considered is Jurisprudence, regarding which, Faustus’ usual first reaction is missing. He outrightly rejects it on the grounds, that one of the propositions of Justinian was ‘pretty’ or petty, as well as ‘seruile’, and another, ‘illiberall’.

After Jurisprudence, Faustus considers divinity once more. He combines two passages from Jerome’s Bible and arrives at the understanding that all human beings must sin, and hence die. He dismisses divinity as a doctrine that inculcated passive acceptance, although he had earlier vowed to accept it at the level of show. Totally disappointed with the net
possibilities offered by these alternatives, Faustus turns to ‘Metaphisickes
of Magicians’ and ‘negromantike bookes’.

Faustus imagines that, as a magician, a world of ‘profit and delight,/ Of
power, of honour, of omnipotence’ awaited him. He expects everything
moving between the ‘quiet poles’ to be at his ‘commaund’. He also
expects to be able ‘to raise the winde’ and ‘rend the cloudes’, and have
his ‘dominion’ to stretch not merely to ‘seuerall prouinces’, as did
Emperors and kings, but ‘as farre as doth the minde of man’.

At this point, the pair of Angels named ‘Good’ and ‘Euill’ make their first
appearance. The Evil Angel offers Faustus necromancy as an art
containing ‘all nature’s treasury’; whereas, the Good Angel warns Faustus
that the pursuit of necromancy will bring down ‘God’s heauy wrath’
upon him.

Faustus, alone once again, collects the cue from the Evil Angel. He
imagines he will make the spirits fetch him whatever he wanted, ‘resolue’
him of ‘all ambiguities’, bring him gold from India and pearl from the
ocean, ‘search all corners of the new found world’, read ‘straunge
philosophie’ to him, tell him of the ‘secrets of all forraine kings’ and
‘invent strange weapons’. These are some of the things that Faustus will
‘make’ his ‘servile spirits to invent’, in order to be able to ‘raigne’ ‘sole
king of all our prouinces’.

At this point, Valdes and Cornelius appear in Faustus’ study. Faustus
tells them that their ‘words’ have ‘woon’ him ‘at the last’, making it clear
in the same breath that it was not only their words but his ‘owne fantasie’
that had lead him to opt for magic. ‘Tis Magicke, Magicke, that hath
rauisht me’, says Faustus.

Valdes indicates to Faustus that his practice of necromancy shall make ‘all
nations’ to ‘canonize’ the three of them. The ‘subiects’ of ‘every element’
shall be at their service as much as the ‘Indian Moors’ are at the service
of their ‘Spanish Lords’. Sometimes, like ‘lyons’, sometimes like ‘Almaine
Rutters’ and sometimes like ‘Lapland Gyants’, they will ‘guard’ them; and

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3 But who is ‘The German Valdes’? Who is ‘Cornelius’? Are they historical
contemporaries of Faustus? Or, are they historical contemporaries of
Marlowe? Of Valdes, Boas tells us that ‘no such personage is known in
the circle of the historical Faustus’. He considers ‘The German Valdes’ to
be a ‘lapse’ on part of Marlowe the Englishman, who himself, quite
inexplicably, speaks as Faustus here. In a note on Cornelius, Boas writes
of Henry Cornelius Agrippa von Nettesheim, a magician known to
Faustus, and of one of his books to have been translated into English
under the title, *The Vanitie and Uncertaintie of Arts and Sciences* (1569),
to have been known to Marlowe. Boas quite rightly indicates that the
character of Cornelius in the play must be differentiated from the
historical Henry Cornelius Agrippa, because, in line 118, Faustus talks to
Valdes and Cornelius of Agrippa. In other words, Valdes and Cornelius
are entirely imaginary constructs.
sometimes, like beautiful 'women' or 'vnwedded maides' they will appear before them.

Cornelius tells Faustus that since he already possessed all that it took to 'studie' 'magick', he should discard his doubts if any existed, and proceed to be more 'renowmd' than the 'Delphian Oracle'. The spirits have told him that they could 'drie the sea', and fetch all the 'wealth' that their 'forefathers hid' in the 'massie entrailes of the earth'.

Faustus craves to receive necessary instructions so as to be able to 'coniure' that very night, come what may.

III. Act I, scene ii: Enter two Scholars, who are somewhat worried about Faustus at not having seen him at the university for sometime. Meeting Wagner on the way, the First Scholar asks him: 'How now, sirra! wheres thy maister?' In reply, Wagner plays upon words with the view to baffle the Scholars. He says that since his master was a 'mobile' being, it was foolish on part of the Scholars to have asked such a question. However, Wagner goes on to inform the scholars, mimicking the manner in which learned persons spoke, that Faustus was at dinner, in the company of Valdes and Cornelius.
On hearing this, the Scholars become apprehensive of Faustus' welfare, owing to the ill-repute of the two as practitioners of black magic. Hence, they decide to inform the Rector in order to rescue Faustus. The decision is primarily the Second Scholar's, for, the First Scholar fears that 'nothing can reclaim him'.

IV. Act I, scene iii: It is night time and Faustus is in a dark grove, all set to conjure. He has drawn a circle, and in it he has written Jehovah's name 'forward and backward anagrammatiz'd', shortened names of holy saints, figures of all heavenly bodies and symbols of the zodiac and planets. Encouraging himself to be resolute, Faustus repeats incantations having the power to summon Mephistophilis. When Mephistophilis does appear in the end, Faustus finds him 'too vgly' to attend on him and commands him to return in the appearance of an 'old Franciscan Frier'.

Mephistophilis' compliance with his order satisfies Faustus so much that he at once thinks of him as 'pliant', obedient and modest, and himself, as 'conjurer laureate'. In his haste, the master betrays an innate boyishness. To Faustus' further command to serve him all his life, the obedient Mephistophilis replies that he was Lucifer's servant and, therefore, 'may not' serve anyone else without the consent of Lucifer. Mephistophilis reveals to the surprise of the conjurer laureate, that he has neither been
sent for by Lucifer nor conjured up solely by means of Faustus' incantations, but that he had appeared before Faustus of his own accord. He explains to Faustus that the latter's conjuring speech was the cause, though a secondary one.

Immediately, Mephistophilis clarifies himself by saying, that he appeared to get the soul of only those who 'racked' the name of God and Christ, and never did so until one had conclusively risked damnation in terms of - since that was the shortest cut - renunciation of Trinity and devout prayer to Lucifer.

Faustus clarifies that he has already done as much and proceeds to question Mephistophilis on less 'trifle' matters. From Mephistophilis' answers to his questions, Faustus gathers that Lucifer was the 'arch regent and commander of all spirits', once 'most dearely lou'd of God', but was thrown out of heaven for his 'aspiring pride and insolence'. This leads to a disagreement between Faustus and Mephistophilis on the question of 'hel'. Mephistophilis says, the fact of his staying in hell strikes a 'terror' to his 'fainting soule', while Faustus advices him to 'learne' from his 'manly fortitude' and 'scorne' that which is not to be possessed. He commands Mephistophilis to go and inform Lucifer that Faustus had 'incurrd eternall death' and was resolved to 'surrender' to him his 'soule'.
in exchange of a life of 'all voluptuousnesse' for twenty four years, and meet him in his study at midnight with Lucifer's reply.

Alone in his study, Faustus announces that even if he had as many souls as there were stars, he would have given them all 'for Mephastophilis'. He contemplates, he will cross the ocean with a 'band of men' on a 'bridge through the mooing ayre'; 'joyne the hils' that bind the 'Affricke shore', making it continuous with 'Spaine' and additions to his 'crowne'; and make even the Emperor or 'any potentate of Germany' 'liue' by his 'leaue'. Having obtained what he 'desired', Faustus decides to 'speculate' on magic until Mephistophilis returned.

V. Act I, scene iv: In this scene Wagner is found trying to make the Clown submit to his mastery. Wagner, wanting to employ the Clown as his 'boy', calls out to him by that name. The Clown objects to his being called a 'boy' by pointing out his 'pickadevaunts' that boys never had.

Wagner considers the Clown to be a 'poore slaue' who was 'so hungry' that 'he would giue his soule to the Diuel for a shoulder of mutton,

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4 Conversely, there is nothing that Mephistophilis will not do to procure Faustus' soul. He says, for instance, in an aside: 'O, what will not I do to obtain his soul.' [II,i,73].

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though it were blood-rawe', and offers the Clown to be his boy and 'go like *Qui mihi discipulus* in 'beaten silke and staues-acre.' Instead of answering to the proposal directly, the Clown resorts to playing with words, implying in the process that he was not willing to serve Wagner.

Tired of his 'jesting', Wagner commands him to 'binde' himself to him for 'seauen yeeres' if he was not to be 'torn' 'in pieces' by the lice on his person magically converted into spirits.

As a token of purchasing the service of the Clown, Wagner gives him a few 'gilders' which the Clown insists on returning, until he is threatened to be 'fetched' away by the two devils, Biali and Belcher, who are summoned by Wagner for the purpose.

Scared by the devils, the far more subdued Clown asks Wagner if he would teach him to 'raise vp' devils in case he served him. In reply, Wagner says that he would teach the Clown to transform himself into anything, be it 'a dogge, or a catte, or a mouse, or a ratte'. The Clown, since he was a 'Christian fellow', would not be turned into any of these, but rather into a 'little pretie frisking flea' so that he could be 'amongst' the 'plackets' of 'pretie wenches', 'tickling' them to his satisfaction.
By now completely in command of the Clown, Wagner orders him to address him not by his name but as 'Maister Wagner' and to always follow his footsteps. The Clown does follow Wagner off the stage, fully resolved to 'folow' and 'serue' him.

VI. Act II, scene i : In this scene, Faustus is alone in his study. He is in a state of anxious uncertainty as to whether he should 'trust in Belsabub' or 'turne to God'.

Apparently, Faustus is not certain whether to serve God or to serve Lucifer. He wavers regarding what his role should be, for he does not know whether he should be a penitent soul or a mighty magician, whether he should opt for the laws of God or for the laws of the Devil, or, whether he should read the scriptures or read the damned book.

Mephistophilis appears to Faustus and tells him that Lucifer is agreed to let Faustus buy the 'service' of Mephistophilis with his soul, for which, as a 'security', he must 'bequeathe' his soul 'solemnely' by writing a 'deed of gift' with his 'own blood'. His soul, Mephistophilis explains, will 'inlarge' Lucifer's 'kingdome', and in exchange of it, Faustus will receive from Mephistophilis more than he had 'wit to aske'. Faustus stabs his arm and asks Mephistophilis to consider the sight of blood trickling from it as
'propitious' for his 'wish', but Mephistophilis insists that Faustus must 'write it in manner of a deede of gift'. No sooner had Faustus written the words 'Faustus giues to thee his soule' than the blood congealed. Faustus fails to interpret the 'staying' of his blood, and asks if his soul was not his own. Not to be put off by this unanticipated impediment, Mephistophilis rushes out and returns with 'fier' to help free the flowing of blood. After the writing has been completed, Faustus sees an inscription on his arm, reading, 'Homo fuge'. He asks where he should fly to, stating that if he flew to God, he would be thrown into hell by Him.

After receiving reconfirmation from Mephistophilis that he would be able to 'raise vp spirits' whenever he pleased, Faustus proceeds to read out the deed he has written, and then, to hand it over to Mephistophilis.

After this, Faustus asks Mephistophilis about the place called 'hel' and is told in reply that hell is not the name of a particular place but the name of a condition of the mind. Hell, according to Mephistophilis, exists wherever the inhabitants of it does. In other words, 'hel' was a mental state that at once carried and was carried by, the infernal spirits, and was what sharply opposed the 'purified' state called 'heauen'. Faustus fails to see why Mephistophilis regards hell to be an unpleasant experience, and, abruptly cutting off the discussion on it, asks Mephistophilis for a wife.
for the reason that he was 'wanton and lascious' and could not 'liue without a wife'.

Refusing to comply, Mephistophilis replies that 'marriage' is a 'ceremoniall toy'. He asks Faustus to 'think no more of it', promising to bring 'the fairest curtezans' or anyone for that matter whom Faustus liked, to his bed every morning. In the end Mephistophilis hands Faustus a 'booke' that will help him to get 'golde', bring 'whirlewindes, tempests, thunder and lightning', summon 'men in armour' ready to execute what he desired, raise up spirits, to behold 'all characters and planets of the heauens', to 'knowe their motions and dispositions' and see 'all plants, hearbes and trees' growing on the planet. Faustus thinks he is 'deceiued', but Mephistophilis assures him that he is not.

VII. Act II, scene ii: A few years have lapsed between the two scenes and Faustus is once again tormented by a mental conflict. Mephistophilis consoles him, saying, that after all heaven was made for man, and therefore, it was less 'glorious', less 'excellent' and less 'faire' than Faustus. Mephistophilis' consolation back-fires because Faustus reasons thus:

If it were made for man, 'twas made for me:

I will renounce this magicke and repent.
The Good Angel and the Evil Angel appear once again. The former voices the hopes of Faustus and the latter, his destiny. The Good Angel says 'repent' and God will 'pitty' you. The Evil Angel says God could not do so because Faustus was a 'spirite'. Responding to the Evil Angel, Faustus says than he is determined to repent. But, the Evil Angel says: 'but Faustus neuer shal repent' and, indeed, Faustus fails to repent.

Faustus says, he should have 'slaine' himself by now, 'had not sweete pleasure conquerd deepe dispaire', that is, if he had not made 'blinde Homer' sing of 'Alexanders loue' and 'Enons death', or, had Amphion, who had built the wall of Thebes by moving the stones to their places by his music, not made music with Mephistophilis.

Following the cue of these words, Faustus is resolved never to despair, and instead, he resorts to 'arguing' with Mephistophilis on 'diuine Astrologie'. In the ensuing conversation, Faustus plays the role of a tutor, and Mephistophilis, that of the student.

Faustus is the tutor, the master, the master of words, because he is still free to 'name God' which Mephistophilis is not. This leads to a conflict between the two, and ultimately, to Faustus' driving out Mephistophilis.

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Immediately Faustus asks: ‘Ist not too late [to repent]?’ and the voices of the Good Angel and the Evil Angel are heard once again. The Good Angel arouses hope, saying, ‘neuer too late’, while the Evil Angel arouses fear, saying, ‘if thou repent, diuels shall teare thee in peeces’. When Faustus has reached the crisis, he begs: ‘Ah, Christ, my Saviour / Seeke to saue distressed Faustus soule’.

(But, instead of Christ enters Lucifer, along with Belzebub and Mephistophilis, saying, ‘Christ cannot saue thy soule, for he is iust. Lucifer also ratifies that he disliked Faustus’ naming Christ because it ‘iniured’ him, commanding him to ‘thinke of the deuil/ And of his dame too.’ Faustus vows never to name God, to slay His ministers, to pull down churches and to burn the Scriptures.)

Nevertheless, Faustus fails to not compare his first glimpse of the infernal, in the form of his introduction to the ‘Seauen Deadly Sinnes’, to the first glimpse of Paradise to Adam. He is reminded by Lucifer not to talk on that subject.

(One by one, Faustus asks ‘Pride’, ‘Covetousnes’, ‘Wrath’, ‘Enuy’, ‘Gluttony’, ‘Sloath’ and ‘Lechery’ to describe themselves, and one by one they comply in that order. Lucifer says to him - ‘in hel is al manner of

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VIII. Prologue to Act III: The Chorus informs that Faustus had mounted himself as high as Olympus' top on a chariot 'burning bright, / Drawne by the strength of yoky dragons neckes', in order to know the 'secrets of Astronomy. That, after doing so, he had gone to prove cosmography. The Chorus 'guesses' that Faustus will arrive in Rome, see the Pope and his court and take part in the 'highly solemnized' Saint Peter's feast.

IX. Act III, scene i: Faustus and Mephistophilis are in Rome indeed, and have unlawfully occupied the Pope's privy chamber for their use. Faustus is keen to be welcomed by the Pope while Mephistophilis says they will have it extracted from him. Mephistophilis then tempts Faustus to 'make merriment' of the 'folly' of the 'bald-pate friers' whose sole aim was 'belly cheare'.

Now invisible, Faustus snatches the dishes of meat and cup of wine from the Pope and boxes his ear. A pandemonium is set in as a result of this, and finally, all the hitherto dispersed Friars regroup to sing the dirge in order to 'lay the fury of this ghost' that has 'newly crept out of Purgatory'. The scene ends with Mephistophilis and Faustus beating up
the Friars and flinging fireworks at them.

X. Prologue to Act IV: The reader learns from the Chorus that Faustus, after he had viewed some of the ‘rarest things’ and ‘royal courts of kings’, had stopped to return home. Back home he met his friends and struck them by his ‘learned skill’ and ‘wit’, and gradually became well known, even to the Emperor of Germany, at whose palace and among whose noblemen Faustus was to be found. However, the Chorus is not willing to divulge to the reader what Faustus did there ‘in triall of his art’, leaving it to the reader to ‘see’ it on his own.

XI. Act IV, scene i: Robin, the ostler, has stolen one of Faustus’ ‘coiuring books’ with the view to learn how to utilise magic to his own benefit, such as, to make all the maidens of the parish dance at his pleasure, ‘starke naked’.

Enters Ralph, Robin’s assistant, to call him to attend to a customer who was waiting at the stable for his service. In reply, Robin warns Ralph to keep away from the magic circle that he has drawn. He claims that with the power derived from magic, he could provide Ralph with any amount of wine from any tavern in Europe at no cost, and even procure the kitchen maid for the gratification of Ralph’s sexual appetite. The
overjoyed Ralph is invited by Robin to join him in the enterprise of ‘coniuring in the diuels name.’

XII. Act IV, scene ii : Robin and Ralph have stolen a silver goblet from the bar and are asked by the Vinter to return the same. Robin pretends to be offended by the barman’s allegation of theft, but allows him to search his person and the person of Ralph. Even though the search yielded nothing, the Vinter is no less convinced that the goblet was lying with one of them.

Robin then proceeds to punish the Vinter for ‘impeach[ing] honest men’ and reads from a book in order to summon Mephistophilis. The entry of Mephistophilis makes Ralph so pertified that he immediately returns the goblet to the Vinter who departs with it.

Mephistophilis has been forced to come all the way from Constantinople at the call of such petty ‘vilaines’, and he is naturally annoyed. Robin asks his forgiveness for having caused such inconvenience to him, offering him six pence for his supper. Enraged by this, Mephistophilis threatens to transform Robin into an ape and Ralph into a dog. Such existential degredation, nevertheless, does not prove to be disconcerting to Robin in particular.
XIII. Act IV, scene iii : The scene is set in the palace of Emperor Carolus V, at Innsbruck. Faustus has been invited here by the Emperor for satisfying the curiosity aroused by reports of Faustus' skill in magic. The Emperor tells Faustus that he has a deep desire to witness Alexander the great, the most heroic of all his great ancestors, and his paramour, who presently lie buried in the tomb. Faustus agrees to comply with the wish but clarifies that, since the actual bodies of these two persons have long ago been reduced to dust, the Emperor shall only be witnessing 'spirits' in the guise of Alexander and his beautiful mistress.

A Knight present at the court, mistaking Faustus for a petty magician, interrupts him with a few insolent remarks. In response to it, Faustus promises to deal with him later, after he had satisfied the Emperor with his performance.

At the command of Faustus, Mephistophilis brings in spirits in the shape of Alexander and his paramour. After cross-checking the mole that Alexander's paramour had on her neck when she lived, the Emperor is convinced that they are 'true substantial bodies' of those two deceased princes, and not 'spirites'.

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After the spirits are gone, the sneering Knight is summoned to the court where he appears in a pair of horns. On realising that he has been magically invested with a pair of horns, he abuses Faustus and demands of him to remove them. Faustus warns the Knight to be more respectful towards scholars in future, tells the Emperor that the same was done as much to teach the insolent Knight a lesson as to amuse his highness, and, after removing the horns, departs to receive a 'bounteous reward' from the Emperor for his effort.

XIV. Act IV, scene iv : Faustus is preparing to return to Wertenberg, when a horse-courser arrives and offers him forty dollars for Faustus' horse. Faustus initially demands fifty dollars for it, but finally agrees to sell it for forty. Before delivering the horse, however, he warns the horse-courser never to ride the horse into water. The horse-courser, satisfied, departs with the horse.

Faustus realises that the time of his death has now come close. But, consoling himself with the thought that Christ had pity on a thief at the very last moment, he decides to sleep and thereby pacify his mind.

After Faustus has fallen asleep in his chair, the horse-courser returns all wet and crying. The sad story that he narrates is as follows : Thinking
that the horse had some 'rare qualitie' which Faustus did not want him
to know of, he had intentionally ridden the horse into water. But as soon
as he had reached the middle of the pond, the horse disappeared, and he
found himself sitting on a bundle of hay, very near to drowning.

The horse-courser, frantically looking for Faustus in order to get back his
forty dollars, meets Mephistophilis who asks him not to disturb Faustus
for he had gone to sleep after eight nights. The horse-courser, all agitated,
pays no heed to the words of Mephistophilis and shouts in the ears of
Faustus in order to wake him. Failing to do so thus, he resorts to pulling
Faustus by the leg, only to find it come off in his hands. Faustus begins
to shout and cry at the loss of his leg, and asks Mephistophilis to call the
police. However, a settlement is arrived at when Faustus agrees to let go
the horse-courser against a further sum of forty dollars as compensation
for the loss of his leg. In the end, Faustus is happy to have fooled the
horse-courser so.

At the end of the scene, Faustus receives the message from Wagner that
he has been invited to the court of the Duke of Vanholt for demonstration
of his skill in magic.
XV. Act IV, scene v: Faustus performance at the court of the Duke of Vanholt has much pleased the duke. In order to please the Dutchess, pregnant at the time, Faustus offers to procure for her any eatable that she cared to have. The Dutchess replies that if it had not been the peak of winter, she would have loved to have a bunch of 'ripe grapes'. Faustus considers it a small request and immediately dispatches Mephistophilis to fetch grapes for the Dutchess. The next moment grapes are served to her, who, upon tasting them, is immensely gratified. To the duke who is astounded by the procurement of grapes in 'the dead time of the winter', Faustus explains that the grapes have been brought from the other hemisphere of the world where it was summer. In the end, Faustus is generously rewarded for his performance.

XVI. Act V, scene i: Wagner thinks that Faustus is not going to live much longer because he has given him all his goods. He wonders why, if Faustus was really to die soon, should he be feasting and making merry.

Faustus enters with two or three scholars and Mephistophilis. The first scholar, speaking on behalf of the rest, expresses his wish to see the 'peerelesse Dame of Greece', Helen, whom they have already considered the most beautiful woman. Out of his feeling of friendship for the scholars, Faustus, by his magical power, summons Helen. The spectacle
leaves the scholar wonderstruck, who depart thanking Faustus for the 'glorious deed' of summoning the 'onely Paragon of excellence'.

The construct called the Old Man is introduced at this point. He admonishes Faustus for his sinful alliance with the devil. He urges Faustus to seek the mercy of Christ and to repent. Overwhelmed by a feeling of guilt for having pledged his soul to the devil, Faustus thinks that hell calls him and he must respond to the call. In order to facilitate his going to hell, Mephistophilis hands him a dagger. However, the Old Man prevents Faustus from killing himself by telling him that there still remained something graceful in Faustus which could save him if he would plead to God for mercy.

After the Old Man is gone, Faustus tries to repent, but he fails to do so and is filled with 'dispaire'. Seeing Faustus in a penitent mood Mephistophilis threatens to 'teare' his 'flesh' in 'peece-meale'. Faustus is subdued by the threat and he craves Mephistophilis' forgiveness, offering to rewrite the deed with his blood. Mephistophilis forgives him only after he has done so.

Faustus suggests that Mephistophilis should torture the Old Man who was leading him away from Lucifer towards God. Mephistophilis says in
reply that, owing to his great faith in God, no harm could be inflicted on the Old Man's soul, although he could probably be tortured physically.

In order to 'extinguish cleane' the thoughts that dissuaded him from his 'vow' to Lucifer with the help of the pleasure of love making, which would also 'glut the longing' of his 'hearts desire', Faustus appeals to Mephistophilis to recall the beautiful Helen, which Mephistophilis 'performs' in the 'twinckling of an eie'.

Faced with Helen, Faustus is in an ecstatic state. He kisses Helen and thinks he is made immortal by it. He says, in order to prove his love for her, he would steal her as Paris did, and cause the Trojan war to be repeated. She is more beautiful than the 'euening aire' dressed in a 'thousand starres', more bright than the flaming Jupiter when he appeared to Semele, and more lovely than Appolo in the embrace of Arethusa. To conclude his outburst, Faustus will accept none save 'Helen' as his paramour.

The Old Man enters again, and curses Faustus for excluding the 'grace of heaven' from his soul by making love to the spirit. The devils ordered by Mephistophilis, begin to torment the Old Man physically, which the Old
Man, owing to the purity of his faith in God, transcends, and enters heaven.

XVII. Act V, scene ii: Faustus is now in the company of the scholars, feeling miserable under the weight of his unpardonable sin. He reveals to the Scholars that he has blasphemed against God and has given his soul to Lucifer and Mephistophilis. He tells them that he had written a bond to that effect, surrendering his body and soul 'for vaine pleasure of 24. yeares', the 'date' of which is 'expired' and he fearfully awaits the time when the devils will enter to 'fetch' him.

To the query of the scholars as to why he had not told them of it before, Faustus replies that that was so owing to his fear of being 'torn' by the devils 'in peeces'. He bids them to leave the place in order to save themselves, which the scholars comply with after having asked Faustus to pray to God for mercy, and having promised him to pray for his salvation.

The clock strikes eleven, and Faustus knows he has 'but one bare hower to liue'. He appeals to the planet to 'stand stil' so that time may come to a halt and the hour of midnight never arrive. He prays to the sun to rise and make day perpetual. He wishes the hour is prolonged so that he
could repent and save his soul. But he knows, at the same time, that nothing of the sort is going to happen, and that, when the clock will strike twelve, he will be carried to hell.

Faustus thinks of God and sees a vision of Christ's blood flowing in the sky. Even half a drop of it will save Faustus' soul. The devils begin to 'rend' his heart for naming Christ, but Faustus is resolute. To Lucifer he says: 'yet wil I call on him.' However, the vision of Christ's blood fades away and Faustus sees God 'stretcheth out his arme' and 'bends his irefull bровes'.

Faustus calls upon the mountains to descend upon him in order to hide him from God's wrath. He appeals to the earth to 'gape' and 'harbour' him inside it. He prays to the stars which 'raignd' during his birth to suck Faustus like a 'foggy mist' into the wandering clouds, so that after his limbs have been vomitted out through its 'smoaky mouthes', his soul should 'ascend to heauen'.

The clock strikes half past eleven. Once again he prays to God for mercy, appealing to Him to at least fix a limit to his suffering if it could not be forestalled. Faustus is prepared to live in hell for a 'thousand yeeres', even a 'hundred thousand' years, if only he knew that he was going to
be 'sau’d' in the end. But, he recalls to his grief, that 'no end is limited to damned soules!' He wishes he were born without a soul, or with one that had an end to it, that is, one that was mortal.

He wishes Pythagoras' theory of transmigration of souls were true, so that his soul could enter the body of some animal after his death. He thinks animals are happy creatures because after their death their souls were 'dissolud in elements'. But, he recalls that his own soul will continue to live and be plagued in hell.

Faustus curses his parents for giving birth to him, and immediately corrects himself, saying, he ought to curse himself and to curse Lucifer for depriving him of the joys of heaven.

The clock strikes twelve. Faustus begs that his body be transformed into air and his soul into little water drops mingled 'into the Ocean', so that Lucifer may never find it.

The devils enter, terrifying Faustus by their looks. He appeals to them to let him 'breathe a while', to hell to swallow him not and to Lucifer to spare him. Finally, he offers to destroy his books on necromancy. But, the pleading as well as the offer are in vain, for, Mephistophilis enters to
claim Faustus' body and soul as soon as they are due. Faustus, terrified,
screams, before he is forcefully transported by the devils off the stage.

XVIII. (Epilogue to the play: The Chorus refers to the tragic ending of
Faustus who once had a promise of greatness in him, and asks the reader
to be instructed by the precedence of the miserable downfall of this man
to derive satisfaction from 'unlawful things' by no more than 'wondering'
at them, even though the 'deepness' of these 'intised' the cleverer ones to
'practise' what heavenly powers did not permit.)