

## Dr. FAUSTUS CHRISTOPHER MARLOWE

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### Abstract

*Specialist Faustus, a generally regarded German researcher, develops disappointed with the breaking points of conventional manifestations of information rationale, drug, law, and religion—and concludes that he needs to figure out how to practice enchantment. His companions Valdes and Cornelius train him operating at a profit expressions, and he starts his new profession as a performer by summoning up Mephistophilis, a fiend. In spite of Mephistophilis' warnings about the repulsions of damnation, Faustus advises the fiend to come back to his expert, Lucifer, with an offer of Faustus' spirit in return for twenty-four years of administration from Mephistophilis. Then, Wagner, Faustus' servant, has gotten some mystical capacity and uses it to press a jokester named Robin into his administration.*

*Mephistophilis comes back to Faustus with word that Lucifer has acknowledged Faustus' offer. Faustus encounters a few apprehensions and miracles on the off chance that he ought to apologize and spare his spirit; at last, however, he consents to the arrangement, marking it with his blood. When he does thus, the words "Homo fuge," Latin for "O man, fly," seem marked on his arm. Faustus again has misgivings, however Mephistophilis offers rich blessings on him and provides for him a book of spells to learn. Later, Mephistophilis answers the majority of his inquiries concerning the way of the world, declining to answer just when Faustus asks him who made the universe. This refusal prompts yet an alternate episode of apprehensions in Faustus, yet Mephistophilis and Lucifer acquire embodiments of the Seven Fatal Sins to skip about before Faustus, and he is inspired enough to calm his questions.*

*Outfitted with his new powers and went to by Mephistophilis, Faustus starts to travel. He goes to the pope's court in Rome, makes himself undetectable, and plays an arrangement of traps. He upsets the pope's feast by taking nourishment and boxing the pope's ears. Taking after this occurrence, he goes through the courts of Europe, with his notoriety spreading as he goes. Inevitably, he is welcome to the court of the German sovereign, Charles V (the adversary of the pope), who asks Faustus to permit him to see Alexander the Extraordinary, the famous fourth-century b.c. Macedonian lord and victor. Faustus summons a picture of Alexander, and Charles is suitably inspired. A knight laughs at Faustus' forces, and Faustus reprimands him by making horns sprout from his head. Irate, the knight promises revenge.*

*In the mean time, Robin, Wagner's comedian, has gotten some enchantment all alone, and with his kindred stablehand, Rafe, he experiences various comic misfortunes. At one point, he figures out how to summon Mephistophilis, who undermines to transform Robin and Rafe into creatures (or maybe even does change them; the content isn't clear) to rebuff them for their silliness.*

*Most genuine academic and basic chip away at Marlowe's plays starts in the early twentieth century and uncovers various reliable concerns.*

*Although it contains many of the key elements, it approaches its central character in a very different way. It helps us see how Marlowe's creation of a tragic Faustus makes a big difference to*

*the moral character of the story. Modern yet medieval, contentious yet conservative, tragic hero or tyrannical villain: both play and protagonist of Christopher Marlowe's infamous Doctor Faustus present the audience with a maze of contradictions which have divided critics since its first performance. The Dr Faustus we encounter in Marlowe's play is a Renaissance scholar with the ambition of Icarus ('His waxen wings did mount above his reach'). The plot itself, however, is not Marlowe's own: the story existed in a German work, the Faustbuch from 1587; Marlowe's play has been called 'a dramatization' of this tradition. In taking a German story and using it as material for an English play, Marlowe transposed the legend into a startlingly different context with the result that this famous play posed some awkward questions to contemporary audiences, as it still does for modern audiences today.*

**Key words:** Knowledge, Love and Achieve, Sin, Acquirements, Death, Charcoal, want of Helen...

### The Real Dr Faustus

Though long a point of contention with historians, the existence of a real Dr Faustus is now accepted as fact. Having died around 1540 in Germany, the real Dr Faustus is recorded in contemporary sources (such as University records, letters and diaries) as being well-travelled and knowledgeable: some sources even report that he referred to the Devil as his 'Schwager', meaning 'crony'. Though sources differ on various points, contemporary writers are at pains to mention Faust's evil reputation: for example, in a note written by a junior mayor of Ingolstadt instructing that city officials 'deny free passage to the great nigromancer and sodomite Doctor Faustus'. According to Wikipedia (we haven't been able to check this, though) the original letter is held by the Ingolstadt city archive and it is dated 27 June 1528.

### The Faust legend

To fully appreciate the complexities of Marlowe's *Doctor Faustus* (1588-89), you have to look at his source: the *Faustbuch* (1587). Although Marlowe encountered the legend in an English translation (known as the *Faust Book*) the work itself is German and very much 'a distinctive product of post-Reformation Germany, with its anxieties about magic and religion, knowledge and salvation'. The *Faust Book* was very much a moral treatise and a warning to the reader to obey God's will. Marlowe's play is equally a product of post-Reformation England, but it was also written in the context of Humanism - a movement (only given this label many years later) which placed a great deal of importance on the potential of the human, the *perfectibility* of the human and as such, an aspiration to improve was central to this system of belief.

Perhaps surprisingly for a modern reader, the *Faust Book* condemns Faust as much for practising the disciplines of mathematics, astronomy and astrology as his 'magic'. We can guess one reason for this from 'The Baines note', an informer's account of Marlowe's beliefs, which was handed to the English authorities to try and get him arrested for his unorthodox views. Whether the opinions recorded in the note were ever held by Marlowe is impossible to tell, but it does give us an indication of what was considered controversial

during the Elizabethan period. The note claims that Marlowe held that 'the Indians and many authors of antiquity have assuredly written of above sixteen thousand years ago, whereas Adam is proved to have lived within six thousand years'. A claim such as this, perhaps arrived at through the studies of mathematics or astrology as well as literature, undermines the story of Genesis and, by extension, the whole Bible: any field of study which questioned or had the potential to question the Christian story was not only considered controversial but even evil.

Unlike Marlowe's work, the *Faust Book* devotes hundreds of words to praising, explaining and justifying the Christian religion: nothing is contentious and every opinion stated chimes exactly with that of the ruling orthodoxy - the book even ends with a prayer. The main purpose of the *Faust Book* is to preach and echo the teachings of the church. Marlowe has a different agenda: by removing the overt moral teaching, Marlowe forces the audience to judge Faustus on their own.

**Historically**, in many ways, Marlowe's *Doctor Faustus* reflects the extensive intellectual, economic, and political changes taking place in sixteenth century England, changes sparked by the Renaissance and the Reformation.

The Renaissance began in Italy during the 14th century, and in the next two centuries, spread new ideas throughout Europe. Generally, this intellectual and aesthetic rebirth resulted from the recovery and translation of many lost ancient Greek and Roman texts and from the new ideas which people developed after studying the work of earlier thinkers.

Politics and religion came to be intricately interwoven with national identity because of the association between the Protestant Reformation and England's Renaissance culture. Exploration of Asia, Africa, and the Americas, pioneered by Spain, led to changes in Europe's political and social structure.

#### **This detailed literature on Doctor Faustus**

Christopher Marlowe based his play *Doctor Faustus* on stories about a scholar and magician, Johann Faust, who allegedly sold his soul to the devil to gain magical powers. Born in 1488, the original Faust wandered through his German homeland until his death in 1541. In 1587, the first story about his life appeared in Germany, translated into English in 1592 as *The History of the Damnable Life and Deserved Death of Doctor John Faustus*.

Exactly dating Renaissance texts can be difficult, but *Doctor Faustus* poses particular challenges. Scholars believe Marlowe heard or read the story of Johann Faust and composed *Doctor Faustus* sometime between 1588 and 1592. London's Stationer's Register entered the play into the official records in 1601, but in 1602, at least two other writers were paid for additions to the text. (Most critics believe that Marlowe wrote the play's tragic beginning and end, while his collaborators wrote much of the comical middle sections.) A theatrical company named the Earl of Nottingham's Men (commonly known as the Admiral's Men) performed the play twenty-four times between its opening in 1594 and

1597. Thomas Busshell published the play in 1604, though John Wright published a different version in 1609. Editors generally combine parts of these and other versions of the text to create the play as it is widely read today.

Contemporary theatre records indicate that in early performances, Faustus may have worn the cloak of a scholar, decorated with a cross, while the devil Mephistopheles appeared in the costume of a dragon. It has been said that performances of the play were so terrifying that during the 17th century audiences believed that the devil actually appeared among them.

In spite of a literary career prematurely shortened by his violent life, Marlowe profoundly influenced English literature. In particular, scholars credit his play *Tamburlaine* with successfully introducing blank verse into English drama and with developing the Elizabethan concept of tragedy as a way of exploring key moral issues of the Renaissance. Although not a favorite with early audiences, today critics and theatergoers, alike consider *Doctor Faustus* Marlowe's masterpiece.

### Setting

Conceived in Canterbury in 1564, that year as William Shakespeare, Christopher Marlowe was a performer, artist, and writer amid the rule of Britain's Monarch Elizabeth I (managed 1558-1603). Marlowe went to Corpus Christi School at Cambridge College and got degrees in 1584 and 1587. Customarily, the instruction that he got would have set up him to turn into a priest, yet Marlowe picked not to join the service. For a period, Cambridge even needed to withhold his degree, clearly associating him with having changed over to Catholicism, a prohibited confidence in late-sixteenth-century England, where Protestantism was the state-upheld religion. Ruler Elizabeth's Privy Chamber mediated for his benefit, saying that Marlowe had "done her glory great administration" in "matters touching the profit of the nation." This odd succession of occasions has headed some to estimate that Marlowe filled in as a spy for the crown, conceivably by penetrating Catholic groups in France.

In the wake of leaving Cambridge, Marlowe moved to London, where he turned into a dramatist and headed a turbulent, embarrassment tormented life. He created seven plays, all of which were enormously mainstream. Among the most well known of his plays are *Tamburlaine*, *The Jew of Malta*, and *Specialist Faustus*. In his keeping in touch with, he spearheaded the utilization of clear verse—nonrhyming lines of poetic pattern which a significant number of his counterparts, including William Shakespeare, later received. In 1593, notwithstanding, Marlowe's profession was given the ax. In the wake of being blamed for sin (keeping up convictions as opposed to those of a sanction religion), he was captured and put on a kind of probation. On May 30, 1593, not long after being discharged, Marlowe got to be included in a bar fight and was slaughtered when one of the warriors wounded him in the head. After his passing, gossipy tidbits were spread blaming him for conspiracy, anti-faith, and homosexuality, and some individuals hypothesized that the bar fight may

have been the work of government operators. Little confirmation to backing these charges now light, then again.

Specialist Faustus was most likely written in 1592, in spite of the fact that the definite date of its organization is dubious, since it was not distributed until after 10 years. The thought of an individual offering his or her spirit to the fallen angel for learning is an old theme in Christian legends, one that had ended up appended to the verifiable persona of Johannes Faustus, an offensive soothsayer who existed in Germany at some point in the early 1500s. The quick wellspring of Marlowe's play is by all accounts the nameless German work *Historia von D. Iohan Fausten* of 1587, which was interpreted into English in 1592, and from which Marlowe lifted the majority of the plot for his show. In spite of the fact that there had been abstract representations of Faust before Marlowe's play, Specialist Faustus is the first popular variant of the story. Later forms incorporate the long and celebrated sonnet Faust by the nineteenth-century Sentimental author Johann Wolfgang von Goethe, and in addition musical dramas by Charles Gounod and Arrigo Boito and an ensemble by Hector Berlioz. In the interim, the expression "Faustian deal" has entered the English dictionary, alluding to any arrangement made for a transient addition with extraordinary expenses over the long haul.

#### **Literary grant**

Literary grant tries to make the most dependable content of an artistic work: Specialist Faustus presents an extraordinary issue in that the distributed writings of 1604 (the A-content) and 1616 (the B-content) are altogether different

It is by and large acknowledged that a few parts of both writings, especially in the more comic and ridiculous scenes, were composed by writers other than Marlowe

Throughout the years, insightful notion has swung between these two writings:

Some lean toward the shorter, speedier and more extreme A-content and contend that the B-content is straggling and less rational and that its comic scenes are unworthy of Marlowe and conflict with the genuine components in the play

Others contend that the more extended content, with its additional scenes of drama and slyness and the investigate of the Congregation and political force, are a vital piece of the play's motivation and more genuine to the mixture of styles to be found in numerous Elizabethan plays.

Further examination of the writings of Specialist Faustus, including the content on which this aide is based, can be found in Structure > Structure by act and scene.

#### **Non specific and Formalist Feedback**

This investigates Marlowe's utilization of distinctive showy styles and makes inquiries about the formal classification to which the play has a place. It is safe to say that it is to be seen as catastrophe?

Alternately would it say it is a sort of savage or dark comic drama?

What use does it make of styles and practices inherited from the ethical quality play?

Answers to these inquiries may impact any decision we make between the A and B writings and, in this way, will impact our translation of the play.

Further talk of these matters can be found in the areas Showy connection and Structure

#### **Anecdotal Feedback**

This sort of feedback relates the substance and subjects of the play to Marlowe's life:

It considers the rounds in which Marlowe moved at Cambridge College and his gathered association with 'the School of Night' (see Creator > New contacts and 'the School of Night'), proposing that he was an irreligious and that this is reflected in Faustus' insubordination of God

It additionally contends that Marlowe's parody of the Papacy and different European courts determines from learning picked up in his function as an administration operator.

Such methodologies need to be respected with alert, since they are themselves focused around what is frequently speculative personal "learning"

Besides, we need to recall that dramatic characters are innovative developments and that they don't essentially, if whatsoever, reflect the convictions of their inventor

We ought not overlook that Marlowe did not develop the story of Faustus yet discovered it in the much prior Faustbuch (see the segment Specialist Faustus> Presentation> The Faust figure in European society)

Additional data and dialog can be found in the Creator segment.

#### **Logical/ New Historicist Feedback**

This methodology takes a gander at the implications of the play regarding contemporary social, social and political concerns. It is not only a question of discovering particular contemporary references in the content, yet of comprehension the general connection inside which the play was composed, performed and got:

The play was composed and initially performed during a period of incredible political instability in England

Ruler Elizabeth I was maturing and there was no evident successor to the throne

There was unease concerning the likelihood that she may be ousted from the throne by an inner disobedience

In the meantime, there was a dread of outer attack, especially from Spain and other Catholic powers in Europe

In reality, there was a general uneasiness around a reassertion of Catholic impact, from both outside and inside England - this was the setting in which Marlowe functioned as a legislature executor

The structure and substance of the play can likewise be identified with the requests of dramatic practice

It was likewise a time of investigation and the procurement of new learning about the world to which we can relate Faustus' own particular journey for information and comprehension

The scenes in Rome and at the Sovereign's court offer a discriminating perspective of the force structures of the time at which the play was composed.

Additional data and examination can be found in Social/ political connection; Religious/ philosophical setting; Showy setting.

### **Religious Methodologies**

These methodologies could be viewed as a sub-segment of Context oriented/ new historicist feedback and accentuate the play's religious and philosophical ramifications:

There is the authentic connection of the conflict between Henry VIII and the Papacy and the battle in the middle of Catholics and Protestants, reflected in the scenes in which the Pope shows up

The play additionally identifies with contemporary apprehensions about witchcraft, enchantment and speculative chemistry - all viewed as conceivably risky to Christian conviction and, consequently, debilitating to the force wielded by the Christian Church, whether it be Protestant or Catholic

A few faultfinders decipher the play as far as Faustus' transgressions and whether Marlowe overlooks his activities:

Inquiries are gotten some information about what it is that Faustus does that prompts his being cursed. Generally, he plays traps and summons up dreams and extravagances for his own particular delight - he hurts nobody

Different pundits may contend that Faustus' transgression lies in his rebellion of God (resounding that of Lucifer) and in fiddling with illegal learning. He is cursed by plan as opposed to deed.

Further discourse of this point can be found in the segments: Religious/ philosophical connection; Characterisation> Faustus and Subjects.

### **Humanist Criticism**

The humanist approach often removes the play from its context and interprets Faustus' story in terms of an eternal struggle to understand the cosmos and humanity's place in it:

- This approach lies behind the comments on the play by the Romantics, in which Faustus is idealised and seen as a hero for daring to defy the mightiest of powers in his quest for knowledge
- Faustus then becomes a mythical figure, an archetype of the human desire to cross the boundaries that appear to set the limits of human capacity.

Two things to notice about this approach are:

- It tends to ignore or dismiss those parts of the play inconvenient to its argument - the comic and farcical scenes
- It works with the assumption that there is such a thing as an essential human nature that is the same at all times and in all places. This is not an assumption shared by all scholars and critics, many of whom argue that literary texts are inevitably and decisively shaped by the historical era to which they belong.

**Further discussion** of these matters may be found in the section Themes > Human and psychological themes.

#### **Gender / sexual criticism**

This approach considers a number of issues concerning gender and sexuality, such as what a text might reveal about the relative roles played by men and women, especially in terms of power and autonomy of action:

- This is an approach often taken by feminist critics who would point out that *Doctor Faustus* contains no significant role for a woman. Such women as do appear are seen entirely as the adjuncts or possessions of men
- This applies especially to Helen of Troy, a possession the theft of which led to a long war. She appears in the play only as a passive vision, entirely at Faustus' command.

Marlowe's plays are also read in terms of speculation about his own sexuality:

- It is argued that Marlowe's time at school and university may have brought him into contact with homosexual circles
- There is a remark quoted from Marlowe in a contemporary document, written by an acquaintance, that anyone who didn't love tobacco and boys was a fool. However, it should be noted that the document was designed to tarnish Marlowe's reputation
- This issue doesn't particularly concern *Doctor Faustus*, but is certainly relevant to his later play *Edward II*, in which the king is clearly engaged in a homosexual relationship with his favourite, Piers Gaveston.

#### **Psychoanalytic criticism**

Psychoanalytic criticism reads texts in terms of how they relate to:

- the author's experience
- the relationship between the text and the reader / spectator
- changing theories about individual psychology.

It is related to Biographical criticism in terms of how Marlowe's own life experiences, attitudes and beliefs might be reflected in his work:

- It might consider Marlowe's persistent concern with power and ask questions about his relationship with various forms of authority



- It might also see in Faustus' situation something of Marlowe's own anxieties about religion and the desire for knowledge

It is a mode of criticism that is particularly drawn to texts that dramatise perverse or transgressive situations:

- In performance, *Doctor Faustus* should be in a dynamic relationship with its audience
- In Marlowe's own time its representations of Faustus' spell-making and dealing with the devil would have seemed shocking, dangerous and even blasphemous.

In today's world, it still asks hard questions about the limits of human knowledge, our relationship to the universe and to European Christian belief systems. Marlowe wishes to entertain his audiences but he also wants them to think about what they are witnessing on the stage.

... But the unity of tone and purpose in *Dr Faustus* is not unrelieved by change of manner and variety of incident. The comic scenes, written evidently with as little of labour as of relish, are for the most part scarcely more than transcripts, thrown into the form of dialogue, from a popular prose *History of Doctor Faustus*; and therefore should be set down as little to the discredit as to the credit of the poet. Few masterpieces of any age in any language can stand beside this tragic poem - it has hardly the structure of a play - for the qualities of terror and splendour, for intensity of purpose and sublimity of note. In the vision of Helen, for example, the intense perception of loveliness gives actual sublimity to the sweetness and radiance of mere beauty in the passionate and spontaneous selection of words the most choice and perfect; and in like manner the sublimity of simplicity in Marlowe's conception and expression of the agonies endured by Faustus under the immediate imminence of his doom gives the highest note of beauty, the quality of absolute fitness and propriety, to the sheer straightforwardness of speech in which his agonising horror finds vent ever more and more terrible from the first to the last equally beautiful and fearful verse of that tremendous monologue which has no parallel in all the range of tragedy.

#### A C Swinburne, 1908

*The Tragical History of Doctor Faustus* is then the earliest literary work extant purporting to treat of the Wittenberg savant and conjuror - terms almost synonymous in the age in which he lived. To the average mind of the fifteenth century, astronomy and astrology, chemistry and alchemy, signified exactly the same thing; in fact, our prosaic and matter-of-fact ancestors cared very much more for the arts of divination, the transmutation of metals, and the secret of perpetual youth than for any abstract idea of science. What may be called the poetry of science, the love of knowledge for its own sake, is a recent invention, like the love of picturesque scenery, and the arts of spelling accurately, and speaking decently and modestly. Some of these last are not very widely distributed even now, any more than a knowledge of the difference between science and

quackery. In queer lower strata lurk 'survivals' of the thoughts and customs of centuries long gone by, changed a little as to outward form and expression, but in essentials just as of old. There are thousands of people now in England who know no more difference between astronomy and astrology than their ancestors of four hundred years ago. White witches are yet to be found in Devonshire, and gipsies everywhere that a silver spoon is to be picked up. More than this, the present Astronomer Royal, like Flamsteed, who lived a century and a half before him, is besieged with requests to find lost linen and spoons, to 'take the stars off' a favourite son who has a strange knack of losing his watch when he goes to market, to 'fix the planets' for a pet daughter, or to find the whereabouts of stolen property. A yearly average arrives at the Observatory at Greenwich of letters containing droll requests of this kind, proving that vulgar human nature is profoundly penetrated with the wisdom of Buckle's apothegm that 'the chief use of knowledge of the past is to predict the future.' In a rough kind of way these good people agree with the philosopher,

#### **A W Ward, 1874**

##### **The Moral**

Mimicking the fable form of the *Faust Book*, Marlowe encloses his play with a prologue and epilogue, emphatically marking the boundaries between play and reality. There is an uneasiness in the closing lines which echoes back through the whole work: 'To practise more than heavenly power permits' might suggest not a just and loving God but an unreasonable omnipotent tyrant shrouded in anonymity. In spite of Marlowe's fidelity to the *Faust Book's* plot, by removing the authoritarian narrator, his *Doctor Faustus* has been seen to question, rather than reassert, the reigning orthodoxy and even Faust/us' 'evil' nature.

##### **The Tragical History of Doctor Faustus and Shakespeare**

The original title page for Marlowe's play describes it as *The tragical historie of the Life and Death of Doctor Faustus*. Marlowe places Faustus in the role of tragic protagonist and in doing so transforms the 'evil' of the *Faust Book* into a classic 'flaw'. Faustus himself is highly conscious of his status as a character, referring obsessively to himself in the third person. From the outset he is intent on creating a spectacle, a drama worthy of the tragic hero he believes himself to be.

Marlowe's most celebrated contemporary is Shakespeare and though Shakespeare never wrote a play explicitly on the Faust legend, there are parallel figures strewn through his plays. Shakespeare's last play, *The Tempest*, and the central character, Prospero, have some startling parallels with *Doctor Faustus*. Not only are both plays concerned with magic and conjuring but - perhaps not coincidentally - both works have central characters deeply concerned with spectacle. Prospero and Faustus both want to control people like puppets. In fact, the Faust legend was actually used extensively, after Marlowe, for material for puppet shows - akin to *Punch and Judy* - as Romany and Lindsey point out in their

introduction to the play: 'The story told in Marlowe's play, in fact, is well on the way to its 'degeneration' in the next two centuries into the popular media of ballads, farces and puppet shows' (*Complete Plays*, p. xxii). Shakespeare's play opens with a storm (the tempest of the title) whipped up by Prospero himself, and he can make himself invisible at will. Like Marlowe's Dr Faustus, Prospero does have a magical helper in the form of the sprite Ariel:

*All hail great master! great sir, hail! I come  
To answer thy best pleasure. Be't to fly,  
To swim, to dive into the fire, to ride  
On the curled clouds, to thy strong bidding task  
Ariel and all his quality. (Act 1, Scene 2, 189-93)*

The biggest difference between the two powerful enchanters is that at no point in *The Tempest* is there any explicit suggestion that the source of Prospero's powers is evil, whereas Faustus' powers unequivocally spring from his relationship with the Devil. Prospero is never called upon to repent nor has he had to sacrifice something as vital as his soul to acquire them - he does, however, have to give them up at the end of the play in order to return to the world of ordinary humans. This renunciation allows Prospero a happy ending, while neither Marlowe nor Faustus can avoid their final tragedy.

#### Notes

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2. Jump up^ Chambers, Vol. 3, p. 423.
3. Jump up^ Chambers, Vol. 3, pp. 423-4.
4. Jump up^ Chambers, Vol. 3, p. 422.
5. Jump up^ Bevington, David M; Rasmussen, Eric (1962). *Doctor Faustus A- and B-texts (1604, 1616): Christopher Marlowe and his collaborator and revisers*. Manchester, England: Manchester University Press. p. xi. ISBN 0-7190-1643-6.
6. ^Jump up to:<sup>a b</sup> Christian, Paul; Nichols, Ross (translator); (1952). *The History and Practice of Magic 1*. London: Forge Press. p. 428. "The name has many forms: Marlowe writes Mephistophilis..."
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10. **Jump up**^ Leo Ruickbie, *Faustus: The Life and Times of a Renaissance Magician* (The History Press, 2009), p. 15
11. **Jump up**^ *The History of the damnable life, and deserved death of Doctor Iohn Faustus* by P.F., Gent,
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14. **Jump up**^ (352) Bevington; Rasmussen (1962: 46)
15. **Jump up**^ p. 157. Milward, Peter. *Religious Controversies of the Elizabethan Age: A Survey of Printed Sources*. University of Nebraska Press, 1977.
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24. **Jump up**^ (Fetzer 21)

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**In Text Citation****MLA**

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"Their conversation is awkward, especially when she mentions Wickham, a subject Darcy clearly wishes to avoid" (SparkNotes Editors, 2003).

**Footnote****The Chicago Manual of Style**

Chicago requires the use of footnotes, rather than parenthetical citations, in conjunction with a list of works cited when dealing with literature.

1. SparkNotes Editors. "SparkNote on Doctor Faustus." SparkNotes LLC. 2003. <http://www.sparknotes.com/lit/doctorfaustus/> (accessed October 1, 2014).

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