

'Homo, fuge!' Whither should I fly?
If unto God, he'll throw thee down to hell.—
My senses are deceived; here's nothing writ.—
I see it plain. Here in this place is writ
'Homo, fuge!' Yet shall not Faustus fly.

80

Mephistopheles. [Aside.]

I'll fetch him somewhat to delight his mind. Exit.

Enter [MEPHISTOPHELES] with Devils, giving crowns and
rich apparel to Faustus, and dance and then depart.

Faustus. Speak, Mephistopheles. What means this show?
Mephistopheles.

Nothing, Faustus, but to delight thy mind withal
And to show thee what magic can perform.

85

Faustus. But may I raise up spirits when I please?

Mephistopheles. Ay, Faustus, and do greater things than these.

Faustus. Then there's enough for a thousand souls.

Here, Mephistopheles, receive this scroll,

A deed of gift of body and of soul—

90

But yet conditionally that thou perform

All articles prescribed between us both.

Mephistopheles. Faustus, I swear by hell and Lucifer

To effect all promises between us made.

Faustus. Then hear me read them.

95

'On these conditions following:

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

82.1. S.D. MEPHISTOPHELES] B1; not in A1. 96.] treated as a line of
dialogue in A1 rather than as part of the contract.

77. Homo, fuge!] 'Fly, O man!' (1 Timothy vi.11).

77–8.] Compare Psalms cxxxix.7–8: 'Whither shall I go from thy spirit?
or whither shall I flee from thy presence? If I ascend into heaven, thou art
there: if I lie down in hell, thou art there.'

82.1–2. S.D.] Presumably Mephistopheles enters with the devils and then
re-enters after they depart. Compare the B-text's stage direction.

84. withal] with.

88. for] to compensate for the surrender of.

97. spirit] The word often connotes 'devil' in this play, and so the question
arises as to whether Faustus can be saved after he becomes a 'spirit', but the
word has other meanings as well. See Introduction, pp. 19–20.

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

Thirdly, that Mephistopheles shall do for him and bring
him whatsoever. 100

Fourthly, that he shall be in his chamber or house
invisible.

Lastly, that he shall appear to the said John Faustus at all
times in what form or shape soever he please. 105

I, John Faustus of Wittenberg, Doctor, by these presents,
do give both body and soul to Lucifer, Prince of the East,
and his minister Mephistopheles; and furthermore grant
unto them that four-and-twenty years being expired, the
articles above written inviolate, full power to fetch or
carry the said John Faustus, body and soul, flesh, blood,
or goods, into their habitation wheresoever. 110

By me, John Faustus.'

Mephistopheles. Speak, Faustus. Do you deliver this as your
deed? 115

Faustus. [Giving the deed.] Ay. Take it, and the devil give thee
good on't.

Mephistopheles. Now, Faustus, ask what thou wilt.

Faustus. First will I question with thee about hell.

Tell me, where is the place that men call hell?

120

Mephistopheles. Under the heavens.

109. four-and-twenty] A1 (24). 116. S.D.] This ed.; not in A1.

106–7. Faustus . . . body and soul] The final version of this phrase differs
slightly from Faustus's initial attempts to write the bond at ll. 67 and 69; but
this minor inconsistency certainly does not justify Greg's conclusion that the
bond must therefore not have been written by either Marlowe or his col-
laborator, but instead 'was entrusted to someone with experience of legal
phraseology'.

106. by these presents] by this present document (OED, sb.¹ 2b). A legal
phrase.

107. Prince of the East] Faustus may use this title because Lucifer
(i.e., 'light-bearer') was widely identified with the morning star, Venus. The
source of this conflation was Isaiah xiv.12: 'How art thou fallen from heaven,
O Lucifer, son of the morning!'

110. inviolate] not having been violated.

116–17. the devil . . . on't] a common profanity (Dent D234.11), with
ironically literal application here.

Faustus. Ay, but whereabouts?
Mephistopheles. Within the bowels of these elements,
 Where we are tortured and remain for ever.
 Hell hath no limits, nor is circumscribed
 In one self place, for where we are is hell, 125
 And where hell is must we ever be.
 And, to conclude, when all the world dissolves,
 And every creature shall be purified,
 All places shall be hell that is not heaven.
Faustus. Come, I think hell's a fable. 130
Mephistopheles.
 Ay, think so still, till experience change thy mind.
Faustus.
 Why, think'st thou then that Faustus shall be damned?
Mephistopheles. Ay, of necessity, for here's the scroll
 Wherein thou hast given thy soul to Lucifer.
Faustus. Ay, and body too. But what of that? 135
 Think'st thou that Faustus is so fond
 To imagine that after this life there is any pain?
 Tush, these are trifles and mere old wives' tales.
Mephistopheles.
 But, Faustus, I am an instance to prove the contrary,
 For I am damned and am now in hell. 140
Faustus. How? Now in hell? Nay, an this be hell,
 I'll willingly be damned here. What? Walking, disputing,

141.] *verse as in B1 (subst.); as prose in A1.* 141. an] *A1 (and).*

122. *these elements*] the four elements comprising all that exists beneath the moon. See 1.1.79n.

125. *one self place*] 'one and the same place' (Ward).

127-8.] Mephistopheles's description draws on 2 Peter iii.10-11: 'the elements shall melt with heat . . . all these things must be dissolved', and Daniel xii.9-10: ' . . . till the end of the time. Many shall be purified, made white, and tried.'

129.] Compare the proverb: 'Hell is wherever heaven is not' (Dent H406).

130.] On the paradoxical fatuousness and sceptical daring of this reply to a devil who says he has come directly from hell, see Introduction, pp. 26-7.

136. *fond*] foolish.

138. *old wives' tales*] a common expression (Dent W388).

141-3. *Nay . . . etc.*] B1 arranges this passage in two lines of somewhat hypermetric verse, specifying what *etc.* means, but the verse original of A1, if it ever existed, is past recovery. Both texts follow with prose.

etc.? But leaving off this, let me have a wife, the fairest
 maid in Germany, for I am wanton and lascivious and
 cannot live without a wife. 145
Mephistopheles. How, a wife? I prithee, Faustus, talk not of a
 wife.
Faustus. Nay, sweet Mephistopheles, fetch me one, for I will
 have one.
Mephistopheles. Well, thou wilt have one. Sit there till I come. 150
 I'll fetch thee a wife, in the devil's name. [Exit.]
 Enter [MEPHISTOPHELES] with a Devil dressed like
 a woman, with fireworks.
Mephistopheles. Tell, Faustus, how dost thou like thy wife?
Faustus. A plague on her for a hot whore!
Mephistopheles. Tut, Faustus, marriage is but a ceremonial
 toy. If thou lovest me, think no more of it. 155
 [Exit Devil.]
 I'll cull thee out the fairest courtesans
 And bring them ev'ry morning to thy bed.
 She whom thine eye shall like, thy heart shall have,

151. S.D. Exit] Dyce 1; not in A1. 151.1. S.D. MEPHISTOPHELES] Dyce 1;
 not in A1. 155. no] B1; not in A1. 155.1. S.D.] This ed.; not in A1.

151. *in the devil's name*] another common profanity, like that at ll. 116-17, and with similar ironic application.

151.2. S.D.] The fireworks may have been squibs, in which the burning of the fireworks terminates in a slight explosion. The Vice in John Heywood's *The Play of Love*, c. 1533, 'cometh in running suddenly about the place among the audience with a high copintank [i.e., copatane, a high-crowned hat] on his head full of squibs fired' (l. 1294), and in the staging diagram for *The Castle of Perseverance* Belial is directed to go to battle with 'gunpowder burning in pipes in his hands and in his ears and in his arse'. The device is common: in the Digby *Conversion of St Paul* (late fifteenth century), a devil enters 'with thunder and fire', followed soon after by 'another devil called Mercury, with a firing'—i.e., an explosion of powder (*Medieval Drama*, ed. Bevington, ll. 411-32). C. R. Baskervill, *The Elizabethan Jig and Related Song Drama* (University of Chicago Press, 1929; rpt. New York: Dover, 1965), pp. 315-16 and notes, provides other citations.

155. no] B1 supplies a necessary word inadvertently omitted from A1.

155.1. S.D. Exit Devil] No exit is provided in A1 or by other editors, but exits of this sort are often omitted, and it seems unlikely that this devil remains on stage to the end of the scene. He might leave at l. 153 or 161.

156. *cull*] select.

Be she as chaste as was Penelope,
As wise as Saba, or as beautiful 160
As was bright Lucifer before his fall.

[Presenting a book.]

Hold, take this book. Peruse it thoroughly.
The iterating of these lines brings gold;
The framing of this circle on the ground
Brings whirlwinds, tempests, thunder, and lightning. 165
Pronounce this thrice devoutly to thyself,
And men in armour shall appear to thee,
Ready to execute what thou desir'st.

Faustus. Thanks, Mephistopheles. Yet fain would I have a
book wherein I might behold all spells and incantations, 170
that I might raise up spirits when I please.

Mephistopheles. Here they are in this book.

There turn to them.

Faustus. Now would I have a book where I might see all
characters and planets of the heavens, that I might know
their motions and dispositions. 175

Mephistopheles. Here they are too. Turn to them.

Faustus. Nay, let me have one book more—and then I have
done—wherein I might see all plants, herbs, and trees
that grow upon the earth.

161.1. S.D.] Dyce 1 (subst.); not in A1.

159. *Penelope*] Odysseus's faithful wife in the *Odyssey*.

160. *Saba*] the Vulgate spelling of 'Sheba', that survived into the Bishops' Bible and into the heading, though not the text, of the Geneva Bible (Greg). See 1 Kings x.1: 'And the Queen of Sheba, hearing of the fame of Solomon . . . came to prove him with hard questions.'

163. *iterating*] (a) repetition; or perhaps (b) making double or twofold, duplication (*OED*, vbl. sb. 3). The *lines* may be occult symbols as at 1.1.53 above, to be inscribed by the conjurer.

169–82.] These lines may echo the apocryphal Wisdom of Solomon, vii.17–22, in which the prophet thanks God for a true understanding of the heavens, the changing seasons, and all living creatures and planets (Keefer).

169. *fain*] gladly.

172.1. S.D.] Mephistopheles turns to the pages Faustus desires to see, in the book already given to him at l. 162.

174. *characters*] cabbalistic symbols, as at 1.1.53.

175. *dispositions*] situations of planets in a horoscope (*OED*, 5a). An astrological term.

Mephistopheles. Here they be. Turn to them. 180

Faustus. O, thou art deceived.

Mephistopheles. Tut, I warrant thee. [Exeunt.]

[II.ii]

Enter ROBIN the ostler with a book in his hand.

Robin. O, this is admirable! Here I ha' stol'n one of Doctor
Faustus' conjuring books, and, i'faith, I mean to search
some circles for my own use. Now will I make all the
maidens in our parish dance at my pleasure stark naked
before me, and so by that means I shall see more than e'er 5
I felt or saw yet.

180. S.D.] placed here this ed.; printed after l. 182 in A1. 182. S.D.] Bullen; not in A1. II.ii.] placed here Keefer and this ed.; printed in A1 after III.i and a misplaced Chorus to Act IV, and before the comic scene labelled III.ii in this edition.

181–2.] Faustus perhaps expresses doubt as to the efficacy of the books Mephistopheles is showing him, and is answered with an assurance that he need not worry. Faustus is still testing the worth of his bargain.

182. S.D.] B1 provides a choric speech at this point by Wagner, and so most editors provide a scene break here in both texts (Ormerod–Wortham and Gill 2 and 3 being the exceptions), even when (as in Bowers's B-text edition) they leave out the chorus. Probably indeed a scene has been lost or misplaced; see Appendix and Keefer, pp. lxxii–lxxvii.

II.ii.] On the placement of this scene, printed in A1 after Faustus's visit to Rome (III.1), see Appendix.

O.1. S.D. ostler] stableman, groom. Robin, who was 'out of service' at 1.1.8, when he took up with Wagner to learn how to conjure from Faustus's books (one of which he has now stolen), seems to have apprenticed himself as a stable-boy in an inn.

3. *some circles*] magic circles drawn by the conjurer; but with suggestion of the female sexual anatomy as well, as the rest of Robin's speech indicates. Compare *Rom.*, II.1.24–7: 'Twould anger him / To raise a spirit in his mistress' circle / Of some strange nature, letting it there stand / Till she had laid it and conjured it down.'