

CHAPTER EIGHT

A Survey of Resources

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Doctor Faustus continues to be Marlowe's most popular and critically discussed play, owing to its captivating portrayal of the dangerously attractive Faustian bargain that promises to fulfil our least rational and most forbidden desires but instead results in our utter annihilation. Its fascinating depth and rich questioning are further complicated by the marked differences between its two notoriously different versions, known as the A-text (the 1604 quarto) and the B-text (the 1616 quarto). For these reasons and others, *Faustus* is a perennial favourite, appearing more frequently than any other work by Marlowe on university and college syllabi. In what follows, I offer a selection of resources that includes editions, critical studies, pedagogical essays and media-based resources to suggest pedagogical strategies, critical approaches and interpretative perspectives for those who teach the play.

Compared to Marlowe's other works, *Doctor Faustus* poses the greatest set of textual problems which, when considered in detail, can make the relatively easy task of selecting a text a challenging one. Of the two major versions, the 1616 quarto contains approximately 600 more lines than the 1604 quarto, mostly consisting of additional comic episodes inserted by revisers. The two playtexts are also dissimilar in numerous instances of phrasing, punctuation and spelling. They diverge in ideology and theology as well, which results in substantive differences in interpretation. In the past, the prevalence of conflated editions promoted the misinterpretation that a single, authoritative play could exist, which therefore pre-empted discussion of such textual issues. Presently, the dominant scholarly view holds that the A-text is the more

authoritative, yet advocates that both versions are products of collaboration and are unique theatrical experiences, distinct yet related and equally worthy of study.

New and revised editions of *Doctor Faustus* are scheduled for release, in addition to the great number of those produced in the last quarter-century. Roma Gill, Michael Keefer, Ros King, David Ormerod and Christopher Wortham, Frank Romany and Robert Lindsey, and David Wootten produce versions that present the A-text in a single volume. Some include an appendix of the most significant additions and variants of the B-text. Sylvan Barnet and James H. Lake offer a version of the B-text. Other volumes print A and B in succession, which promotes the idea that each one can be studied either independently or in concert. Such editions include those by David Bevington and Eric Rasmussen, Mark Thornton Burnett, W. W. Greg and David Scott Kastan. A trend that may emerge is the parallel text format that displays the A- and B-texts on facing pages. Bevington and Rasmussen intend to publish in 2010 a Revels edition that responds to an increase in scholarly and pedagogical interest in textual studies.

In reaction to these developments, several recent essays offer useful strategies for teaching *Faustus*. Andrew Duxfield's 'Teaching & Learning Guide for: Modern Problems of Editing: The Two Texts of Marlowe's *Doctor Faustus*' presents a 12-week syllabus exploring the current state of textual scholarship in early modern studies. The course asks that students analyse editing decisions that lead to the creation of texts that depart substantively from source texts. As students engage in their study, they become familiar with editing and printing practices, develop an understanding of the problems involved in producing texts and acquire fluency with important early modern works. Complementing this syllabus is Duxfield's essay 'Modern Problems of Editing: The Two Texts of Marlowe's *Doctor Faustus*', which examines many theoretical challenges faced by scholars and editors. Leah Marcus shares her approach to teaching the textual complexities of *Doctor Faustus* in her essay 'Texts That Won't Stand Still'. Students who investigate differences in the treatment of predestination and free will in the A- and B-texts engage in the important work of comparative close reading, which in turn enables them to be 'better able to understand the complexity of moral choice in the play and feel more confident in drawing their own conclusions'.¹ Marcus finds that this practice can then lead to a study of the ways that modern editors influence our readings. They reflect, for example, gender biases in the editorial treatment of Helen of Troy's second appearance to Faustus. Although she argues that

such an approach works best for graduate and upper-division honours courses, Marcus finds that engaging in more concentrated editing exercises with a broader student population is equally rewarding because students engage in lines of questioning that lead to the development of their own interpretative lenses. Stevie Simkin and Lisa Hopkins also advocate this approach in small increments in introductory or survey courses. Both observe that much can be gained by asking students to analyse the implications of the difference of a single word. A world of theological questioning may emerge from a discussion of the Good Angel's use of 'can' at II.iii.79 in the A-text ('Never too late, if Faustus can repent') versus the use of 'will' at II.iii.80 in the B-text ('Never too late, if Faustus will repent').² Such conversations lead, for instance, to discussions of Renaissance theology and to questions of free will.

Thomas Akstens proposes a useful cultural studies approach that responds to student inquiry into the nature and role of devils in 'Contextualizing the Demonic: Marlowe's *Dr. Faustus* in the Classroom'. To explore early modern conceptions of the demonic that students find at once familiar and strange, Akstens encourages examination of the play's treatment of devils in III.24–27, IV.44–53, and V.144–47 (Roma Gill's B-text), along with a study of medieval and early modern visual art (including the 1616 quarto woodcut) as a means to discover early modern conceptions of the demonic. He asks students to consider early modern theatregoers' complex understandings of these issues in the context of the cycle plays, which frequently combine comic treatments of devils with deadly serious ones, and to compare these understandings to present-day representations of the demonic in popular film, including *Damn Yankees*, *Bedazzled* and *The Exorcist*.

Lisa Hopkins offers three approaches to teaching *Faustus* in the chapter 'Marlowe' in *Teaching Shakespeare and Early Modern Dramatists*. She first suggests that the drama be read together with John Ford's *'Tis Pity She's a Whore* to present a contrast between two forms of illicit knowledge (i.e. necromancy and incest, respectively). Second, she writes that students may make profitable comparisons between attitudes toward the New World by examining *Faustus* in conjunction with Thomas Hariot's *A briefe and true report of the new found land of Virginia*. Hopkins also advocates pairing the play with *Hamlet* to illuminate both the significance of Wittenberg during the Reformation and the ways that the two plays subtly pose political questions through their use of the *translatio imperii*, the widely circulating fictional story serving to legitimize English rule by claiming that English monarchs derive their power

from Aeneas's grandson, Brutus of Troy. Other plays frequently studied in conjunction with *Doctor Faustus* include *Everyman*, *Mankind*, Nathaniel Woodes's *The Conflict of Conscience* and William Shakespeare's *Macbeth* and *The Tempest*.

A Preface to Marlowe by Stevie Simkin features user-friendly discussions of the playwright and his work that act as another resource to understanding the drama's central themes and questions. Part One, 'The Writer and His Setting', addresses the facts and myths surrounding Marlowe's life and the religious, political and social climate of early modern England as it relates to the role of the theatre and the business of playgoing. Part Two, 'Critical Survey', provides critically informed discussions of the sources, cultural contexts and major themes of the works. The chapter 'Of Gods and Men: *Doctor Faustus*' surveys the Faust legend, the *English Faust Book* and the morality play tradition from which the play emerges. It includes an investigation into the A- and B-texts, the idea of Faustus as tragic hero, the treatment of the questions of free will and predestination and the play's structure with an eye to performance history.

Patrick Cheney's *The Cambridge Companion to Christopher Marlowe* is another valuable guidebook. Several essays address aspects of *Doctor Faustus*: 'Marlovian Texts and Authorship' by Laurie E. Maguire discusses the complicated history of modern edited editions; 'Marlowe and the Politics of Religion' by Paul Whitfield White analyses the play's sceptical attitudes toward religion and politics; Richard Wilson's 'Tragedy, Patronage, and Power' investigates Faustus's desire for power and Marlowe's relationship to authority; Garrett A. Sullivan Jr's 'Geography and Identity in Marlowe' explores the interrelatedness of the physical and mental landscapes of *Doctor Faustus* to reveal a fascination with the new global geography analogous to Faustus's aspiring, worldly mind; and Lois Potter's 'Marlowe in Theatre and Film' discusses the play's performance history. Thomas Healy's '*Doctor Faustus*', the one essay in the volume dedicated solely to the play, examines the relationships of the A and B versions to the world of the early modern commercial theatre and its audiences. Healy interprets both playtexts as metaphysical tragedies that seek to teach and delight as a response to the moral, religious and political issues of the period. He argues further that the versions deliberately leave open the challenging and potentially dangerous questions that they pose.

Several online resources related to Marlowe studies could be incorporated into such pedagogical approaches to the play, although

one must take care to avoid the numerous websites presenting non-professional scholarship, such as those attempting to advance unsubstantiated claims that Marlowe wrote under the name 'Shakespeare' after faking his death in a tavern brawl.

Of those sites most reputable and instrumental to *Doctor Faustus*, the best is *The Complete Works of Christopher Marlowe*, developed by The Perseus Project at Tufts University under the guidance of Hilary Binda.³ Since its construction, the site remains the most noteworthy and useful for investigations into the play's textual complexities. Both the A- and B-texts are represented in fully searchable linked versions in modern and original spelling thus allowing for easily accessible comparisons. Additionally, these versions are linked to the *English Faust Book*, allowing analysis of the play's primary source material. Another useful internet resource is 'The Magician, the Heretic, and the Playwright' located on the area of the W. W. Norton site dedicated to sixteenth-century studies.⁴ These pages contain biographical and cultural background specific to the study of Marlowe and *Doctor Faustus*. Excerpts of material from the period on the topics of necromancy and divine punishment provide opportunities to inquire more fully and directly into the worlds of Marlowe, Faustus and early modern England. The pages dedicated to Marlowe on Luminarium also present helpful starting points for initial investigations into Marlowe's life and work.⁵ Perhaps the most useful aspect of the site is the set of links directing viewers to present-day critical essays on the drama, affording exploration into an array of topics.

Another resource for students and scholars is the Marlowe Society of America (MSA) website, www.mightyline.org. A non-profit organization composed primarily of academics, scholars and upper-level graduate students, the MSA offers its members information regarding recent and current events related to Marlowe as well as access to present and back issues of the *Marlowe Society of America Newsletter*, a publication that includes book and performance reviews and an annual listing of recent scholarship in all areas of Marlowe studies.

The internet presents more websites and pages related Marlowe than most other early modern English writers. A section on Marlowe's works, for instance, is under consideration for inclusion in the Metadata Offer New Knowledge (MONK) Project (<http://monkproject.org>), a scholarly web engine. An ambitious project supported by numerous cooperating academic organizations, MONK will allow for 'both micro analyses of the verbal texture of an individual text and macro analyses that [...] locate texts in the

context of a large document space consisting of hundreds or thousands of other texts'.⁶ The addition of Marlowe's works to WordHoard would supply yet another outlet for textual investigations. Developed by Northwestern University under the sponsorship of Martin Mueller, WordHoard allows for the annotation of texts 'by morphological, lexical, prosodic, and narratological criteria'.⁷ The presence of the Marlowe canon in these engines would create sites that complement the work of the Perseus Project while providing users the ability to engage in further levels of questioning and thus the ability to conduct more complex queries.

Despite the play's continued popularity on the professional and amateur stage, only one film of *Doctor Faustus* exists, the 1968 Richard Burton and Nevill Coghill production. Educational recordings of selected scenes are also available: *Marlowe's Faust: Parts I and II*, directed by Carl Heap with the Bridge Lane Theatre in London (1997) and *Marlowe's Doctor Faustus: Parables of Power: Part III*, directed by John D. Mitchell with the Institute for Advanced Studies in the Theatre Arts (1988). Although these films afford opportunities to analyse the play through juxtaposition of dramatic performance and textual study, many students will find them rather dusty and outmoded, thus possibly limiting rather than enhancing their engagement. Another approach to incorporating film media in the classroom (though copyright issues may complicate availability) would be to contact the directors of recent productions to request copies of performances for educational purposes. Videos can also prove helpful when used in concert with performance-based methods for study. Encouraging students to perform various scenes may illuminate central themes and demonstrate the importance of textual variations while making Marlowe's drama come alive. Despite the scarcity of media resources specifically related to *Doctor Faustus*, the popularity of its foundational myth continues in its numerous and wide-ranging adaptations in opera, popular music, film and television, all of which may provide opportunities for the development of courses exploring the trajectory and import of the Faust story.

In addition to these pedagogically orientated essays and media resources, many other important contributions to the study of the play by leading scholars can be fruitfully integrated into classroom discussions to address the pleasures, powers and intricacies of *Doctor Faustus*. The annotated bibliography below suggests further book chapters and critical essays that interrogate a range of topics through an even wider variety of interpretive lenses.

Annotated Bibliography

Collected works

- Bevington, David and Rasmussen, Eric, eds, *Christopher Marlowe: Doctor Faustus and Other Plays* (Oxford: Oxford University Press, 1998). A modern spelling version of the A- and B-texts with a general introduction to Marlowe's life and plays (excluding *Dido, Queene of Carthage* and *The Massacre at Paris*). Includes a discussion of the textual problems of *Faustus* and a glossary.
- Bowers, Fredson, ed., *The Complete Works of Christopher Marlowe*, 2 vols (Cambridge: Cambridge University Press, 1973). Volume 2 presents an old spelling edition of the B-text and an important essay detailing the rationale for understanding the B-text as produced from authorial manuscript, with exceptions including additions by William Birde and Samuel Rowley. The 1981 edition includes textual emendations.
- Burnett, Mark Thornton, ed., *Christopher Marlowe: The Complete Plays* (London: J. M. Dent, 1999). A modern spelling Everyman edition of both A and B versions featuring an introduction, glossary, play summaries and listing of geographical, historical and mythological names.
- Gill, Roma, ed., *The Complete Works of Christopher Marlowe*, 5 vols (Oxford: Clarendon University Press, 1987–98). Volume 2 (1990) features the A-text in original spelling with some normalization. Contains an introduction and commentary as well as appendices of the *English Faust Book* and B-text additions.
- Romany, Frank and Lindsey, Robert, eds, *Christopher Marlowe: The Complete Plays* (New York: Penguin, 2003). Presents a modern spelling version of the A-text with an introduction, glossary and list of mythological, historical and geographical names.

Single text editions

- Barnet, Sylvan, ed., *Christopher Marlowe: Dr. Faustus* (New York: Signet, 2001). Offers a modern spelling edition following the B-text and includes an introduction, selections from the *English Faust Book* and critical essays on the play's form and structure as well as two discussions on performance.
- Bevington, David and Rasmussen, Eric, eds, *'Doctor Faustus': A- and B-texts (1604, 1616)* (Manchester: Manchester University Press, 1993). The present gold standard. A modern spelling version of the A- and B-texts. Substantial introduction includes a

thorough discussion of sources, history, form, structure, style, performance history and central themes. A new Revels student edition featuring the A- and B-texts on facing pages is scheduled for 2009/10.

- Greg, W. W., ed., *Marlowe's Doctor Faustus. 1604–1616: Parallel Texts* (1950) (Oxford: The Clarendon Press, 1968). This groundbreaking modern spelling, parallel text edition of the A- and B-texts includes an extensive introduction that argues for the superiority of the B-text.
- Kastan, David Scott, ed., *Christopher Marlowe: Doctor Faustus* (New York: W. W. Norton, 2005). A modern spelling version of the A- and B-texts featuring a well selected collection of texts from the period, including the Baines note, excerpts of the *English Faust Book* and Reginald Scot's *The Discoverie of Witchcraft*, as well as critical essays by early and modern critics on topics including magic, religion and performance.
- Keefer, Michael, ed., *Doctor Faustus: A 1604-Version* (Peterborough, Ontario: Broadview Press, 2007). An edition of the A-text including substantial introduction, scenes from the B-text, excerpts from the *English Faust Book* and selections from the writings of Cornelius Agrippa and John Calvin.
- King, Ros, ed. *Doctor Faustus*, New Mermaids Series (London: Methuen, 2009). A modern spelling edition of the A-text with introduction, notes, and scenes from the B-text.
- Lake, James H. and Ribner, Irving, eds., *Christopher Marlowe's Doctor Faustus: With Introduction, Essays, and Notes* (Newburyport, MA: Focus Publishing, 2004). A revised edition of Irving Ribner's modern spelling edition of the B-text (*Christopher Marlowe's Doctor Faustus: Texts and Major Criticism* [New York: Macmillan, 1985]). Features an introduction, questions for critical study of text and performance and interviews with Ralph Alan Cohen, director of the American Shakespeare Center's 2000 production and Andreas Teuber, actor performing Mephistopheles in Nevill Coghill's 1966 Oxford Playhouse production and the 1967 film.
- Ormerod, David and Wortham, Christopher, eds, *Christopher Marlowe: Dr. Faustus: The A-Text* (Nedlands: University of Western Australia Press, 1985). The first of recent modern spelling editions of the A-text. Includes an extensive introduction focusing on early modern magic and the occult.
- Wootton, David, ed., *Christopher Marlowe: Doctor Faustus with the English Faust Book* (Indianapolis, IN: Hackett, 2005). A modern spelling edition of the A-text and the *English Faust Book*

with an introduction that includes a discussion of early modern magic and religion.

Texts on early English books online

The English Faust Book

THE / HISTORIE / of the damnable / life, and the deserued death of / *Doctor Iohn Faustus*, / Newly imprinted, and in conuenient places imperfect matter amended. / according to the true Copie printed / at Franckfort, and translated into / English by P.F. Gent. / Seene and allowed. / [Device] / Imprinted at London by Thomas Orwin, and are to be / solde by Edward White, dwelling at the little North / doore of Paules, at the signe of the Gun. 1592. STC 10711.

The 1604 A-text

THE / TRAGICALL / History of D. Faustus. / As it hath bene Acted by the Right / Honorable the Earle of Nottingham his seruants. / Written by Ch. Marl. / [Device] / LONDON / Printed by V. S. for Thomas Bushell. 1604. STC 17429.

The 1616 B-text

The Tragicall History / of the Life and Death / of *Doctor Faustus*. / Written by Ch. Marklin. / [Woodcut of Faustus conjuring a devil] / LONDON, / Printed for Iohn Wright, and are to be sold at his shop / without Newgate, at the si[gne] of the Bibl[e] 1616. STC 17432.

Concordances

Fehrenbach, Robert J., *et al.*, eds., *A Concordance to the Plays, Poems, and Translations of Christopher Marlowe* (Ithaca, NY: Cornell University Press, 1983). An index based upon Bowers's *Complete Works*, *supra*.

Ule, Louis, ed., *A Concordance to the Works of Christopher Marlowe*, The Elizabethan Concordance Series (Hildesheim: Georg Olms Verlag, 1979). Includes an A- and B-text index drawn from C. F. Tucker Brooke's A-text (in *The Works of Christopher Marlowe* [Oxford: The Clarendon Press, 1910]) and the British Library 1616 quarto. Available at Google Books Online.

Selected textual scholarship and criticism (essays and book chapters)

- Akstens, Thomas, 'Contextualizing the Demonic: Marlowe's *Doctor Faustus* in the Classroom', in *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: Modern Language Association, 2002), pp. 186–90. Illustrates the merits of a cultural studies approach to teaching *Doctor Faustus* with a multiple-staged assignment addressing comparisons between present-day and early modern conceptions of the demonic.
- Bartels, Emily, 'Demonizing Magic: Patterns of Power in *Doctor Faustus*', in *Spectacles of Strangeness: Imperialism, Alienation, and Marlowe* (Philadelphia, PA: University of Pennsylvania Press, 1993), pp. 112–42. Demonstrates that Marlowe's depiction of Faustus as a practitioner of black magic shows the European subject as Other to himself and asserts that it is Mephistopheles and not God (or Protestant beliefs about God) who exerts power over Faustus to create an internal conflict that ultimately controls and contains him.
- Belsey, Catherine, 'Doctor Faustus and Knowledge in Conflict', in *Marlowe*, ed. Avraham Oz (New York: Palgrave, 2003), pp. 163–71. Examines discursive, empirical and contemplative forms of knowledge in medieval plays including *Mankind*, *Apus and Virginia*, *The Castle of Perseverance* and *The Marriage of Wit and Wisdom*, leading to a discussion of the problematization of these forms in *Doctor Faustus*. Appeared originally in Catherine Belsey, *The Subject of Tragedy: Identity and Difference in Renaissance Drama* (London: Methuen, 1985), pp. 55–75.
- Bevington, David, '*The Conflict of Conscience and Doctor Faustus*', in *From 'Mankind' to Marlowe: Growth of Structure in the Popular Drama* (Cambridge, MA: Harvard University Press, 1962), pp. 245–62. Discusses *Doctor Faustus* as part of a long morality play and *Psychomachia* tradition. Examines the drama's structural logic and homiletic characteristics and compares the play to Nathaniel Woodes's *The Conflict of Conscience*.
- Bevington, David, 'Staging the A- and B-texts of *Doctor Faustus*', in *Marlowe's Empery: Expanding His Critical Contexts*, ed. Sara Munson Deats and Robert A. Logan (Newark, DE: University of Delaware Press, 2002), pp. 43–60. Compares the staging requirements of the A- and B-texts, exploring early modern audience expectations and examining resulting variations in ideological and doctrinal message. Finds that enhancements to the B-text, including the increased presence of devils, comic additions and the graphic rendering of hell, create a more deterministic, theatrically charged play.

- Bevington, David, 'One Hell of an Ending: Staging Last Judgment in the Towneley Plays and in *Doctor Faustus* A and B', in *'Bring furth the pagants': Essays in Early English Drama Presented to Alexandra F. Johnston*, ed. David N. Klausner and Karen Sawyer Marsalek (Toronto: University of Toronto Press, 2007), pp. 292–310. Examines the parallels between the B-text's depiction of hell and those of the Wakefield Master's *Harrowing of Hell* and *Last Judgment*, finding that the B-text, like the medieval plays discussed, emphasizes the importance of good works for salvation. Argues that the play's revisions were made to promote commercial success.
- Deats, Sara Munson, 'The Rejection of the Feminine in *Doctor Faustus*', in *Sex, Gender, and Desire in the Plays of Christopher Marlowe* (Newark, DE: University of Delaware Press, 1997), pp. 202–24. An important feminist, psychoanalytical argument that the A-text depicts the horrors of a world devoid of feminine characteristics, including those associated with benevolent Christianity and a range of transgressive phenomena. Deats also reads the play as an integration of two competing theatrical modes, the 'emblematic' (medieval, allegorical) and the 'illusionist' (psychological realism).
- Deats, Sara Munson, "'Mark this show": Magic and Theater in Marlowe's *Doctor Faustus*', in *Placing the Plays of Christopher Marlowe: Fresh Cultural Contexts*, ed. Sara Munson Deats and Robert A. Logan (Aldershot: Ashgate, 2008), pp. 14–24. Asserts that the play interrogates conflicting early modern attitudes toward the magician and the poet, and magic and the theatre, concluding that Faustus's complex relationship toward magic comments upon Marlowe's ambivalence toward the theatre.
- Dollimore, Jonathan, '*Dr Faustus* (c. 1589–92): Subversion Through Transgression', in *Radical Tragedy: Religion, Ideology and Power in the Drama of Shakespeare and his Contemporaries* (Chicago: University of Chicago Press, 1984), pp. 109–19. Argues that *Doctor Faustus* interrogates early modern Protestant ideologies through its depiction of Faustus's transgression against constructed notions of a Protestant God, creating a deep, inescapable internal conflict leading to damnation. Appears in the following Marlowe essay collections: Avraham, Oz, ed., *Marlowe* (New York: Palgrave, 2003) and Richard Wilson, ed., *Christopher Marlowe* (Harlow: Longman, 1999).
- Duxfield, Andrew, 'Modern Problems of Editing: The Two Texts of Marlowe's *Doctor Faustus*', *Literature Compass* 2 (2005), pp. 1–14. A lively, informative analysis of the editorial challenges and poststructuralist textual debates surrounding the play.

- Duxfield, Andrew, 'Teaching & Learning Guide for: Modern Problems of Editing: The Two Texts of Marlowe's *Doctor Faustus*', *Literature Compass* 5.3 (2008), pp. 681–84. Provides a 12-week syllabus for an upper-division textual studies course on 'Marlowe, Shakespeare and the Modern Edition'.
- Gatti, Hilary, 'Bruno and Marlowe: *Doctor Faustus*', in *Christopher Marlowe*, ed. Richard Wilson (London: Longman, 1999), pp. 246–65. A new historicist approach that traces parallels between Faustus and Giordano Bruno and compares Mephistopheles to the Grand Inquisitor. Reprinted from Hilary Gatti, *The Renaissance Drama of Knowledge: Giordano Bruno in England* (London: Routledge, 1989), pp. 89–113.
- Greenblatt, Stephen, 'Marlowe and the Will to Absolute Play', in *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 1980), pp. 193–221. A new historicist examination of ways in which Marlowe stages rebellious characters and subversive acts that are solidly contained within the dominant culture.
- Halpern, Richard, 'Marlowe's Theatre of Night: *Doctor Faustus* and Capital', *English Literary History* 71 (2004), pp. 455–95. A Marxist-influenced investigation into the material and economic conditions of the playwright, the stage and the theatre. Argues that the metatheatrical aspects of *Doctor Faustus* reflect both the playwright's relationship to forms of capital exchange and the drama's representations of commodification. Discusses theological and philosophical forms of privation (lack of the good) as expressed by St Augustine, Cornelius Agrippa and Francis Bacon.
- Hamlin, William H., 'Casting Doubt in Marlowe's *Doctor Faustus*', *Studies in English Literature* 41.2 (2001), pp. 257–75. Investigates the question of early modern scepticism as it relates to *Doctor Faustus* through the study of early modern Pyrrhonian and academic texts. Explores the relationships between desire and doubt, in part through an analysis of the effects of Faustus's employment of first- and third-person pronouns.
- Hammill, Graham L., "'The Forme of Faustus Fortunes': Knowledge, Spectatorship, and the Body in Marlowe's *Doctor Faustus*", in *Sexuality and Form: Caravaggio, Marlowe, and Bacon* (Chicago: University of Chicago Press, 2000), pp. 97–127. Asserts that Faustus's relationship to the subjectivity of literary language and forms of capital creates his downfall. Understands the play to participate in the early modern hermeneutics of sodomy.
- Harraway, Clare, 'Rewriting *Doctor Faustus*', in *Re-citing Marlowe: Approaches to the Drama* (Aldershot: Ashgate, 2000), pp.

- 25–50. A deconstructionist and psychoanalytical approach to reading *Doctor Faustus* that responds to a heightened awareness of the relationships between textual and interpretative issues. Finds that Faustus's failure to recognize the limits of memory, which are related to written texts, the processes of writing and the instability of language, is the cause of his tragic fall.
- Hopkins, Lisa, 'Marlowe', in *Teaching Shakespeare and Early Modern Dramatists*, ed. Andrew Hiscock and Lisa Hopkins (Basingstoke: Palgrave, 2007), pp. 42–53. Offers teachers of Marlowe a brief chronology, a summary of criticism since the 1960s and a number of approaches to teaching the plays. Includes lists of complementary readings as well as helpful questions for discussion.
- Keefer, Michael H., 'The A and B Texts of Marlowe's *Doctor Faustus* Revisited', *The Papers of the Bibliographical Society of America* 100 (2006), pp. 227–57. Reasons that the A-text was likely printed from 'heterogeneous manuscript' and that speeches in II.i, II.iii and III.i in the B-text afford fuller, more authentic readings than those appearing in the A-text.
- Kuriyama, Constance, 'Dr. Greg and *Doctor Faustus*: The Supposed Originality of the 1616 Text', *English Literary Renaissance* 5 (1975), pp. 171–97. An early argument for the superiority of the A-text on aesthetic and textual grounds.
- Kuriyama, Constance, 'Omnipotence', in *Hammer or Anvil: Psychological Patterns in Christopher Marlowe's Plays* (New Brunswick, NJ: Rutgers University Press, 1980), pp. 95–135. Presents a psychoanalytical lens through which to read Marlowe and *Doctor Faustus*. Discusses Faustus's problematic father-son relationships, fears of effeminization and submission, and attraction to dark magic.
- Levin, Harry, 'Science Without Conscience', in *The Overreacher: A Study of Christopher Marlowe* (Cambridge, MA: Harvard University Press, 1952), pp. 108–35. An important study of Faustus as overreacher and magician. Compares Faustus to the figures of Icarus, Simon Magnus and Cornelius Agrippa and to the Faust of Goethe and the *English Faust Book*. Discusses the drama in relation to the medieval morality play tradition as well as to plays of the period, including Robert Greene's *Friar Bacon and Friar Bungay*, John Lyly's *Galatea*, William Shakespeare's *The Tempest* and *Hamlet* and Pedro Calderón's *El Mágico Prodigioso*. Considers also *Doctor Faustus*'s structural design and textual issues.
- Logan, Robert A., "'Glutted with Conceit": Imprints of *Doctor Faustus* on *Macbeth* and *The Tempest*', in *Shakespeare's*

- Marlowe: The Influence of Christopher Marlowe on Shakespeare's Artistry* (Aldershot: Ashgate, 2008), pp. 197–229. A thorough examination of the linguistic, dramaturgical and doctrinal influences of *Doctor Faustus* on Shakespeare's *Macbeth* and *The Tempest*. Includes a valuable discussion of the psychological semblances of Faustus to Macbeth and Prospero. Appears also in *Placing the Plays of Christopher Marlowe*, ed. Sara Munson Deats and Robert A. Logan.
- Lopez, David, 'The Philosophy of Death in Christopher Marlowe's *Doctor Faustus*', in *Spanish Studies in Shakespeare and His Contemporaries*, ed. José Manuel González (Newark, DE: University of Delaware Press, 2006), pp. 219–33. Argues Faustus refuses to recognize death as a form of being, thus resulting in damnation best characterized as nothingness.
- Lucking, David, 'Our Devils Now are Ended: A Comparative Analysis of *The Tempest* and *Doctor Faustus*', *The Dalhousie Review* 80 (2000), pp. 15–67. An exploration of the parallels between the two dramas, with particular emphasis on the uses of magic, time, metadrama and sub-plot.
- Marcus, Leah S., 'Textual Instability and Ideological Difference: the Case of *Doctor Faustus*', in *Unediting the Renaissance: Shakespeare, Marlowe, Milton* (London: Routledge, 1996), pp. 38–67. An important investigation into the ways in which the 1604, 1616 and 1668 editions can be understood to reflect the ideologies that produced them as well as the biases of present-day editors, many of whom attempt to recover the play's alleged textual integrity as though a definitive version exists as a lost original. Questions the notion of single authorship. An earlier version of this chapter appears in Leah Marcus, 'Textual Indeterminacy and Ideological Difference: the Case of *Doctor Faustus*', *Renaissance Drama* (1989), pp. 1–29.
- Marcus, Leah S., 'Texts That Won't Stand Still', in *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: Modern Language Association, 2002), pp. 29–34. Provides useful undergraduate- and graduate-level approaches for practising textual studies in the classroom that utilize both A- and B-texts. Also suggests an approach to examining relationships between editorial choices and the representation of gender.
- Mitchell, Michael, 'Standing and *Falling*: Marlowe's *Doctor Faustus*', in *Hidden Mutualities: Faustian Themes from Gnostic Origins to the Postcolonial* (Amsterdam: Rodopi, 2006), pp. 51–77. Analyses *Doctor Faustus* within the gnostic-hermetic tradi-

- tion. Utilizes Jungian psychology of archetypes to interpret Faustus's desires and drives.
- Melnikoff, Kirk, "[I]yggging vaines" and "riming mother wits": Marlowe, Clowns and the Early Frameworks of Dramatic Authorship', *Early Modern Literary Studies*, Special Issue, 16 (2007): 1–37. Investigates ways in which the English clowning tradition informs the worlds of the A-text *Doctor Faustus* and *The Jew of Malta*.
- Pettitt, Thomas, 'Formulaic Dramaturgy in *Doctor Faustus*', in *Marlowe: A Poet and a Filthy Playmaker*, ed. Kenneth Friedenreich, Roma Gill and Constance Brown Kuriyama (New York: AMS Press, 1988), pp. 167–91. Finds that Elizabethan drama employs formulas similar to those used in oral narratives. Examines the function of dramaturgical elements in the A- and B-texts, including formalized action, dumb shows and clowning scenes.
- Poole, Kristen, 'Dr. Faustus and Reformation Theology', in *Early Modern English Drama: A Critical Companion*, ed. Garrett A. Sullivan Jr, Patrick Cheney and Andrew Hadfield (Oxford: Oxford University Press, 2006), pp. 96–107. Discusses Faustus as a Renaissance man caught in the tangle of doctrinal contradictions produced by competing medieval and Reformation theologies. Asserts that the play's representation of these conflicts produces a deliberately unclear moral lesson in the B-text.
- Poole, Kristen, 'The Devil's in the Archive: *Doctor Faustus* and Ovidian Physics', *Renaissance Drama* 35 (2006), pp. 191–219. Argues that the drama's depictions of the demonic reflect early modern Ovidian conceptions of metamorphosis through the play's emphasis on literal, physical and psychological forms of transformation.
- Proser, Matthew, 'Dr. Faustus and The Limits of Learning', in *The Gift of Fire: Aggression and the Plays of Christopher Marlowe* (New York: Peter Lang, 1995), pp. 139–65. A psychoanalytical approach demonstrating that Faustus's fall results from his recognition of disillusionment.
- Ricks, Christopher, 'Doctor Faustus and Hell on Earth', *Essays in Criticism* 35 (1985), pp. 101–20. Examines the significance of the composition and performance of *Doctor Faustus* during a period riddled by the plague. Addresses the ironies of the Faustian bargain in this context.
- Roberts, Gareth, 'Necromantic Books: Christopher Marlowe, *Doctor Faustus* and Agrippa of Nettesheim', in *Christopher Marlowe and English Renaissance Culture*, ed. J. A. Downie and

- J. T. Parnell (Burlington, VT: Ashgate, 1996), pp. 148–71. Finds that Agrippa's *De Occulta* and *De Vanitate* are reflected in Faustus's attitudes toward magic. Suggests that Marlowe knew these works well.
- Roberts, Gareth, 'Marlowe and the Metaphysics of Magicians', in *Constructing Christopher Marlowe*, ed. J. A. Downie and J. T. Parnell (Burlington, VT: Ashgate, 2000), pp. 55–73. Shows that *Doctor Faustus* exhibits a pluralistic understanding of early modern magic in both the 1604 and 1616 versions.
- Shepherd, Simon, 'Making Persons', in *Marlowe and the Politics of Elizabethan Theatre* (New York: St Martin's Press, 1986), pp. 72–109. An investigation into early modern constructions of social, political, moral and emotional identities and an examination of public and private forms of governance that create and disrupt order. Analyses *Doctor Faustus* as an example of the powers of theatrical presentation and the dynamics of audience reception.
- Sinfield, Alan, 'Reading Faustus's God', in *Critical Essays on Christopher Marlowe*, ed. Emily Bartels (New York: G. K. Hall, 1997), pp. 192–99. An important essay interpreting both the A- and B-texts as solidly Protestant plays deeply concerned with registering the problems of predestination and repentance as expressed by Lutheran and Calvinist doctrine. Asserts that since the plays are products of Protestant theology, Faustus's efforts to repent are futile because he is already damned. Recognizes, however, that both texts are indeterminate enough to allow for modernist questions of free will. Reprinted from Alan Sinfield, *Faultlines: Cultural Materialism and the Politics of Dissident Reading* (Berkeley, CA: University of California Press, 1992), pp. 230–37.
- Snow, Edward A, "'Doctor Faustus" and the Ends of Desire', in *Christopher Marlowe*, ed. Harold Bloom (New York: Chelsea House, 1986), pp. 171–81. A phenomenological investigation into Marlowe's deliberately ambiguous use of the word 'end' in the play, finding it to be related to a wide range of phenomena associated with forms of desire. Provides a detailed reading of Faustus's opening soliloquy.
- Stockholder, Kay, "'Within the massy entrails of the earth": Faustus's Relation to Women', in *A Poet and a Filthy Play-Maker: New Essays on Christopher Marlowe*, ed. Kenneth Friedenreich, Roma Gill and Constance Kuriyama (New York: AMS Press, 1988), pp. 203–19. A psychoanalytically informed discussion examining the relationship between Faustus's practice of forbidden magic and his heterosexual desires. Concludes that

- Faustus chooses a state of unconsummated, heterosexual hell rather than submit to a paternalistic, domineering God.
- Sullivan, Garrett A., ‘“If he can remember”: Spiritual Self-forgetting and *Dr. Faustus*’, in *Memory and Forgetting in English Renaissance Drama: Shakespeare, Marlowe, Webster* (Cambridge: Cambridge University Press, 2005), pp. 65–87. Argues that Faustus’s fall results from acts of forgetting that distance him from his spiritual self.
- Tromly, Fred B., ‘Damnation as Tantalization: *Doctor Faustus*’, in *Playing with Desire: Christopher Marlowe and the Art of Tantalization* (Toronto: University of Toronto Press, 1998), pp. 133–52. Discusses the ways in which the Tantalus myth can be understood to inform elements of desire and deprivation in the play, which are used to exert forms of power. Focuses primarily on the B-text, finding it to use the myth to greatest effect.
- Wall-Randell, Sarah, ‘*Doctor Faustus* and the Printer’s Devil’, *Studies in English Literature* 48 (2008), pp. 259–81. Shows the play’s use of books and magic to participate in early modern beliefs surrounding the dangers and powers of printing.
- Warren, Michael J., ‘*Doctor Faustus*: The Old Man and the Text’, *English Literary Renaissance* 11 (1981), pp. 111–47. A persuasive argument against conflation of the A- and B-texts. Demonstrates that differences between the two versions are significant enough to warrant that each be analysed and interpreted independently.
- Weil, Judith, ‘“Full Possession”: Service and Slavery in *Doctor Faustus*’, in *Marlowe, History, and Sexuality: New Critical Essays on Christopher Marlowe*, ed. Paul Whitfield White (New York: AMS Press, 1998), pp. 143–54. An examination of the relationships of possession, slavery and service in the drama that is based upon the substitution of ‘oeconomy’ in the B-text for ‘on kai me on’ in the A-text in Faustus’s opening speech in I.i.
- Willis, Deborah, ‘*Doctor Faustus* and the Early Modern Language of Addiction’, in *Placing the Plays of Christopher Marlowe: Fresh Cultural Contexts*, ed. Sara Munson Deats and Robert A. Logan (Aldershot: Ashgate, 2008), pp. 136–48. Investigates the ways the play participates in early modern discourses of addiction, especially as they relate to demonology. Finds the B-text to be especially revealing.

Additional resources

- Cheney, Patrick, ed., *The Cambridge Companion to Christopher Marlowe* (Cambridge: Cambridge University Press, 2004). Part of the Cambridge Companion series, an accessible collection of

essays on Marlowe's life and writings. 'Doctor Faustus' by Thomas Healy considers the central textual and thematic issues posed by the A- and B-texts by examining them within the worlds of early modern England and the commercial theatre.

Jones, John Henry, ed., *The English Faust Book: A Critical Edition, Based on the Text of 1592* (Cambridge: Cambridge University Press, 1994). A modern spelling edition of P. F.'s *English Faust Book* that details additions to and departures from its source, the *German Faust Book*. The introduction offers arguments for the dating of Marlowe's play, a discussion of the identity of P. F. and a bibliographical study and printing history of the *English Faust Book*.

Rasmussen, Eric, *A Textual Companion to Doctor Faustus* (Manchester: Manchester University Press, 1993). A careful textual analysis including type and spelling evidence and function-word testing that demonstrates the authenticity of the A-text by showing it to be set from authorial manuscript. Finds the B-text to contain multiple non-authorial revisions.

Simkin, Stevie, *A Preface to Marlowe* (Harlow: Longman, 2000). Part of the Analysing Texts series, the volume offers students a pragmatic approach to the critical study of Marlowe's life and works. 'Of Gods and Men: *Doctor Faustus*' provides an overview of the textual issues surrounding the A and B versions as well as a discussion of the play's most important themes.

Thomas, Vivien and William Tydeman, eds., *Christopher Marlowe: The Plays and Their Sources* (New York: Routledge, 1994). A modern spelling collection of sources most directly informing the plays that includes discussions of the ways in which the materials influence the playtexts. Prints P. F.'s *English Faust Book* in its entirety and excerpts of John Foxe's *Acts and Monuments* and Nathaniel Woodes's *The Conflict of Conscience*.

Internet resources

Christopher Marlowe (1564–93), www.luminarium.org/renlit/marlowe.htm. Features links to essays and articles, biographical background and images.

The Complete Works of Christopher Marlowe: An Electronic Edition, www.perseus.tufts.edu/Texts/Marlowe.html. A searchable edition of original and modern spellings of the A- and B-texts as well as Marlowe's other works. Developed by Tufts University Perseus Project and edited by Hilary Binda. Presently the most valuable internet resource of its kind.

The Life of Christopher Marlowe, The Literature Network:

- Christopher Marlowe, www.online-literature.com/marlowe/. Offers a biography of Marlowe and his works. Includes versions of the 1604 and 1616 quartos with footnotes.
- Marlowe Society of America (MSA), www.mightyline.org. A non-profit organization devoted to the life, works and time of Christopher Marlowe. Publishes the *Marlowe Society of America Newsletter*, which contains book reviews and scholarly news related to Marlowe studies, other playwrights of the period and staging history.
- Editors, *et al.*, *The Norton Anthology of English Literature*, 'The Sixteenth Century: Topics': 'The Magician, the Heretic, and the Playwright', www.wwnorton.com/college/english/nael/16century/topic_1/welcome.htm. Presents an introduction to Marlowe's life and artistry, excerpted texts and illustrations providing cultural context to *Doctor Faustus*, questions for reading and links to web resources.
- Christopher Marlowe, www.theatrehistory.com/british/marlowe001.html. Supplies biographical background and some helpful links to Marlowe studies.
- Christopher Marlowe and the creation of *Doctor Faustus*, www.teachersfirst.com/lessons/marl-1.htm. Provides a well-conceived, goal-based unit for teaching *Doctor Faustus* to high-school students.

Video recordings

- Doctor Faustus*, dir. Nevill Coghill and Richard Burton, Sony Pictures Home Entertainment, 1968. The only full-length film adaptation.
- Marlowe's Doctor Faustus: Parables of Power: Part III*, dir. John D. Mitchell, The Institute for Advanced Studies in the Theatre Arts, 1988. A brief introduction to Marlowe's life, *Doctor Faustus* and the early modern theatre. Includes performed excerpts of Faustus's opening speeches at I.i and I.iii; Mephistopheles's speech at I.iii ('That was the cause'); exchanges between Faustus and Mephistopheles in I.iii and II.i; and Faustus's eleventh-hour speech at V.ii. Follows the B-text, with the exception of Faustus's final speech, which adheres to the A-text. Faustus is performed by Paul Jackel and Mephistopheles by George Gitto. Available through Fordham University Press.
- Marlowe's Faust: Parts I and II*, dir. Carl Heap with the Medieval Players at Bridge Lane Theatre, London, Bridge Lane Theatre, 1997. Features scenes from *Dr. Faustus*. Part I presents a staged performance of the Prologue, Faustus's speeches at I.i and I.iii;

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the catechistic exchange between Faustus and Mephistopheles at I.iii; and the clowning of Wagner and Robin at I.iv. Part II features Act V in its entirety. Follows the A-text. Players: Lucy Allen; Anna Hemey; Mark Knox; Neil Savage; Kevin Walton; and Roy Weskin.

Notes

- 1 See *Approaches to Teaching English Renaissance Drama*, ed. Karen Bamford and Alexander Leggatt (New York: Modern Language Association, 2002), pp. 31, 29–34.
- 2 *Doctor Faustus A- and B-texts (1604, 1616): Christopher Marlowe and His Collaborator and Revisers*, Revels Plays Edition, ed. David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993), pp. 155, 227; Lisa Hopkins, ‘Marlowe’, in *Teaching Shakespeare and Early Modern Dramatists*, ed. Andrew Hiscock and Lisa Hopkins (Basingstoke: Palgrave, 2007), pp. 50–51; Stevie Simkin, *A Preface to Marlowe* (Harlow: Longman, 2000), pp. 117–18.
- 3 www.perseus.tufts.edu/Texts/Marlowe.html.
- 4 www.wwnorton.com/college/english/nael/16century/topic_1/welcome.htm.
- 5 www.luminarium.org/renlit/marlowe.htm.
- 6 MONK, monkproject.org.
- 7 wordhoard.northwestern.edu/userman/index.html.

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