

PREFACE

Early Editions. The earliest extant edition of Marlowe's Doctor Faustus bears the following title - page:—'The | Tragicall History of D. Faustus. | As it hath bene Acted by the Right | Hono-rable the Earle of Nottingham his seruants. Written by Ch. Marl. | London. | Printed by V. S. for Thomas Bushell. 1604.'

The only known copy of this edition is to be found among Malone's books in the Bodleian Library.

Similarly, the Hamburg Public Library possesses the only extant copy of the second edition, a reprint of the first, issued in 1609, 'imprinted at London by G. E. for John Wright, and are to be sold at Christ-church Gate.'

A third edition was in all probability published in 1611, but no copy has hitherto been discovered, although it is known that Heber possessed a copy of this issue. It would seem that the edition was a reprint of the earlier quarto of 1609.

The fourth edition, published in 1616, differs in many important respects from the former quartos: it contains entirely new scenes and episodes, as well as different recensions of scenes and passages. Its title-page is as follows:—'The Tragicall History | of the Life and Death | of Doctor Faustus. | Written by Ch. Marl. | (Vignette.) | London, | Printed for John

¹ Cp. Breymann, p. xi.

Wright, and are to be sold at his shop | with-out Newgate, | at the signe of the | Bible, 1616.' A copy of this quarto is to be found in the British Museum. Quartos agreeing substantially with the text of this edition appeared in 1619, 1620, 1624, and 1631.

In 1663 a worthless edition was issued, 'with new additions,

as it is now acted; with several new Scenes.'

The various quartos here enumerated may be divided into two main classes:—(i) the editions of 1604, 1609 (represented by A); (ii) the editions of 1616, 1619, etc. (represented by B); the editio princeps of each class is primarily referred to in the Notes and Glossary to present edition.

The Present Text. The play of Doctor Faustus, as here set forth, represents an attempt to blend the two versions of the quartos of 1604 and 1616; it follows neither the one text nor the other, but results from a 'contamination' of both. By the use of italic type for the passages borrowed from the 1616 edition, the editor has been able to differentiate the sources of the text. It cannot be hoped that the experiment has been wholly successful, but the present issue is perhaps more satisfactory than a mere reprint of any one of the quartos, with bulky appendices of the omitted or additional passages. Very little, if anything, of value has been lost in the present process; the one or two passages of worth belonging to the first edition, here replaced by the later text, will be found in the Notes at the end of the volume. The textual work has been greatly facilitated by Dr. Breymann's excellent parallel edition of the two versions (cp. Vollmöller's Englische Sprach- und Litteratur-Denkmale, No. 5).

Before entering into the relationship between the quartos, it will be necessary to consider the question of the date of composition of the play, and the source of the plot, intimately connected therewith.

Source of the Plot. In 1587 there was printed at Frank-fort-on-the-Main, by Johann Spiess, the first edition of the famous 'Historia von D. Johann Fausten, dem weitbeschreityen Zauberer und Schwartzkünstler; (i.e. 'the history of Dr. Johann Faust, the widely noised conjuror and master of the Black Art'); the book was twice reprinted in the same year, and three editions were issued in 1589.

Marlowe evidently founded his tragedy on an English translation of the 'History,' made in all probability in the year 1588 or early in 1589; no copy of the original edition has come down to us, and no entry of it is to be found in the Stationers' Registers; the earliest extant translation bears the date 1592:—

'The Historie of the damnable life and deserved death of Dr. John Faustus, Newly imprinted; and in convenient places imperfect matter amended: according to the true copie printed at Franckfort, and translated into English by P. F. Gent.'2

In 1594 there was published 'The Second Report of Dr. John Faustus, containing his appearances, and the deeds of Wagner. Written by an English Gentleman student in Wittemberg, an University of Germany, in Saxony. Published for the delight of all those which desire novelties by a friend of the same Gentleman' (v. Thoms, Early Prose Romances, iii.).

¹ Cp. Zarncke, Anglia, ix. 611, etc.

² Thoms, in his Early English Romances, has printed the text of the English 'History of Faustus' from a copy of the 1626 edition; the text is not altogether satisfactory. It is impossible to determine in what respects the 1592 edition was amended. Some critics have tried to detect the influence of Marlowe's phraseology here and there in P. F's 1592 version. In 1594 there was published 'The Second Report of Dr. John Faustus.

There can be no doubt that the English play was founded upon the English version, and not upon the German original: a minute comparison of the play and the 'History' establishes the fact.¹

Date of Composition. Although no absolute evidence for the exact date of Faustus has as yet been discovered, it may with some degree of certainty be assigned to the year 1588-9 (before November 1589), having in all probability been written for the Lord Admiral's Company.² If this date be correct, the tragedy of Doctor Faustus was composed soon after Tamburlaine,—the tragedy of lust for knowledge succeeding the tragedy of lust for power. The Marlowan drama, with its idealisation of gigantic passion on a gigantic scale, could not have discovered a more congenial theme. It was indeed a happy chance, if such things may be reckoned as fortuitous, that the Faustbuch became intelligible to Englishmen at the very moment when Marlowe was casting about for new material.

Of the success of Faustus there can be no question. In February 1588-9 a 'ballad of the life and Death of Doctor Faustus the great Cungerer' was entered in the Stationers' Registers. This ballad (probably identical with the Ballad of Faustus in the Roxburghe Collection) was evidently called forth by the play, though it was not founded on it, as some scholars have maintained: it was certainly based on the prose 'History.'

¹ e.g. In Scene v. in the contract signed by Faustus we read, 'Shall do for him and bring for him whatsoever'; cp. English translation, 1592, 'That Mephistopholis should bring him anything and do for him whatsoever.' The original has 'Zum dritten, dass er im gefliessen, unterthänig und gehorsam seyn wollte, als ein Diener.'

2 Cp. Fleay's Life of Shakespeare, p. 97.

A more important piece of evidence, both for the date of Faustus as well as for its success, may be inferred from the fact that Robert Greene's Friar Bacon, 1589, was obviously written in rivalry with Marlowe's tragedy 1—the two plays being related to each other much in the same way as Tamburlaine and Alphonsus: to about the same date as Friar Bacon belongs the pseudo-Marlowan play The Taming of a Shrew, which contains some noteworthy 'borrowings' from Faustus.

Internal evidence, too, points to circa 1589 as the date of composition; e.g. the references to the Prince of Parma (who died in December 1592) as the persecutor of the Netherlands points to some time before the year 1590, when he turned his attention to France; on the other hand, the allusion to the Antwerp bridge dates the play after 1585.

Early Stage History. Although it may be fairly assumed that Doctor Faustus was written circa 1588-9, and (from its general influence on other plays) that it was first performed about the same time, we have no record of its production on the stage before 1594; on September 30th of that year Henslowe made this entry in his Diary:—'R[eceive]d at Doctor Fostose...iijli xijs.' No earlier reference is found among

¹ It must, however, be borne in mind that Marlowe had himself noted the resemblance of Bacon to Faustus; hence e.g. Faustus' design to 'wall all Germany with brass'—a distinctly Baconian design for protecting England from invasion. A comparative study of the two plays, instructive from many points of view, leaves no doubt that Greene was influenced by Marlowe in many of the most striking scenes of the Baconian portions (as opposed to the love-scenes) of his play. Cp. Ward's Dr. Faustus and Friar Bacon, Herford's Literary Relations of England and Germany, etc.

2 Cp. Dr. Alber's article in Jahrbuch für romanische u. englische Sprache, etc., 1876.

the entries, though the notices go back to February 1591-2. It must, however, be borne in mind that the play had in all probability been originally written for the Lord Admiral's Company, and it was not until the summer of 1594 that Henslowe became connected with the Admiral's men. It is very likely that Faustus had not been put on the stage between November 1589 and September 1594—that is, from the date of the order forbidding plays dealing with religious or political topics (an order 'very dutifullie obeyed' by the Lord Admiral's players),1 until the performance referred to by Henslowe; it is noteworthy that the manager does not add a note, as was his wont, to the effect that the play was 'new'; similarly, it should be noted that the Admiral's Company was away from England from 1591 to 1594. Some critics are inclined to the belief that Faustus existed only in manuscript, and had not been produced before the 1594 performance; 2 others maintain that though we possess no references to performances during the years 1589-94, it is impossible to believe in its neglect for so long a period. The existing evidence, external and internal, would, I think, lead to the conclusion that the play was put on the stage, and achieved a great though short-lived popularity before the Edict of November 1589. In 1594, when the tragic career of Marlowe, his calamitous end, and the popular stories of his irreligion and wild unrest, must have emphasised Marlowe's strange kinship with the hero of his tragedy,3 it was natural that an enterprising manager should revive the neglected play, and it is not surprising that the profits on the occasion were unusually

¹ Cp. Collier's Annals of the Stage, i. 272.

² e.g. Breymann, pp. xxx. xxxi. 3 Cp. Richard Bame's 'Note containing the opinion of one Christopher

large. To many of the audience the words of the chorus at the end of the play must have sounded as a solemn requiem to the memory of their hapless author.1

The original actor of the part of Faustus was evidently the famous Edward Alleyn; cp. Samuel Rowlands' Knave of Clubs

(1600):-

'The gull gets on a surplis, With a cross upon his brest, Like Allen playing Faustus,2 In that manner was he drest.

Some idea of the scenic machinery of the play may be gathered from a list in Henslowe's Diary, under the date of March 10, 1598, which includes among other items 'j dragon in fostes.'

Another entry in the Diary gives us the more valuable information that on November 22, 1602, William Birde and Samuel Rowley were paid the sum of four pounds for 'adicyones' to Faustus.3

Marlye, concerning his damnable opinions and judgment of religion and scorn of God's word.' This paper is preserved among the Harleian MSS. (6853, fol. 320): the original title has been partly scored through with a pen, and altered as follows :- 'A Note delivered on Whitson eve last of the most horreble blasphemes uttered by Cristofer Marly who within iii dayes after came to a soden and fearfull end of his life.' This reads like a chapter from the Faustbuch. On the question of Marlowe's heresies, and his imminent danger of arrest, just about the time when he was slain by Ffrancis Archer, the 1st of June 1593, cp. Mr. S. Lee's valuable article on Marlowe in the Dictionary of National Biography.

¹ Cp. the closing lines of Horne's drama, The Death of Marlowe.

² In an inventory of Alleyn's apparel there is a reference to 'Faustus

Jerkin, his cloke.'

³ An earlier entry, referring to 'advacions' by Thomas Dickers (i.e. Decker), is a modern forgery. But though the entry is valueless, Mr. Fleay is of opinion that the forger made a happy guess in assigning portions of Faustus to Decker.

The Quartos of 1604 and 1616. The 'adicyones' of Birde and Rowley are evidently to be found in the quarto of 1616, but the full extent of these additions cannot be absolutely determined by comparison with the earlier quartos. In many cases the reading of the later edition is to be preferred, and it is quite possible that the 1616 text has preserved some of Marlowe's revision of his own work, and correct versions of passages abridged or incorrectly printed in the earlier quarto.1 There can be little doubt that the 1604 text does not give us the play as Marlowe left it; the reference to 'Doctor Lopus' (xiv. 49) is enough to prove the point; in all probability it represents Henslowe's 1594 acting version. The revisers in 1602 may have had a better text to work upon (possibly the original Ms.), though they certainly availed themselves of the printed copy. The problem is still further complicated by the difficulty of determining what portions of the earlier version of the drama were non-Marlowan; all that we know of Marlowe's authentic work goes against his authorship of the comic scenes in the first extant edition. It should be noted that the 1604 and 1616 texts almost coincide up to the end of Scene vi.; from that point onward the changes are very marked.

Brief Bibliography. The various themes arising out of the play can but be referred to in a brief bibliographical summary; it is beyond the scope of the present issue to discuss the history of Marlowe's play in Germany (where it was acted at the beginning of the seventeenth century); its gradual degradation

¹ It cannot be definitely stated that the 1604 quarto was the earliest edition; the play was entered on the books of the Stationers' Company in 1601 (Jan. 7th); perhaps an edition was issued in that year.

in England from farce and ballet (cp. Mountford's Dr. Faustus . . . with the humours of Harlequin and Scaramouche) to puppet-play, until (about the beginning of the eighteenth century) it found too popular a rival in Mr. Punch; its more important German developments, with the influence of legend and puppet-play on Lessing's fragmentary efforts, on a mass of less-known writings, and above all on the supreme outcome of the whole matter, Goethe's mighty achievement. The best bibliographical guide to the literature on these topics is perhaps the Catalogue to the Faust Exhibition held at Frankfort in 1893 (it is a pity that the English Faustbuch, if only a modern reprint, was not exhibited on that occasion): the Catalogue gives a summary, though not altogether complete account, of the chief books bearing on (1) the Faust of Legend; (2) the Faust of Poetry; (3) the Faust of Art; (4) the Faust of Music.

Other useful books are:—Hedderwick's Old German Puppet-Play of Doctor Faust (London, 1887); Ward's Dr. Faustus and Friar Bacon (Oxford, 1892); the publications of the 'Goethe Society'; the collection of magical tracts and treatises known as Scheible's Kloster.

As evidence of the widespread interest in Marlowe's play, it is sufficient to mention that there are no less than four German translations (Müller's, 1818; Böttger, 1857; Bodenstedt, 1860; V. de Velde, 1870): François Victor Hugo issued a French version in 1858; a Dutch translation by Modderman was published in 1887.

There can be little doubt that directly or indirectly the genius of Goethe, in elaborating the fascinating allegory, owed no small debt to the adventurous founder of English Romantic

Tragedy, who first seized the dramatic possibilities of the weird legend, and impressed it with his own Titanic genius: Goethe's words at Weimar in 1829, as recorded by Crabb Robinson in his Diary Reminiscences, are significant and noteworthy: 'I mentioned Marlowe's Faust. He burst out into an exclamation of praise. "How greatly it is all planned!" He had thought of translating it. He was fully aware that Shakespeare did not stand alone."

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

DRAMATIS PERSONÆ

THE POPE THE ARCHBISHOP OF RHEIMES CARDINALS AND BISHOPS BRUNO, KING OF SAXONY EMPEROR OF GERMANY DUKE OF VANHOLT FAUSTUS VALDES, Friends to Faustus CORNELIUS, FREDERICK BENVOLIO MARTINO WAGNER, Servant to Faustus Clown ROBIN RALPH DICK Vintner, Horse-Courser, Knight, Old Man. Scholars

Hostess, Friars, and Attendants

DUCHESS OF VANHOLT

LUCIFER
BELZEBUB
MEPHISTOPHILIS
Good Angel
Evil Angel
The Seven Deadly Sins
Devils
Spirits in the shape of ALEXANDER THE GREAT, of his
Paramour, and of HELEN OF TROY

Chorus

Faustus is therefore a parable of the impotent yearnings of the Middle Ages—its passionate aspiration, its conscience-stricken desire, its fettered curiosity amid the cramping limits of imperfect knowledge, and irrational dogmatism. The indestructible beauty of Greek art, whereof Helen was the emblem, became, through the discovery of classic poetry and sculpture, the possession of the modern world. Mediævalism took this Helen to wife, and their offspring, the Euphorion of Goethe's drama, is the spirit of the modern world.

J. A. Symonds, Renaissance in Italy, ii. p. 54.

THE TRAGICAL HISTORY OF DOCTOR FAUSTUS

Enter Chorus.

Chorus. Not marching now in fields of Thrasimene, Where Mars did mate the Carthaginians; Nor sporting in the dalliance of love; In courts of kings where state is overturn'd; Nor in the pomp of proud audacious deeds, Intends our Muse to vaunt his heavenly verse: Only this, gentlemen,—we must perform The form of Faustus' fortunes, good or bad: To patient judgments we appeal for plaud, And speak for Faustus in his infancy. Now is he born, his parents base of stock, In Germany, within a town call'd Rhodes: Of riper years, to Wittenberg he went, Whereas his kinsmen chiefly brought him up. So soon he profits in divinity, The fruitful plot of scholarism grac'd, That shortly he was grac'd with doctor's name. Excelling all whose sweet disputes delight

IO

In heavenly matters of theology;
Till swoln with cunning, of a self-conceit,
His waxen wings did mount above his reach,
And, melting, heavens conspired his overthrow;
For, falling to a devilish exercise,
And glutted now with learning's golden gifts,
He surfeits upon cursed necromancy;
Nothing so sweet as magic is to him,
Which he prefers before his chiefest bliss:
And this the man that in his study sits.

[Exit.]

SCENE I

Faustus's study.

Faustus discovered.

Faust. Settle thy studies, Faustus, and begin

To sound the depth of that thou wilt profess:

Having commenced, be a divine in show,

Yet level at the end of every art,

And live and die in Aristotle's works.

Sweet Analytics, 'tis thou hast ravish'd me!

'Bene disserere est finis logices.'

Is, to dispute well, logic's chiefest end?

Affords this art no greater miracle?

Then read no more; thou hast attain'd that end.

A greater subject fitteth Faustus' wit:

Bid δν καὶ μὴ δν farewell; Galen come;

Seeing, 'Abi desinit philosophus ibi incipit medicus'; Be a physician, Faustus; heap up gold, And be eternised for some wondrous cure! 'Summum bonum medicinæ sanitas.' The end of physic is our body's health. Why, Faustus, hast thou not attain'd that end? Is not thy common talk found aphorisms? Are not thy bills hung up as monuments, 20 Whereby whole cities have escap'd the plague, And thousand desp'rate maladies been eas'd? Yet art thou still but Faustus, and a man. Couldst thou make men to live eternally, Or, being dead, raise them to life again, Then this profession were to be esteem'd. Physic, farewell! Where is Justinian? 'Si una eademque res legatur duodus, alter rem, alter balorem rei.' etc.

A pretty case of paltry legacies! [Reads.
'Exhareditare filium non potest pater nisi,' etc. 31
Such is the subject of the institute,
And universal body of the law:
His study fits a mercenary drudge,
Who aims at nothing but external trash;
Too servile and illiberal for me.
When all is done, divinity is best:
Jerome's Bible, Faustus; view it well. [Reads.
'Stipendium peccati more est.' Ha! Stipendium,'
etc.