⇒ Contract - sale of your soul for physical reward.
⇒ Exposes F’s intentions.
⇒ Master-servant theme - F thought M was his servant.
  o Even W learnt how to conjure devils - rejects idea F is clever.
    ⇒ Don’t need to be clever to raise spirits - idiotic servants can.
    ⇒ W sounds clever - Latin - but scene acts to belittle F.
  o Robin joking - trying to get better deal - amusing as poor and trying to dictate terms.
  o Deal - if Robin disobeys W- hours notice taken to hell.
  o Hierarchy: F-W-Robin-Rafe= trickle-down effect of corruption
    ⇒ People in power have influence over those below.
    ⇒ W learns necromancy from master- those in power corrupt those beneath them.
  o Cheeky servant - deliberately mishears - native wit.
  o Imagery - hell/devils etc.
  o Sexual innuendo ‘he devils have horns’ - symbol of cuckoldry - many with unfaithful wife - bawdy humor.
    ⇒ Suggest men in charge of discourse/women unfaithful.
    ⇒ Joke against men/ relates to patriarchy.
  o Robins limited ambitions draw attention to poverty of F’s ambitions.

**Act 2 – Scene 1**

  o F’s soliloquy - rapid mood swings.
    ⇒ Condensed.
    ⇒ Fatalistic- damnation inevitable.
  o Many audiences 1590s- believed F damned
    2. Meddled with necromancy= ultimate taboo.
  o Religious response:
    ⇒ F deserves to go to hell- committed sin of necromancy.
    ⇒ Sinful- ‘despair’ - ignoring mercy of God.
  o Psychological response:
    ⇒ Rapid mood swings: bipolar?
    ⇒ Manic depression/anity- cut off from self.
    ⇒ In course of short speech - starts to despair-grandiose declaration of evil.
    ⇒ Marlowe invites P response- acts to challenge Christian narrative- F’s complex psychology makes us question this.
  o Why is F so sure God doesn’t love him?
    ⇒ Christian- God’s mercy finite- F misguided to think this
    ⇒ Protestant- God s inscrutable- cannot negotiate.
    ⇒ Catholics- good works
  o Humanist- F wants to expand human knowledge/ presented as frustrated for limitations of Christian thought- imagery/excitement.
  o Again attracted to Evil Angel.
  o Casual talk of selling soul- suggests doesn’t fully understand.
  o M- flat response- not traditional tempter figure- truthful.
    ⇒ Negative portrayal of hell.
    ⇒ Change in tone- starts putting on act.
    ⇒ Flatter- slipping more into tempter role.
  o F signing contract- reached point of signing off soul.
    ⇒ Trick however?
    ⇒ Tempter figures= tricksters.
    ⇒ Would contract have any power over god?
    ⇒ Has he actually committed himself- would contract have any power in spiritual realm?
  o F ignores symbolic message of own blood.
  o F doesn’t see what’s obvious to audience- manifestation of God’s mercy.
    ⇒ Dramatic irony- F’s rhetorical question- blind to God’s mercy
    ⇒ Calvinist view- F can’t see, as God won’t let him- one of reprobate.
Accelerating cadence (rising + falling)- only 2 syllables (devil + F) disrupt heavy beat of monosyllable words.

- ‘Christ’s blood streams in the firmament’- sign of God’s mercy/emblematic of eternal life- recall F’s earlier cry when his blood congeals.
  - Renaissance idea- human caught betw angels + beasts- striving for salvation.
  - ‘my Christ!’- hangs over line/ extra syllable.
- ‘who pulls me down?’- who’s responsible- devil? F?
- ‘stretcheth out his arm’- F interps as an angry God.
  - ‘heavy wrath of God’- not omnibenevolent.
- Frustrating- not acknowledging God’s mercy- assumes is unworthy but if mercy infinite the no one is unworthy-theological conundrum.
- Moves from temporal imagery to spatial ‘mountains + hills’ ‘fall on me’ ‘hide me’- believes has power to control nature- tricked by M.
- Kastan (critic)- tragedy makes us ask about the source of suffering- ‘malignity of the heavens’- out to get F?.
  - Prologue ‘heavens conspired’- plotting- fit with classical God not Christian- subversive.
- F knows his time is up/terrified.
- ‘over-solitary’- dangers of solitude.
- Surrounded by unnamed characters- creates atmos of concern.
  - Shape audiences’ attitude- Marlowe wanting us to feel concern despite everything F’s done.
  - Scholars function- evoke sympathy in audience.
  - Aspect of classical tragedy- sympathy for protagonist/creates suspense.
  - F more of a complex character than sinner- questions binary good/evil.
- ‘God’s mercies are infinite’- by logic at any point God can forgive.
  - Protestants believes have to repent/have faith.
  - Does OM rep the faith in F?
- F in despair- ‘the serpent that tempted Eve must be saved’- hubristic- even a Parish- a sinner then Satan.
- ‘he stays my tongue!’- feels stopped physically ‘they hold them, mouth of them’- can’t pray.
- ‘gush forth blood’- sign of God’s salvation- Christ’s sacrifice.
- Psychological explanation- depressed- unable to feel faith- mental controlling physical.
- F chooses to commit himself to devil- killer himself of men and agony.
- ‘save yourselves and dread the generosity of spirit’- F not intricately evil.
- ‘beasts’- believes + doesn’t have souls- Pilgrim- irony- turned into animals- will escape damnation- servants end up better off then F.
- Asks for day to be longer ‘year, a month, a week, a natural day’- bargaining failure/desperation.
  - Ironic reversal- units of time shrunk- trying to comprehend idea of eternity.
- ‘hide me//like a foggy mist!’- asks for world to conceal him.
- Theatre effects- mouth of hell- ‘ugly hell, gape not’.
- ‘I’ll burn my books’- give up magic- humbling the Renaissance man.
- Begins ‘Ah F’ ends ‘AH M’- suggests similar/both fallen from high place.
  - Ambiguous- cursing M? desperate for M’s help?
  - Both tragic heroes.
- Dynamic speech- strategies to wriggle out of fate/avoid the inevitable.
- ‘curst be the parents that endangered me’- still not taking full responsibility- although ‘curse thyself’.
- Crow ‘it is not the devils that accompany him to the mouth of hell which terrify a modern audience, but the psychological horror as he begs for the total annihilation of his soul’.

Epilogue- Chorus
- Asks to lament F- tragical fall of brilliant man/waste.
- ‘Apollo’s laurel baigh’- God of music/poetry.
- ‘burned’- creativity destroyed.
- Learn from F’s example ‘may exhort the wise only wonder’- not to try and learn forbidden knowledge.
- Orthodox view ‘heavenly power’- realise we need to acknowledge our limits/don’t meddle with unlawful arts.