

certainly merits all the praise it has received. Some exquisitely poetical passages might be selected from it, especially the apostrophe of Faustus to the shade of Helen, with his last impassioned soliloquy of agony and despair, which is surpassed by nothing in the whole circle of the English Drama, and cannot fail to excite in the reader a thrill of horror, mingled with pity for the miserable sufferer. The appearance of the devils in this scene, to bear away their victim, seems to have shocked many persons, as bordering upon profanity; and among the relaters of marvels, there was long current a story, that upon a certain occasion Satan actually made one of the party, with consequences very fearful to those who had assumed his shape. Alleyn, the founder of Dulwich College, was the original representative of Faustus.

(from 'Life and Writings of Christopher Marlowe', in  
*Gentleman's Magazine*, c (1830 (i)) 593)

## JOHN PAYNE COLLIER

*Faustus* was intended to follow up the design, which may almost be said to have been accomplished in *Tamburlaine*, and to establish the use of blank-verse on the public stage. Here the poet, wishing to astonish, and to delight by astonishing, has called in the aid of magic and supernatural agency, and has wrought from his materials, a drama full of power, novelty, interest, and variety. All the serious scenes of *Faustus* eminently excite both pity and terror.

(from *The History of English Dramatic Poetry*,  
3 vols (1831) III 127)

## HENRY HALLAM

[*Doctor Faustus*] contains nothing, perhaps, so dramatic as the first part of the *Jew of Malta*; yet the occasional glimpses of repentance and struggles of alarmed conscience in the chief