
REVISION QUESTIONS

1. Compare the portraits of Faustus that are presented (a) at the beginning of the play, (b) at the end of Act IV, and (c) at the close of Act V. What are the important changes in his character and attitudes?
2. How effectively is (a) good, and (b) evil portrayed in the play? Compare and contrast their stage representatives.
3. T. S. Eliot wrote of Marlowe's 'savage, comic humour'. What examples could you supply from *Doctor Faustus*?
4. Select and comment on scenes that, in your opinion, demonstrate (a) Marlowe's poetic gifts, (b) his ability to dramatise discussion, and (c) his skill in stagecraft.
5. Dramatic conflict is said to be an essential ingredient of tragedy. How is this conflict developed and sustained in *Doctor Faustus*?
6. 'How greatly is it all planned' (Goethe). Comment on this view of the dramatic structure of *Doctor Faustus*.
7. Can Faustus be truly regarded as a tragic hero?
8. How successful is Marlowe in combining the human and supernatural elements in *Doctor Faustus*? Illustrate your answer with specific examples.
9. Do the comic scenes represent a debasement of an otherwise serious tragic drama?

FURTHER READING

Texts

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- Pendry, E.D. and Maxwell, J.C. (eds), *Christopher Marlowe: Complete Plays and Poems* (Dent, 1976).

Commentaries

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- Campbell, Lily, 'Dr. Faustus: A Case of Conscience' in *P.M.L.A.*, vol. LXVII (1952).
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- Maxwell, J.C., 'The Plays of Christopher Marlowe' in B. Ford (ed.), *Guide to English Literature: Age of Shakespeare*, vol. 2 (Penguin, 1961).
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- Palmer, D.J., 'Magic and Poetry in *Doctor Faustus*' in Jump, J. (ed.), *Marlowe: Doctor Faustus* (Macmillan, 1969).
- Salgado, Gamini, 'Christopher Marlowe', in C. Ricks (ed.), *Sphere History of Literature*, vol. 3 (Sphere), 1971).
- Sanders, Wilbur, *The Dramatist and the Received Idea* (Cambridge University Press, 1968).
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