

DOCTOR FAUSTUS



CHRISTOPHER MARLOWE



WITH ANNOTATIONS BY OWL  EYES

Doctor Faustus The A Text

William Tydeman



Doctor Faustus The A Text:

Doctor Faustus David Bevington, Eric Rasmussen, 1993-05-15 This volume in the Revel Plays series offers reading editions with modern spelling of the 1604 and 1616 editions of Marlowe's play arguing that the two cannot be conflated into one Included are sources and commentary literary criticism style and staging performance assessments

Doctor Faustus William Tydeman, 1984 In making a pact with Lucifer Faustus commits what is in a sense the ultimate sin not only does he disobey God but he consciously and even eagerly renounces obedience to him choosing instead to swear allegiance to the devil

Dr. Faustus Christopher Marlowe, 1994 One of Western culture's most enduring myths recounts a learned German doctor's sale of his soul to the devil in exchange for knowledge and power Elizabethan playwright Christopher Marlowe transformed the Faust legend into the English language's first epic tragedy a vivid drama that abounds in psychological insights and poetic grandeur

Doctor Faustus Sara Munson Deats, 2015-04-06 Doctor Faustus is Christopher Marlowe's most popular play and is often seen as one of the overwhelming triumphs of the English Renaissance It has had a rich and varied critical history often arousing violent critical controversy This guide offers students an introduction to its critical and performance history surveying notable stage productions from its initial performance in 1594 to the present and including TV audio and cinematic versions It includes a keynote chapter outlining major areas of current research on the play and four new critical essays Finally a guide to critical web based and production related resources and an annotated biography provide a basis for further individual research

Doctor Faustus Christopher Marlowe, 2005-03-15 This edition of Doctor Faustus features annotated versions with modernized spelling and punctuation of the 1604 A text and the 1592 text of Marlowe's source the English Faust Book a translation of the best selling *Historia von Johann Fausten* published in Frankfurt in 1587 which recounts the strange story of Doctor John Faustus and his pact with the spirit Mephistopheles David Wootton's Introduction charts Marlowe's brief meteoric career the delicate social and political climate in which Doctor Faustus was staged and the vexed question of the religious sensibilities to which it may have catered the interpretive significance of variations between the A and B texts and the shrewd and subversive uses to which Marlowe put the English Faust Book in crafting according to Wootton a drama in which orthodox Christian teaching triumphed but in which Faustus has all the best lines

Doctor Faustus Christopher Marlowe, John O'Connor, 2003 This new edition of Dr Faustus presents the play in its original spelling with extensive commentary and textual apparatus Based on the edition of 1604 the book includes an introduction that presents a new theory of the text and its transmission and appendices that outline different theories of the text and provide both the alternative passages from the 1616 edition and extracts from The English Faustbook which was the play's principal source

Dr Faustus: The A- and B- texts (1604, 1616) David Bevington, Eric Rasmussen, 2016-10-21 Dr Faustus is one of the jewels of early modern English drama and is still widely performed today Interestingly the play has come down to the contemporary audience in two distinct versions that have become known as the A and the B texts David

Bevington and Eric Rasmussen who edited the original Revels edition over twenty years ago and are two of the most eminent editors currently working have hit upon the fascinating idea of presenting both texts on facing pages This allows readers to compare the two versions the A text which is the one closest to Marlowe and the longer B text with additions by Samuel Rowley in this unique edition the reader is made aware of the changing tastes of audiences the stage history of the play and of just how intricate editing a play can be With a concise and illuminating introduction and relevant notes and images this Revels Student Edition of the A and B texts of Dr Faustus will prove to be an enthralling document and an excellent edition for student and theatre goer alike

Doctor Faustus Christopher Marlowe,1969 Doctor Faustus is a classic its imaginative boldness and vertiginous ironies have fascinated readers and playgoers alike But the fact that this play exists in two early versions printed in 1604 and 1616 has posed formidable problems for critics How much of either version was written by Marlowe and which is the more authentic Is the play orthodox or radically interrogative Michael Keefer s early work helped to establish the current consensus that the 1604 version best preserves Doctor Faustus s original form and that the 1616 text was censored and revised the first Broadview edition praised for its lucid introduction and scholarship was the first to restore two displaced scenes to their correct place All competing editions presume that the 1604 text was printed from authorial manuscript and that the 1616 text is of little substantive value But in 2006 Keefer s fresh analysis of the evidence showed that the 1604 quarto s Marlovian scenes were printed from a corrupted manuscript and that the 1616 quarto though indeed censored and revised preserves some readings earlier than those of the 1604 text This revised and updated Broadview edition offers the best available text of Doctor Faustus Keefer s critical introduction reconstructs the ideological contexts that shaped and deformed the play and the text is accompanied by textual and explanatory notes and excerpts from sources

BOOK JACKET Der wahre Shakespeare: Christopher Marlowe Bastian Conrad,2016-01-14 Schrieb William Shakespeare seine Werke wirklich selbst An dieser Frage entz nden sich schon seit Jahrhunderten heftige Diskussionen F r Bastian Conrad gibt es nach langer umfangreicher Recherche nur einen einzigen plausiblen Kandidaten f r die Autorschaft Christopher Marlowe Conrads Ausf hrungen sind in ihrer Detailliertheit einzigartig und liefern einen faszinierenden Einblick in die literarische Welt des Elisabethanischen Zeitalters

Der Mythos des faustischen Teufelspakts Frank Baron,2019-08-05 Katalysator der Faust Fabel ist ein Teufelspakt Erbe der Hexenverfolgung Diese Vorstellung bot dem anonymen Autor des Faust Buches von 1587 einen geeigneten Plot Trotz des Meisterwerks das Chr Marlowe auf Grundlage der bersetzung geschaffen hatte hielt man den Teufelspakt in der Aufkl rung f r Aberglauben Lessing und Goethe schien es notwendig eine radikale Umformung des Mythos vorzunehmen

Doctor Faustus Thomas McAlindon,1994 N A

Christopher Marlowe the Craftsman M.L. Stapleton,2016-05-23 Contributions to this volume explore the idea of Marlowe as a working artist in keeping with John Addington Symonds characterization of him as a sculptor poet Throughout the body of his work including not only the poems and plays but also his forays into translation and imitation a distinguished company of established and

emerging literary scholars traces how Marlowe conceives an idea shapes and refines it then remakes and remodels it only to refashion it further in his writing process These essays necessarily overlap with one another in the categories of lives stage and page which signals their interdependent nature regarding questions of authorship theater and performance history as well as interpretive issues within the works themselves The contributors interpret and analyze the disputed facts of Marlowe's life the textual difficulties that emerge from the staging of his plays the critical investigations arising from analyses of individual works and their relationship to those of his contemporaries The collection engages in new ways the controversies and complexities of its subject's life and art It reflects the flourishing state of Marlowe studies as it shapes the twenty-first century conception of the poet and playwright as master craftsman

Tragedy and Trauma in the Plays of Christopher Marlowe Mathew R. Martin, 2016-03-09 Contending that criticism of Marlowe's plays has been limited by humanist conceptions of tragedy this book engages with trauma theory especially psychoanalytic trauma theory to offer a fresh critical perspective within which to make sense of the tension in Marlowe's plays between the tragic and the traumatic The author argues that tragedies are trauma narratives narratives of wounding however in Marlowe's plays a traumatic aesthetics disrupts the closure that tragedy seeks to enact Martin's fresh reading of *Massacre at Paris* which is often dismissed by critics as a bad tragedy presents the play as deliberately breaking the conventions of the tragic genre in order to enact a traumatic aesthetics that pulls its audience into one of the early modern period's most notorious collective traumatic events the massacre of French Huguenots in Paris in 1572 The chapters on Marlowe's six other plays similarly argue that throughout Marlowe's drama tragedy is held in tension with and disrupted by the aesthetics of trauma

Christopher Marlowe's Doctor Faustus Irving Ribner (ed), Christopher Marlowe, 1966 A guide to reading *Doctor Faustus* with a critical and appreciative mind Includes background on the author's life and times sample tests term paper suggestions and a reading list

Changing Perceptions of Thomas Mann's Doctor Faustus John F. Fetzer, 1996 Ever since its appearance in 1947 Thomas Mann's novel *Doctor Faustus* has generated heated reactions among critics Whereas initial ideological differences stemming from the Cold War and the division of Germany have abated following the reunification of 1990 diverse opinions and controversies persist about Mann's daring treatment of the Faust theme These include such topics as the political stance of the author and the historical dimensions of the novel the biographical and autobiographical and backgrounds of the work especially in light of the subsequent publication of Mann's diaries and private notebooks the writer's sexual and psychological proclivities the thorny issues of montage collage and intertextuality musical concerns such as the extent to which the novel's protagonist appropriates as his own Arnold Schonberg's twelve tone system of composition or the role of Mann's fellow exile and mentor Theodor W Adorno in indoctrinating his pupil into avant garde musical techniques the degree to which the novel exhibits structural features of the music on which the narrative focuses and the function of certain mythic prototypes for this modern parody in fashioning the fortunes and fate of Adrian Leverkühn A provocative and still unresolved

question centers on the precise role played by Goethe's Faust in the conception and execution of Doctor Faustus in spite of Mann's assertion that his version of the legend had nothing in common with the work of his famous predecessor. Finally, the presence of strong visual elements in the novel leads to an assessment of the critical reception accorded Franz Seitz's film adaptation of Doctor Faustus (1982), a dicey subject in Mann's circles since few filmed versions of his novellas or novels have enjoyed an unsullied reputation.

A Textual Companion to Doctor Faustus Eric Rasmussen, 1993 Christopher Marlowe's Doctor Faustus survives in two considerably different versions: the A text (1604) and the B text (1616). For generations of editors, the existence of these two versions has posed one of the most complex textual problems in English literature.

Lives of Faust Lorna Fitzsimmons, 2011-10-13 This book is an interdisciplinary reader on the Faust theme in literature and music from the Reformation to the present. Essays by Faust scholars set the texts in context. Peter Werres introduces the collection with *The Changing Faces of Dr Faustus*. Osman Durrani and Gerald Strauss discuss contexts of the Faust Book given in the English translation *The Historie of the Damnable Life and Deserved Death of Doctor John Faustus*. David Wootton compares Marlowe's Doctor Faustus and the English Faust Book. Klaus L. Berghahn's analysis of transformations of the theme and seventeenth and eighteenth century performance announcements contextualize the popular Puppet Play of Doctor Faust. Works of Faustian music include the ballad *The Just Judgment of God shew'd upon Dr John Faustus*, Berlioz's *The Damnation of Faust*, and Gounod's *Faust*. Essays by Henry Bacon and Steven R. Cerf engage the Faust theme in Romantic music and twentieth century opera. Osman Durrani introduces 19th Century American Fausts represented by Hawthorne's *The Birthmark* and excerpts from Ethan Brand and Melville's *Moby Dick*. Faust themes in the 20th and 21st centuries are represented by Valéry's *My Faust*, Shapiro's *The Progress of Faust*, Osman Durrani's overview of Faust globalized, and Paul M. Malone's work on the Faust theme in rock opera. A reading list is included.

Subjects on the World's Stage David G. Allen, Robert A. White, 1995 In this collection, eighteen scholars offer various readings on British literature of the Middle Ages and the Renaissance. Although the period covered ranges from the thirteenth through the seventeenth centuries, the essays are tied together by a common interest in one of three topics: poetic personae, dramatic production, and the influence of social context upon authors or dramatists. Common to these topics is the crucial point of contact between an artist and society that prompts the literary imagination to respond either with the creation of a new character or with the demonstration of change in an old one.

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Shakespeare's Marlowe Professor Robert A. Logan, 2013-04-28 Moving beyond traditional studies of sources and influence, Shakespeare's Marlowe analyzes the uncommonly powerful aesthetic bond between Christopher Marlowe and William Shakespeare. Not only does this study take into account recent ideas about intertextuality, but it also shows how the process of tracking Marlowe's influence itself prompts questions and reflections that illuminate the dramatist's connections. Further, after questioning the commonly held view of Marlowe and Shakespeare as rivals, the individual chapters suggest new possible interrelationships in

the formation of Shakespeare's works. Such examination of Shakespeare's Marlovian inheritance enhances our understanding of the dramaturgical strategies of each writer and illuminates the importance of such strategies as shaping forces on their works. Robert Logan here makes plain how Shakespeare incorporated into his own work the dramaturgical and literary devices that resulted in Marlowe's artistic and commercial success. Logan shows how Shakespeare's examination of the mechanics of his fellow dramatist's artistry led him to absorb and develop three especially powerful influences: Marlowe's remarkable verbal dexterity, his imaginative flexibility in reconfiguring standard notions of dramatic genres, and his astute use of ambivalence and ambiguity. This study therefore argues that Marlowe and Shakespeare regarded one another not chiefly as writers with great themes but as practicing dramatists and poets, which is where Logan contends the influence begins and ends.

Zwischen höllischem Feuer und doppeltem Segen Christian Baier, 2011. Seit über 2000 Jahren beschäftigen sich die Menschen mit der Frage, was ein Genie ausmacht, und die Erklärungsversuche reichen vom göttlichen Wahnsinn Platons bis zum Originalitäts-Postulat des Sturm und Drang. Auch die Protagonisten von Thomas Manns Romanen *Lotte in Weimar*, *Joseph und seine Brüder* und *Doktor Faustus* stehen in dieser Tradition. Goethe für Mann zeitlebens der Inbegriff des großen Mannes, modifiziert die Vorstellung des Originalgenies im Geiste des Fin de siècle der geniale Komponist Adrian Leverkühn, der sich dem Teufel verschreibt, um seine Kreativität zu steigern, wird unter Rückgriff auf die antiken Konzepte von Inspiration und Melancholie dargestellt, und in *Joseph* der Gestalt der Erfüllung H. Kurzke vollzieht sich gar die Transzendierung des Genies. Die vorliegende Studie untersucht die Frage, wie Thomas Mann mit seinen Figuren die Genietradition fortschreibt und sie zugleich im Kontext der klassischen Moderne als Genies inszeniert.

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