The Truncated Passive: How Dr. Faustus Avoids Laying Blame or Taking Responsibility

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In 1943, Leo Kirschbaum, writing in *Review of English Studies*, said, "The Christian view of the world informs *Doctor Faustus* throughout—not the pagan view."[1] Neither the beliefs of the critic, nor of the playgoer, nor of the playwright himself is relevant. As Kirschbaum exclaims, "There is no more obvious Christian document in all Elizabethan drama than *Doctor Faustus*." To Kirschbaum, the "hierarchy of moral values which enforces and encloses the play" is perfectly clear, and "Faustus is a wretched creature who for lower values gives up higher values."[2]

What is this "Christian view of the world?" What "hierarchy of moral values" does it presuppose? God has revealed himself in (an all-good) creation—in nature and in human life—thus permitting human beings to know something of him; yet they disobeyed him (beginning with Adam and Eve in the Garden of Eden) and have continued to disobey, which has led to the fallen nature of the world. Jesus's crucifixion and resurrection had the redemption of human kind—the reward of a new and better world—as their goal. Redemption is a gift through God's grace, not anything that any man can either earn or deserve. Those who are redeemed, who experience God's loving grace, seek to do his will—to obey him, to love him, to worship him—and to witness to the grace they have experienced by modeling God's love to others. The Bible and church tradition provide a methodology for conducting one's daily life and a procedure for worship. They also serve as guides in issues of morality and hierarchy.

This Christian view of the world can be fine-tuned by remembering that Marlowe's *Faustus* was written and re-written, performed, and published over and over between 1592 and the 1642 closure of the London theatres. During this fifty-year period, Protestant Elizabeth's reign came to an end, and her nephew James I, then his son Charles I, took the throne. The official religion

was the moderate Church of England, but the country was undergoing constant criticism from Europe's Roman Catholic kings and from other Protestant sects, specifically the Puritans, who incited the 1642 Civil War. The rules for conducting one's daily life and procedures for worship were much debated. The Roman Catholics staunchly defended doing things as they had always been done, while the Protestants discarded various practices as part of their protest.

Thus, *Doctor Faustus* was first performed for officially Protestant royalty, nobility and commoners in an officially Protestant country. Even though the action takes place in Wittenberg, a university town in Germany—not in England—it is assumed that everyone there is Protestant as well. Certainly the play lacks the emphasis on the sacraments as the process for reuniting a repentant sinner with God: the Sacrament of Penance—involving contrition, confession, satisfaction and amendment of life—as well as Holy Communion and Extreme Unction at the time of death, which were so important to Roman Catholic *Everyman* a century earlier. Rather, it focuses on Faustus' ignorance or misunderstanding of redemption. In the first scene when he takes up Jerome's Bible, his eyes fall upon *Romans* 6:23, then *1 John* 1:8. He translates, "The reward of sin is death.../ If we say that we have no sin, / We deceive ourselves, and there's no truth in us" (1.40-43).[3] He stops to interpret without reading verse 9: "If we acknowledge our sinnes, he is faithful and iust, to forgiue vs our sinnes, & to clense vs from all vnrighteousnes.."[4]

From scene one then, Faustus rejects the study of divinity unfairly, having observed the fallen world, but not the resurrected one. In the 1616 edition, Mephistophiles takes credit for not letting Faustus read further in *1 John*,[5] but the audience is left wondering how a doctor of divinity could be so ignorant about God's grace and its role in redemption. Paul had provided a lengthy discussion of this principle in the fifth chapter of *The Epistle of the Apostle Paul to the Romaines*; in verse 17, he concludes, "For if by the offence of one [Adam], death reigned through one, muche more shal they which receiue the abundance of grace, and of the gift of righteousnes, reigne in life through *one, that is* Iesus Christ." Paul asserts in 7:6, "But now we are deliuered from the Law, being dead vnto it, wherein we were holden, that we shulde serue in newnes of Spirit, and not in the oldenes of the letter." When Faustus read *Romans* 6:23, he was excerpting words taken out of the middle of Paul's three-chapter explanation of grace.

Convinced that sin, and therefore death, is inevitable,[6] Faustus

deliberately embraces sin by invoking Mephistophiles[7] through a ritual which, by mocking Holy Communion and other church traditions, is flagrantly disobedient, disrespectful and unloving toward God. After he signs his contract and is introduced to them by Lucifer, he cultivates the practice of the seven deadly sins, which are destroyers not only of their victims but also of their perpetrator. Accustomed to instant gratification, he glances up the Great Chain of Being and imagines himself becoming a god. In scene 1, lines 62-63, Faustus exclaims, "A sound magician is a demi-god. / Here try thy brains to get a deity!" The Bad Angel in its initial appearance encourages him: "Be thou on earth as Jove is in the sky, / Lord and commander of these elements" (1.76-77). It is not Jove, the Roman Chairman of the Olympic Council, that Faustus is challenging, but "Jove-ah," Jehovah.

Faustus' instant success as a magician blinds him to what he has done and to what he is continuing to do. One way of measuring this blindness is to examine how Faustus uses the passive forms of transitive verbs. Full passives give the same information as the active transitive clauses of which they are transformations, but truncated passives[8] allow the speaker to hide the doer of the action from his hearer(s). When I discovered that there were only four examples of the full passive, but eighty-one examples of the truncated passive in Marlowe's *Faustus*, and that thirty-seven of these occur in the speech of Dr. Faustus, I was intrigued. Two past participles, *curst* and *damnd*, are the most numerous in truncated passive constructions: one occurs seven times and the other twelve times. These two verbs have the most significance for Marlowe's Christian view of the world; they also occur, as we shall see, in meaningful active clauses. Thus, I shall concentrate on them in this paper.

Let us begin by reviewing a what today's dictionaries say of these two verbs: *To curse* means 'to call evil or injury down on; to afflict.' *To damn* originally meant 'to condemn as guilty'; then, over time, it underwent generalization to mean 'to condemn as bad or inferior.' However, in theological contexts, the verb is very specific; it means 'to condemn to eternal punishment in hell.' It is this theological definition of the verb *to damn* that fits Marlowe's play.

Some of the branches of descriptive linguistics provide us with additional clues regarding the nature of these two verbs. Semantics tells us that the relationship of these two verbs to each other is the relationship of superordinate to hyponym.[9] The hyponym, *to damn*, is a word whose meaning contains all the same feature values as *to curse*, plus some additional feature values. It is

certainly true that one way 'to call evil or injury down on' someone is 'to condemn [him or her] to eternal punishment in hell.' The two verbs are not synonyms because one is more specific than the other.

Pragmatics tells us that these two verbs belong to the subclass of performative verbs called "Declarations."[10] They are utterances used to change the status of someone. This means that saying the word is the same as performing the act which the verb signifies; indeed, the act can be performed only with words. A clause containing an explicit performative must have a first person subject, its verb must be present active indicative, it must be positive, and the noun phrase representing the verb's object must be specific.[11] However, when these verbs are used in the passive voice, indicative mood; in the imperative or subjunctive mood; or with second- or third-person subjects—as they are in Marlowe's play—the surface structure obfuscates these verbs' ability to perform the acts they signify.

Because modern usage of these verbs tends to ignore their ability as performatives—we say, "Damn it," when the car won't start, using the clause as an expletive—I will examine their role as performatives, in terms of how they are used in the Bible.

In *Nombers* [sic] 23:8, the prophet Balaam asks, "How shal I curse, where God hathe not cursed or how shal I detest, where the Lord hathe not detested?" In *Deuteronomie* 27, Moses, following God's orders, institutes a blessing and cursing ceremony to be used the day the twelve tribes cross the river Jordan into the Promised Land. The substance of the Ten Commandments is rephrased into twelve curses, which the Levites are to proclaim aloud and to which the people are to answer, "Amen." Each of these begins with a jussive subjunctive; for example, *Deuteronomie* 27:15 affirms, "Cursed be the ma[n] that shal make anie carued or molte[n] image, which is an abominacion vnto the Lord, the worke of the ha[n]ds of the craftesma[n], and putteth it in a secrt place: And all the people shal answer, & say: So be it." By saying, "So be it," the people affirm that the agent who will carry out the curse on the violator is God himself.

In *Deuteronomie* 28, there is a list of blessings for obedience and parallel curses for disobedience; both sets use passive jussive subjunctives. The curses are summed up and the agent named in 28:20: "The Lord shal send vpon thee cursing, trouble, and shame, in all that which thou settest thine hand to do, vntil thou be destroyed, and perish quickely, because of the wickedness of thy workes whereby thou hast forsaken me." The *Wisdome of Iesus the*

sonne of Sirach, called Ecclesiasticus 21:27 preserves the proverb, "When the vngodlie curseth Satan, he curseth his owne soule." A devout man leaves cursing up to God. Thus, for "I curse John Smith" to be an explicit performative, the first person pronoun must refer to God. If the first person pronoun refers to a human being, that person is really saying, "I ask God to curse me."

The process of damnation is described in *S. John* 5:27-29: "And hathe giuen him power also to execute iudgement, in that he is the Sone of man. Marueile not at this: for the houre shal come in the which all that are in the graues, shall heare his voice. And they shal come forthe, that haue done good, vnto the resurrection of life: but they that haue done euil, vnto the resurrection of condemnacion." Now let us imagine the trial of evildoer #101. His evil deeds (sins) are enumerated, and the Son of man (Jesus) passes judgment, saying, "I damn you," meaning 'I condemn you to eternal punishment in hell.' Here *damn* is used as an explicit performative; the first person pronoun can refer only to Jesus, the Son of Man, since according to the Christian tradition, He alone has the authority to damn someone. Now let us look at how the evildoer has gotten himself into this predicament. It would be possible to imagine him admitting, "I damn myself by my evil deeds," meaning 'I acted so as to cause Jesus to damn me.' This is a statement of fact and an admission of the evildoer's guilt, but the verb is not being used in its performative sense.

The seven instances in which *curst* appears in *Doctor Faustus* bear the inflection for the future passive indicative (one example) and the jussive subjunctive (six examples). The twelve instances in which *damn'd/ damnd* appears are inflected for the present passive indicative (six examples), the future passive indicative (two examples), the periphrastic subjunctive formed with the modal auxiliary *must* (three examples), and the passive infinitive (one example). Having marshaled the evidence, we are now ready to ask—and answer—the questions toward which all this has been leading. Can we identify the missing agent and rephrase these truncated passives as full passives? Can we then hypothesize what these passives looked like in their active, transitive forms? And finally, why was it that Dr. Faustus chose to speak in truncated passives? Was it that he did not know who the agent was? Was it that he did not wish to place blame or take responsibility? Or was the agent obvious to everyone involved?

Let us attempt to "un-transform" these passives constructed with *curst* and *damnd*. There is one major concern in the play—the damning of Faustus. Information relevant to that may be provided

by what the opening scenes say about the relationship between sorcery and damnation and about the damning of Mephistopheles. I am going to begin with these topics and use quotations from scenes 3 and 5 in the order in which they occur in the play script; examining their contexts will let us identify an agent and then hypothesize the active clause from which the passive was formed.

Having performed the act of conjuring, Faustus is rewarded by the appearance of Mephistopheles. His success immediately goes to his head. Faustus asks, "Did not my coniuring speeches raise thee?" Mephistopheles explains, "That was the cause, but yet per accident"; he employs the passive infinitive of *to damn* in his explanation: "Nor will we [devils] come vnlesse he vse such meanes / Whereby he is in danger *to be damnd*" (3.49-50). The subject pronoun *he* is used as an indefinite pronoun; it has no specific antecedent. The adverb *whereby* modifies the verb *is;* it refers back to *such meanes*. The context explains what these *meanes* are: "to abjure the Trinitie, / And pray deuoutly to the prince of hell"(3.52-53). This is "the shortest cut for coniuring" (3.51), the process by which a human being gets the devil's attention and by which the devil hopes "to get [that individual's] glorious soule"(3.48). Thus, the individual places himself "in danger to be damnd," but this speech does not actually explain how one becomes damned.

Next, Faustus asks who Lucifer is and how he and his associates, specifically Mephistopheles, became damned. Mephistophiles replies, "[We are v]nhappy spirits that fell with Lucifer, / conspir'd against our God with Lucifer, / and *are for euer damnd with Lucifer*" (3.69-71). A few lines earlier, Mephistophiles explained how Lucifer, once an Angel, became the "prince of diuels." He says, "O by aspiring pride and insolence, / For which God threw him from the face of heauen" (3.66-67). Thus, the context has told us that it was God against whom Lucifer and the spirits conspired; it was God that threw Lucifer (and by implication, the spirits) "from the face of heauen" (3.67). This suggests that the agent in the passive clauses should be the noun "God." The story of the defeat of Lucifer and his cohorts is familiar from Church tradition. Although Mephistopheles doesn't specifically say so, the pride and insolence of Lucifer was shared by his associates; subsequently, all who took this attitude shared the same fate. The same agent could be assigned to Faustus' question, "Where *are you* [pl] *damn'd?*" (3.72) were it untransformed.

When Faustus boasts, "Thinkst thou that Faustus is so fond, / To imagine, that after this life there is any paine? / Tush these are

trifles and mere olde wiues tales" (5.129-31), Mephistopheles indignantly responds with our fourth citation: "For *I am damnd* and am now in hell" (5.133). The context does not identify an agent.

Now let us look at the use of *curst* as part of an exorcism performed in scene 7 and at how both Mephistopheles and Faustus regard that word. On line 76, Mephistopheles says, "*We shall be curst with bell, booke, and candle.*" The fact that Mephistopheles fears being so cursed suggests his belief in the effectiveness of exorcism. Faustus' response to Mephistopheles is a bit of doggerel: "How? Bell, booke, and candle, candle, booke, and bell, / Forward and backward, to curse Faustus to hell" (7.77-78). In its *form*, this couplet implies that Faustus is belittling the effectiveness of exorcism. In its *content,* this couplet suggests that Faustus is asking himself the same agent question we are asking.

Lines 83-93 of scene 7 give us the dirge, the ritual of exorcism itself, beginning "*Cursed be hee* that stole away his holinesse meate from the table. *maledicat dominus.*" Simply adding *let* and rearranging the English do not help us. We must turn to the Latin for the answer we are seeking. *Maledico* is a third conjugation verb meaning 'to speak ill, to slander, abuse or revile.' It is inflected for the present subjunctive, third person singular. *Dominus*, meaning 'lord' or 'master,' is a nominative singular second declension noun, the subject of the verb. Taken together, the two words mean 'Let the Lord revile [him.]' Thus, we see that the agent is the Christian God. This is an imprecation, a prayer asking God to place evil and misfortune on the specified recipient. The friars' ability to exorcise arises not of themselves but from the power of the God they serve, a thoroughly orthodox bit of church tradition.

Now we are ready to investigate the process by which an individual human being is damned. The first quotation we looked at told us how an individual could become "in danger to be damnd"; now we shall actually see it happen. I shall discuss the nine quotations in which the subject pronoun refers to Faustus. There are five in scene 5, one in scene 13, and three in scene 14.

At the opening of scene 5, Faustus, speaking to himself, says, "Now Faustus *must thou needs be damnd*, and canst thou not be saued?" Here Faustus is questioning himself, using two truncated passives. He answers his own questions: "What bootes it then to thinke of God or heauen?" (5.1-3) This suggests that the missing agent from the passive clauses is "God," or "heauen" as a metonymy for God.

Later in scene 5, Faustus is talking with Mephistopheles. Still not quite able to grasp what he has gotten himself into, Faustus asks, "Why? thinkst thou then *that Faustus shall bee damn'd*?" (5.125) Mephistopheles' reply, "I of necessitie, for here's the scrowle, / Wherein thou hast giuen thy soul to Lucifer" (5.126-27), suggests that the "scrowle," which Faustus has just signed with his own blood, is going to be the agent of his damnation.

Faustus' flippant remark, "Nay and this be hell, *Ile willingly be damnd here*" (5.134-35), offers no new clues regarding the agent missing from the truncated passive. He speaks here with some levity—clearly his view of "here" is different from Mephistopheles' view of "here." Then Faustus changes the subject to demand a wife. Sixty lines later, Faustus, talking to himself, observes, "My hearts so hardned I cannot repent, Scarce can I name saluation, faith, or heauen" (5.189-90). He concludes, "Faustus, *thou art damn'd*" (5.192). These lines suggest that he blames his hardened heart as the agent of his damnation.

Having participated willingly in a discussion of the cosmography of the day, Mephistopheles defends his refusal to change the topic, get into cosmogony and answer the question, "[W]ho made the world?" (5.233). For him to answer this question would be inappropriate because it would enhance the power of God, hence subvert Lucifer's kingdom. Mephistopheles' parting advice is, "Thinke thou on hell Faustus, *for thou art damnd*" (5.239). He means, 'Don't ask about what you, in your altered status, cannot know.' Mephistopheles, being very business-like, views the signed scroll as an irrevocable legal document, literally conveying Faustus' soul to Lucifer. If asked about his use of the truncated passive, he would probably point to the scroll as agent.

As Mephistopheles exits the stage, Faustus mumbles behind his back, "I, goe accursed spirit to vgly hell, / Tis thou hast damn'd distressed Faustus soule" (5.242-43). Here we see our verb being used in the present perfect active indicative. Faustus saves us the trouble of hunting for an agent; he states that it is Mephistopheles who has damned him.

Now we move ahead to scene 13, where we find Faustus is talking to himself, "Wretch what hast thou done? / *Damnd art thou Faustus, damnd*, dispaire and die" (13. 44-45). His words come in response to the Old Man's attempt to guide Faustus into repenting "his loathsome filthiness" (13.38) and seeking the "mercie…of [his] Sauiour sweete" (13.42). However, Faustus believes that he cannot repent and that Hell has a rightful claim on him. The missing agent from the truncated passive is Faustus's inability to repent,

which leads him to despair. Ever-handy Mephistopheles then gives him a dagger so that he can slay himself. This is not the first time that the opportunity to commit suicide—which, according to the teachings of the Christian church, is the quickest way to get to Hell—has been offered Faustus. However, Faustus does not slay himself; he continues to debate with himself: "I do repent, and yet I do dispaire: Hell striues with grace for conquest in my breast" (13.60-61).[12] At this point, Mephistopheles loses patience with Faustus's vacillations; he insists that Faustus sign another document renewing his contract with Lucifer, again using his own blood.

In scene 14, the last citations using our two verbs in passive constructions occur. In his parting discussion with the three "Schollers," Faustus analyzes his situation and identifies an agent, using for the second time an active verb in the present perfect indicative: "A surffet of deadly sinne ...hath damnd both body and soule"(14.8). Thus, we may insert the subject from this clause into the agent slot in the truncated passives that closely follow it. In lines 51-52, he says to himself, "Now hast thou but one bare hower to liue, / *and then thou must be damnd perpetually.*" In line 61 he says, "The diuel wil come, and *Faustus must be damnd.*" Incidentally, it is appropriate that Faustus should settle here, at the end of the play, upon this explanation for his dilemma since it directly refers back to the quotation from Jerome's Bible in scene 1, where Faustus excerpted too tightly from *Romans* and stopped reading the first chapter of *1 John* too quickly.

Just eleven lines before Faustus is dragged off by devils and the play ends, he says, "*Curst be the parents* that ingendred me" (14.96). This jussive subjunctive occurs toward the end of a paragraph in which Faustus begs God, "Let Faustus liue in hel...and at last be sau'd" (14.86-87). Then he talks to himself, saying, "Why wert thou not a creature wanting soule?" (14.89). Thus, it appears that the agent for the jussive subjunctive is Faustus himself. As the Bible warns numerous times, dishonoring one's own parents calls God's curse on oneself.[13] This line is negated by one immediately following, with active imperative forms of the same verb: "No Faustus, curse thy selfe, curse Lucifer, / that hath depriude thee of the ioyes of heauen" (14.97-98). Faustus decides *not* to curse his parents but rather to curse himself and Lucifer. Again Faustus is calling God's curse upon himself when he curses himself. Cursing Lucifer is fatuous.

Let us now summarize what identifying the agents has shown us. When the two first meet, Mephistopheles warns Faustus about what he is getting into: that conjuring—abjuring the Trinity and

praying devoutly to the prince of hell—places one in danger of being damned. When Mephistopheles is telling his own story, the agent of damnation is God. The process began with Lucifer's pride and insolence, which led a group of "vnhappy spirits" to conspire with Lucifer against God, to fall with Lucifer, and to be damned with Lucifer. However, let us look more closely at Mephistopheles' method of presentation: Lucifer was the one who exhibited pride and insolence; the unhappy spirits got caught up—somehow—in his conspiracy, hence suffering his punishment. Mephistopheles is telling a half-truth; he is careful not to say anything about his willful involvement. He is not going to model taking responsibility in front of Faustus because he does not want Faustus to think responsibly about what he is doing.

The greatest irony lies in Mephistopheles' emotional speech: "Thinkst thou that I who saw the face of God / And tasted the eternal joyes of heauen, / Am not tormented with ten thousand hels, / in being depriv'd of everlasting blisse?" This speech in scene 3, lines 76-79 occurs before Faustus signs his contract with Lucifer. It describes Mephistopheles' former situation, but Faustus's future situation; Faustus still has the opportunity "to see the face of God" and "taste the eternal joys of heaven," but he places no value on the things which Mephistopheles, having lost them, considers most precious.

The agents whom Faustus blames are several. In scene 5, he blames God (heaven) for his damnation, but God, we know, does not damn without good reason. Faustus needs to look closer to home. Next, he blames the scroll, a lifeless sheet of parchment. Who wrote the words of the agreement? Who signed his name to it? Then, he blames "his hardened heart." Why is his heart hardened? Is not a man responsible for his own heart? Faustus is looking desperately for someone or something to blame. The next handy candidate is Mephistopheles; after all, he is the one who responded to the original conjuration, and he is the one who insisted that the contract be written. In scene 13, Faustus blames his predicament on his inability to repent, ignoring the fact that he, like all men, has free will. He willed himself into the contract with Lucifer, and he willed himself into his non-repentant stance. In scene 14, Faustus blames a surfeit of deadly sins—it is true that by the end of the play he has committed all seven of them—but he does not accept responsibility by saying, "I have damned myself by my surfeit of deadly sins," meaning 'I have acted so as to cause Jesus to damn me.' It is his inability to feel remorse, to repent, and to make amends that keeps them on his record. Finally, he curses

his parents, then changes that to cursing himself. At this point, he appears to be placing the blame squarely where it belongs and to be taking responsibility for his own actions. However, because the last item on his curse list is "Lucifer," his audience is forced to conclude that, even at the point of death, he continues to cast about for someone or something to blame and does not understand that he has asked God's curse on himself.

The parade of truncated passives has facilitated Faustus's fooling himself. On those rare occasions when he doubted what he was doing, and questioned with himself or Mephistopheles regarding his status, he did not think about it long enough to name an agent, make the clause a full passive, and transform it into its active equivalent. By the time he muttered, "curse thyself," in a feeble attempt to take the blame for his actions, it was too late.

Notes

1. Leo Kirschbaum, "Marlowe's *Faustus*: A Reconsideration," *Review of English Studies* 19 (1943): 229.

2. Ibid, 229.

3. Christopher Marlowe, The *Tragicall History of D. Faustus (A Text)*, ed. Hilary Binda (Tufts University: English Renaissance section of Perseus Digital Library:2000) http://www.perseus.tufts.edu/Texts/faustus.html. All references to *Doctor Faustus* are to this edition of the 1604 printing, unless specifically labeled otherwise. References are to scene and line numbers

4. All quotations from the Bible are taken from *The Geneva Bible A Facsimile of the 1560 Edition* (Madison: The University of Wisconsin Press, 1969).

5. In act 5, scene 2, lines 90-93, of the "B" text (printed in 1616), Mephistopheles takes credit for this oversight: "Twas I, that when thou wer't i'the way to heauen, / Damb'd vp thy passage, when thou took'st the booke, / To view the Scriptures, then I turn'd the leaues/ And led thine eye." Christopher Marlowe, *The Tragedie of Doctor Faustus (B Text)*, ed. Hilary Binda, (Tufts University: English Renaissance section of Perseus Digital Library:2000). http://www.perseus.tufts.edu/Texts/faustus.html.

6. Scene 1, lines 44-45.

7. In *Leuiticus* 20:6, God tells Moses to say to the Israelites, "If anie turne after suche as worke with spirits, & after sothesaiers, to go a whoring after them, then wil I set my face against that persone, and wil cut him of from among his people." Earlier in *Leuiticus* 19:31, God had instructed Moses to say, "Ye shal not regarde them that worke w[ith] spirits, nether sothesaiers: ye shal not seke *to them* to be defiled by them: I am the Lord your God." Dr. Faustus precisely disobeys this injunction; he defiles himself and in the end is "cut…off from among his people."

8. Anita K. Barry. *English Grammar: Language as Human Behavior* (Upper Saddle River, NJ: Pearson Education, Inc.: 2002), 139.

9. Frank Parker and Kathryn Riley, *Linguistics for Non-Linguists* (Boston: Allyn and Bacon, 2000), 38.

10. Stephen C. Levinson, *Pragmatics* (Cambridge: Cambridge University Press: 1991), 241. Declarations are "institutionally-based illocutions like christening,

pronouncing man and wife, finding guilty and the like, which require the full panoply of the relevant social arrangements." This dependence on elaborate extra-linguistic institutions, criticized by some linguists, validates the way this label is used within this paper.

11. Parker and Riley, *Linguistics*, 20.

12. It is curious to see Faustus talking familiarly of "grace" at this point. What does he mean by it? Has he now remembered what scene 1 showed him forgetting?

13. *Exodus* 21:17, *Leviticus* 20:9, *Deuteronomy* 27:16, *Proverbs* 20:20, *Proverbs* 30:11, *Matthew* 15:4, *Mark* 7:10. In chapter 2 of *Iob*, his wife says "Blaspheme God and dye." Instead, in chapter 3, Job curses the day of his birth and the night of his conception—not the parents that gave birth to him—and remains blameless.