

## Index

- Abbott, George, 190, 195, *See also Damn Yankees*  
 Achilles, 105  
 adaptations, 6–10  
*Alias Nick Beal*, 10, 17, 186–90, 193, 214  
   adaptations, 6–10, 115  
   comment on social issues, 189–90  
   date, 186  
   director, 186  
   Donna Allan, 188–90  
   film noir elements, 187  
   Foster's *anagnorisis*, 189  
   Foster's degeneration, 187–88  
   Foster's motivation, 187–88  
   influence of *The Devil and Daniel Webster*, 187–89  
   Madonna/temple binary, 187, 188  
   Martha, 188–89  
   Nick Beal, 187–89  
   Reverend Garfield, 188–89  
   savior figure, 187, 189  
   zeitgeist, 190  
*All That Money Can Buy*, 180, *See also The Devil and Daniel Webster*  
 Alt, Peter-André, 91  
 Altman, Joel, 43  
 Ammerlahn, Hellmut, 94  
*Angel Heart*, 10, 17, 206–9, 214  
   date, 206  
   director, 206  
   emblematic function of names, 208  
   genre, 206  
   influence of *Dr. Jekyll and Mr. Hyde*, 207–8  
   influence of *Oedipus Rex*, 208  
   Johnny Favorite's motivation, 207  
   Louis Cyphre, 206–8  
   Margaret Krusemark, 207, 208  
   pessimistic vision, 207, 208  
   reflects zeitgeist, 206, 209  
   setting, 206  
 Antichrist, 3, 18–19, 23, 51, 120, 140, 167, 181  
 appropriations, 6–11  
 Aquinas. *See* Thomas, Aquinas, St.  
 Arens, Mosche, 216  
 Aristotle, 50–51, 73  
 Arndt, Walter, 5, 112, 113–14  
 Arnold, Benedict, 184  
 Atkins, Stuart, 98  
 Aurifaber, Johannes, 22  
 Bahr, Ehrhard, 149, 150, 151  
 Bakeless, John, 14  
 Baron, Frank, 20, 21, 23  
 Baudlas, Janet, 216  
 Becker-Cantarino, Barbara, 235  
 Beckmann, Max, 2  
 Becon, Thomas, 53  
*Bedazzled* I, 10, 16, 17, 195–98, 209–10, 214  
   date, 195  
   director and screen writers, 195  
   George Spiggot, 196–97  
   influence of Theatre of the Absurd, 197  
   innovations, 195, 197–98  
   ironic undercutting, 195, 197  
   Margaret, 195–97  
   reflects zeitgeist, 197  
   seven wishes, 196–97  
   Stanley Moon's motivation, 195  
*Bedazzled* II, 10, 209–11, 214  
   Alison, 209–10  
   date, 209  
   debt to *Bedazzled* I, 209  
   deviation from *Bedazzled* I, 209–10  
   director, 209  
   female Faust figure, 209  
   innovations, 209, 211  
   Nicole, 210  
   problematic ending, 210, 211  
 Beethoven, Ludwig van, 1  
 Benét, Stephen Vincent, 180–81, 185–87, 189–90, 205, *See also Devil and Daniel Webster*  
 Berlioz, Hector, 1  
 Berman, Marshall, 98, 109

258

Betterton, Thomas, 78  
 Bevington, David, ix, 15, 41, 43, 76, 80, 164  
 biblical cycle plays, 2, 5, 15–20, 51, 84–85, 86–87,  
 112, 129, 181, 185  
   Chester, 18, 120  
 Birdie, William, 41  
 Bishop, Paul, 82  
 Björkman, Edwin, 134  
 Blackall, Eric A., 125, 134  
 Blanchard, Jayne, 152  
 Bluestone, Max, 68  
 Boer, Roland, 126  
 Bogart, Paul, 198, *See also Oh, God! You Devil*  
 Boito, Arrigo, 1  
 Book of Common Prayer, 52  
 Booth, John Wilkes, 210  
 Borchmeyer, Dieter, 92  
 Bosch, Hieronymous, 178  
 Bradbrook, M. C., 63  
 Brandt, Bruce, 40  
 Brau, Edgar, 8  
 Bray, Suzanne, 142  
 Brooke, Nicholas, 59  
 Brooks, David, 215  
 Brown, Beatrice Daw, 14  
 Brown, Jane K., 76, 82, 86, 90, 93, 101, 102,  
 105  
 Bruegel the Elder, Pieter, 178  
 Bruni, Frank, 216  
 Bulgakov, Mikhail, 1  
 Burton, Richard. *See Tragical History of Doctor  
 Faustus*  
 Bush, Andrew, 194  
 Busoni, Ferruccio, 1  
 Butler, Elizabeth M., 14, 25, 86, 108, 111  
 Byron, George Gordon, Lord, 103, 105, 118  
  
 Calvin, John, 31, 62, 71  
 Camerarius, Joachim, 22  
 Campbell, Lily Bess, 59, 63  
 Cartwright, Michael, 147–48  
*Castle of Perseverance*, 61, 85  
 Castle, Dorothy, 16  
 Chambers, E. K., 17  
 Cheney, Patrick, 75  
 Christensen, Peter, 148  
 Christie, Ian, 175, 178, 179  
 Cixous, Hélène, 116  
 Clair, René, 172  
   *Beauty of the Devil*, 17, 169–77, 198, 200, 214  
   date, 170  
   director, 170  
   Faust's wager with the Devil, 170–71  
   influence of Voltaire, 172–73  
   innovations, 170

*Index*

magic mirror, 170  
 Marguerite, 170–72  
 masquerade, 170  
 Mephistopheles, 170–72  
   setting, 170  
   topical relevance, 170, 173  
 Coghill, Neville. *See Tragical History of Doctor  
 Faustus*  
 Cole, Douglas, 56, 59, 131, 133, 134, 136, 138, 143,  
 144, 148  
 Coleridge, Samuel Taylor, 50  
*commedia dell'arte*, 5, 78  
 Compagnie Madeleine Renaud–Jean-Louis  
   Barrault, 143  
 Cook, Peter, 195, *See also Bedazzled I*  
 Cooksey, Thomas, 184  
 Cox, John D., 17, 67, 185  
 Craik, T. W., 55, 60  
*Crossroads*, 10, 169, 202–7, 208  
   African-American Faust figure, 206  
   bildungsroman, 203, 205  
   date, 202  
   debt to *Devil and Daniel Webster*, 202, 204–5  
   debt to Murnau's *Faust*, 202  
   director, 202  
   Frances, 203  
   influence of contemporary films, 204, 205  
   influence of Greek myth, 204, 205  
   influence of *Huckleberry Finn*, 205  
   Johnson, Robert, 169, 202–3  
   Legbone, 202–5  
   Lightning Boy Eugene, 202–6  
   musical contest, 204  
   reflects zeitgeist, 205–6  
   Willie Brown's motivation, 202  
 Cushman, L. W., 16  
 cycle plays. *See* biblical cycle plays  
 Cyprian, St., 2, 11, 12, 14, 23, 34, 172  
  
 Dalí, Salvador, 2  
*Damn Yankees*, 10, 17, 169, 188, 190–95, 198–99,  
 214–15  
   Applegate, 9, 191–94  
   date, 190  
   director, 190  
   influence of morality play, 192, 193–94  
   Joe's motivation, 190–91  
   Joe's wager with the Devil, 191  
   Lola, 192–94  
   Madonna/temptress binary, 194  
   Meg, 190–94  
   satire, 194  
   topical influence, 194  
 Dasypodius, 24  
 Davalos, David, 1, 6, 157

- Wittenberg*, 7, 9, 156–58, 212, 213  
 date, 156  
 eternal feminine, 157  
 influence of existentialism, 158  
 interrogative mode, 156–58  
 literary allusions, 157–58  
 performance history, 156  
 play of ideas, 156  
 reflects zeitgeist, 158  
 setting, 156
- Davidson, Clifford, 19, 72, 89  
 Delacroix, Eugène, 2  
 Dent, R. W., 51  
*Devil and Daniel Webster*, 10, 18, 180–89, 190,  
 198–99, 202, 204–5, 214–15  
 Belle, 182–83  
 comment on social issues, 185  
 date, 180  
 deflated hero, 180, 181, 184  
 iconic vow, 180, 181  
 importance of names, 181–82, 185  
 influence of biblical cycle plays and morality  
 plays, 181, 185  
 influence of Goethe's *Faust*, 180  
 influence of Marlowe's *Doctor Faustus*, 180  
 influence on English-language Faust films, 180  
 innovations, 180  
 Jabez's degeneration, 182  
 Jabez's motivation, 181  
 Mary, 181, 183, 185  
 Mr. Scratch, 181–85  
 reflects zeitgeist, 184, 185  
 savior figure, 180, 183  
 setting, 181  
 seven deadly sins, 182  
 title, 180–81  
 trial by jury of the damned, 183, 186  
 Webster, Daniel, 181–85  
 "Devil and Tom Walker", 185, *See also* Irving,  
 Washington  
 Dieterle, William, 180, 185–86, *See also Devil and  
 Daniel Webster*  
 Dietrich, Richard, 134  
 Donen, Stanley, 190, 195, *See also Bedazzled I*;  
*Damn Yankees*  
 Drake, Francis, Sir, 48  
 Düntzer, Heinrich, 97  
 Durrani, Osman, 90, 93  
 Durrell, Lawrence, 6, 131  
*Irish Faustus*, 8, 145–48, 159, 213  
 date, 145  
 descent into hell, 147–48  
 deviation from the Faust blueprint, 145–48  
 doppelgänger, 146, 148  
 Faustus as comic hero, 148  
 heroic Faust figure, 147–48  
 influence of *Dracula*, 145–47  
 influence of Tolkien, 145–47  
 Mephisto, 145–48  
 performance history, 145  
 problematic ending, 148  
 setting, 146
- Dye, Ellis, 113
- Ellis-Fermor, Una, 43, 47, 59  
 Empson, William, 37, 72  
*English Faustbook*  
 author, 26  
 date, 26  
 differences from the *German Faustbook*, 36–37  
 disjunction in tone, 27  
 Faustus's downward trajectory, 32–34  
 structure, 28–36  
 theology, 31, 37–38  
 Erasmus, Desiderius, 75  
 Erben, Joan, 150  
 Evelyn, John, 8  
 Everyman, 3, 15, 173, 175, 184, 187, 190, 192,  
 194, 198
- Farrow, John, 186, *See also Alias Nick Beal*  
 Faust, historical, 3, 12, 20–23, 38  
 Fergusson, Francis, 143  
 Fetters, Paul R., 140  
 Ficke, Arthur Davison, 1, 6, 135  
*Mr. Faust*, 7, 8, 130–34, 138  
*anagnorisis*, 133  
 Brander, 132–33  
 date, 131  
 influence of Nietzsche, 130, 134  
 influence of Shaw, 130, 134  
 life force, 133–34  
 Midge, 132–33  
 Nicholas Satan, 131  
 performance history, 131  
 reflects zeitgeist, 134  
 Satan's temptation, 132  
 search for identity, 131, 133  
 setting, 131  
 two texts, 131
- Findlay, Alison, 75  
 Fletcher, Angus, 72, 76  
 Fraser, G. S., 146  
*French Academie*. *See* La Primaudaye  
 French, Marilyn, 96  
 Freud, Sigmund, 157  
 Fuller, Graham, 180
- Gardner, Helen, 58  
 Gelbart, Larry, 209, *See also Bedazzled II*

- gender binaries, 82, 96, 99, 106, 107, 113, 116, 117, 119, 127, 130
- Georgius of Helmstadt, 20
- German Faustbook*  
 author, 3, 25  
 date, 25  
 differences from the *English Faustbook*, 36–38  
 source, 24–25  
 theology, 25, 31, 37–38
- Ghelderode, Michel de, 1, 6, 131, 142, 143, 149
- Death of Doctor Faust*, 7, 8, 134–38, 213  
 Actor Devil, 136  
 Actor Faust, 136–37  
 Actress Marguerite, 136–37  
 date, 135  
 Diamotoruscant, 7, 135, 137–38  
 existence of the soul, 137, 138  
 Faust and Marguerite, 135–38  
 influence of Artaud, 135  
 influence of Brecht, 135  
 influence of Pirandello, 135, 138  
 ironic undercutting, 134, 136–37  
 metadrama, 136, 138  
 reflects zeitgeist, 138  
 search for identity, 134, 136  
 secularization of the Faust legend, 137–38  
 setting, 135  
 Theatre of the Absurd, 135  
 Wagner/Cretinus, 137
- Gill, Roma, 60
- Goethe, Johann Wolfgang von  
*Faust*, 78–114  
 ambiguity, 110, 114  
 Baucis and Philemon, 99, 107–8, 109  
 date, 82  
 Eckermann, 105, 118  
 Euphorion, 102–5  
 Faust and Gretchen, 95–96, 99–102  
 Faust and Helen of Troy, 95–97, 102–6  
 Faust's *anagnorisis*, 109–12  
 Faust's ascension to Heaven, 85  
 Faust's motivation, 93  
 Faust's pact with Mephistopheles, 94, 111–12  
 Faust's reclamation project, 98, 106–8  
 Faust's two souls, 93, 105  
 feminine and masculine values, 96, 99, 100, 106, 107, 113  
 God's wager with Mephistopheles, 87, 90  
 influence of Dante, 85  
 influence of morality play, 84–85, 114  
 influence of *Paradise Lost*, 86  
 influence of Shakespeare, 86  
 influence, biblical, 84–85, 86, 87, 112, 114  
 influence, Eastern, 86, 104  
 interpretations, celebratory, 97–99, 105–6, 108–9  
 interrogative drama, 97–100, 103–4, 112–14  
 ironic reading, 99, 100, 106–12  
 language, 104  
 Lessing, 83  
 Marxist, 36–38, 98  
 Mephistopheles, 85, 87, 90–96, 98–110, 111–14  
 performance history, 80–81, 82–83  
 Place of the Mothers, 103  
 similarities to and differences from Marlowe's *Doctor Faustus*, 80–81, 84–90, 92, 93, 95–98, 100, 101–2, 105, 109–10, 112–13  
 Walpurgis Night, 85–86, 101, 103
- Goetz-Stankiewicz, Marketa, 150
- Golden Legend*, 13
- Gounod, Charles, 1, 173–75
- Greg, W. W., 41, 55, 60, 63, 163
- Grode, Eric, 157
- Haile, H. G., 24, 25
- Hamlin, Cyrus, 86, 89, 99, 101, 102, 106, 108, 109, 116
- Hardison, O. B., 17
- Harlequin Faust*, 195. *See also* Mountfort, William
- Harlequin/harlequinade, 5, 78–82
- Harvey, Dennis, 154
- Havel, Václav, 1, 6  
*Temptation*, 7, 8, 148–53, 178  
 date, 149  
 deviation from the Faust blueprint, 148–49, 152  
 distinctive characteristics, 148  
 Fistula, 150–52  
 ideology, 149–50, 151, 152  
 influence of Goethe, 149–52  
 influence of Mann, 149  
 influence of Marlowe, 149–50, 151–52  
 inspiration for the play, 149  
 language, 150  
 Marketa, 149, 150–51  
 meaning of names, 150, 151  
 performance history, 149  
 responsibility, 151–52  
 secularization of the Faust legend, 152  
 setting, 149  
 topical relevance, 152–53
- Hedges, Inez, 125, 130, 135, 136, 170, 176, 184, 187
- Heller, Otto, 81, 87, 98
- Henslowe, Philip, 41, 42
- Hill, Walter, 202. *See also* Crossroads
- Historia von D. Johann Fausten*, 3, 25. *See also* Spies, Johann; *German Faustbook*

- Hoelzel, Alfred, 86, 97, 111  
 Honderich, Pauline, 72  
 Hooker, Richard, 64, 70  
 Hunter, G. K., 41, 58  
 Hutcheon, Linda, 6, 115
- Ilgner, Richard, 125  
 Irving, Washington, 1, 185
- James VI and I, King of Scotland and England, 11  
 Jardine, Alice A., 116  
 Jones, Caryn, 175, 176  
 Jones, John Henry, 3, 26, 27, 29, 36, 37  
 Jump, John D., 42, 51  
 Justina, 13, 34, 172
- Kahler, Erich, 35  
*Karate Kid*, 205  
 Keefer, Michael H., 23  
 Kelly, Henry Ansgar, 14, 75  
 Kemp, Philip, 165  
 Kennedy, George A., 116, 117, 118  
 Kernan, Alvin B., 228  
 Kiebužińska, Christine, 137, 138  
 Kierkegaard, Søren, 157, 158  
 Kiessling, Nicolas, 60  
 King, Christa Knellwolf, 80  
 Kirschbaum, Leo, 43, 59  
 Kocher, Paul, 53, 71  
 Kolve, V. A., 17
- La Primaudaye, Pierre de, 50  
 Landolfi, Tommaso, 8  
 Latimer, Jonathan, 186, *See also Alias Nick Beal*  
 Leary, Timothy, 157  
 Leavis, F. R., 116  
 Lejeune, C. A., 165  
 Lercheimer, Augustin, 22, 23  
 Lessing, Gotthold Ephraim, 1, 83, 133  
 Levin, Harry, 59, 63  
 Lewis, C. S., 142  
 Lincoln, Abraham, 210  
 Liszt, Franz, 1  
 Logan, Robert, 44, 72  
 Lord, Mindre, 186, *See also Alias Nick Beal*  
 Luke, David, 5, 86, 104, 112, 113  
 Lunacharski, A. V., 1, 6, 130–31, 135, 152  
*Faust and the City*, 8, 123–27, 130, 152  
 closet drama, 123  
 date, 123  
 debt to Goethe, 123–26  
 debt to *King Lear*, 125  
 deviation from Goethe, 123–25  
 Faust and Mephistopheles, 123–25  
 Faustina, 124
- Faustus, 124  
 Gabriel, 124, 125  
 God-builders, 126  
 ideology, 123, 126  
 secularization of the Faust legend, 125–26  
 topical relevance, 123, 126  
*Luste or the Crystal Girl*. *See* Valéry, *My Faust*
- Magus legend, 2, 11–15, *See also* Simon Magus  
 Mahler, Gustav, 1  
*Malleus Maleficarum of Heinrich Kramer and James Sprenger*, 62  
 Mamet, David, 1, 6, 164  
*Faustus*, 7, 8, 153–56, 159, 213  
 adherence to and deviation from the Faust blueprint, 155–56  
 date, 153  
 denouement, 153  
 Fabian, 154  
 Faustus's family, 153–56  
 Faustus's flaw, 153, 155–56  
 Faustus's wager with the Devil, 154  
 ironic undercutting, 153, 156  
 language, 153  
 Magus, 154–55  
 modernization of Faust legend, 153, 156  
 performance history, 153  
 reflects zeitgeist, 156  
 religious perspective, 153, 155
- Mankind*, 16–17, 19, 52, 63, 65  
 Manlis, Johannes, 21  
 Mann, Thomas, 1, 149  
 Marcus, Leah S., 41, 69  
 Marlowe, Christopher  
*Doctor Faustus*, 39–77  
 A- and B-texts, 40–41, 57, 58–59, 67–69, 72  
 ambiguity, 40, 44, 52, 69, 71–72, 74  
 authorship, 41–42  
 Christian reading, 43–44, 48–50, 51–52, 54–55, 58–62, 63–66, 67–69, 74, 75  
 comic sub-plot, 41, 59  
 date, 39–40  
 Faustus and Helen, 59–60, 74, 76  
 Faustus and the Emperor, 46, 58  
 Faustus and the Old Man, 63–66, 70, 74  
 Faustus and the Pope, 42, 58–59  
 Faustus as a parody of Christ, 65  
 Faustus's descent through the professions, 41, 58–59  
 Faustus's despair, 53, 59, 70, 73–74  
 Faustus's failure to repent, 59–61, 63–64, 68–71  
 Faustus's fallacious syllogism, 52–53  
 Faustus's interiority, 72–74, 77  
 Faustus's motivation, 44–48

- Marlowe, Christopher (cont.)  
 Faustus's soliloquy (closing), 73–74  
 Faustus's soliloquy (opening), 49–53  
 Good and Evil Angels, 61–64  
 heroic reading, 43, 67–69  
 influence of *Mankind*, 65  
 interpretations, Calvinist, 60–64, 69–73  
 interrogative drama, 44, 70–71, 77  
 language, 76, 77  
 Mephistopheles, 46–47, 53–55, 56–59, 63, 64, 67–68, 70, 73  
 performance history, 42–43  
 Seven Deadly Sins, 56, 74  
 source, 42, 44, 47, 48, 51, 53–58, 59, 61–66  
 topical relevance, 48  
*Edward II*, 162  
 Gaveston's opening soliloquy, 162
- McAteer, Michael, 122
- Melanchthon, Philip, 21, 23, 33
- Mendelssohn, Felix, 1
- Mephistopheles, 7, 9  
 aliases, 9  
 in Clair's *The Beauty of the Devil*, 170–72  
 in Durrell's *An Irish Faust* (alias Mephisto), 145–48  
 in Goethe's *Faust*, 78–81, 85, 87, 90–92, 93–96, 99–102, 103–4, 106–10, 111–12, 113–14  
 in Lunacharski's *Faust and the City*, 123–25  
 in Marlowe's *Doctor Faustus*, 46–47, 53–55, 56–59, 63–64, 67–68, 70, 73  
 in Murnau's *Faust* (alias Mephisto), 165–69  
 in Sand's *A Woman's Vision of the Faust Legend*, 117–19  
 in Sayers's *The Devil to Pay*, 139–42  
 in Švankmajer's *Faust*, 174–75  
 in *The Tragical History of Doctor Faustus*, 161–63  
 in Valéry's *My Faust*, 143–45
- Mephistophiles (German and English Faustbooks only), 3, 17, 26, 28, 29–32, 34, 36–37
- Micek, John, 215
- Moore, Dudley, 195, *See also Bedazzled I*  
 morality plays, 3, 15–16, *See also Mankind*
- More, Robert Patterson, 11
- Mountfort, William, 78–80, 195
- Mozart, Wolfgang Amadeus, 204
- Murnau, F. W.  
*Faust*, 164–70  
 critical attitudes toward, 165  
 date, 165  
 debt to Goethe, 167  
 deviation from Goethe, 165, 166–69  
 Faust's motivation, 166–67  
 influence of painting on, 169  
 influence on other Faust films, 169  
 innovations, cinematic, 169  
 interpretation, celebratory, 165  
 Manichean tone, 165  
 prologue in heaven, 165  
 reflects zeitgeist, 169
- Mussorgsky, Modest, 1
- Nietzsche, Friedrich, 125, 134
- Nuttall, A. D., 60, 65, 72
- Oh, God! You Devil*, 10, 17, 169, 198–202  
 Burns, George, 198  
 date, 198  
 debt to *Beauty of the Devil*, 198, 200  
 debt to *Damn Yankees*, 199  
 debt to *Devil and Daniel Webster*, 198  
 debt to *Guys and Dolls*, 201  
 director, 198  
 innovations, 199, 201, 202  
 optimistic tone, 201, 202  
 setting, 199  
 Tophet, Harry O., 198–201  
 Wendy, 199–200
- Only One or the Curses of the Cosmos. See Valéry, My Faust*
- Origen Adamantius, 31, 62, 74, 75
- Ornstein, Robert, 41, 59
- P. F. Gent, 3, 26–27, 36–37, 40, 42, *See also English Faustbook*
- Palmer, Philip Mason, 11, 23, 81
- Parker, Alan, 206, *See also Angel Heart*
- Parker, Barbara, 72
- Passage, Charles E., 5, 90, 98, 112, 113
- Pelikan, Jaroslav, 85
- Pilz, Dirk, 83
- Poole, Kristen, 69, 72
- Porter, Henry, 41
- Prokofiev, Sergei, 1
- Prynne, William, 40, 42  
*psychomachia*, 3, 16, 20, 194  
 puppet plays, 5, 80–81, 87, 97, 99, 173–76
- Raleigh, Walter, Sir, 48
- Ramis, Harold, 209, *See also Bedazzled II*
- Ramus, Petrus, 50
- Rayns, Tony, 178, 179
- Rembrandt van Rijn, 2, 88, 169
- Ribner, Irving, 59
- Rich, John, 80
- Robertson, Richie, 86, 104
- Rose, William, 24, 25, 27
- Rosencrantz and Guildenstern Are Dead. See Stoppard, Tom*

- Rosshirt, Christoph, 24, 33  
 Roston, Murray, 16  
 Rowley, Samuel, 41  
 Rubin, Jennifer, 215  
 Rufus, Conrad Mutianus, 21  
 Russell, Jeffrey Burton, 90  
 Rutter, Tom, 52
- Sachs, Ariel, 60  
 Sam, Martina Maria, ix, 83  
 Sand, George, 1, 6, 135, 146  
   *Woman's Version of the Faust Legend*, 7, 8,  
     115–19, 123, 130, 212  
   autobiographical parallels, 118, 119  
   Chopin, 116, 118  
   closet drama, 117  
   date, 116  
   debt to Goethe, 116–19  
   debt to Marlowe, 117–19  
   feminism, 116, 119  
   gender binaries, 116  
   Helen, 116–18  
   lyre, 116, 118  
   Master Albertus, 116–18  
   Mephistopheles, 117–19  
   Romanticism, 116–17, 119  
   setting, 117  
 Sanders, Julie, 6–7, 9, 115  
 Sanders, Wilbur, 60  
 Santayana, George, 43, 47  
 Sartre, Jean-Paul, 157  
 Sayers, Dorothy, 1, 6, 166  
   *Devil to Pay*, 8, 138–43, 153, 213  
   Christian influence, 138, 141, 142–43  
   date, 138  
   debt to Marlowe, 138–42  
   distinctive characteristics, 138  
   Faustus and Helen, 141  
   Faustus's degeneration, 139, 141  
   Faustus's motivation, 140  
   Faustus's pact with the Devil, 141  
   Inklings, 142  
   Mephistopheles, 139–42  
   new presentment of Faustus, 139  
   performance history, 138  
   setting, 139  
   topical relevance, 142  
 Schedel, Hartmann, 24  
 Schöfslers, Franziska, 85  
 Schubert, Franz, 1  
 Schulte, Hans, 82  
 Schumann, Robert, 1  
 Shakespeare, William, 4, 7, 44, 46, 72, 76, 77, 81,  
   86, 109, 110, 125, 149, 157  
   *A Midsummer Night's Dream*, 86  
   *Hamlet*, 39, 157  
   Ophelia, 151  
   influence, 104, 153, 157  
   *King Lear*, 125  
   *Macbeth*, 46  
   Prospero, 86, 109, 110  
 Shaw, George Bernard, 125, 134, 143, 156  
 Simon Magus, 2, 11–15, 18, 21–23, 28, 34–35, 48, 51,  
   95, 105, 140, 167, *See also* Magus legend  
 Singer, Robert, 185, 206  
 Smith, James, 60, 63  
 Snow, C. P., 116  
 Snyder, Susan, 53  
 Sokurov, Alexander, 213  
   *Faust*, 9, 176–80, 214  
   date, 176  
   deviation from the Faust blueprint, 178–79  
   director, 176  
   Gretchen, 177–79  
   ironic perspective, 176, 178  
   Mauricius, 177–79  
   problematic ending, 179–80  
   setting, 176  
   seven deadly sins, 177  
   tetralogy of power, 176, 180  
   topical relevance, 176, 180  
 Sophocles, 110, 208  
   *Oedipus Rex*, 208  
 Spies, Johann, 3, 25–27  
   *Historia von D. Johann Fausten*, 3  
 Spivack, Bernard, 18  
 Stachniewski, John, 60  
 Stambaugh, Sara, 116  
*Star Wars*, 205  
 Stibar, Daniel, 22  
 Stoll, E. E., 63  
 Stoppard, Tom, 197  
 Stravinsky, Igor, 1, 145  
 Švankmajer, Jan, 212  
   *Faust*, 9, 173–76, 214  
   date, 173  
   director, 173  
   Gounod, 173–75  
   Helen, 175  
   homunculus, 173  
   ideology, 176  
   innovations, cinematic, 173, 175–76  
   marionette, 173–76  
   Mephistopheles, 174–75  
   modernist trends, 173  
   Puppet Play, Czech, 173–75  
   sources, 173  
   topical relevance, 176  
   trends, modernist, 175  
 Swales, Martin, 87

Theophilus, 2, 3, 13–14, 23  
*Thirty-Nine Articles of the Church of England*,  
 52, 69  
 Thomas Aquinas, St., 64  
 Thurmond, John, 80  
 Tolan, Peter, 209, *See also Bedazzled II*  
 Tolkien, J. R. R., 142, 145  
*Tragical History of Doctor Faustus*, produced and  
 directed by Nevill Coghill and Richard  
 Burton, 160–64  
 adaptation, 9, 160  
 centrality of Helen, 161–64  
 date, 161  
 deviation from Marlowe's text, 161–64  
 reflects zeitgeist, 160, 164  
 Seven Deadly Sins, 62, 161  
 Taylor, Elizabeth, 161–62, 164  
 Tritheim, Johannes, Abbott of Würzburg,  
 21  
 Turgenev, Ivan, 1  
  
 Urbanus, Heinrich, 21  
 Ure, Peter, 121, 123  
  
 Veget, Hans Rudolf, 99  
 Valéry, Paul, 1, 6, 131, 149, 156  
*My Faust*, 8, 143–45  
 date, 143  
 deviation from the Faust blueprint, 144  
 distinctive characteristics, 143  
 drama of ideas, 143  
 Faust's motivation, 144, 145  
 ironic presentation, 143  
 performance history, 143  
 religious perspective, 145  
 secularization of Faust legend, 145  
 self-reflexive drama, 143, 144  
 setting, 144  
 topical relevance, 143, 145  
 Vetterling-Braggin, Mary, 116  
 Vice, 3, 15, 17, 18–19, 54, 65, 67, 85, 92, 179, 185,  
 187, 193, 194, 196  
 audience reaction to, 17, 19, 185  
 purpose of, 15–17, 18–19  
 Virdung, Johannes, 21  
  
 Wagner, Richard, 1  
 Ward, A. W., 45  
 Ward, Philip, 126  
 Warren, Michael J., 41  
 Washington Senators, 190, 191, 193  
 Washington, George, 184  
 Watt, Ian, 20, 23

Wedekind, Frank, 1, 6, 145  
*Franziska*, 7, 8, 115, 126–31  
 Almer, Karl, 129–30  
 androgyne, 129–30  
 comment on social issues, 127, 129, 130  
 date, 127  
 debt to Goethe, 127–29  
 deviation from Goethe, 127–29  
 Expressionism, 126  
 female Faust figure, 2, 126, 127  
 feminism, 129, 130  
 Franziska's bargain with Veit Kunz, 127  
 Franziska's marriage to Sophia, 128  
 Kunz, Veit, 127–30  
 performance history, 127  
 reflects zeitgeist, 130  
 secularization of the Faust legend, 128  
 Weiss, Suzanne, 153, 155  
 West, Robert Hunter, 63  
 Westlund, Joseph, 59, 69  
 White, Rob, 178  
 Wier, Johannes, 23  
 Willeke, Audrone B., 129  
 Wilmington, Michael, 176  
*Wittenberg*. *See* Davalos, David  
 Wolfenbüttel Manuscript, 24–26  
 Wolff, Eugen, 25, 26  
  
 Yeats, W. B., 1, 2, 6, 123, 135, 146  
*Countess Cathleen*, 119–23  
 Aleel, 120, 122  
 Antichrist, 120  
 autobiographical echoes, 122  
 Cathleen's bargain with the devils, 120, 121  
 Cathleen's motivation, 119  
 date, 119  
 devil figures, 120  
 distinctive characteristics, 119  
 famine of 1845–49, 119, 122  
 female Faust figure, 2, 119  
 Gonne, Maud, 120, 122–23  
 influence of Irish myth, 119  
 interpretations, celebratory, 119, 121–22  
 ironic perspective, 121  
 multiple texts, 119  
 Oona, 120, 121  
 performance history, 119  
 setting, 119  
 topical relevance, 122  
 Yeats's ambivalence, 122  
 Yirinec, Jennifer, 161  
  
 zeitgeist, 2, 5, 84, 114, 145, 159, 160, 190