

Spatial Metaphors and the Faustus Myth in *The Devil to Pay* by Dorothy L. Sayers

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Abstract: *This essay analyses geocritically the dramatic adaptation of the Faustus myth in the play *The Devil to Pay* (1939) by Dorothy L. Sayers. In this play, Sayers reworks the legend of Faustus as a serious comedy, representing Faustus as one who chooses wicked means as an end to an admirable goal: the relief of suffering—while becoming entirely focused on his own satisfactions. Written in the manner of a morality play, the plot recreates the atmosphere of the sixteenth century for a contemporary audience of the nineteen-thirties. Could the Faustus story be properly related to the space and time of the modern world? Although Sayers rewrites the play in the manner of Christopher Marlowe’s tragedy *Doctor Faustus*, there is no magical show, or irrational conjuration, to mislead the audience. Marlowe’s Faustus sold his soul to the devil because of his lust for worldly power and his insatiable intellectual curiosity. Sayers’ Faustus is a twentieth-century hero, as the play reveals an impulsive reformer, a person eager to set the world aright. When he finds that this cannot be done, as is often the case in the modern world, Faustus falls into despair and defeatism—a kind of modern-day depression. This modern Faustus mirrors the contemporary mind, despite the fact that the action is set in Renaissance Germany. With the knowledge of good and evil returned to him, Faustus finally accepts that his evil must be cleansed, with Mephistopheles serving as the agent of psychological purgation. I argue that the metaphoric space of sixteenth-century Reformist Germany—where intellectual confidence is still possible—overlaps with the modernist space represented by the absurdist mind, for which there is little hope for authentic change.*

Keywords: *Faustus myth, Reformist mentality, spatial metaphor, modernist rewritings, Dorothy L. Sayers*

Revisiting the Faustus myth has been a constant preoccupation for writers from the sixteenth century to our time. These replicas of the Faust myth¹ have

¹ In the study entitled *The Faust Myth: Religion and the Rise of Representation* (2007), David Hawkes examines the origins of the Faust myth in an overtly religious environment (dominated by Christianity), but also its afterlife in the world of Enlightenment and modernity. As Hawkes observes, “Faust provided the increasingly secular world of the sixteenth through twentieth centuries with a mythological means of ethically evaluating both the rise to power of autonomous representation, and the closely related phenomenon of the death of the human individual, subject, or ‘soul’” (2). Indeed, Hawkes’s argument that the

mirrored the continuing human effort to understand the world and themselves as creatures of the earth, essentially frustrated in their search for lasting power and happiness. This frustration becomes apparent in the hero's yearning for knowledge and self-forgetfulness, which generally leaves him with suffering, isolation, devitalization and despair. At the same time, rewritings of the Faust myth—such as *The Tragical History of Doctor Faustus* by Christopher Marlowe, *Faust* by Goethe, or the novel *Doctor Faustus* by Thomas Mann—develop the counter-theme of the successful effort to transcend, at least temporarily, human limitations and to achieve the absolute fulfilment of desire, omniscience and omnipotence through wishful thinking and magic, which again lead Faustus to despair, madness and damnation. However, in some Faustian rewritings, authors make an effort to bring Faustus to the highest metaphysical level, which is the union with the cosmos or deity through obliteration, purification or sacrifice of the limited human or the more powerful daemonic ego.

Geocriticism offers a critical instrument of re-reading the Faustus myth through the lens of intertextuality. Bertram Westphal notes that one of the premises of geocriticism is that “the relation between the representation of space and real space is indeterminate” and it refers “to a broadly imagined reality” (37). Reading space in a literary text, therefore, is equivalent to reconstructing and reinterpreting the narrative intertextually or, as Westphal puts it, “[s]pace corresponds to a texture because it is reticular down to its smallest folds” (163). Westphal speaks of “the intimate dialogue between text and space” (166), and this “reticular” form reveals the “transgressivity” (Westphal 37) of geocritically interpreted literary space. Particularly in the case of such a repetitive and multiply significant narrative related to the Faustus myth, the network of spaces and times that characterizes the Faustian discourse is meaningful when viewed from different perspectives: psychological, philosophical, ethical, social, or even medical. However, because of the persistence of certain elements in the myth (the Faustian bargain, the location of Wittenberg, and the concept of the soul), the space–time continuum related to the Faust myth gives an impression of a relatively unified network of narratives, with the Faustian character at their centre. Even if various dramatic rewritings of the Faustus myth, for example, are set in different times and locations,² the Faustian symbolism related to spirituality and the world links diverse elements of the story.

Faust myth is a “performative sign” (1), which corresponds to the Judeo-Christian notion of the Satanic (1) is particularly relevant for my discussion, because “performative” involves a specific space of social performance.

² Several examples of dramatic rewritings with relocations of the Faust myth are: in early modern times, the play by Christopher Marlowe, *The Tragical History of the Life and Death of Doctor Faustus* (1592); in the twentieth century, *Tomorrow Morning, Faustus! An*

Theories about space have emphasized the multiplicity and versatility of the variously interpreted concepts of space. Doreen Massey, for instance, observes, in *For Space* (2005), that “we understand space as the sphere of the possibility of the existence of multiplicity in the sense of contemporaneous plurality; as the sphere in which distinct trajectories coexist; as the sphere therefore of coexisting heterogeneity” (9). The Faust myth shares this feature of “coexisting heterogeneity” (9) in relation to various interpretations of space in the myth, in the sense that it is relatively easy to trace a common narrative thread to the Faustus stories, but it is difficult to integrate these fictional spaces into a pattern, especially when issues of identity are concerned. The “contemporaneous plurality” (Massey 9) of various spaces in the Faust narrative allows us to reinterpret each literary rewriting of the story in a specific way, which is related not only to the time and place of action in that particular literary text, but also to the imaginary Faustian spaces re-created throughout centuries of reinterpretation of the myth. As to the active participation of the interpreter in reading space in literary texts, Robert T. Tally has described geocriticism as follows: “Geocriticism explores, seeks, surveys, digs into, reads and writes a place; it looks at, listens to, touches, smells, and tastes spaces” (2). This multisensory activity of experiencing and interpreting space and place³ in literary texts, based on intertextuality, can be applied to the Faust myth as a representation of a story that goes beyond time and space and reimagines the human soul and its individual operations in contexts that give it ontological and spatial stability.

From the perspective of the geocritical space–time continuum connecting the Faust narratives, the three orders of reality—the phenomenal (real or physical world), the illusory (magical or daemonic realm), and the metaphysical (transcendent or spiritual sphere)—all exist in the spatial universe of Faustian literary creations; they are mental spaces, or spatial metaphors. The condensation of ideas based on the life of the historical Faustus—a sixteenth-century German scholar—helped develop a myth of

Infernal Comedy (1962) by I. A. Richards; *An Irish Faustus: A Morality in Nine Scenes* (1963) by Lawrence Durrell; and the postmodern dramatizations of the Faust myth, such as *Faustus* (2004) by David Mamet and *Wittenberg* by David Davalos (2008).

³ The critical distinction between space and place dates as far back as Yi-Fu Tuan. In his study, *Space and Place: The Perspective of Experience* (1977), the Chinese-American cultural geographer avers that “‘Space’ is more abstract than ‘place.’ What begins as undifferentiated space becomes place as we get to know it better and endow it with value” (6). From my perspective, the Faust myth is a place in itself, as generations of writers have endowed the Faust narrative with value and have transformed it into a myth of human temptation and reckoning. As to the specific metaphoric or imaginary spaces in each dramatic rewriting of the myth, these are to be considered individually, in relation to each particular play.

Western personality, which is a fusion of the real and the symbolic, of the concrete and the imaginative, and of the phenomenal and the spiritual aspects of being. Such a myth continues, even in the contemporary world, to be fruitful as a source and stimulus for literary creations, because it expresses something very profound, archaic and psychologically genuine for humanity. The Faustian myth simultaneously evokes both the concrete world of suffering of limited humankind and the archetypal world of the spiritual sphere—both good and evil—variously interpreted as transcendent, metaphysical, or unconscious.

The concrete, the particular and the temporal space and the space of the unconscious come together in the Faustus myth, because the myth—as a reflection of human conscious and unconscious life—contains in itself these two poles of reality. The Faustus myth can thus be seen as the literary expression of the fragmented, split self, and as the individual's attempt at reintegration, in order to achieve a sense of oneness between external nature and internal reality. Therefore, the myth shows the drive towards understanding the self by achieving wholeness of personality. In the study entitled “Faust and the Fall” (1985), Alfred Hoelzel asks the relevant questions about the Faustus story: “What accounts for this legend’s remarkable endurance and vitality? Why should this story stimulate so much creative genius?” (315). The answer Hoelzel gives is related to the story’s source in the Renaissance and to the allure of magic: “No doubt the enormous popular success of the Spies Chapbook (1587)⁴ derives to a large extent from its sensational qualities and its appeal to the broad masses—and that means, of course, from its magic episodes” (316). According to Philip Mason Palmer and Robert Pattison More, in *The Sources of the Faust Tradition: From Simon Magus to Lessing*, “To map out the course of the tradition in all its ramifications is an almost impossible task owing to the mass of material involved” (5). The Faust myth, therefore, is a focus for the modern mind to attempt to understand insecurity, anxiety, and fragmentation, as well as the world's mystery. Faustus’ loss of balance and his sense of guilt are powerful mirrors of modern feelings of alienation and isolation, and also of neurotic and even psychotic breakdown.

Dorothy L. Sayers, in her 1939 play, *The Devil to Pay*,⁵ casts a double light on the relationship between the individual personality, Mephistopheles,

⁴ I would add that the Spies Chapbook, also called the *Faustbuch*, was entitled *Historia von D. Johann Fausten* (1587) and was written by an anonymous author, published in Frankfurt am Main by Johann Spies. The early modern English prose translation of the anonymous *Faustbuch* was made by P. F. Gent and was entitled *The Historie of the Damnable Life of and Deserved Death of Doctor John Faustus* (1610).

⁵ All citations come from the 2011 edition and will be indicated parenthetically in the text with scene and page number.

and the God archetype, The Judge. Throughout the play, Mephistopheles plays the traditional shadow figure to Faustus; the hero is represented as one who is “sick at heart when I see how all this world is governed and all the wretchedness that men suffer” (*The Devil to Pay*, Scene I, p. 41). Therefore, Faustus seems to be a charitable and compassionate soul, and his decline begins when he gives up his magnanimity and loses his patience. As Faustus confesses to his disciple, Wagner, “I would give my immortal soul to be done with it all” (*The Devil to Pay*, Scene I, p. 41). Faustus is, therefore, an ambivalent figure, torn between good and evil.⁶ At the same time, the location of Wittenberg in Dorothy L. Sayers’ dramatic version of the Faustus story links this particular fictional space to all the spaces in which the story had been played since its inception in the sixteenth century.

There are four symbolic spaces in which the action takes place in each scene of the play: Scene I is set in Wittenberg, in Faustus’ study (1502); scene II is set in Rome, The Forum (1503); Scene III is set in Innsbruck at the Holy Roman Emperor’s court (1527); and scene IV is laid in the Court of Heaven, at an unspecified time called “Eternity” (*The Devil to Pay* p. 35). This spatial and temporal configuration is visualized in a sketch representing the stage with its mansions.

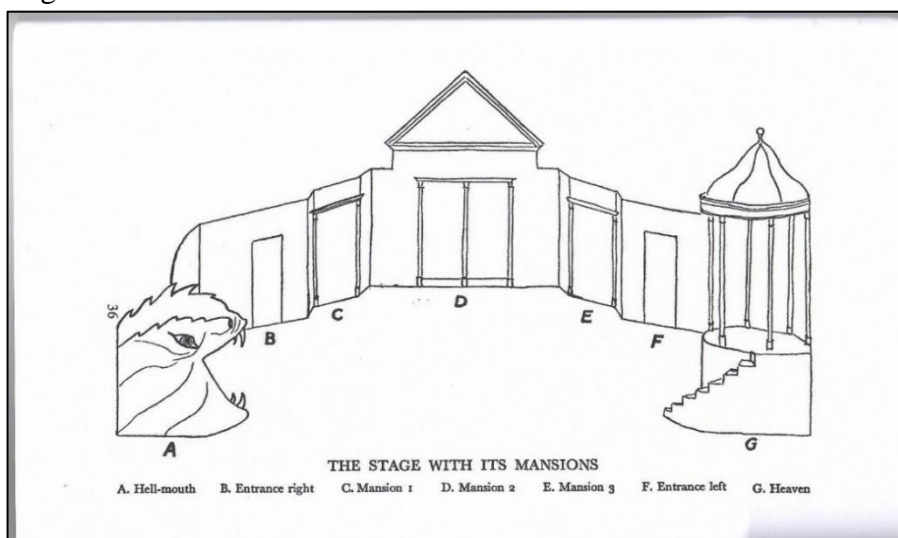


Figure 1. THE STAGE WITH ITS MANSIONS. In *The Devil to Pay* by Dorothy L. Sayers, p. 36.

⁶ According to Anne Loades, “we can see behind her [Dorothy L. Sayers’] Faustus not just the ‘impulsive reformer’ in all his impatience, but the arrogance of the dictator who turns to unbridled violence as well as to fantasy, with incalculable harm as the result” (Loades 15).

In this image (Figure 1, *The Devil to Pay* p. 36), to the left of the stage there is the first place, Hell-mouth, ordered alphabetically as A. The seventh place, Heaven (G) is at the other end of the stage, on the right. In between there is a series of doors representing “entrances” and “mansions”: Entrance right (B), Mansion 1 (C), Mansion 2 (D), Mansion 3 (E), Entrance left (F).⁷ These metaphoric spaces correspond to Faustus’ spiritual travel and illumination, from the mouth of Hell to the judgment in Heaven. The spatial structure is manipulated to correspond to the real space of Canterbury Cathedral, in which the play was first performed in the period 10-17 June, 1939 (Loades 15).⁸ Even if we cannot draw a direct parallel between the cathedral’s sacred religious space and the play’s metaphoric spatial configuration, it is clear that there is a spatial progression from the mouth of Hell in the first scene to the judgment in Heaven in the last one.

According to the stage direction, Mansion I represents Faustus’ study in Wittenberg; it features a big chart “showing eclipse of the sun”, shelves with bottles, Holy Water, books, parchments, and “other alchemical and astrological apparatus” (*The Devil to Pay* SD Scene I, p. 7), suggesting the magician’s paraphernalia. A symbolic space-within-the-space is the double circle and pentacle drawn in white chalk, within which both Faustus and Wagner seek refuge against the evil spirits summoned by the magician. At once, Faustus’ home is a space where magic and invocation occur, but it is also a place of homely relaxation, because he asks Wagner to bring him “a bowl of water, and the robe, slippers and girdle you will find in my chamber” (*The Devil to Pay* Scene I, p. 41). Within this ambivalent space of Faustus’ home (study and personal chamber)—where he can relax and summon evil spirits—both Wagner and Faustus conjure the devil.

As the servant, Lisa, brings Faustus his slippers, he removes his shoes and puts on his comfortable slippers. After he washes his hands in the bowl

⁷ Even the order of the entrances (left and right) is set according to the perspective of the self, of Faust. If viewed from the perspective of the audience (facing the stage), Entrance right (B) would be Entrance left, and the reverse, Entrance left (F) would be Entrance right. This shows that the perspective of space in the play is from the character using the doors, not from the audience facing them.

⁸ *The Devil to Pay* was “first performed in Canterbury Cathedral 10-17 June 1939, with a run on a London stage in the next month” (Loades 15). As Loades argues, “The theme of *The Devil to Pay* is a re-working of the legend of Faustus—hardly easy to handle. In the first place it had no particular connection with Canterbury Cathedral. In the second place it could be very difficult to persuade an audience to take the ‘devil’ seriously as the personification of evil, for he was likely to be so entertaining as to ‘upstage’ the other characters, most importantly that of Faustus with his besetting sin of pride” (Loades 15). I would add that the spatial connection with Canterbury Cathedral, with its pulpit probably representing Heaven, can be interpreted as a spatial metaphor of the modern mind, which seeks salvation in the cathedral’s religious space, but it is not clear that salvation is bound to come from this particular location.

which Lisa holds for him, Faustus converses with Wagner about the sun's eclipse and the phases of the moon. As the naïve Lisa wonders about the necessity of knowing about “riches and power and the court of the Grand Cham, and wicked spirits and basilisks” (*The Devil to Pay* Scene I, p. 42), Faustus responds grandly: “Child, the greater the wisdom, the greater the sorrow. The end of all our knowledge is to learn how helpless we are” (*The Devil to Pay* Scene I, p. 43). This is the wisdom of the modern mind, which has learned about the infinity of knowledge and the fact that contentment does not spring from great science. Alternatively, free spirits like Lisa wonder at the world's geographic diversity (as “Grand Cham” was great China) and at the variety of nature and its creatures. However, the basilisk is an imaginary reptile, first mentioned by Pliny in his *Natural History*, which is often associated with causing death at a single glance. Therefore, even during the harmless conversation involving the servant Lisa and her master, death is summoned as the ultimate place of human experience.

Faustus' “tormented universe,” according to the hero, is a place “where light and darkness, good and evil forever wrestle at odds; and though God be silent or return but a riddling answer, there are spirits that can be compelled to speak” (*The Devil to Pay* Scene I, p. 45). In this Manichean cosmos, formed of good and evil, light and darkness, Faustus does not attempt to speak directly to God, but he insists to summon certain lower spirits that might give him at least some of the answers to his searching questions. As Wagner is scared of the darkness and the approaching spirits, Faustus seeks refuge into the magic circle and invokes the names of the devils, as if borrowed from a mystical book by the German polymath and occult writer Cornelius Agrippa.⁹ The magic circle is a place of safety, as is the home in which Faustus' study is located. By opposition, evil is seen as an alien and indefinite space, from which human beings can seek protection by invoking “the unspeakable name of God” (*The Devil to Pay* Scene I, p. 46) and the hierarchies of angels. When the invocation is accomplished, “*Hell-mouth opens with a great noise and a red light*” (*The Devil to Pay* SD Scene I, p. 46), according to the stage directions. As Wagner is scared and springs out of the safety of the magic circle, Faustus seeks protection for his reckless disciple. Wagner runs out of the protective space of the circle and the room, and Faustus is left alone with Mephistopheles, who takes off his scary lion head and tosses it negligently into Hell-mouth. This suggests that the devil's terrifying appearance is only a figment of the human imagination, as evil can take many shapes, some of them daunting, some not at all.

⁹ Heinrich Cornelius Agrippa von Nettesheim (1486-1535) was a German occult writer. His book, entitled *Three Books of Occult Philosophy*, was influenced by the Kabbalah, Hermeticism and Neoplatonism.

Mephistopheles tries to persuade Faustus to come out of the protective magic circle, and, finally, he succeeds in pulling him out (*The Devil to Pay* Scene I, p. 51). From this moment on, the human victim becomes vulnerable to the devil's allurements. Mansion 2 is the Mirror that covers the entrance to the alluring and unknown space of the soul, which confronts Faustus with his own self, and which is placed at the centre of the stage in the sketch (see Figure 1 above). In the reflection, Mephistopheles tries to persuade Faustus that he is older than he should be (*The Devil to Pay* Scene I, p. 52), and Faustus explains that he burdened himself with the worries of the world. Mephistopheles invites Faustus to see himself in the mirror of past, present, and future, to see “What you now are, and what you might have been” (*The Devil to Pay* Scene I, p. 53). Faustus' encounter with his young personality moves him, especially when he meets the image of Helen in the mirror, which represents youth and love—also visions and illusions: “Illusion, all illusion! (*The Devil to Pay* Scene I, p. 54), as Mephistopheles exclaims. To be more explicit, Mephistopheles says about Helen's image: “She is mirage / Thrown on the sky by a hot reality / Far below your horizon” (*The Devil to Pay* Scene I, p. 54). When Faustus asks if Mephistopheles could recreate the illusory space where Helen is, the devil responds, “I might—but at a cost / You might not wish to pay” (*The Devil to Pay* Scene I, p. 54). This is the essential theme of *The Devil to Pay*: the spiritual cost of human illusions (riches, youth, love, and power), as well as the metaphoric spaces they create, is higher than the pleasure and gratification that one might derive from them.

Scene II of *The Devil to Pay* is set in Rome, The Forum, in 1503,¹⁰ and this place corresponds to Mansion 3 in the play's spatial scheme. Mephistopheles and Faustus arrive in Rome, as the devil says, “through the air, my lad. By enchantment” (*The Devil to Pay* SD Scene I, p. 61). The irony of this form of transportation—as well as the alternatives “by sea, or—underground” (*The Devil to Pay* SD Scene I, p. 54) was not lost on the 1939 audience, as there was aircraft service for the military in that period, but air travel was not yet open to the public. Travel by air was an exceptional human accomplishment, as was the underground in London. Lisa and Wagner follow Faustus by a more conventional form of travel, and they walk wearily from Mansion 1 (Wittenberg) to Mansion 3 (Rome).¹¹ Thus, the space of the stage

¹⁰ 1503 was the time when Pius III was Pope in Rome, but he died in the same year. His twenty-six-day pontificate was one of the shortest pontificates in papal history.

¹¹ Lisa is the one who rejects “flying away on the winged dragon with Dr Faustus and—that other terrible man” (*The Devil to Pay* Scene II, p. 62). Wagner is also wary about Faustus' unusual form of travel and concludes that “winged dragons are all right for learned philosophers, but plain folk like you and me do best on the beaten track” (*The Devil to Pay* Scene II, p. 62).

becomes an existential space, along which ordinary human beings walk tiredly, while the exceptional Faustus, helped by Mephistopheles, uses shortcuts and flies over. The Cardinal and the Priest in Rome, coming out of Mansion 3, converse about Faustus' popularity and richness after one year in the papal city, where he "corrupts the minds of the poor by his vile, atheistical talk" (*The Devil to Pay* Scene II, p. 63).¹² While the Cardinal uses biblical rhetoric to make the crowd return to Catholicism, Faustus debates against the corrupt Catholic Church in a manner similar to a Protestant militant. As the Pope manages to restore peace through his authority, the devil is left aside, but not defeated. Unsurprisingly, Rome is represented as the stronghold of Catholicism in *The Devil to Pay*, while Wittenberg stands for dissension, as Protestantism rose with Luther¹³ in this German city in the sixteenth century.

The magical mirror (Mansion 2) is also the place where the pact is signed between John Faustus and the devil, for twenty-four years of "eternal youth and innocence" (*The Devil to Pay* Scene II, p. 80) against selling his soul to the devil. There is often traffic among the stage Mansions in the play, as the metaphoric space of the soul is assimilated to the real spaces of the world. For example, Mephistopheles announces Wagner and Lisa that Faustus and his beloved Helen are going on a "honeymoon trip" to "Constantinople. The Pyramids. Morocco. Persia. The Caucasus. The Earthly Paradise" (*The Devil to Pay* Scene II, p. 85). Just as in tourism advertising, the devil lists places to visit in the world, including the metaphoric land of spiritual illumination, traditionally named the Earthly Paradise. This is a biblical religious fiction, which the devil ironically mentions among the tourist attractions and exotic places of leisure that the British traveller was accustomed to visit in the early twentieth century.

Scene III of *The Devil to Pay* is set in Innsbruck at the Holy Roman Emperor's court in 1527,¹⁴ but it starts in Mansion 2, which is the mirror-place of the soul. Faustus is now in the service of the new Holy Roman Emperor, as he is presented as entering "*in the body of his transformation*"

¹² While the churches are deserted, the revolted priests complain, people attend the lectures of Dr Faustus, who is "known to be in league with the devil" (*The Devil to Pay* Scene II, p. 64). The priests' religious view is the standard Catholic one, as they wonder about the fact that people would stop going to confession or buying indulgences if they are not afraid of suffering, as Faustus preaches.

¹³ Martin Luther led the ecclesiastical mutiny and reform in Wittenberg, where he initiated the Protestant Reformation movement. In 1517, Luther nailed his "Ninety-Five Theses" to the door of the Wittenberg church, which marked the beginning of the Reformation.

¹⁴ In 1527, Maximilian II became the Holy Roman Emperor. He was a member of the Habsburgs, one of Europe's most powerful families. Pope Clement VII was the head of the Catholic Church and the ruler of the Papal States at the time, and his reign was marked by political, military and religious struggles.

(*The Devil to Pay* SD Scene III, p. 90). It can be inferred, therefore, that after the battle of Pavia, the Holy Roman Emperor has been replaced with another one, and Faustus is a key figure in the new Emperor's ongoing war against Rome. The time is at the end of the twenty-four years of Faustus' bargain with the devil, and the hero must die. However, the new Faustus does not believe in death, hell, age, or sorrow, as he sees that he has not aged in all these twenty-four years. As he says confidently, "I am the everlasting youth of the world" (*The Devil to Pay* Scene III, p. 94).

The self-assured Faustus is supposed to stage various spectacles in front of the emperor, such as a play about Socrates, or Helen of Troy, or Alexander the Great. However, the conversation about theatrical fictions is interrupted by the Secretary, who brings news from Rome that the imperial army has attacked the city with the intent to seize the Vatican and overthrow the Pope. The political issue is very hot in Innsbruck but, as the emperor starts to back off from the aggressive military situation, Faustus and Mephistopheles deviate the political discussion towards theatrical illusion and art. As the devil summons theatrical images of war and death, in which Rome is taken and the Pope retires to the Castle Sant' Angelo, there is a phantom of the Pope and the illusion of victory. The image of Helen appears, and Faustus fights with Emperor for possession of this illusion. Finally, at the end of the twenty-four years of deception, Faustus is dragged down to Hellmouth, which is the ultimate space of death of the soul. However, as Azrael, the angel of death, claims Faustus' dead soul for God, Mephistopheles feels wronged and they take the case to the Court of Heaven.

Scene IV of *The Devil to Pay* is set in the Court of Heaven, at an unspecified time called Eternity, as the Heaven opens and the Judge appears above. This space corresponds to divine justice, and it is clear that impartiality prevails in accordance with the interlocutor's point of view. This is the modernist alternative to the medieval frame of mind of the early texts, according to which Faustus had earned his damnation. While the early modern and post-Enlightenment rewritings of the Faustus myth took the parable as a religious battle of the soul against its own illusions, with the implacable death of the soul in the end, in Dorothy L. Sayers' modern view of the myth there is always an alternative to total damnation, as there is also the right to justice. In the Court of Heaven, Mephistopheles pretends to be "defrauded" (*The Devil to Pay* Scene IV, p. 113) of his due payment after twenty-four years of skilled and assiduous labour in the service of Faustus. At the same time, Azrael, the angel of death, protests and says Faustus' soul is his, as his official duty is to take dead people's souls, because the devil's bond had expired.

In Dorothy L. Sayers' version of the Faustus myth, the Christian self—as well as the modern one—has a choice in the universal order of

things, and the devil's transformation of the human soul is not “the true soul” but “something substituted” (*The Devil to Pay* Scene IV, p. 114), according to Azrael. As the Judge peruses the bond between Faustus and Mephistopheles, he comes across the part which reads, “Agree to take away / The knowledge of good and evil” (*The Devil to Pay* Scene IV, p. 115). Based on this condition, the Judge concludes that Mephistopheles has been “swindled” (*The Devil to Pay* Scene IV, p. 116). In this court of Heaven, “Where time is not, the present, past and future / Are all as one” (*The Devil to Pay* Scene IV, p. 117), the dead Faustus has a say as well in his defence. As Faustus concludes, “I bartered away my soul for ignorance, / In ignorance, not knowing what I did” (*The Devil to Pay* Scene IV, p. 117), and he claims that he has been cheated. Thus, the space of the Court of Heaven is the space of reckoning, where the human soul, angels and devils alike respond for their own actions. Alternatively, the soul has been given the knowledge of good and evil. Faustus speaks from the perspective of “the closed circle of self / From which there is no way out” (*The Devil to Pay* Scene IV, p. 120). In this way, the Renaissance hero (represented by the former Faustus) becomes the modern self-centred self. The final judgment for Faust is to choose between not knowing God and be blessedly happy, or be eternally damned. The modern individual avers that the self has power. In the end, Faustus chooses hell-mouth, but also Christ, of his own free will, rather than indecision. The play ends with the Chorus of angels singing “Alleluia. Amen” (*The Devil to Pay* Scene IV, p. 130).

In my geocritical interpretation, the three metaphoric spaces in *The Devil to Pay*—the phenomenal (real or physical world, represented by Faustus' study in Wittenberg); the illusory (magical or daemonic realm, represented by the Hell-mouth), and the metaphysical (transcendent or spiritual sphere, represented by the Court of Heaven)—are mental and symbolic spaces along which the hero develops, and these spaces delineate the conflicting modern self. The self is also a real place on the stage—symbolized in the play by the mirror in Mansion 2—to which the hero returns whenever he has to make a choice. Rather than being the creature traumatized by fear of damnation and influenced by the medieval frame of mind, or even the post-Reformation hero who questions Catholic mentality, Dorothy L. Sayers' Dr Faustus represents the modern mind, for whom a bad choice is preferable to no choice at all. The play's spatial configuration—represented by the sketch of the stage and its mansions—associates the world of the play with the inner mind. For this reason, through adequate understanding of various doors representing entrances and exits to symbolic “mansions,” the audience is taken physically, on stage, into the hero's inner soul, whose development can be followed throughout the play. Space, therefore, becomes a form of theatrical manipulation of the Faustus myth.

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