

DOCTOR FAUSTUS LIGHTS

THE
Lights

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Dramaturgy Packet

Brandeis University Senior Festival 2021

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IMELINE

1589

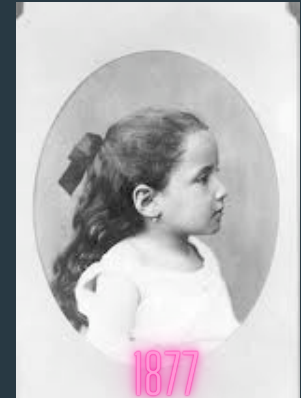
Estimated year that Marlowe finishes writing **The Tragical History of the Life and Death of Doctor Faustus**.

1808

Goethe publishes the first part of **Faust. / Eine Tragödie**; the sequel, **Faust. / Der Tragödie zweiter Teil** is written in 1832

1874

Gertrude Stein is born in Pittsburgh, Pennsylvania.



1880

The Stein family relocates from Austria to Oakland, CA.

1892

Gertrude is orphaned at the age of 17, and moves to Baltimore.

1898

Stein graduates from Radcliffe College, where she researches simultaneous thought while writing/speaking; believing that attention given to thought and expressing it are entirely separate.

1903

Gertrude Stein moves to Paris, France, where she resides for the rest of her natural life. She also finishes writing **Q.E.D.**, her first novel, on the subject of discovering her sexual identity while being forced through medical school at the male-dominated John Hopkins.



1906

Stein finishes writing **Three Lives**, based on a portrait by the French post-impressionist painter, Cézanne.



1907

Alice B. Toklas meets Gertrude Stein.



1932

The Autobiography of Alice B. Toklas, an autobiography of Stein, is published; it is her first best-selling novel.



1934

Four Saints in Three Acts, Stein's opera libretto, is performed for the first time in the Wadsworth Atheneum, Hartford, CT.



1934-1935

Gertrude Stein embarks on a U.S lecture tour, spanning 30 universities across the country.



November, 1937

In a letter to Andrew Keogh, Gertrude Stein makes clear her intention to donate her manuscripts and letters to Yale's library following her death; the collection of her life's work at Yale is started with her bequest of "A Long Gay Book".



1938

Stein publishes **Doctor Faustus Lights the Lights**.



September, 1939

Germany invades Poland, and annexes it; the country remains under Nazi control until 1945.



1940

German troops enter and occupy Paris during World War II.

1941

Stein finishes writing *Ida: A Novel*, on the subject of a woman "divided in her identity" and navigating her sense of self-perception, as it pertains to her obligation to patriarchy..

1945

End of WWII.

1945

Stein publishes **Wars I Have Seen**, based on her experience as an American Jew living in Nazi-occupied France during the war.

July, 1946

Gertrude Stein dies aged 72.

1951

Judith Malina's **Doctor Faustus Lights the Lights** is performed at the Living Theatre.

1967

Alice B. Toklas dies in Paris, aged 89.

1992

Robert Wilson's production of **Doctor Faustus Lights the Lights** is staged in Germany.

2021

Here we are.

GERTRUDE STEIN:

Myself

WRITER

Stein wrote across genres, often utilizing her unique style to create a voice that explored the philosophy of mortality, matters of gender/sexuality, and criticism/examination of art, and the psychology that influenced it.

JEWISH WOMAN LIVING IN NAZI-OCCUPIED FRANCE

Stein and Toklas lived in Billignin, France (near Lyon and Geneva). Stein's connection to the Vichy government is very complex. In recent years, her action of translating of Pétain's speeches has preoccupied Stein's detractors.

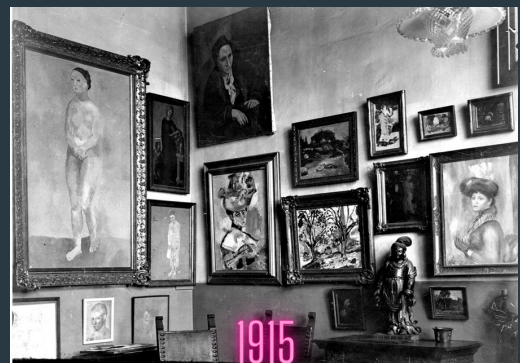
INTELLECTUAL

By examining her own life, and the lives of her contemporaries (among them, expatriate writers and artists), Stein was able to contribute to and develop pivotal concepts credited to other artists (her contributions to Cubism, often credited as solely Picasso's concept, were instrumental in its definition).



27 RUE DE FLEURUS

Host to a series of famous writers, artists, and scholars of the post-war era, 27 rue de Fleurus was Gertrude Stein's home, and often, her salon. She lived here first with her brother, Leo, with whom she acquired a prolific collection of paintings, including the earlier works of Pablo Picasso and Paul Cezanne.





1905-6

Gertrude Stein,
by Pablo Picasso



CUBISM

"But she[Stein] said, after all, you paint what you know is there, And I had this from Picasso, she said. But she said, after all, you paint what you know is there, not what you can see. But it must be there, because you have other evidences than reality."

-- *Paris was a Woman*



LESBIAN

Stein, as a queer woman in the early 20th century explored her personal identity and relationship with gender in relation to the standards of the time, and how she could subvert their rigidity.

ALICE B. TOKLAS

Alice B. Toklas was born in 1877 in California into Polish-Jewish family. Alice Toklas's life had an unexpected trajectory. The two met in 1907, and became lovers shortly thereafter. Toklas was instrumental in shaping Stein's professional and personal life, and in turn, became shaped in the image of the avant-garde, art-collecting.

Toklas published *The Alice B. Toklas Cookbook*, a book that mixes reminiscences and recipes in 1954.



After she [Stein] got her hair off she was a very handsome Roman emperor. Before that, she was a rather overburdened California lady with that largest mop of hair available on the back of her head."

-- Paris Was A Woman 42:32





Hommage à Gertrude Stein (Tribute to Gertrude Stein) 1949
Oil, tempera, watercolour and wax on paper
Sir Francis Rose (1909-1979)

Writings on Stein

This is a short list of selected materials about Gertrude Stein's works and her life. (All pdfs are available in the shared Google Drive.)

- Mix, Deborah M. "Gertrude Stein: A Selected Bibliography." *MFS Modern Fiction Studies* 42, no. 3 (1996): 661-680. doi:10.1353/mfs.1995.0133.
- Stein on her own writings;
 - "Plays." pp. 450-465.
 - "Portraits and Repetition." ...*Lectures in America*. New York: Random House, 1935. pp. 165-185.
- On Stein and her writings
 - Stimpson, Catharine R. 2021. "The Mind, the Body, and Gertrude Stein," 19.
 - How Stein interacted with the feminization of mind/body, when more females invested in intellectual development yet trapped in traditional family roles and had little to say in the public, in the first decade of the twentieth century.
 - Stimpson, Catharine R. "The Somagrams of Gertrude Stein." *Poetics Today* 6, no. 1/2 (1985): 67-80. Accessed February 2, 2021. doi:10.2307/1772121.
 - Starts with the metaphors of Stein's body images and moves on to discussions of female bodies in Stein's writings. (Recommend.)
 - Gold, Michael, "Gertrude Stein: A Literary Idiot." Hoffman, Michael J. *Critical Essays on Gertrude Stein*. Boston, Mass.: G.K. Hall, 1986. pp. 76-78.
 - McCabe, Susan. "'Delight in Dislocation': The Cinematic Modernism of Stein, Chaplin, and Man Ray." *Modernism/modernity* 8, no. 3 (2001): 429-452. doi:10.1353/mod.2001.0070.

- Lundén, Rolf. 2020. "Translating Back: Re-Embodying Gertrude Stein's 'A Man.'" *English Studies* 101 (2): 174–96.
<https://doi.org/10.1080/0013838X.2019.1672450>.
 - A reading of one of Stein's portraits, and an example for Stein's "Portraits and Insistence"
- Stein, Gertrude, Grahm, Judy, and Grahm, Judith. *Really Reading Gertrude Stein: a Selected Anthology with Essays by Judy Grahm*. Freedom, Calif.: Crossing Press, 1989. p 251-p271.
 - A few principles of Stein's writings and their application in *Doctor Faustus Lights the Lights*, as well as a reading of MIHA.

"I asked Gertrude, why did you write 'Rose is a rose is a rose'? And she said, well I'll tell you. **Poetry is the addressing, the caressing, the possessing, and the expressing of nouns.** And when I wrote 'Rose is a rose, is a rose', I took the word 'rose,' which had lost its meaning. Over the years it had gradually gone away from the object itself. And when I wrote it, rose is a rose, is a rose, is a rose, I gradually brought the meaning back to the word. In other words, **I addressed, I caressed, I possessed, and I expressed the word. And I am the first person in 200 years to have done that.**"

-- Paris Was A Woman 47:12

The Faust Myth

Dr. Johann Georg Faust (approx. 1480 – 1540) was a German alchemist who was born in the village of Knittlingen, Württemberg (it is also claimed in Roda in the province of Weimar, and also in Helmstadt near Heidelberg in 1466). He has alternatively been known by the names “Johann Sabellicus” and “Georg Faust.”

Abstracted from **Historia von D. Johann Fausten** (A chapbook of stories concerning the life of Johann Georg Faust, written by an anonymous German author. It was published by Johann Spies (1540–1623) in Frankfurt am Main in 1587, and became the main source for Christopher Marlowe and Goethe.)

Johann Faustus was born in Roda in the province of Weimar, of God-fearing parents.

Although he often lacked common sense and understanding, at an early age he proved himself a scholar, mastering not only the Holy Scriptures, but also the sciences of medicine, mathematics, astrology, sorcery, prophesy, and necromancy.

These pursuits aroused in him a desire to commune with the Devil, so--having made the necessary evil preparations--he repaired one night to a crossroads in the Spesser Forest near Wittenberg. Between nine and ten o'clock he described certain circles with his staff and thus conjured up the Devil.

Feigning anger at having been summoned against his will, the Devil arrived in the midst of a great storm. After the winds and lightning had subsided the Devil asked Dr. Faustus to reveal his will, to which the scholar replied that he was willing to enter into a pact. The Devil, for his part, would agree:

- to serve Dr. Faustus for as long as he should live,
- to provide Dr. Faustus with whatever information he might request, and
- never to utter an untruth to Dr. Faustus.

The Devil agreed to these particulars, on the condition that Dr. Faustus would promise:

- at the expiration of twenty-four years to surrender his body and soul to the Devil,

- to confirm the pact with a signature written in his own blood, and
- to renounce his Christian faith.

Having reached an agreement, the pact was drawn up, and Dr. Faustus formalized it with his own blood.

Henceforth Dr. Faustus' life was filled with comfort and luxury, but marked by excess and perversion. Everything was within his grasp: elegant clothing, fine wines, sumptuous food, beautiful women--even Helen of Troy and the concubines from the Turkish sultan's harem. He became the most famous astrologer in the land, for his horoscopes never failed. No longer limited by earthly constraints, he traveled from the depths of hell to the most distant stars. He amazed his students and fellow scholars with his knowledge of heaven and earth.

However, for all his fame and fortune, Dr. Faustus could not revoke the twenty-four year limit to the Devil's indenture. Finally recognizing the folly of his ways, he grew ever more melancholy. He bequeathed his worldly goods to his young apprentice, a student named Christoph Wagner from the University of Wittenberg .

Shortly after midnight on the last day of the twenty-fourth year, the students who had assembled at the home of the ailing Dr. Faustus heard a great commotion. First came the sound of a ferocious storm and then the shouts--first terrifyingly loud then ever weaker--from their mentor.

At daybreak they ventured into his room. Bloodstains were everywhere. Bits of brain clung to the walls. Here they discovered an eye, and there a few teeth. Outside they found the corpse, its members still twitching, lying on a manure pile.

His horrible death thus taught them the lesson that had escaped their master during his lifetime: to hold fast to the ways of God, and to reject the Devil and all his temptations.

Literary Adaptation

- **The Tragical History of Doctor Faustus**, a 1592 play, by Christopher Marlowe

Synopsis:

Doctor Faustus, a talented German scholar who decries the limits of human knowledge, believes that he has learned all that can be learned by conventional means. What is left for him, he thinks, but magic? He is offered a choice of Christian conscience by a good angel, and the path to damnation by an evil angel.

Two fellow scholars, Valdes and Cornelius, teach him the fundamentals of black magic. Eventually, Faustus summons the devil Mephistopheles and the terms of their pact are agreed upon. In return for his immortal soul, Faustus will be granted twenty-four years of power, with Mephistopheles as his servant.

Faustus begins to have second thoughts, but he rationalizes them away and signs away his soul in his own blood. He receives a warning and is nearly overcome by fear. Mephistopheles distracts him with a dance of devils and gives him a book filled with knowledge.

Faustus, after some time, curses Mephistopheles for causing him to lose any prospect of heaven. He finds he can torment the devil by mentioning the name of deity. The good angel and the evil angel arrive again, one advising him to repent, the other telling him to hold to the course of wickedness. Beelzebub and Mephistopheles return to intimidate him, and he agrees to think of God no more. Meanwhile, Robin the Clown has found one of Faustus's magic books.

Riding in a chariot drawn by dragons, Faustus has explored the heavens and earth and flies to Rome where the feast honoring St. Peter is to be celebrated. Faustus and Mephistopheles make themselves invisible and play a number of tricks before leaving. Faustus returns home where his ill-gotten knowledge and abilities gain him renown. Meanwhile, Robin the Clown has learned some magic of his own.

At the court of Charles V, Faustus delights the emperor with illusions and humiliates a knight, whose attempts to get even result in more humiliation for him.

Faustus continues to use his powers to swindle and humiliate anyone he pleases. Several of his victims, together with Robin the Clown, go to the court of the duke in order to get some justice done, if possible. Faustus wins over the duke and duchess with petty illusions, and toys with Robin.

Time is running out for Faustus. Audience learn from Wagner that his master is probably preparing for death. Even so, there is no repentance evident as Faustus feasts and drinks the time away with other scholars. He summons a spirit to take the appearance of Helen of Troy and asks Mephistopheles to bring Helen to him so she can give him comfort and love during his remaining time.

Finally, Faustus reveals to his friends that he is a damned soul and that his powers came at a high price. They leave him to his fate.

Mephistopheles taunts Faustus, and Faustus blames him for his damnation. The devil gladly takes credit, as the good and evil angels arrive for the last time. The clock strikes eleven, and Faustus's final monologue reveals his regret. At midnight, the devils enter as Faustus begs God and the devil for mercy, but there is no mercy as Faustus is dragged down to hell.

In the epilogue, the Chorus reveals that Faustus is gone, and all his great potential has been wasted. We are warned to remember his fall and the lessons it affords.

- Faust, a two-part play by Goethe

Synopsis:

Part I of the work outlines a pact Faust makes with the devil, Mephistopheles, and encompasses the tragedy of Gretchen, whom Faust seduces. Part II, developed over a long period of Goethe's later life, reflects Goethe's own transition from a predominantly Romantic to a wider world-view and explores more extensive themes, including the values of the Classical past, as it moves towards the work's resolution.

Part I: Faust is a despairing scholar, leading a life that gives him no pleasure or meaning. After attempting suicide, he asks the Devil for the knowledge and magical power in order to fully appreciate the pleasure of the world. This summons Mephistopheles, who bargains with Faust, and offers him magical servitude on earth, for

a time, in exchange for Faust's soul and eternal enslavement. For the duration of their contract, Faust uses Mephistopheles in various ways. In Goethe, and most variations of the story, Mephistopheles helps Faust seduce an ingenue, usually named Margaret/Gretchen, whose life is ruined when she gives birth to Faust's bastard son. Realizing her irretrievable sin, and seeking ruin, she drowns the infant and is charged with murder. Gretchen's claim to innocence absolves her, and she enters Heaven after being executed. In Goethe's rendition, Faust is saved by God via his constant striving—in combination with Gretchen's pleadings with God in the form of the eternal feminine. In the earlier versions, Faust is eternally damned and believes his sins cannot be forgiven; when the term ends, the Devil whisks him off to Hell.

For a more detailed summary:

<https://www.cummingsstudyguides.net/Faust.html#Six>

- Doktor Faustus, a 1947 novel by Thomas Mann
- The Picture of Dorian Gray, an 1891 novel by Oscar Wilde

Cinematic Adaptation

- **Faust and Marguerite** (1900) directed by Edwin S. Porter
- **Faust** (1926) directed by F. W. Murnau, produced by Ufa
- **Mephisto** (1981) directed by István Szabó, produced by Manfred Durniok and screenplay written by Péter Dobai and Szabó

Musical & Operatic Adaptation

- **Faust Overture** by Richard Wagner
- **Scenes from Goethe's Faust** by Robert Schumann
- **Faust Symphony** by Franz Liszt
- **Symphony No. 8** by Gustav Mahler
- **Histoire du soldat** by Igor Stravinsky
- **The Small Print** by English rock band Muse. From the album Absolution. Originally titled Action Faust, it is an interpretation of the tale from the Devil's perspective.
- **Absinthe with Faust** by English extreme metal band Cradle of Filth. From the album Nymphetamine.
- **Urfaust, The Calling, The Oath, Conjuring the Cull, and The Harrowing** by American death metal band Misery Index. The first five tracks from the album The Killing Gods. A five-song, modern interpretation of Goethe's Faust.
- the opera **Faust** by Charles Gounod (1859)
- ...

A collaborative playlist on Spotify 'The devil playlist':
https://open.spotify.com/playlist/7gL30ACfADtaV0HfDhLLg1?si=pKS5Y_FXRaKbrLLUH_uuXg

Writings on Faust

This part is a short list selected materials about literary adaptations of the Faust Myth (Stein's Doctor Faustus Lights the Lights, Goethe's Faust, Marlowe's The Tragic History of Doctor Fautus):

- Wentersdorf, Karl P. "Some Observations on the Historical Faust." *Folklore* 89, no. 2 (1978): 201-23. Accessed February 2, 2021. <http://www.jstor.org/stable/1260129>.
- Bay-Cheng, Sarah. "Chapter 4: Atom and Eve: Doctor Faustus Lights the Lights." *Mama Dada: Gertrude Stein's Avant-Garde Theater*. New York: Routledge, 2004.
- Bowers, Jane Palatini. 1991. "Acts, Characters, Curtain:: The Last Plays, 1938 to 1946." In *They Watch Me as They Watch This*, 97-128. *Gertrude Stein's Metadrama*. University of Pennsylvania Press. <https://www.jstor.org/stable/j.ctv4v31nz.8>. pp. 97-109.
 - Includes the background of Stein's writing of **Doctor Faustus**, and a brief reading of themes of the play and the transformation which Marguerite-Ida-and-Helena-Annabel undergoes.

Themes

- **Patriarchal God and Eternal Feminine**
 - Absolution or complete condemnation -- The concept of heaven absolving the feminine but leaving the hero in a state of unfulfilled purgatory; capitalizes on the worth of a woman being tied to the construct of sexual identity, which for women is defined as an absolute/binary -- caring, seductive, but untouched, or torn. (From Polina)
- **Life and Death**
- **Redemption and Truth**
- **Singularity and Plurality**
 - Singularity: Something so unique that is incapable of being replicated; also, a feature that distinguishes some. The point at which humanity and technology cannot be separated, but begin to exist as one cohesive thing, and merge.
 - Plurality: the stage of being plural

Questions to consider, when reading:

- Why does Faustus feel compelled to prove his ability to die, to go to hell? Is proving that he has a soul important and if it isn't initially, at what point does it become so?
- What's the relationship between The Little Boy, Dog, and Doctor Faust?
 - The dog as the devil, or a part of the devil. In Goethe's **Faust**, Mephisto disguises himself as a dog to trail Faustus. Here, his role is not as direct; he's a placeholder, a symbol, but Stein uses him to link back to Goethe's interpretation.
 - White dog or black dog? Both colors represent an absence or presence of light -- white is the presence of all colors in light; black is the absence of light.
- How does Marguerite Ida and Helena Annabel represent and subvert the virgin/whore complex in this text? How would you describe her relationship with Faustus, based on the way she interacts with him, and that she eventually falls into the Man from over the seas's arms?

- When Mephisto isn't directly speaking, how does this character still have influences on the plot? Which of the characters might represent Mephisto in his absence? What does he truly want, and how is this desire furthered by the actions and choices of other characters in the script?
- Who are the counterparts of the three primary characters -- Doctor Faustus, Mephisto, and Marguerite Ida and Helena Annabel? How do you feel that duality speaks to the conflict present for these characters, based on how they speak, and the decisions they make, as well as how they speak in reference to other characters? What motivates or aggravates this split/duality?
- Why does Marguerite Ida and Helena Annabel turn her back to 'The Sun'?
- Throughout the script, there's an interesting interplay between in the language of the play, the characters refer to different sources of light, both artificial and natural. In context, what might be distinguishing between the emphasize?
[Candle lights, electric lights (as more artificial/human made) versus a character's referencing daylight/moonlight/nightlight/starlight)?]
- ...

FROM ARTHUR C. FIFIELD, PUBLISHER,
13, CLIFFORD'S INN, LONDON, E.C.

TELEPHONE 14430 CENTRAL.

April 19 1912.

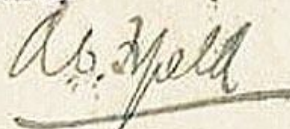
Dear Madam,

I am only one, only one, only one.
Only one being, one at the same time.
Not two, not three, only one. Only one
life to live, only sixty minutes in one
hour. Only one pair of eyes. Only one
brain. Only one being. Being only one,
having only one pair of eyes, having
only one time, having only one life, I
cannot read your M.S. three or four
times. Not even one time. Only one look,
only one look is enough. Hardly one
copy would sell here. Hardly one. Hardly
one.

Many thanks. I am returning the
M.S. by registered post. Only one M.S.
by one post.

Sincerely yours,

Miss Gertrude Stein,
27 Rue de Fleurus,
Paris,
France.



A rejection letter sent to Gertrude Stein in 1912 by
publisher Arthur C. Fifield.

Visual References



Beatrice, Gustave Doré, 1861
Illustration for "The Divine Comedy" by Dante Alighieri



Rinko Kawauchi, 2014

Untitled, Rinko Kawauchi, 2017



DJ Lighting, 2010, Peru





The Kiss, Man Ray, 1935

from Misophonia, Jesse Draxler, 2018



Video Landscapes, Ernst
Caramelle, 1974



Standing Buddha with
Outstretched Hand, NAM JUNE
PAIK, 2005



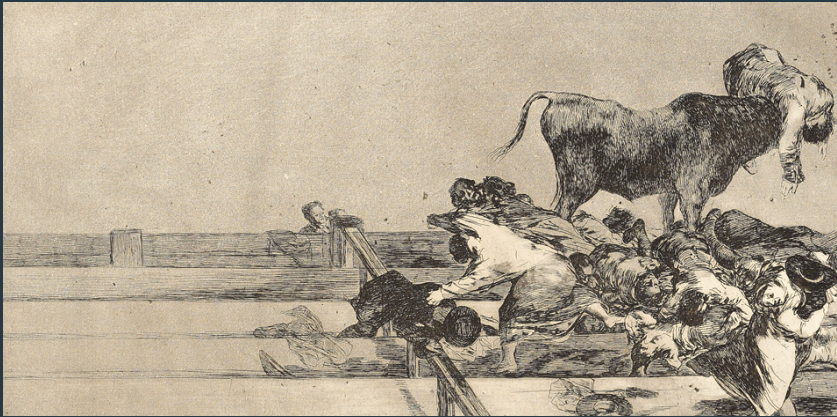


Plate 21 from the
'Tauromaquia': Dreadful
events in the front rows
of the ring at Madrid and
death of the mayor of
Torrejon, Goya, 1816

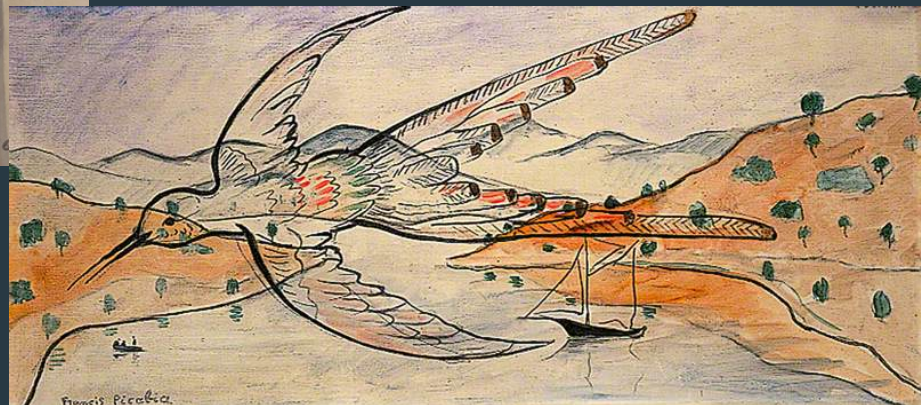


Yves Tanguy

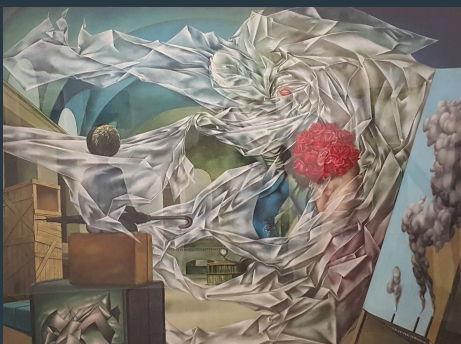


Seated Giant, Goya, 1818

Le colibri, Francis Picabia, 1928-1930



Dorothea Tanning, Un tableau très
heureux, 1947



"In very truth, what fools these mortals be."
-- Gertrude Stein, *The Radcliffe Themes*

Thank you for reading.