

**Dear teacher,**

The following questions and topics are just ideas and suggestions to prepare yourself and your students for our performance of Christopher Marlowe’s *The Tragical History of the Life and Death of Doctor Faustus*. Please add, remove, and change as much as you wish. We would like to give you the opportunity to ask our cast and production team questions and discuss the play after watching a performance. If you are interested in an audience discussion, please stay on after the performance has ended.

We are looking forward to seeing you in the theatre and are always happy to receive feedback on this pack and the performance from you,

## The Parlement of Foules

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## Lesson 1: Christopher Marlowe and his era

### 1.1. A short biography of Christopher Marlowe

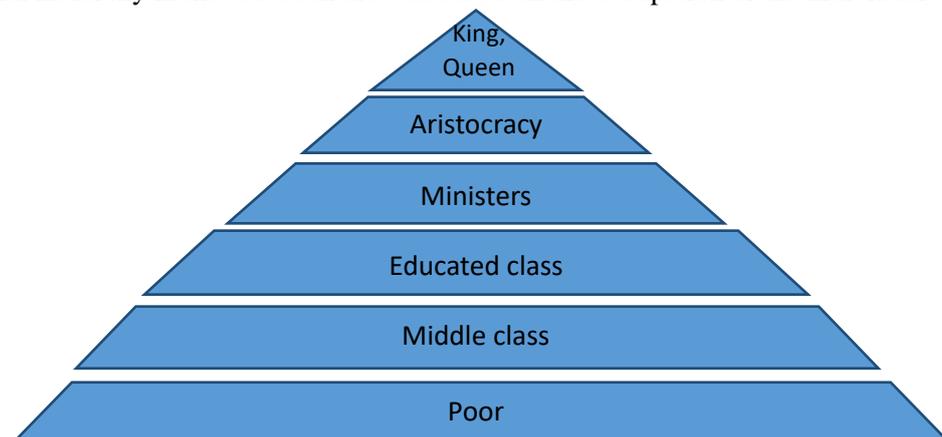
Christopher Marlowe was a British playwright whose most notable play is *The Tragical History of the Life and Death of Doctor Faustus*. His exact date of birth is not known but he was baptized on February 26, 1564 in Canterbury, England. He was murdered at the age of 29 on May 30, 1593 in Deptford, England. Christopher Marlowe acquired a scholarship to Corpus Christi College, Cambridge, which he attended the College from 1580 to 1587 receiving his bachelor's degree in 1584 and later his master's degree. Due to longer absences from college he was suspected of being a secret agent for Queen Elizabeth or at least serving the government in a secret matter. A second income would have explained his rising expenditure, which otherwise would not have been covered by his scholarship.

After college, he went to London and started his literary career, which would last six years. His first play was *Dido, Queen of Carthage* published in 1594. His play *Tamburlaine the Great*, published in 1590, was one of the first English plays to be completely written in blank verse. On May 20, 1593, he was arrested for treason and atheism, for which the penalty would have been to burn at the stake. Against all odds the charges against him were dropped and he was set free on certain conditions. Ten days later he was killed by a man named Ingram Frizer after a disagreement, although no one is completely certain about the exact reason for the conflict. During his lifetime, Christopher Marlowe was known to always push the limits of the acceptable and permissible with the style and content of his plays.

### 1.2. The Jacobean era

The Jacobean Era spans the period between 1567 and 1625 but formally started with the ascension of King James I to the English throne in 1603. He was preceded by Elizabeth I and was the first monarch to rule over both England and Scotland. The Elizabethan era had a huge influence on the Jacobean era in terms of society, theatre and economy.

The social hierarchy in the Jacobean era was based on the occupation of the individual:



Due to industrial growth, the middle class grew and their high income led to improved living standards. The relation between men and women stayed the same as in the Elizabethan era: Men were responsible for earning money to afford food for the family while women were to stay home and take care of the children and the household. Men had full property and voting rights whereas women were subordinate to men and were expected to do what was asked of them. Still, women sometimes tried to earn some money, especially when the family needed it to survive. Some even started to act in plays since more and more plays were beginning to feature women in main roles. Children of the upper classes were usually homeschooled, while middle and lower class families sent their children to school if they could afford it. Marriages were arranged and the children had to obey their parents' choice whether they liked it or not.

In 1607, the England laid the foundation for their first American colony in Jamestown, Virginia and the first people began to migrate.

### 1.3. The role of religion and science in *Doctor Faustus*

After the Elizabethan era, England was still in a religious turmoil by the time King James I became monarch. While people were generally very religious and god-fearing, a major conflict consisted between Protestants and Catholics. During her reign from 1553 to 1558, Mary I had tried to restore Catholic power in England but when Elizabeth I became monarch, she changed England's religion again. Elizabeth I established the Protestant Church and also became its secular leader. By the time of her death, the Protestant Church had already become quite powerful and James I inherited the crown of Elizabeth I. The Puritans also played a crucial role in society the Catholics felt angry about the loss of power and therefore some of them plotted their revenge by planning to attack Parliament and dethrone the King. Their plan was foiled in the last minute and the Parliament and the King remained unhurt.

In general, religion and belief heavily influenced many aspects of the Jacobean society. For example, political decisions could be legitimized through religion with the so-called "divine right of kings", a doctrine which states that a monarch is superior to any earthly rules and only acts under the direct authority of God. The existence of heaven, hell and religious entities such as angels and devils were widely accepted as fact: During early performances of *Doctor Faustus*, there were even rumors of actual devils appearing on stage. The role of dark magic in Marlowe's play echoes the Jacobean society's widespread superstitions and belief in witchcraft. Witches were believed to have knowledge of dark magic and it was feared that they could cause harm and injury. People were quick to make a judgment if they suspected someone of witchcraft, which is why most known witchcraft persecutions took place in the 17<sup>th</sup> century.

In terms of science, the philosopher and scientist Francis Bacon (1561 – 1626) had a strong influence on the evolution of modern science in the Jacobean era. He laid the foundation for objective research about the natural world instead of the Medieval scholastic authoritarianism which had been popular until then. In the years of James I, much progress happened in terms of navigation, cartography and surveying thanks to John Widdowe as well as in the area of

magnetism via William Gilbert (1544 – 1603). Important patrons for scholarship and science were King James I's son Henry Frederick, Prince of Wales and his wife Anne of Denmark.

Task 1:

Compare the Jacobean era to our society today. What are the most important differences? How would your own life be different if you were living in the Jacobean era?

#### 1.4. The role of the theatre

Going to the theatre in the Jacobean era was considered something of a luxury. Private playhouses existed for the royal family and aristocrats as well as public playhouses for anyone else who could afford it. Theatres saw all kinds of audiences in terms of age and class. A big influence was of course William Shakespeare, whose plays were popular amongst a wide variety of people. Popular genres were comedy, tragedy, history and romance. Theatre was flourishing more and more as the years passed and attention was raised due to the development of more diverse genres.

Task 2:

What reasons can you think of for going to the theatre to watch a play in the 15<sup>th</sup> an early 16<sup>th</sup> century? Come up with different possibilities for someone for the upper, middle and lower class!

Task 3:

Is the role of cinema today different to that of the theatre?

## Lesson 2: *Doctor Faustus* – Content, characters and language

Just like many details of Christopher Marlowe's life, the exact origin of his most famous play is still uncertain today. We do know that *The Tragical History of the Life and Death of Doctor Faustus* was heavily inspired by stories about Faust, the main character of a German legend (see Lesson 3). The first performance of the play can be traced back to a period between 1588 and 1593, the year of Marlowe's death. The play was only published several years later and there are two different versions of the play that still exist today.

The 1604 text was followed by a longer and altered version which was published in 1616. There is still much debate about which scenes were added or changed by other authors and especially many of the comic elements of the play are believed to have been added by other writers.

The Parlement of Foules' production will be using an adapted script that includes elements of both.

### 2.1. A short summary

Doctor Faustus is a highly successful and intelligent scholar at the University of Wittenberg. In our production, Johann or John Faustus has become Joan Faustus. Frustrated with her inability to satisfy her hunger for knowledge and persuaded by her friends Valdes and Cornelius, she eventually turns to dark magic. Faustus summons Mephistopheles, a lesser devil who was once an angel but fell with Lucifer, the first Prince and Ruler of Hell. Since Lucifer's power grows when humans sell him their soul, Mephistopheles tries to seduce Faustus into doing just that by promising her 24 years of unlimited power in exchange.

When Faustus strikes a deal with the devil, her decision not only leads to serious (and sometimes comical) consequences for herself and her environment, but also confronts her with very personal conflicts. Faced with her own torn conscience, Faustus struggles to come to terms with issues of morality, religion, science and belief while her time is slowly but steadily running out.

### 2.2. Characters

**Doctor Joan Faustus** is the protagonist of Marlowe's play. She was born in a German town called Rhode, today's Stadtroda, and later went to Wittenberg, where she became a famous and brilliant scholar. She is very curious and eager for knowledge; however, at the same time, she is dissatisfied and struggles with her own personal meaning of life. Words and knowledge are not enough: she seeks something that makes her pay the ultimate price. In exchange for her soul, Lucifer promises her 24 years of unlimited power. Still, this is not enough for Faustus and she becomes the tragic heroine of the story.

**Mephistopheles** is a former angel, now a devil, who fell together with Lucifer. He was assigned as one of possibly many to lure humans into trading their souls. An eternity of victims later Mephistopheles has grown bitter. Every human that is seduced and eventually damned forever reminds him of his own shortcomings a long time ago.

**Wagner** has been working for Faustus for several years and is not only a servant but also a student. The student is striving to be as successful as Faustus and also aware of the fact that she is working with black magic. She is very curious and her interest in black magic increases every time she sees Faustus' power and knowledge.

**Lucifer** was once an angel. Also known as the "Morning Star" he was the brightest and most beloved of God's winged children. But driven by jealousy of the Humans, Lucifer initiated a rebellion which ended in him and all those who conspired with him being thrown from Heaven. After his fall Lucifer became Prince and Ruler of Hell. His main motivation is now to seduce as many human souls as he can, caring less about ruling those souls himself but more about them being lost for God. Centuries after his fall Lucifer now exists in almost perpetual resentment towards God.

**Robin** is the clown, stableman, and comic relief in *Doctor Faustus*. While he has no meaningful relationships to other characters, he is frequently accompanied by his fellow stableman and companion, Rafe. In the course of the play, Robin becomes Wagner's servant and steals one of Doctor Faustus' conjuring books in order to use magic for rather frivolous purposes - alcohol, women, and blatancy.

**The Old Man** is a character only seen twice in the course of Faustus' downfall; nonetheless he is of some importance as he embodies the true good in humanity. He lives in extreme poverty but is never complaining about it or looking for some earthly tokens to keep. His only thing of value to him is his faith in God and his 'clean sleeve' from all sins. He wants to help Faustus save his soul from the contract with the devil.

**Helen of Troy** is the archet type of female beauty. In Greek legend, she was the daughter of Zeus and Leda and wife to Menelaus, King of Sparta. She eloped with Paris and thus brought about the siege and destruction of Troy. However, she is long dead and Faustus has to consider the potential punishment, if she brings Helen back to this world with black magic.

### **The Seven Deadly Sins**

**Pride** is one of the personifications of the Seven Deadly Sins. Pride can be considered an impulse or a motivation that leads mankind to sinful actions. It is the reason that Lucifer fell from heaven and in the case of the play also the reason for Faustus' fall into the dark arts. Like its counterpart, Despair, Pride prevents man from fearing and loving God, and thus block man from repentance- and thus from god's mercy.

**Covetousness** is a deadly sin also known as greed or avarice. It expresses an inordinate desire for wealth or possessions (especially for another's possessions).

**Wrath** is the deadly sin of the feeling of hating absolutely everyone and everything around you and all you want to do is destroy and see destruction in the world.

**Envy** is one of the seven deadly sins. Envy is lean, always jealous of others and cannot read, which is why she wishes all books to be burned. Envy is a reckless trickster that manipulates and deceives others.

**Gluttony** is the fifth of the seven deadly sins. It describes the desire for the over-consumption of food and alcohol.

**Sloth** is the sin of laziness. It is defined as the unwillingness to do anything that takes effort.

**Lechery**, also known as lustfulness, is the constant striving for sexual intercourse or the desire for another person. Generally, lecherous people are not able to control their own desire and are thus slaves to their basic instincts.

#### Task 1:

Why do you think the seven deadly sins were included as characters in the play? If you have read *Doctor Faustus*, how do they relate to the other characters in the play?

### 2.3. Language and structure

*Doctor Faustus* consists of between thirteen and twenty scenes. The play can be divided into five acts with the additional feature of a chorus, the function of a narrator who is detached from the other characters and scenes. The most important and dramatic scenes of *Doctor Faustus* are written in blank verse. However, the comic scenes use prose, which sets them apart from the rest of the play not only thematically, but also stylistically. Another important feature is Faustus' soliloquies. By means of this, sharing her thoughts and feelings without the presence of other characters on stage, the audience is introduced to the inner conflicts that Faustus struggles with during the course of the play.

#### Task 2:

If you have access to a copy of the play, compare a scene written in blank verse with one of the comic scenes written in prose. What effect does each writing style have on you as a reader? What could be possible reasons for each choice of writing style?

### 2.4. Doctor Faustus as an example of the Elizabethan genre of tragedy

Elizabethan tragedies share a variety of certain characteristics in style and structure. Stylistically, for example, the narrating chorus is a device that is commonly used in Elizabethan plays. Most importantly, the ending usually involves a catastrophe that was caused directly or indirectly by the protagonist and eventually results in his or her death. Nevertheless, this main character generally also has redeeming qualities despite his or her crucial flaws. A likeable and relatable protagonist allows the audience to be emotionally invested in the story, which ensures the dramatic effect of the tragic ending.

Task 1:

Explain how Doctor Faustus fulfils the characteristics of an Elizabethan tragedy. Illustrate your answer with examples and / or references to plot, structure and characters of the play.

Task 2:

Find other examples of Elizabethan tragedies and discuss how the characteristics apply.

### Lesson 3: The Faust(us) legend

We have already learned that *Doctor Faustus* is actually Christopher Marlowe's take on the classic German legend of Faust. It is not quite known who Faust really was and where he lived; even his first name is not certain. Some believe magister Georgius Sabellicus Faustus junior was the origin of Faust; others suspect that it was Dr. Johann Faust or Georg von Helmstadt. Faust's first noticeable appearance in written form was in a chapbook, which are small and affordable books that were sold on the streets, in 1587. This book was then translated into English and published under the title *The Historie of the Damnable Life, and Deserved Death of Doctor Iohn Faustus*. Shortly after, Marlowe published his play *Doctor Faustus*, which was based on *The Historie*.

#### Task 1:

Look up the original Faustus legend. What are the differences and similarities to Marlowe's play? Focus on the characters, the setting and the plot.

#### Task 2:

Why do you think the Faust(us) legend inspired Marlowe (and later Goethe)? What makes Faust(us) and Mephistopheles so interesting? How does the classic legend relate to the time period that Marlowe lived in?

#### Task 3:

How could a modern take on the Faust(us) legend look like? Nowadays there are many other ways of adapting something. Think about what you are interested in, e.g. comics, video games or films, and come up with some ideas regarding characters and plot.

#### Task 4:

Do you know other legends, subjects etc. that have been adapted into books, plays, movies, songs etc. by different people throughout the course of history? How have they connected to the current affairs of the time?

#### Task 5:

How could the basic Faust(us) plot be blended together with contemporary or recent events, or aspects of 21<sup>st</sup> century life? How do people today "sell their souls to the devil" in a metaphorical sense?

## Lesson 4: Comparing Marlowe's *Doctor Faustus* and Goethe's *Faust*

About 200 years after Marlowe, the German writer Johann Wolfgang Goethe published his take on the Faustus legend. His *Faust* consists of two parts, which were preceded by a more radical version from the author's more rebellious youth, called *Urfaust*. *Faust Part One* was first published in 1808, though revised 20 years later. *Faust Part Two* was published shortly after this revision, namely in 1831.

If you do not know what Goethe's *Faust* is about or maybe have forgotten the story, here is a short rap-video summing up *Faust Part One* that you might like to watch:

<https://www.youtube.com/watch?v=DaIXnWpQEBA> (in German)

Another short introduction is given in this video about Goethe himself (06:00-08:20):

<https://www.youtube.com/watch?v=zNEpojtXotE>

### Task 1:

Compare Marlowe's and Goethe's takes on the Faust(us) legend. What did they do differently and why? What aspects have stayed the same? Examine the two stories on both a narrow scale (e.g. characters, names, places and the actual plot) as well as on a broader scale (e.g. the characters' relationships, motifs, overall themes and context).

### Task 2:

Keeping in mind the time periods the two plays were written in; can you see possible motivations and reasons for the choice of subject?

### Task 3:

If you have read or seen both plays: Which one do you like better and why? You might think about the characters, the overall storyline, specific scenes etc.

### Task 4:

Religion played an important part in the original Faustus legend. Written in a Lutheran manner, Faust can even be seen as an antagonist to Martin Luther. Compare how religion is embedded in *Doctor Faustus* and *Faust* and how Faust(us)'s attitude towards the subject differs in the two adaptations of the legend.

### Task 5:

Regarding Goethe's *Faust*, you might have heard of the 'Gretchenfrage', a crucial question usually about the religiosity of the addressee, where Margaret/Gretchen confronts Faust with his religious belief. The specific scene is one of the most important and popular ones from the play. Look at the extract below. Why do you think this scene is so essential for Goethe's play? How does it affect his Faust?

Task 6:

Can a similar scene be found in *Doctor Faustus*? If so, in what context does that scene occur and how does it affect the characters and the outcome of the play? If not, how does the absence of a similar scene affect the play and the motif of religion? How is religion embedded in Marlowe's play instead?

**Goethe. Faust Part One. Martha's Garden.**

*Margaret.* How is it now with thy religion, say? I know thou art a dear good man, but fear thy thoughts do not run much that way.

*Faust.* Leave that, my child! Enough, thou hast my heart; For those I love with life I'd freely part; I would not harm a soul, nor of its faith bereave it.

*Margaret.* That's wrong, there's one true faith—one must believe it?

*Faust.* Must one?

*Margaret.* Ah, could I influence thee, dearest! The holy sacraments thou scarce reverest.

*Faust.* I honor them.

*Margaret.* But yet without desire. Of mass and confession both thou'st long begun to tire. Believest thou in God?

*Faust.* My darling, who engages  
To say, I do believe in God?  
The question put to priests or sages:  
Their answer seems as if it sought  
To mock the asker.

*Margaret.* Then believ'st thou not?

Task 7:

The Faust(us) legend is especially known for the relationship of Faust(us) and Mephistopheles. Compare the relationships of the two characters in the two plays by listing similarities and differences. It might be of help to imagine Marlowe's Faustus/Mephistopheles meeting Goethe's Faust/Mephistopheles. How would such a meeting take place? How would the characters behave and what would they say to each other? Would they argue or get along well? Who would have more difficulties in this unexpected situation? Would one appear to be more comfortable / nervous / curious / than the other?

Task 8:

One difference in particular is that Faust(us)'s deal with Mephistopheles has different effects in both plays, e.g. multiple people are hurt in *Doctor Faustus*, while in *Faust* it is mainly Gretchen who suffers. Further, the deal triggers a chain reaction in each case, i.e. Gretchen drowning her new-born child in *Faust*. Think about other consequences the deal has in the two plays and how they affect the respective stories and characters.

Task 9:

*Doctor Faustus* is often not listed as a source for *Faust* although many scholars believe that Goethe was highly inspired by Marlowe's play. Do you think Goethe was inspired by *Doctor Faustus*? What speaks in favour of this theory, what against it?

Task 10:

Can you think of any other adaptations of the Faust(us) legend? Besides written ones, there are also operas, paintings, films and many more. Choose one adaptation and examine whether it connects more to Marlowe's or Goethe's play (and characters) or maybe to none at all?

For example, look at the summary of Thomas Mann's novel *Dr. Faustus. The Life of a German Composer Told by a Friend* (1947). In what way is the protagonist Adrian Leverkühn similar to Faustus and/or Faust? How does his deal differ from the one Marlowe's Faustus and Goethe's Faust agree on? Can you see parallels to the hardships Germany was facing at the time the novel was written?

## Lesson 5: Religion and science

In many works of fiction, science and religion are contrasted and often even presented as being in a constant conflict with each other while raising questions of ethics, power and knowledge. The two were not always considered to be opposites, however. Astrology, for example, was seen as a discipline just as scientific as astronomy until the end of the 17<sup>th</sup> century, while today it is generally seen as esotericism. The fact that such distinctions and definitions can be debated and changed over time shows the potential that the relationship between science and religion has for being discussed in society as well as in works of fiction.

In Marlowe's *Doctor Faustus*, science and religion are two central topics that are dealt with in various ways. Especially in regard to religion, the concepts of heaven and hell are explored when Faustus strikes a deal with the devil.

### Task 1:

How would you describe the concept of heaven and hell in *Doctor Faustus*?

Group 1: Act 1 Scene 3

Group 2: Act 2 Scene 1 (beginning at Faustus: "First I will question thee about hell")

Compare the results!

### Task 2:

How do you imagine hell and heaven?

a) What is hell? / What does hell mean?

Look up definitions in different dictionaries (e.g. the Oxford English Dictionary: "A place regarded in various religions as a spiritual realm of evil and suffering, often traditionally depicted as a place of perpetual fire beneath the earth where the wicked are punished after death"). What other definitions can you come up with? When people talk about "going through hell", what do they mean?

b) How does hell look like?

Group 1: Hell according to the bible ([attachment no.1](#))

Discuss the bible quotes with a partner, summarizing your findings in 2-3 sentences.

Group 2: Dante's concept of hell (9 circles of hell) from Inferno

Discuss with a partner, then present your findings in front of the class.

<http://historylists.org/art/9-circles-of-hell-dantes-inferno.html>

<http://www.4degreez.com/misc/dante-inferno-information.html>

<http://www.telegraph.co.uk/culture/culturepicturegalleries/9267162/The-nine-circles-of-hell-from-Dantes-Inferno-recreated-in-Lego-by-Mihai-Mihu.html?frame=2219919>  
(the nine circles of hell build out of Lego, maybe a fun way to present the topic).

Task 3:

How would you describe Faustus' position in the conflict between science and religion? For example, look at Act I Scene 1, beginning at [*picks up a book of magic*] when Faustus describes the different sciences she has mastered. How does she position theology and religion in this context? How does she position herself?

Faustus is a very curious student of all sciences. Nevertheless, she believes in God and the devil. Furthermore, she aspires to solve many questions about the world that religion only answers with belief. Many of those mysteries like "what happens after death?" cannot be proved, so she strives to find another way to supply answers. Gaining knowledge, for Faustus, means gaining power, and once she has this power in sight she does not stop for anything, even selling her soul.

Task 4:

Religion plays a very different role in our lives today. Could you still imagine a scenario with Faustus as a modern-day scientist? What would be different?

In science, there is always a struggle between innovation and ethics. How far is science allowed to go? Identify cases in which there have been debates about such boundaries in science (e.g. "designer babies", genetic engineering, etc.).

Sometimes a scientific innovation can have devastating results. Is Faustus' pact with the devil comparable to, for example, scientific progress in the area of physics which ultimately led to the invention of the atomic bomb? What aspects from the original play are still applicable to our time?

## Lesson 6: Faustus' pact with the devil

The pact with the devil is one of the central motifs in *Doctor Faustus* and many other stories in literature, music, film and pop culture. Especially in connection to the previously discussed issues of religion, this opens up the possibility of many interesting discussions about the subject.

### Task 1:

Have you ever encountered a story (play, novel, movie, song) containing a deal with the devil? How is the pact dealt with in these stories? How does it differ from Doctor Faustus' deal with the devil?

### Task 2:

The motif of the “pact with the devil” has been around for ages. Christopher Marlowe wrote *Doctor Faustus* in 1592 and the motif is still commonly used nowadays. Why do you think it is still the source of stories, songs etc. in the 21<sup>st</sup> century?

### Task 3:

Can you think of any real-life situations that can be compared to a “pact with the devil”? Have you ever encountered one of these situations yourself?

### Task 4:

Focussing on *Doctor Faustus*, what could be Faustus' and other characters' motivation for making a pact with the devil?

What do you think is Mephistopheles' motivation on his side of the deal?

## **Lesson 7: Before the performance**

### Task 1:

Choose a scene from Doctor Faustus and (plan to) act it out. Why have you elected that particular scene? What decisions do you have to make as an actor and / or director?

### Task 2:

Would you set the play in a certain time and place? If so, why? Would you have to change and adapt the original play? If so, how?

### Task 3:

Think about what you would like to discuss with the cast and team in the Q & A session after watching a performance by the Parlement of the Foules.

## **Lesson 8: after the performance**

### Discuss!

What kind of approach did the Foules take in comparison to the original play?

What changes did they make? Was there anything in particular that surprised you?

Which parts of the production did you (not) like and why?

How did the costumes, the light and the set help you to understand the play? Was there too much/ too little on stage? If you were the director, what would you have done differently?

Did you feel sympathy for any character(s)? Did your feelings towards him or her change during the course of the play?

Based on our interpretation of the play, who do you think is responsible for Faustus' fate?

Brainstorm with a couple of classmates, and then write a short obituary for the "Wittenberg Daily" about the famous academic Doctor Faustus.

## Attachments

Attachment no.1:

### Hell in the bible

- “But the cowardly, the unbelieving, the vile, the murderers, the sexually immoral, those who practice magic arts, the idolaters and all the liars – they will be consigned to the fiery lake of burning sulfur. This is the second death.”  
Revelation 21:8
- “Then they will go away to eternal punishment, but the righteous to eternal life.”  
Matthew 25:46
- “The wicked go down to the realm of the dead, all the nations that forget god.”  
Psalm 9:17
- “They will be punished with everlasting destruction and shut out from the presence of the Lord and from the glory of his might.”  
Thessalonians 1:9
- “They will throw them into the blazing furnace, where there will be weeping and gnashing of teeth.”  
Matthew 13:42
- “Then he will say to those on his left, ‘depart from me, you who are cursed, into the eternal fire prepared for the devil and his angels.’”  
Matthew 25:41
- “For if God did not spare angles when they sinned, but send them to hell, putting them in chains of darkness to be held for judgement.”  
Peter 2:4