

1914

# Marks of French influence in Goethe's works.

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Marks of French Influence in Goethe's Works.  
Edward Earle Swain.

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Thesis Outline.

Bibliography.

Introduction.

The Early Years. 1749-65.

The French Stage.

Student Days. 1765-71.

Strasburg.

Sturm und Drang. 1771-75.

Conformity to Nature.

Tendency to overthrow all Rules.

Goethe and the French Revolution.

" The Campaign in France." 1790.

The Later Years. 1813-32.

French Sources in Scientific Studies.

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I. Consideration of Individual Works.

II. Consideration of Certain Special Works.  
Productions of the Revolutionary Period. 1793-1800.

III. Consideration of Special Works.

Products inspired by Napoleon.

Poem to Maria Luisa.

Other Verses about Napoleon.

" Epimenides Erwachen."

IV. Consideration of Special Works.

" Die Wanderjahre."

" Faust."

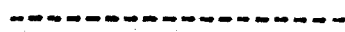
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... Introduction. He says that ...

" A nation ( the French ), one of the most civilized of the earth, and to which I owe so great a part of my own development." ( Conversations with Eckermann, III, 323 )..

This statement by Goethe forms the text of my thesis, as it seems to sum up the whole idea of my essay.

In " Wilhelm Meisters Lehrjahre, " ( Book V, Chap. 16 ) , he says, ,

--" How can you be hostile to a language to which we Germans are indebted for the greater part of our accomplishments, to which we must become still more indebted, if our national qualities are ever to assume their proper form?"

Henri Blaze-de-Bury ( Goethes Gesprache ) , says that " Goethe unites the three French qualities of clarity, precision and power." He says, " I do not pretend that France has done as much for him as Germany has, but when we consider the unbroken intercourse which he held with the great literary geniuses of the 17<sup>th</sup> Cent., --it is permissible to believe that France had some influence on him. He borrowed from France what Germany could never have given him.

The poetry of Goethe in its most imposing harmony results from that calm and just spirit of reason, that admirable common sense which we ( the French ) , possess in so high a degree--"

He kept in touch with the Romantic Movement of France.

At the University of Strasburg he comprised in his list of studies the French writers of the 16<sup>th</sup> Cent., Amyot, Du Bartas, Montaigne and Rabelais. He was attracted by the good sense and perspicacity of the French moralists in their analysis of human nature and the social instincts of the French. He speaks in high terms of Paris and of its intellectual resources. The French culture as such influenced him, and he realized the tremendous importance of dramatic literature.

As director of the Weimar Theatre he deemed it necessary to foment a reaction against the disquieting vogue of the national drama of Kotzebue. He added to the repertory a number a number of translated pieces of Corneille, Racine and Molière. He translated the " Tancred " and " Mahomet " of Voltaire. He was greatly interested in the stage and he showed a wonderful enthusiasm in his directing of the above mentioned theatre. In his artistic tendency in this connection he was much influenced by French tragedy. " Le Moniteur " of Oct. 8<sup>th</sup>, 1808, says of him, " Il parait apprécier parfaitement nos acteurs, et admirer les chefs d'œuvre qu'ils représentent."

The influence of Rousseau upon Goethe was very evident. " La Lettre à d'Alembert " we find, in part, in " Wilhelm Meisters Wanderjahre." " La Nouvelle Héloïse " acted powerfully on " Werther." " Satyros " shows the Rousseau influence, although largely in a reactionary, negative way.



Diderot's influence was the most marked. He has been called the "most German of the French." The impulse which Goethe's thought received from him, goes back to the early years. He read, while a student at Strasburg, "Les Deux Amis de Bourbonne." He says that he was delighted with this. Of "Jacques le Fataliste," he says,

" I thank God to be able to take in so much at a time, and with so much pleasure."

He made such a splendid translation of " Le Neveu de Rameau," of Diderot, that the work was retranslated and for a time successfully passed off as the original. He was fascinated by the hero of this satire, and he could see in the amiable rake and wastrel, a sort of vicious Werther. The success of this translation shows the skill of Goethe in comprehending the French idiom.

In " Wilhelm Meisters Lehrjahre," he says of Racine,

" I can readily conceive how people of high breeding and rank must value a poet who has painted so excellently the circumstances of their lofty station. Corneille has delineated great men, Racine, those of eminent rank. In reading his plays, I always figure to myself the poet as living at a splendid court."

When we remember how Goethe loved the ways and manners of the nobles, and of those who lived " in Kings' Houses," we can see how he was influenced, in this respect at least, by one of the greatest French writers.

Were we to cite all the instances of the French influence on Goethe, we should have a good sized volume. I shall endeavor to show, in a brief glance at the life and works of the great poet, the most striking examples of that influence.

Marks of French Influence in Goethe's Works.

Successive Epochs in the French Influence on Goethe.

The Early Years, 1749-65.

The bringing up and early education of Johann Wolfgang Goethe, born at Frankfurt-on-the-Main, Aug. 28", 1749, took place at a time when the general French influence was very strong. French was the language of all polite circles, and writers often disdained the mother tongue for the former, or for Latin. All this could not fail to react powerfully on the boy.

When the poet was a lad, the old city was occupied by French troops, and the Count de Thoranc, a most courteous gentleman, had his quarters in the house of Goethe's father. The Count was high in authority, but did all in his power to endear himself to those about him. He would not even hang his military maps on the walls, lest they <sup>should</sup> give offense to his hosts.

The occupation of the city by the strangers brought many advantages to the young Goethe. The severity of home discipline was relaxed, and another kind of education, that of life and manners, was begun. The constant passing of troops through the street, the brilliant parades, "Pomp, pride and circumstance," were not without their influence. And he gained a knowledge of the French language that was most useful to him.

The French Stage.

The ~~The~~ interest which he felt in the drama, led him to study the French Classics with care, and he read, at this time, the works of Racine, Molière, and the most of Corneille. He received a pass to the French theatre which was established at Frankfurt, and he followed the dramatic representations with the keenest pleasure.

He made the acquaintance of a French boy, named Derones, who was in some way connected with the theatre, and through his invitation Goethe was taken behind the scenes. In this way he gained many impressions that were invaluable to him in the writing of "Wilhelm Meisters Lehrjahre." He wrote a French play, but it was so unmercifully picked to pieces by Derones, that he cast it into the fire. He gained, however, a knowledge of the French drama, and learned, as we have said, much French.

He composed some satirical verses on fashionable society, which began--

"Dieses ist ein Bild der Welt  
Die man für die beste hält-" u.s.w.

Here the influence of Voltaire is plainly visible. The passion which he conceived for the French drama could not fail to bring into the world a host of productions, most of which have been lost. Of those that have remained, may be cited "Die Laune des Verliebten," and "Die Mitschuldigen."

Student Days, 1765-71.

In October, 1765, Wolfgang matriculated at the University of Leipsic. This town, owing to its book-trade, wealth, higher education, etc., was the pearl of culture among German cities. It had a French colony, and possessed an aristocracy of manners. It was a "Paris in miniature."

Goethe was greatly impressed by all this elegance. He became quite a dandy, and one of his friends, coming to the University, comments bitterly on this change. He used much French at this time, as his correspondence shows, and the name of Rousseau begins to creep into his letters. The literature of France impressed him, and he attempted to translate Corneille. His "Neue Lieder" are conceived in the traditional style, powdered and affected, of the French anacreontics. He returned to Frankfurt, broken in health and without his degree, and he had learned to love the foppish elegance of Leipsic, and to despise the uneventful life of his native town. His father decided to send him to Strasburg to continue his studies.

Strasburg.

And so we find the boy in another French city, but of quite a different sort. Leipsic, although German, yet affected French airs and graces, as well as language. Strasburg, which really was French, with university and officials under the control of France, was distinctly German in tone. In this milieu the lad decided to throw away his previously conceived liking for the French models, and we find him uttering the slogan, "Germany for the Germans." And yet, even at this period, he was affected by Voltaire and Rousseau.

Sturm und Drang, 1771-75.

The Beginning of the Literary Revolution.

Conformity to Nature, following after Rousseau.

Tendency to overthrow all Rules.

In this new movement we find Goethe endowed with all the qualities necessary to a leader. He and his young followers devoted themselves to the new cause with a fine enthusiasm. They believed that everything that was French must be bad. The literature had grown old and aristocratic, while criticism lacked creative power and was purely a negative disparagement. Poetry was a prison in which the drama was languishing. The classic drama was a parody on itself.

Men like Diderot appealed to them, and of course Voltaire and Rousseau. Kestner says of Goethe, "He has a very high opinion of Rousseau, but he is, however, no blind worshipper of him." When:

Wolfgang was ready to take his degree, he chose as the subject of his dissertation--

" That it is the duty of every law-maker to establish a certain religious worship binding upon clergy and laity--"

In this he followed in the path of Rousseau's " Contrat Social." The faculty, however, objected to this, and he wrote upon another theme.

" Götz von Berlichingen mit der eisernen Hand " ( 1771), was the first born of the Romantic School, and its influence has been wide-spread. It decided the fate of French tragedy in German literature. It sprang from that mighty movement that shook all Germany at the commencement of the seventies. It signalized that fierce attack on stiff subserviency to rule and style, and meant the " return to Nature" preached by Jean-Jacques Rousseau.

" Werther " was written in 1774, and " Clavigo " in the same year. " Jery und Bätely " was written about 1780. All of these are studied in detail in a later chapter. " Mahomet " and " Tancred " were translated from the French of Voltaire in the early part of the 18" Cent..

Goethe and the French Revolution.  
" The Campaign in France " ( 1780 ).

The man of letters was called to follow the Duke of Saxe-Weimar, his patron, on the fruitless expedition against the French. His journal is not very inspiring, nor is his Tagebuch of the " Belagerung von Mainz." They contain some little sketches of amusing personal experiences. A few entertaining anecdotes of French thrift, arrogance and pretension are given, as well as some pathetic examples of devotion. In one place he tells of some nobles whom he saw, cheerfully washing down their horses and cleaning their accoutrements. Beyond wishing for the punishment of the cruel demagogues at Paris, and desiring to see a foreign country that had ever interested him, he had no enthusiasm for the expedition. And yet he bore the privations and dangers with great philosophy and patience.

Goethe was not in sympathy with the Revolution, and he could not see the rosy dawn of promise that was evident to so many. He did not believe in a violent overthrow of everything. He was no friend of democratic rule, and he had a fierce hatred of the mob and of the Jacobins. The dreadful deeds of cruelty filled him with horror. As a practical man he had no confidence of the people to help themselves, or to make a sensible use of a larger measure of liberty. He thought that ruling should be left to experts, and that all progress was dependent on the labors of individuals of eminence. He believed in improvement, not in overthrow, in reform, not in revolution. His idea was to spread culture, through the education of the masses.

He was embittered all the more against the movement by its reflex influence on Germany. Through his own efforts, many evils had been suppressed, and reforms were being made. Then came the upheaval, and the progress of these improvements was checked by the reaction. Some of his best friends, like Herder, Knebel, Wieland and others who had enjoyed the highest favors from the Ducal House, had adopted the new cause. He found a *spirit* of insubordination, not only among the students, but among the officials as well.

11

On the other hand he was not a friend of the Royalists, whose sins he recognized, and he certainly had no passionate admiration for the nobles. ( Still, in speaking of French aristocrats, he says,

" The Count de Foix shows the old French nobleman at his best. The Germans seem ~~to~~ come, in comparison, but raw philistines. " ).

Of the Count and Countess Fouquet, who helped him with his work on Natural History, he says--

" Excellent people, always in sympathy with me; but one has ever the feeling, that they are the final authorities in the making of hexameters. "

He did not personally admire Mme. de Staël, although he speaks very highly of her book on Germany. He found the lady very superficial, " very French indeed, " as he puts it.

Probably Goethe's want of sympathy for the Revolution was the principal cause of the evident lack of strength in most of his productions dealing with it. He made no attempt to portray political conditions, and he found the greatest satisfaction in unburdening his resentment in his poetry. Hence this very poetry, that usually reflected the world so faithfully, became in this instance a distorting mirror. Some of these works were insignificant, others remained unfinished. The poet's real self was not in them, and whatever was not a part of his inmost being, was destined to become a " factory product, " or to remain a fragment. Among the works of the Revolutionary period may be mentioned, " Der Bürgergeneral, " " Die Aufgeregten, " " Das Mädchen von Oberkirch, " " Die Natürliche Tochter, " " Unterhaltungen deutscher Ausgewanderten, " and " Hermann und Dorothea. " The last mentioned of these is undoubtedly the best of them.

#### Goethe and Napoleon. ( 1797-1813 ).

Many persons have unjustly accused the great poet of an unworthy lack of patriotism, others maintain that he was really hostile to the cause of freedom. I shall endeavor to show that his attitude towards the movement was no unworthy one, and that his admiration for the Emperor was quite justified.

Goethe was a strong believer in the individual, rather than in the masses, and this made him all the more likely to be affected by the strong personality of the world-conqueror. There were, too, points of resemblance between the two men. It was inevitable that the Bard of Weimar should be influenced by Napoleon. Both Goethe and Napoleon were men of " Ordnung, " and enemies of the rule of the " Demos. " Both detested dreams and " belles phrase, " and the spouting of demagogues. Both were " realists " in the fullest sense of the word, only believing in the " real " ; and in the self-asserting individual. Both despised humanity, if in quite different ways. Napoleon sneered at human weakness, and sought to turn it to his advantage, while Goethe was moved to impatience and pity. Both felt the same lofty contempt for the mob. Napoleon taught the poet to value interior peace and quiet, prompt justice, security of frontier and possession. He showed him that these things were the results of the rule of a good but absolute prince.

12

In the early years of the Revolution, Goethe mentions the French liberators with sneering hatred, and his feelings towards the young Corsican officer of artillery were not those of admiration. Still, in 1797 he says of the French--

" A vast body, well organized and officered with intelligence and seriousness, and not to be resisted. "

In 1800 he says--

" We'll wait and see if Bonaparte's personality can give us a better manifestation of this beautiful thing. " "  
( liberty ).

In 1804 he says of Napoleon--

" " That extraordinary man, who astonished the world with his deeds. " ( " Goethe und Napoleon " ).  
Fischer.

As to the reproach that Goethe was a bad patriot, let us remember that he loved Germans as individuals, not as a nation. For him the political question in Germany was nothing, for there was no Germany, in a united sense, only a scattered flock of sheep without a shepherd. His empire was one of culture, and as long as Napoleon helped to strengthen this, what cared he for the breaking up of " The Holy Roman Empire " ? He saw whole peoples united, and Art, Science and Culture in general, prospering as never before. Goethe's patriotic pride was that Napoleon was really forced to recognize the Germany of Culture..

The Emperor was beginning to have his effect on the Poet, and the latter was entirely on the side of Bonaparte, long before the Erfurt Reception. This interview was well calculated to appeal to Goethe. The little-great Corporal-Emperor, surrounded by his marshals in all their " pomp of power, " dictating commands to flying orderlies, and calmly pointing out the faults of " Werther " , was truly a wonderful figure. His gracious recognition of Goethe's greatness, summed up in the never-to-be-forgotten words, " Vous êtes un homme, " was exhilarating and inspiring to the writer, and created an undying impression.

In regard to the direct influence of Napoleon on Goethe, we may say that the soldier gave the author more food for thought than any other personality. While we cannot affirm that there was any vital change in Goethe's way of thinking, yet it is certain that the appearing of Napoleon confirmed much that Wolfgang thought, and gave certain tendencies of this thought more sureness and sharpness. The literary productions, however, that were inspired by Napoleon were astonishingly few, and will be discussed later.

The Later Years ( 1813-32 ).  
References to French Sources in Goethe's Scientific Studies.

The latter period of the poet's life was wonderfully fertile. The " Wanderjahre " appeared in 1821, " Aus Meinem Leben " in 1830, and the second part of " Faust " in 1831. Much of the time was given to business and to scientific research.

Buffon's book " Les Epoques de la Nature " had exerted an influence upon him. Later, in Geoffroy de St. Hilaire, he found a method of looking at Nature that coincided with his own. Saussure of Geneva, led him to the study of mineralogy. Of the " Theory of Colors " he says--

" Nuguet on colors in the ' Journal de Trevoux ' was extremely welcome to me." ( Goethes Werke, Bd. XXI, 241 )..

In another place he says--

" I owe not a little aid in Geology and Geography to the European Mountain Chart." ( Goethes Werke, XXI, 294 ).

In still another place he says--

" It was most of all helped by d'Aubuisson de Voisin's Geognose and by Soriot's Mountain Chart." ( Goethes Werke, XXI, 294. ).

Speaking of the " Farbentabelle," he says--

" A most exact instrument,--enabling one to view the phenomena of the polarisation of light according to French theories." ( Goethes Werke, XXI, 299 ).

An amusing anecdote in regard to his feelings on the subject of French politics and science is the following. In 1830, Goethe had a conversation with Soret about the Revolution of July, but it transpired that the poet did not have in mind the political disturbance, but was speaking of the discussion between St. Hilaire and Cuvier, on the " Primordial Identity of Animal Types." ( Goethes Gespräche, IV, 290 ).

Again, about the same subject, he says--

" St. Hilaire is quite right in his dispute with Cuvier."

" The matter is of the highest importance, and we have now, in Geoffroy de St. Hilaire, a powerful and permanent ally.--The best of it is that the synthetic manner of looking at Nature, introduced into France by him, cannot be kept back any longer. From now on, Mind will rule over Matter in the Scientific Investigation of the French."

" What is all intercourse with Nature, if we do not feel the breath of the spirit which prescribes to every part its direction? I have exerted myself for fifty years in this direction? At first I was alone, then I found support, and at last I am surpassed by congenial minds."

CONSIDERATION OF INDIVIDUAL WORKS

Period of 1767-80.

1767. "Die Laune des Verliebten."

1768. "Die Mitschuldigen."

1771. "Götz von Berlichingen mit der eisernen Hand."

1774. "Clavigo."

1775. "Stella."

1774. "Werther."

1776-77. "Lila."

1780. "Jery und Bätely."

1779. "Die Geschwister."

1780. "Satyros."



1767. "Die Laune des Verliebten."

This is French in form and meter (a pastoral play). It was written during the early youth of the poet (student days at Leipsic), when the French influence was most dominant as regards Goethe.

1768. "Die Mitschuldigen."

This little comedy of love, crime and curiosity is quite in the style of Molière.

1771. "Götz von Berlichingen mit der eisernen Hand."

While this wonderful play broke away from all the fundamental traditions of French Classicism, it yet shows traces of French influence. In the early seventies of the eighteenth century, there began, in Germany, a struggle against stiff subserviency to rule. There ensued a tendency towards simplicity and a "return to Nature." Goethe was the leader of this movement, and he was undoubtedly the pupil of Jean-Jacques Rousseau.

In the political and social way the drama shows a striving after nature and freedom. In its portrayal of scenes from the past, Goethe showed his readers a mirror of the times in which the play was written. This was all the more striking because, with the close resemblance between the sixteenth and eighteenth centuries (both of which show the collision of two epochs of civilization), a comparison with the present was unavoidable.

1774. "Clavigo."

In this tragedy we have a play in which there is really a double French influence. In its entirety it was practically taken out of the "Mémoires de Beaumarchais." Goethe added a dénouement.

The story is as follows. Beaumarchais had two sisters living in Madrid, one married to an architect, and the other affianced to one Clavijo, a young author seeking his fortune. When the latter obtained a good position, he refused to marry the girl. Her brother hastened to Madrid and extorted from the faithless one a written avowal of his perfidy. Clavijo then sought to be reconciled with his former fiancée, but when the marriage was about to take place, it was discovered that the treacherous fellow was plotting to have Beaumarchais driven away. However, the king's favor was obtained for the latter, and Clavijo was disgraced.

The German story follows the original very closely. Goethe added a tragic fifth act, with the death of Marie, the betrayed one, and "Clavigo," as Goethe calls "Clavijo," fights a duel with Beaumarchais, who kills the betrayer, and escapes.

Both "Clavigo" and "Stella" (1775) were of the school of Diderot. (Meissners "Einfluss deutschen Geistes auf die fr. Lit.")

1774. "Werthers Leiden."

"Werthers Leiden" and "La Nouvelle Héloïse." (Rousseau).

The wonderful tragedy was really drawn from the poet's own life, the hero being Goethe himself, filled with unrest from the travail of the coming French Revolution.

Werther is a highly cultured and sensitive member of the upper middle class. He passes some time in the country, owing to ill health, and while there makes the acquaintance of a beautiful girl named Charlotte. He falls deeply in love with her, and he would seem to have aroused her interest, although she is betrothed to a young lawyer, Albert by name. Werther has a beautiful soul and is loved by all, but his exaggerated sentimentality is of a morbid kind, and he soon allows his unhappy passion to sear his inmost soul.

He yields to the importunities of friends and accepts a position on an embassy. He soon learns to detest the pettiness of the little people about him, and being much chagrined at a slight that is put upon him, he resigns his post. He returns to Charlotte, only to suffer from her a vastly greater chagrin, for she requests him to make his visits less frequent. In despair at this cruelty, he takes his own life.

In the prototype of this, "La Nouvelle Héloïse" of Rousseau, we find two unhappy lovers. Julie l'Estanges is noble; her adorer, St. Preux, is not, but is like Werther, highly educated and very sensitive. Caste reasons prevent their marriage, and Julie is forced to wed a Mons. de Volmar, a gentleman noble of heart as well as of name. To him she confesses her unhappy attachment, and not only does he freely forgive her, but he invites St. Preux to his home. The lovers are true to the trust, and only the death of Julie puts an end to a singular and pathetic situation.

I believe that it can be clearly shown that Goethe was greatly influenced by Rousseau's romance, in the writing of "Werther." There are many similarities. Both young men write letters in which they describe the beauties of scenery, their impressions of town life, etc. As this kind of description was quite new at the time, it may be believed that Goethe was influenced by it. Again, both St. Preux and Werther speak of suicide, and of the murder of their loved ones. Both of them seem to have been filled with the idea of sadness and world-woe.

Parallel Citations.

"Werther" p. 21.

"La Nouvelle Héloïse" IV.  
(Les Vendanges à Clarens)

Aber eine recht gute Art Volks! Wenn ich mich manchmal vergesse, — mit ihnen die Freuden genieße, an einen — Tisch mit aller Offen — und Treuherzigkeit sich herumzuspassen — das tut eine gute Wirkung auf mich.

On dîne avec les paysans. On mange avec appétit leur soupe. Pour les mettre à leur aise on s'y prête sans affectation.

"Werther."

p.37.

Dort das Wäldchen! Ach, könntest Du Dich in seine Schatten mischen! Dort die Spitze des Berges! Ach, könntest Du von da die weite Gegend überschauen! Die in einander geketteten Hügel und vertraulichen Thäler.

p.59.

Ungeheure Berge umgaben mich. Abgründe lagen vor mir, und Wetterbäche stürzten herunter, die Flüsse strömten unter mir.

p.69.

Und das glänzende Elend, die Langeweile unter dem garstigen Volke, das sich hier neben einander sieht! Die Rangsucht unter ihnen, wie sie nur wachen und aufpassen, einander ein Schrittchen abzugewinnen, die elendsten, erbärmlichsten Leidenschaften.

p.104.

Ach, mit offenen Armen stand ich gegen den Abgrund und athmete "Hinab! Hinab!" Und verlor mich in der Wonne, meine Qualen, meine Leiden da hinabzustürzen, dahinzubrausen wie die Wellen! Wie gern hätte ich mein Menschsein drum gegeben, die Fluthen zu fassen!

"La Nouvelle Héloïse"

I.

(Les Montagnes du Valais)

Quelquefois je me perdais dans l'obscurité d'un bois touffu.- Ajoutez à tout cela les pointes des monts différemment éclairées.—

I.

(Les Montagnes, cont.)

Tantôt d'immenses roches pendaient en ruines au-dessus de ma tête. Tantôt de hautes et bruyantes cascades m'inondaient de leur épais brouillard. Tantôt un torrent éternel ouvrait à mes côtes un abîme.

II.

(Le Monde et les Spectacles)

Ce peuple imitateur serait plein d'originaux qu'il serait impossible d'en rien savoir; car nul homme n'ose être lui-même. "Il faut faire comme les autres;" c'est la première maxime de la sagesse du pays. "Cela se fait, cela ne se fait pas!" Voilà la décision suprême.

III.

(Le Lac)

Dans un transport — je fus tenté de la précipiter avec moi dans les flots, et d'y finir dans ses bras ma vie et mes longs tourments!

"Werther" (latter part)

"La Nouvelle Héloïse" III.

(Le Lac)

Er warf sich nieder in der Verzweiflung. Ihre Sinne verwirrten sich, sie drückte seine Hände, drückte sie wider ihre Brust, neigte sich zu ihm, und ihre glühenden Wangen berührten sich. Er schlang seine Arme um sie her, presste sie an seine Brust und deckte ihre zitternden Lippen mit wüthenden Küssen. "Werther," rief sie mit erstickter Stimme sich abwehrend, "Werther," und drückte mit schwacher Hand seine Brust von der ihrigen.

L'attendrissment surmonta le désespoir, je me mis à verser des torrents de larmes; je pleurais fortement — je revins auprès de Julie; je repris sa main.— "Ah!" lui dis-je— "je vois que nos coeurs n'ont jamais cessé de s'entendre!"

"Il est vrai," dit-elle d'une voix altérée, "mais que ce soit la dernière fois qu'ils auront parlé sur ce ton!"

"Werthers Leiden" and "Le Fils Naturel" (Diderot)

A careful study of both these pieces will show resemblances between them. The plots are rather similar, as Dorval falls in love with Rosalie, the fiancée of his friend, and being conscious of wrong-doing, prepares to go away, even as Werther did. But it is the character of Dorval that suggests so strongly the unhappy German youth. Both have the exalted, passionate, supersentimental devotion, the deep, melancholic sense of world sorrow. The influence of Diderot were not to be denied for a moment, even if we had not Goethe's assurance of it.

"Werthers Leiden" and "Le Neveu de Rameau" (Diderot)

The "Nephew" is a most unworthy prototype of the noble-minded Werther, and yet, rascal that he is, he shows the same contempt for "good society" that Werther did.

Summing up briefly, we may say that both Rousseau and Diderot furnished certain views which reflected themselves on Goethe.

1776-77. "Lila" and "L'Hypochondriaque, ou le Mort Amoureux!" (Rotrou)

In the French play we notice a singular disregard of the unities and the stilted forms of the French drama. This reminds us most forcibly of the complete disregard of these rules shown by Goethe.

The story of "Lila" is as follows. Lila has heard that her husband is wounded and she suffers so much anxiety that she comes to believe that he is dead. At last she falls under the hallucination that she has come into the power of supernatural forces. Her friends dress themselves out as spirits and enchanted beings, and she is induced to believe that it is possible for her to free them from their affliction and to have her husband again. Her mind is thus taken off from her own troubles, and she is cured, and all ends well. It is needless to add that there is a romantic love interest, in addition to the story of Lila and her husband.

In the French play we find the following plot. A young Greek noble, Cloridan by name, receives the command from his father to go to Corinth. Thus he is forced to leave Persis, the lady whom he adores. A letter from her to him is intercepted by Cléonice, who has fallen in love with him. He is led to believe that Perside is no more. He becomes deranged and thinks that he is dead and in the world of shades. Perside comes to help him, and by a clever ruse cures him. She dresses up two persons to represent dead people, and causes them to be awakened by the power of music. Poor Cloridan believes that he too has been resuscitated. The treacherous Cléonice returns to her old love, Aliaste.

Citations.

"Lila" p.113.

"L'Hypochondriaque" p.36.

Sie — flüchtete in den Wald.

(Le page fuit dans le bois)

p.116.

p.38.

— Süsser Tod! Süsser Tod!  
Komm und leg mich ins kühle  
Grab.

— Ich schwinde, verschwinde,  
Empfinde und finde  
Mich kaum.  
Ist das Leben?  
Ist's Traum?

— Ich dämmre! Ich schwanke!  
Komm süsser Gedanke,  
Tod! Bereite mein Grab!

O mort, que je bénis tes soins  
officieux!  
Un esprit dégagé du commerce des  
sens.  
Mon corps enseveli, n'est plus  
ma sepulture,  
Je me sens maintenant d'une  
essence plus pure,  
Que je prise bien plus ma mort  
que votre vie.

"Lila" p.116.

(Der Magus der sie bisher beobachtet, Kräuter suchend)

— Lila. Wie kommt der Alte hierher?

p.118.

— Ich wandre. Und sollt' ich zum stillen Flusse des Todes gelangen, ruhig tret' ich in den Kahn.—

p.120.

(Die tanzenden Feen bedienen Beide, indess das singende Chor an den Seiten des Theaters vertheilt ist)

p.121.

Almaide. Vernimm! Es lebt dein Gemahl!

p.122.

Alm. Sie verliert sich in die Büsche.

p.122.

Alm. Unglückliche, was ist für Dich zu hoffen?  
(laut) Du musst bei uns verweilen!

p.128.

Friedrich. Welche Qual! Dir so nahe zu sein und Dir kein Wort sagen zu können!

"L'Hypochondriaque" p.47.

(Célinde devinresse vient sur le théâtre)

Aliaste. Mais comme le destin nous la montre à propos, qui marche à pas égaux, triste, grave, pensive.

p.52.

(Cloridan jette le bracelet)  
C'est disputer les droits d'un empire absolu.  
Noires nymphes du Styx, riches de mes ruines!

p.90.

(Les musiciens chantent et touchent les luths)

p.89.

Cléonice. — Cloridan vit encore, et sera possesseur d'un si riche trésor.

p.62.

Cléonice. Je le perds pour jamais.

p.86.

Perside. Que fais-tu, beau sujet de mon plus doux souci? Languir dans un cerceuil, et ta vie est ici!

pp.84-5.

Cléonice. Ces baisers cù jadis tu trouvois des delices, ne te sent aujourd'hui que de cruels supplices!

"Lila" p. 132.

Chor. Nimm ihn zurück!  
Die guten Geister geben  
Dir sein Leben,  
Dir sein Glück!  
Neuem Leben,  
Uns gegeben,  
Komm in unsern  
Arm zurück!

Friedrich. Empfinde Dich in  
                  seinen Küssen,  
Und glaub an deiner Liebe Glück!  
Was Lieb' und Phantasie en-  
                  trissen,  
Giebt Lieb und Phantasie zurück.

p. 133.

Lila.  
Ich habe Dich Geliebter, wieder,  
Umarme Dich, o bester Mann!  
Es beben alle mir die Glieder  
Vom Glück das ich nicht fassen  
                  kann.

"L'Hypochondriaque" p. 93.

Cloridan. Ah! Ces mots suffis-  
oient à me rendre la vie, dans  
l'erreur où j'étois qu'on me  
l'avoit ravie; pourrai-je en ce  
bonheur payer un bien si doux,  
et que dois-je vous offrir, si je  
suis tout à vous?

Cronte. Vivez, heureux amans, et  
goûtez les délices qu'un favora-  
ble hymen doit à vos longs sup-  
plices;

p. 85.

Aliaste.  
Prenez ce supplice en mes bras;  
Je meurs dans ces appas!  
Que la vengeance est douce!  
Perside excusera mes transports  
                  innocens.

1780. "Jery und Bätely."

This charming little comedy is full of the free spirit  
of Switzerland and of Jean-Jacques Rousseau.

## 1779. "Die Geschwister" and "La Pupille" (Fagan)

These two plays are so alike that it seems certain that Goethe was influenced by the French one. The plot of "La Pupille" is as follows. Ariste, the guardian of the young and pretty Julie, is secretly in love with her, although he does not dream of acquainting her with the fact. The Marquis, an insufferable young dandy, asks her hand in marriage, through his uncle Orgon. Julie, however, loves her guardian, and seeks to let him know her feelings. At first she is misunderstood, and a series of complications arises. Finally Ariste proposes to her, and the problem is solved.

In Goethe's story are the following characters, William, his ward Marianne, who believes herself to be his sister, and Fabriz, a business colleague of William's who wishes to wed Marianne. Fabriz believes that she favors his suit, but she cannot love anyone save William. She imagines that her affection for him is purely sisterly, but when she learns that they are not related, she is delighted to marry him.

The resemblance between these lovers is not for an instant to be denied. A comparison, indeed, of the Marquis with Fabriz is unfair to the latter, since Fabriz is noble of heart, the Marquis only in name, but in general outline the plays are very like. Let us examine a few passages and compare them.

"Die Geschwister" p. 187.

Fabriz. Nur heute hab' ich ganz andere Sachen im Kopf, und just möcht' ich ihn in guter Laune erhalten.

p. 195.

Fabriz. Ich hab' ihr Wort.  
 Wilhelm. Ihr Wort?  
 F. Sie warf's hin wie einen scheidenden Blick, der mir mehr sagte als alles Bleiben gesagt hätte. Ihre Verlegenheit und ihre Liebe, ihr Wollen und Zittern, es war so schön!

"La Pupille" p. 134.

Marquis. Que je sois anéanti, mon oncle, si je voulois, pour toute chose au monde, vous engager dans une fausse démarche.

p. 136.

Orgon. Êtes-vous bien sûr d'être aimé?  
 Marquis. Si j'en suis sûr? Premièrement, quand je viens ici, à peine ose-t-elle me regarder, preuve d'amour; quand je lui parle, elle ne répond pas le mot, — preuve d'amour. Et quand je parois vouloir me retirer, elle affecte un air plus gai, comme pour me dire, "Pourquoi me fuyez-vous, Marquis?"



"Die Geschwister" p. 196.

Marianne. Ich kann ihn nicht heirathen. Er drang so, und in der Unbesonnenheit sagt' ich, er sollte mit Dir reden. Er nahm das als Jawort und im Augenblick fühlte ich dass es nicht werden konnte.

p. 197.

Marianne. Es hat Dich Niemand so lieb wie ich, es kann Dich Niemand so lieb haben. Du bist immer so zurückhaltend, und ich hab's immer im Munde, Dir ganz zu sagen, wie mir's ist, und wag's nicht.

p. 199.

Wilhelm. Der Kuss eines ewig einzig glücklichen Liebhabers. — Dein Geliebter! Von dem Augenblick an, dein Gatte wenn Du ihn nicht verschmähst. Meine Geliebte, meine Gattin! Marianne. (an seinem Hals) Wilhelm! Es ist nicht möglich!

"La Pupille" p. 134.

Julie. Les discours qu'on tient à présent me touchent peu. Je renonce à tout engagement.

p. 175.

(Lettre de Julie à Ariste)  
Vous êtes trop intelligent pour ne pas scavoir le secret de mon coeur. Mais un excès de modestie vous empêche d'en convenir. Tout vous fait voir que c'est vous que j'aime. Oui! C'est vous que j'aime.

p. 175.

Ariste. Ah! Julie! Refusez-vous donc aussi cet Ariste qu'une passion sincère oblige à se jeter à vos genoux? Qui jusques à présent n'a osé se livrer à un espoir trop flatteur, ni vous decouvrir ses sentimens? Parce qu'il se croit cent fois indigne de de vous, mais de tous les hommes le plus passionné.  
Julie. Un troisième refus m'attireroit sans doute un reproche plus sensible; j'accepte votre main, Ariste!  
Ariste. C'est un bonheur inattendu auquel je me livre tout entier.

## 1780. "Satyros."

In this play we see several French influences. In the first place, the piece as a whole is a reaction against, or a parody of, the Rousseau doctrines. The fact that Goethe greatly admired the peerless Genevese, did not prevent him from making fun. Did he not parody his own immortal "Werthers Leiden" in a play called "Werthers Freudens"?

Another influence and a more direct one, is in the life of Rousseau. The Hermit in the piece is Rousseau, Satyros is d'Alembert, and Payche is Mlle. Lespinasse. The storm which the people raise against the Hermit represents the movement which forced Rousseau to flee from Paris in 1762.

Let us briefly glance at the story, and then consider two literary sources. A rough satyr is wounded and takes refuge in the hut of the Hermit, where he is well cared for. In wicked ingratitude he insults his host and begins to preach his own wild nature doctrines. He turns the heads of the simple country folk, and by his evil suggestions raises such a storm against the good man that the latter is near to being put to death. By a clever ruse, however, Satyros is unmasked, and the Hermit delivered.

The first source which I shall mention is the fable of La Fontaine, "Le Satyre et le Passant." In this story a traveller takes refuge from the storm in the cave of a satyr. The host, a rough but kindly individual, is puzzled at seeing his guest blow, first on his fingers, and then on his broth. On being told that the breath warms the hand, but cools the broth, he believes that the traveller is a fool, and drives him forth. I append two similar passages.

## "Satyros" (first part)

Satyros. Was blast ihr da so  
in der Hand?  
Einsiedler. Seid ihr nicht mit  
der Kunst bekannt?  
Ich hauch' die Fingerspitzen  
warm.  
Sat. Ihr seid doch auch verteu-  
felt arm.

## "Le Satyre et le Passant."

D'abord avec son haleine  
Il se réchauffe les doigts.  
— Le satyre s'en étonne.  
"Notre hôte! A quoi bon ceci?  
— "L'autre réchauffe ma main."  
"Vous pouvez," dit le sauvage  
"Reprendre votre chemin."

A larger and more evident source is the satire "Les Philosophes" of Paliscot. This ridicules the philosophy of Rousseau in a way that strongly suggests Goethe's treatment of the same subject in "Satyros."

## "Satyros" p. 225.

Satyros.  
Ich wollt' sonst schnell von  
hinnen eilen,  
Und in dem Wald mit den Wölfen  
heulen —

## "Les Philosophes" p. 186.

Marton.  
On apprend à hurler, dit-on —  
En fréquentant les loups.

"Satyros" p. 225.

Wenn Ihr Euer unselig Geschick  
Wolltet wähen für Gut und Glück,  
Eure Kleider die Euch beschim-  
pfen,  
Mir als Vorzug entgegenrümpfen.

p. 225.

Habt Eures Ursprungs vergessen  
Euch zu Sklaven versessen,  
Euch in Häuser gemauert  
Euch in Sitten vertrauert,  
Kennt die goldnen Zeiten  
Nur als Märchen von weiten.

p. 226.

Selig wer fühlen kann,  
Was sei, Gott sein, Mann!  
Seinem Busen vertraut,  
Entäussert bis auf die Haut.

p. 226.

Stehn auf seinen Füßen,  
Der Erde geniessen.

p. 226.

Der Baum wird zum Zelte,  
Zum Teppich das Gras,  
Und rohe Kastanien  
Ein herrlicher Frass!

p. 226.

(Alle gekauert wie die Eich-  
hörnchen, haben Kastanien in  
den Händen und nagen daran).

"Les Philosophes" p. 255.

Crispin.  
Je me suis interdit de consul-  
ter les modes:  
J'ai cru que des habits devaient  
être commodes,  
Et rien de plus. Encor  
Dans un climat bien chaud —  
Théophraste.  
On juge ici, Monsieur, l'homme  
par ce qu'il vaut,  
Et non par les habits.  
Crispin.  
C'est penser en vrai sage.

p. 253.

Crispin.  
En nous civilisant, nous avons  
tout perdu,  
La santé, le bonheur, et même la  
vertu.

p. 253.

Je ne me règle plus sur les  
opinions,  
Et c'est là l'heureux fruit de  
mes réflexions.

p. 253.

— Un goût à qui tout cède,  
M'a fait choisir exprès  
L'état de quadrupède;  
Sur ces quatre piliers mon corps  
se soutient mieux.

p. 253.

Je me renferme donc la vie ani-  
male;  
Vous voyez ma cuisine, elle est  
simple et frugale.

p. 253.

(Crispin, allant à quatre pattes.  
— Il tire une laitue de sa  
poche).

Consideration of Certain Special Works.  
II.

Productions of the Revolutionary Period ( 1793-1800 ).

" Der Gross-Cophta. "

" Die Aufgeregten. "

" Das Mädchen von Oberkirch. "

" Der Bürgergeneral. "

" Die Natürliche Tochter. "

" Unterhaltungen deutscher  
Ausgewanderten. "

" Die Reise der Söhne  
Megapräzons. "

" Hermann und Dorothea. "

"Der Gross-Cophta."

This is a dramatisation of the terrible Necklace Story. Goethe did not fail to recognize in this the coming upheaval. The tale as he tells it, however, does not show the proper historical background. We see, as in "Die Natürliche Tochter," types rather than individuals. Goethe, in speaking of the event, says--

" Als Verbrechen und Halbverbrechen gegen die Majestät, alle wirksam genug, um den schönsten Thron in der Welt zu erschütter schüttern--"

" Vorläufer und Vorzeichen der Begebenheiten, welche nach kurzer Zeit auf jenem unsittlichen Stadt-Hof-und Stadtsgrunde vor sich gehen sollen."

" Die Aufgeregten."

Here, as in the " Bürgergeneral," we find that the agitator is a barber, but by no means an idle vagabond, like Schnaps. He is an intelligent, if conceited man. Also in the " Bürgergeneral " there is no real danger, while here we see an actual rising of the peasants in progress. All ends well, however.

It is evidently Goethe himself who speaks from the lips of the Hofrath, when the latter says--

" Aber, eben weil ich ein Bürger bin---bin ich auch unver-söhnlich gegen die kleinlichen neidischen Neckereien,, gegen den blinden Hass--"u.s.w.

In regard to the drama itself he says--

" Einem thätigen produktiven Geiste, einem wahrhaft vater-ländisch.gesinnten und einheimische Literatur befördernden Manne wird man es gern zu Gute halten, wenn ihn der Umsturz alles Vorhandenen schreckt, ohne dass die mindeste Ahnung zu ihm spräche, was denn Besseres, ja nur Anderes daraus erfolgen solle."

Goethe was so strongly opposed to the French Revolution, that he seemed incapable of foreseeing the advantages that might and did result from it.

" Das Mädchen von Oberkirch."

The sources of this play seem to lie in the following story. According to a newspaper account, a Jew went into the pulpit of the old Cathedral of Strasburg, and began to preach revolutionary doctrines to the crowd. A beautiful peasant girl was chosen to represent the Goddess of Reason, but she refused, and was guillotined by the orders of the national commissioners.

In Goethe's story, which he founded on this incident, he failed to give the elements of thrilling historic interest, but made it rather a tragedy of family life.

" Der Bürgergeneral. "

In this play we note several French sources. In the first place the author was moved to ridicule the petty revolutions that sprang up here and there, in imitation of the great world-event. He wished to show the folly of these. The only serious mention of politics is the place where the young nobleman says, apropos of a peaceful community--

" In einem Lande, wo alle Stände billig gegen einander denken, wo Niemand gehindert ist, in seiner Art thätig zu sein, wo nützliche Einsichten und Kenntnisse allgemein verbreitet sind, --da werden keine Parteien entstehen. Was in der Welt geschieht, wird Aufmerksamkeit erregen, aber aufrührische Gesinnungen ganzer Völker werden keinen Einfluss haben. Wir werden in der Stille dankbar sein, dass wir einen heitern Himmel über uns haben, indess unglückliche Gewitter ganze, unermessliche Fluren verhageln. "

It is undoubtedly Goethe himself who speaks, in this fashion of the great upheaval, and of the peaceful condition of little Weimar.

An historical incident that strongly suggests one of the episodes in the play is this:-A man appeared suddenly in a quiet community, drew a liberty cap from his pocket and began to preach the most violent revolutionary doctrines. The peasants and laborers, not being in sympathy, gave him a most terrible drubbing.

Another incident from real life is the fact that during the campaign in France, Goethe's servant discovered a knapsack containing a national uniform, red cap, cockade, etc.. The above mentioned incidents undoubtedly form a sort of basis for the performances of the rascal Schnaps.

Now let us consider the literary sources of the play. A French writer, Florian by name, wrote, among others, three plays of especial interest to us--" Les Deux Billets, " " Le Bon Ménage, " and " Le Bon Père. "

A German author, one Christian Leberecht Heyne, who had the nom de plume " Anton Wall, " worked the French scenes into a German setting, giving, of course, German names to the characters, instead of French ones.

So when Goethe wrote " Der Bürgergeneral, " he merely took certain characters, already known and liked on the German stage. To all who are familiar with the above mentioned plays, it will be easy to identify the characters and to trace resemblances of action.

" Die Natürliche Tochter. "

This play was written under the influence of the stirring times of the French Revolution. Goethe had had the intention of writing a series of plays that should cover the whole story of the Revolution, in all its aspects. Difficulties arose, however. The real conditions of the immediate present were to be portrayed, and yet the living, acting persons of the time could not be used. Nor was the allegorical form available. It would have been against all the rules of dramatic etiquette to make use of living persons, and the allegory would not have satisfied the poet's own creative desires.

" Die Natürliche Tochter. "

And so we find the " dramatis personæ. " changed beyond the power of recognition, and supplied with all those qualities which should make them capable of carrying out their roles with the necessary dignity. The characters are idealized and seem to be types rather than real persons. The play is considerably weakened from these causes. There was nothing to give the reader a clear idea of the actual conditions of the time.

Unterhaltungen deutscher Ausgewanderten. "

These tales show a three-fold influence, or even a four-fold one. In the first place, Goethe wrote them with the intention of diverting his mind from the troublous events of the times. In the second place, the Revolution is made the background of the stories. Thirdly, one of the series is an allegory of the times, and, fourthly, several of the accounts are derived from French sources.

As regards stage-setting, we find a German family driven over the Rhine to escape the perils of the uprising. In order to avoid disputes among themselves, they agree to tell these tales.

Of these there are seven. In the first Goethe has made use of the authentic experiences of the actress Clairon ( Claire Josephe Legris de la Tude ), who, leaving the stage, passed 17 years at the court of the Countess Palatine of Anspach. She tells the curious ghost-story in a letter printed at the beginning of the " Mémoires d'Hippolyte Clairon, " The contents of the same are found in the " Memoirs of the Countess of Anspach. " Goethe has pretty well taken it word for word, merely changing the locality from Paris to Naples, and giving the characters Italian names rather than French ones.

The second story seems to show no French influence, the third and fourth are really translations from the French of the " Memoirs of the Marshall de Bassompierre. " The fifth may be traced back, it seems, to a French original.

As for the sixth story, it was probably a free invention of Goethe. The last one, " Das Märchen, " is to be regarded as a reference to the political conditions of the times.

" Die Reise der Söhne Megaprazons."

This fragment shows motives from " Pantagruel," the principal work of Rabelais. Not only did Goethe borrow the names " Epistemon " and " Panurg," but the " Isles of the Papimanen " are from the same author. Still, no actual imitation of Rabelais was intended. The purpose of each author was different. Rabelais, in a general way, wrote a satire of all classes, while Goethe's story was political in tone. It is not to be doubted that by the " Papimanen " an ultra-montane government was meant, and by the " Marchomanen," an absolute monarchy, and one unrestrained by constitutional law. He wished to show the inefficiency of these forms of government.

I append some citations from the " Reise," and from " La Vision de Babouc," of Voltaire, demonstrating that the latter was, to a certain extent, a literary source. Even as Babouc visite " Persepolis " ( Paris ), so do the sons of Megaprazon visit the islands ( France ).

" Die Reise " ( Goethe ).

" La Vision de Babouc " ( Volt).

Die Residenz, ein Wunder der Welt, war auf dem Vorgebirg angelegt, und alle Künste hatten sich vereinigt, dieses Gebäude zu verherrlichen. Sahet Ihr seine Fundamente, so waret Ihr zweifelhaft, ob es auf Mauern oder auf Felsen stand; - Sahet Ihr seine Säulen, so glaubtet Ihr, alle Tempel der Götter wären hierzusammen gestellt. Betrachtete Ihr seine Gipfel und Sinnen so musstet Ihr denken, die Riesen hätten Anstalt gemacht den Himmel zu ersteigen. Man konnte es ein Reich nennen. Hier thronte der König in seiner Herrlichkeit.

Die Vornehmen, deren Magen sich meist in schlechten Umständen befanden, hatten Mittel genug, ihren Gaumen zu reizen, und der König that, oder glaubte wenigstens zu thun, was er wollte.

Diese paradieaische Glückseligkeit ward auf eine Weise gestört, die unerwartet war.

Il arriva dans cette ville, immense par l'ancienne entrée, qui était toute barbare, et dont la rusticité offensait les yeux. Toute cette partie de la ville se ressentait du temps où elle avait été bâtie; car malgré l'opiniâtreté des <sup>français</sup> à louer l'antique, -- il faut avouer qu'en tout genre les premiers essais sont grossiers.

La maison était propre et ornée, le repas, délicieux.

Et Babouc disait en lui-même à tout moment, " L'Ange Ituriel se moque du monde de vouloir détruire une ville si belle."



" Hermann und Dorothea. "

In this story we detect evidences of several French sources. In the first place, the poet's horror of the Revolution inspired the inception of the poem. In the second place he used the dread event as a background for a delicious love-episode. Again, he expressed many a sage opinion and warning within the story. There are passages that seem to have been taken directly out of the " Campaign in France," and there is one place of such striking similarity to a certain chapter in " La Nouvelle Héloïse," that I have cited from each work.  
( Rousseau ).

Let us first examine some lines that express the writer's own sentiments.

" Aber ach wie nah ist der Feind!-----  
----- - Was sind nun Fluthen u. Berge  
Jenem schrecklichen Volke--? " ( Book IV ).

" Aber der Himmel trübte sich bald. Um den Vortheil der Herrschaft  
Stritt ein verderbtes Geschlecht--  
Sie ermordeten sich--" u.s.w. ( Book VI ).

" Denn gelöst sind die Bande der Welt--"  
( Book VII ).

" Und gedächte jeder wie ich, so stünde die Macht auf  
Gegen die Macht, und wir erfreuten uns alle des Friedens."

" Hermann und Dorothea. "  
IV. Euterpe.

"La Nouvelle Héloïse."  
( Les Vendanges à Clarens ).

Auch den schritt sie hinauf  
und freute der Fülle der Trauben  
Sich im Steigen, die kaum sich  
unter den Blättern verbargen.

Le pampre grillé, laissant  
la grappe à découvert, étalé  
au-dessus des dons du père Lyée  
( Bacchus )  
Toutes les vignes chargées  
de ce fruit bienfaisant.

Also schritt sie hinauf, sich  
schon des Herbstes erfreuend-

Depuis un mois les chaleurs  
de l'automne apprêtaient  
d'heureuses vendanges.

Und des festlichen Tags, anddem  
die Gegend in Jubel  
Trauben lieset und tritt, und den  
Most in die Fässer versammelt,

Le bruit des tonneaux--  
le chant des vendangeuses--  
la marche continuelle de  
ceux qui portent la vendange  
au pressoir.

Feuerwerke des Abends von  
allen Orten und Enden  
Leuchten und knallen, und so  
der Ernte schönste geehrt wird.

" Allons tirer le feu d'arti-  
ficel!"  
A l'instant chacun prend son  
paquet de chènevottes,  
On y met le feu:--les chène-  
vottes font un feu clair et  
brillant, un vrai feu de joie,  
autour duquel on saute, on rit.

" Hermann und Dorothea."  
Book IV. ( Con. ).

Schattig war und bedeckt der  
hohe mittlere Laubgang,  
Den man auf Stufen erstieg  
von unbehauenen Platten.  
Und es hingen herein Gutedel  
und Muskateller,  
Röthlichblau daneben von  
ganz besonderer Grösse,  
Alle mit Fleisse gepflanzt,  
der Gäste Nachtisch zu zieren.  
Aber den übrigen Berg bedeckten  
einzelne Stöcke,  
Kleinere Trauben tragend, von  
denen der köstliche Wein kommt.

" La Nouvelle Héloïse."  
( Les Vendanges à Clarens, con. )

Outre les vins destinés pour  
la vente et pour les pro-  
visions ordinaires, -- la  
bienfaisante fée en prépare  
d'autres plus fins.

Elle prépare un vin de *les tonneaux*  
liqueur en melant dans du mout-  
réduit au sirop. -- Tous  
ces vins différents ont  
leur apprêt particulier.

Consideration of Special Works.  
III.

Products inspired by Napoleon, directly and indirectly.  
( 1812 et seq. ).

1812. Poem to Maria Luisa.

Other Verses about Napoleon.

" Epimenides Erwachen. "

1812. Poem to Maria Luisa.

First in the year 1812 did the praises sound from the lyre of Goethe. Maria Luisa was at Karlsbad at the same time with the poet, and he was bound in a way, to sing in her honor, and in Napoleon's. It is certain that this was no unwelcome task to him, and that he spoke according to the dictates of his own heart. His opinion of the emperor had been formed for years, but only at this time does he openly praise his hero, i. e. in a literary production.

The conjunction of Jupiter and Venus gave him the occasion of making some beautiful and flattering comparisons. The night is made the symbol of the Revolution, Napoleon is Jupiter, and the Empress of the French is Venus. Of the Conqueror he says--

" Was Tausende verwirrten, löst der Eine."

Of Napoleon's services in restoring order--

" Von Millionen, die aus düstrer Nacht  
Aufschauen wieder zu gesunden Tagen."

Here is Goethe's unchanged opinion of the Revolution. Praises and thanks are for the hero-founder of human happiness. He expresses confidence in the beneficence of the giant plans of Napoleon, and his recognition of the whole policy of conquest. The poet ever believes in Napoleon as in the mighty solver of riddles.

He believes that all is for the good of Europe. At the end he utters the pious wish that peace may be brought about.

The poem is the most full of meaning of any that Goethe has composed in honor of the world-hero. He himself valued it very highly, and the applause of his friends consoled him for the blame of the detractors.

Other Verses about Napoleon. 1814.

" Ich kann mich nicht bereden lassen,  
Macht mir den Teufel nur nicht klein:  
Ein Kerl den alle Menschen hassen,  
Der muss was sein!" ( Goethes Werke III, 287 ).

" Am jüngsten Tag vor Gottes Thron  
Stand endlich Held Napoleon.  
Der Teufel hielt ein grosse Register,  
Gegen denselben und seine Geschwister,  
War ein wundersam verruchtes Wesen:  
Satan fing an, es abzulesen." ( Goethes W. III, 284)

" Den hehren Despoten lieb' ich im Kriege."

" Epimenides Erwachen."

In this piece Goethe undoubtedly sang of the freeing of Germany. It would seem to have been rather difficult for him to write in this vein, and the poem is, therefore, striking. But it was received in Berlin with the greatest enthusiasm. At last the master poet had given his sanction, in verse, to the freedom of Germany!

But it cannot be affirmed that the poem was really inspiring, as the tone of patriotism was not lofty enough. As regards the subject Napoleon, the piece is of secondary importance. The " Spirit of War," however, shows several traits that recall Napoleon. His tremendous plans, for example, are touched on in these lines..

" Des Höchsten bin ich mir bewusst,  
Dem Wunderbarsten widm' ich mich mit Lust,  
Denn wer Gefahr und Tod nicht scheut,,  
Ist Herr der Erde, Herr der Geister--"

The rapid, decided action and restless haste in the following lines seem to indicate the Emperor.

" Und will sich wo ein Knoten schürzen,  
Um desto schneller hau' ich ihn entzwei,  
Kaum ist ein grosses Werk gethan  
Ein Neues war schon ausgedacht,  
Und war ich ja auf's äusserste gebracht,  
Da fängt erst meine Kühnheit an."

Jurist and diplomat counsel moderation;--he listens to no one and cuts short the discourse.

" Ich löse rasch mit einem Male  
Die grössten Zweifel angesichts;  
So legte Brennus in die Schale  
Das Schwert statt goldenen Gewichts. "

Consideration of Special Works.  
IV.

" Wilhelm Meisters Wanderjahre " comp. with " La Lettre à d'Alembert"  
( 1821 ).

Significance of certain passages in " Faust."

- "Wilhelm Meisters Wanderjahre " comp. with " La Lettre à d'Alembert."  
( 1821 ). ( Rousseau ).
- " Die Wanderjahre " II, 8.
- " Das Drama setzt eine  
müssige Menge--voraus."
- " Wer unter den Zöglingen  
sollte sich entschliessen  
mit erlogener Heiterkeit  
oder geheucheltem Schmerz--"
- " ein unwahres dem Augenblick  
nicht angehöriges Gefühl in  
der Masse zu erregen--"
- um dadurch wir immer  
missliches Gefallen ab-  
wechselnd heranzubringen-- "
- " Solche Gaukeleien fanden  
wir gefährlich, und konnten  
sie mit unsrem ernstern  
Zwecke nicht vereinen--"
- " Da es unser höchster und  
heiligster Grundsatz  
ist, keine Anlage, kein Talent  
zu missleiten--so dürfen wir  
nicht verbergen dass--sich  
eine mimische Naturgabe auch  
wohl--hervorthue."
- " La Lettre à d'Alembert."  
( XI, 144 ).  
" Amusement des gens oisifs."  
( XI, 122 ).  
" Qu'est ce que le talent  
du comédien? L'Art de se  
contrefaire, de revêtir un  
autre caractère que le sien.  
De se passionner de sang froid  
de dire autre chose que ce  
qu'on pense. "
- ( 20 ).  
" L'on croit s'assembler--c'est  
là que chacun s'isole;--qu'on  
va oublier ses amis--s'in-  
téresser à des fables, pour  
pleurer les malheurs des  
morts, ou rire aux dépens des  
vivants."
86. " Stérile intérêt."  
181. " Stérile admiration."
- " Ce qui achève de rendre  
ces images dangereuses, c'est  
précisément ce qu'on fait  
pour les rendre agréables."
142. " S'ensuit-il de là,  
qu'il faille mépriser tous  
les comédiens? Quand on se  
sent un vrai talent, qui peut  
résister à son attrait? Les  
grands acteurs portent avec  
eux leur excuse."

The French Influence on the First Part of "Faust."  
 ( The Translation and Notes are Bayard Taylor's ).

- Scene I. "-- book of mystery,  
 From Nostradamus' very hand."  
 ( Reference to a noted astrologer of the 16<sup>th</sup> Cent..His real name was Michel de Noter-Dame, born in Provence ).
- Scene II. " Then also you though but a youth,  
 Went into every house of pain."  
 ( Düntzer thinks that Goethe derived his idea of the helpful activity of Faust, from Nostradamus ).
- Scene V. " Paris in miniature."  
 ( An ironical reflection on the artificial manners and French affectation of Leipsic ).
- Scene V. " A German can't endure the French to see or hear of."  
 ( A reaction against the subserviency to French literature, etc. ).
- Scene VI. ( The apes bring a crown to Mephistopheles, and manage to break it ).  
 ( A reference to the broken crown of France ).
- Scene VII. " You almost like a Frenchman prate."  
 ( A reference to the supposed sensuality of the French ).
- Scene XXI. " All things from their bases slide."  
 ( A reference to the disorders attendant on the French Revolution ).
- Scene XXII. " Adroit " and " Awkward !"  
 ( Reference to those who can shift with circumstances and those who cannot. The writer has in mind the Revolution ).
- Scene XXII. " Will o' the Wisps " and " Shooting Stars."  
 ( Parvenus thrown to surface by the Revolution, and titles and celebrities thrown down ).



The French Influence on the Second Part of "Faust."

Act. I. Scene 3. ( The Herald announces various poets ).  
( These lines and some of the following show Goethe's horror of the Romantic School of France in its primary manifestation. Under the title of " Night and Churchyard Poets " he may refer to Mathisson and Salis, and Lenau's earlier lyrics. The reference to " Vampire " means " La Guzla," of which the poet writes " the author calls up the ghastliest forms--churchyards by night, graveyards, hermits' huts, rocks, ravines, etc.." " Notre-Dame de Paris," he calls an abominable book."

Act I. Scene 3. " What will the lean fool do?"  
( A reference to the condition of France under Louis XV, and Louis XVI)

Act I. Scene 3. " They know not whitherward they're wending,  
Because they haven't looked ahead."  
( Ignorant people who drift into revolution because they do not know the results ).

Act I. Scene 3. " The Emperor burns and all his throng."  
( A reference to the French Revolution ).

Act I. Scene 4. " So hear and see the fortune-freighted leaf."  
( A reference to Law's operations under the Orleans Dynasty ).

Act. II. Scene 3. ( The Pygmy-Elders and the Generalissimo here referred to are of course the rulers: it would hardly be too much to say that the former represent the members of the French Academy and that the latter is Elie de Beaumont or Leopold von Bush ).

Act. IV. Scene 1. "-----he who would command  
Must in commanding find his highest blessing;  
-----  
Thus will he ever be the highest placed  
And worthiest! Enjoyment makes debased."  
( In this passage we have Goethe's impression of Napoleon ).

Act IV. Scene 1. " A ruddy and presaging glow."  
( A reference to the " cannon fever " mentioned in " Die Campagne in Frankreich" ).