A Comparison of
Goethe’s Faust and Byron’s Manfred

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A COMPARISON OF
GOETHE'S FAUST AND BYRON'S MANFRED

BY

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THESIS
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A Comparison of Ibsen's Peer and Byron's Manfred

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HEAD OF DEPARTMENT OF
COMPARISON OF FAUST AND MANFRED
SHOWING
THE INFLUENCE OF GOETHE ON BYRON

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COMPARISON OF FAUST AND MANFRED
SHOWING
THE INFLUENCE OF GOETHE ON BYRON.

I INTRODUCTION.

In this comparison of FAUST and MANFRED it is not the purpose to prove Byron guilty of plagiarism, or to show that MANFRED is a mere offshoot of FAUST. On the contrary, it is my intention to discuss points of similarity and points of difference, to show that while MANFRED has the general form and some of the special features of FAUST, still the similarity can be traced to a mind which was open to suggestions, receiving these and reacting upon them till they came forth as its own true creation. In this regard George Sand says: "Il ne fut peut-être donné qu'à un seul contemporain de Goethe de comprendre l'importance et la beauté de cette forme, et ce contemporain, ce fut le plus grand poète de l'époque, ce fut lord Byron. Aussi n'hésitât il pas à s'en emparer; car, aussitôt émise, toute forme devient une propriété commune que tout poète a droit d'adapter à ses idées."

"Ce qui fait la nouveauté et l'originalité de cette forme, c'est l'association du monde métaphysique et du monde réel."

* GEORGE SAND: Autour de la Table: P. 113.
** ibid. P. 115.
II LIFE AND CHARACTERIZATION OF GOETHE AND BYRON.

Goethe was born thirty-nine years before Byron and lived eight years after Byron's death. While in some respects, the courses of their lives run parallel, in others they are widely divergent. At heart, Goethe was a German and had a profound regard for all that was German. Like Shakespeare, he was one of those rare human products that speak for the race. Byron easily established himself in foreign lands, and when social entanglements arose, he readily shrank from the inevitable criticism and expatriated himself. Goethe, for more than a century, has been the undisputed leader in German literature, in fact the greatest personality of modern Germany. Byron cannot be regarded as the greatest English poet, but it can be said that there are few greater. Byron's life was a constant compromise between two conflicting natures. From the one he had his wilfulness, his combative disposition, unbridled audacity, and lack of toleration. His better nature was pure genius, generous, hating flattery and cant, free from all conventionalities. His mother was a nervous wreck; his father was a vagabond and a villain; his uncle was a homicide. Both his father and uncle are said to have committed suicide. Byron was left an orphan at a tender age. He was a Lord and no social order could bear down upon him. Hence, no restraint could be exercised over him effectively by society and he rebelled inwardly against all restraint.
Goethe and Byron have many personal qualities in common. Byron recklessly disregarded social forms and usages, and while he must here be placed in the extreme offending class, Goethe himself had many short-comings that could well be wished otherwise.

The most characteristic difference in the vast labors of these two men spring from their individual natures. Goethe is positive, he is constructive: every one of his works is a temple of truth. Byron is combative, negative; his works lack the constructive truth. Byron lacked the versatility of Goethe, who was an investigator in natural science and in statecraft, a man of such complete and symmetrical development that it is hard to find his equal in the history of any nation. Manfred is but a fragment when compared with Faust. The achievements of the two poets are well-nigh in the same proportion. Both started out with the best training their respective nations were capable of. The course of Goethe continued constantly upward to the highest point possible for the greatest natural endowments to attain. Nature had dealt generously with Byron, but his inherited weaknesses were a stumbling-block, and while his course of life touched the high-water mark, it also reached the lowest ebb.
III POINTS OF CONTACT
AND
MUTUAL ESTIMATES.

In Medwin's CONVERSATIONS OF BYRON we see that Byron acknowledged three sources of information in regard to FAUST and Goethe: "The Germans, and, I believe Goethe himself, consider that I have taken great liberties with Faust. All I know of that drama is from a sorry French translation, from an occasional reading or two into English when at Diodati, and from the Harz Mountain scene that Shelley versified the other day."* The "sorry French translation" refers to the partial translation and analysis of FAUST by Madame De Stael in her De L'ALLEMAGNE which appeared in English in 1813. Madame De Stael was a very remarkable woman, a great talker, and the possessor of a rare intellect. She aroused interest in German literature and FAUST especially, although there were many defects in her work. She makes no reference to the prologue, evidently not understanding its meaning. She considered Mephistopheles as the hero, and Faust as a weakling and believed that the Devil did get Faust.** Byron was personally acquainted with Madame De Stael, and we find frequent allusions to her in his letters. He admired her intellect, and was grateful to her for the little kindnesses she did for him socially, but he liked to avoid her conversation, saying that her

* MEDWIN: Conversations of Lord Byron: P. 170. (Pub. 1834)
words were "too full of sophistry."* He wrote, "I do not love Madame De Stael; but depend upon it, she beats all your natives hollow as an authoress."*

His other great source of information was Matthew Gregory Lewis who when traveling in Germany in 1792-3 had become personally acquainted with Goethe, and so interested that it was one of his great aims to introduce German taste into English fiction and drama. In 1816 he was with Byron, Scott, and Shelley in their Swiss retreat at Diodati; where he read to Byron much of FAUST, translating into English.** Concerning this Byron writes in April 1817:- "I forgot to tell you, that, last Autumn, I furnished Lewis with 'bread and salt' for some days at Diodati (1816) in return for which he translated Goethe's Faust for me by word of mouth."***

There are three letters of Byron in which he repudiates the idea of the dependence of MANFRED on FAUST. In reading these, we must make the allowance that he was denying charges of direct imitation, not of suggestion. In 1820:- "His (Goethe's) Faust I never read for I do not know German; but Matthew 'Monk' Lewis in 1816 in Coligny translated most of it to me vivâ voce, and I was naturally much struck by it, but it was the Steinbach and the


Jungfrau and something else more than Faustus that made me write Manfred. The first scene, however, and that of Faustus are very similar."

"An American (1817?) who came the other day from Germany told Mr. Hobhouse that Manfred was taken from Goethe's Faust. The devil may take both the Faustuses, German and English,—I have taken neither."**

"I heard Mr. Lewis translate verbally some scenes of Goethe's Faust last summer, which is all I know of that magical personage."***

Byron comprehended the strife which had gone on in the soul of Goethe, a strife given expression in FAUST and MANFRED.

MANFRED: Act II 300-8.

But we who name ourselves its sovereigns, we
Half-dust, half-deity, alike unfit
To sink or soar, with our mix'd essence make
A conflict of its elements and breathe
The breath of degradation and of pride
Contending with low wants and lofty will,
Till our mortality predominate,
And men are—what they name not to themselves,
And trust not to each other.

* MOORE: Works of Lord Byron with Letters and Journals:
  Vol. 4 P. 320.
FAUST: 1112-17

Zwei Seelen wohnen, ach! in meiner Brust,
Die eine will sich von der andern trennen
Die eine hält, in derber Liebeslust,
Sich an die Welt mit klammernden Organen.
Die andere hebt geivaltsam sich vom Dust
Zu den Gefilden hoher Ahnen.

Byron seemed to feel the spiritual similarity between himself and Goethe. "I have the profoundest curiosity about everything relating to Goethe, and please myself with thinking there is some analogy between our characters and our writings."*

Goethe followed Byron with great interest, and in 1817 after reading MANFRED he wrote: "Byron's tragedy, Manfred, was to me a wonderful phenomenon and one that closely touched me. This singular intellectual poet has taken my Faustus to himself and extracted from it the strongest nourishment for his hypochondriac humour. He has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same; and it is particularly on this account that I cannot enough admire his genius. The whole is in this way so completely formed anew, that it would be an interesting task for the critic to point out not only the alterations he has made, but their degree of resemblance with, or dissimilarity to, the original; in the course of which I cannot deny that the gloomy heat of an unbounded and exuberant despair becomes at last oppressive to

us. Yet is the dissatisfaction we feel always connected with esteem and admiration.*

In reply to this and to the theory of Goethe that in MANFRED Byron was making a hidden confession, Byron retorted in a humorous DEDICATION which was not published and which Goethe did not see until a number of years later: "It is, moreover, asserted that 'the predominant character of the whole body of the present English poetry is a disgust and contempt for life.' But I rather suspect that, by one single work of prose, you yourself have excited a greater contempt for life than all the English volumes of poesy that were ever written. Madame De Stael says, that 'Werther has occasioned more suicides than the most beautiful woman.'........Perhaps, Illustrious Sir, the acrimonious judgment passed by a celebrated Northern journal upon you in particular, and the Germans in general, has rather indisposed you towards English poetry as well as criticism..............My principle object in addressing you, however, was to testify my sincere respect and admiration of a man, who, for half a century, has led the literature of a great nation, and will go down to posterity as the first literary character of his age. ........Considering you to be by far the first literary character of Europe since the death of Voltaire, I felt, and still feel, desirous to inscribe to you the following work."**

* MOORE: Works of Lord Byron with Letters and Journals: 
  Vol. 4 P.P. 322-324.

Byron also dedicated to Goethe his WERNER. In return, Goethe sent by means of a Mr. Sterling whom Byron had recommended to him, the little poem beginning, "Ein freundlich Wort kommt eines nach dem Andern."

The following are some of Goethe's tributes to Byron's genius: "Yet I am consoled by the conviction that his country will instantly awake; and shake off, like a troubled dream, the partialities, the prejudices, the injuries, and the calumnies with which he has been assailed, - causing them to subside and sink into oblivion, - that she will at length universally acknowledge that his frailties were fleeting and transitory; whilst the imperishable greatness to which he has raised her name will forever remain, boundless in its glory, and incalculable in its consequences. There is no doubt that a nation so justly proud of her many sons, will place Byron, all-radiant as he is, by the side of those who have conferred on her the highest honor."

The following express the high regard in which Byron held Goethe: "The opinions of as great a man as Goethe, favorable or no, are always interesting."* "I look upon him as the greatest genius the age has produced."** "I would give the world to read Faust in the original."***

* MEDWIN: Conversations of Lord Byron: P.P. 350, 351.
*** MEDWIN: Conversations of Lord Byron: P.P. 329, 330.
Thus we may say that the friendly relations of these two men of different nationalities and different language were not founded on personal friendship as were those of Goethe and Schiller. Instead it was a deep regard, based on the mutual recognition of genius and a capacity to understand and express the strife of spirit which was for them a common meeting-ground.
We first become acquainted with Faust as the mature scholar who has spent the greater part of his life in reflection and investigation. In him the speculative element is so strong that it has smothered his religious feelings and lost to him the true essence of simple faith which does not flourish in the speculative mind. However, the occasion need but arise and the religious emotion would return in spite of himself, for the early training of Faust had laid a foundation that could not be overthrown completely by deductions and sophistries. Manfred is self-convicted. His sin seems unpardonable. Religion cannot appeal to him. He repels the good old Abbot. Still he is not so speculative as Faust; he is rather practical. He makes no compact with the devil. In all his dealings with the supernatural, he recognizes God alone as his master. His religion, however, is weak in that it is cold and powerless to redeem. While Faust in his religion tends to the speculative, there is still some substance in it. The forms, the holidays, the songs, and the Easter bells recalled him quickly to the past, and awakened in him the same emotions he had felt in his youth.

FAUST: Welch ein heller Ton/Zieht mit Gewalt
das Glas von meinem Munde?

At this point as Faust was about to swallow the poison, the Easter music working back through his early religious experience, brought him back to the simple faith. It was, however, of short duration. His habits of speculation, confidence in himself, a desire to be
an independent unit in the universe with more than human power smothered it, and Mephistopheles experienced little difficulty in fastening on him a pact, the consequence of which caused the frightful tragedies. Manfred had supreme faith in himself. He defied the demons, and really treated the endeavors of the devout old abbot with thin-veiled levity. The doctrines of Christianity certainly did not appeal to him. His religion was more despair than remorse, defiance rather than repentance, and he had no clear conception of punishment in the world to come.

Gretchen's whole life was her religion. Every act was in accordance with her faith. Up to the time she met Faust, her religion, her simple faith had held full sway. She cheerfully confessed her shortcomings to her priest, and did not hesitate to take her mother into her confidence when her first gift came. Gretchen was oppressed by the mere presence of Mephistopheles. Her upright soul shrank from him, not that she feared him, but instinctively she hated him. There was no such feeling in Faust. While he did not love Mephistopheles, still he tolerated him and was willing to use his power to gain ends not clearly justified by his conscience.

Manfred had acted on his own responsibility. He was utterly self-reliant, and held himself free from any contracts with the lesser supernatural powers. He never bowed down to them as Faust did to the Erdgeist. He never compromised as Faust did with Mephistopheles. He was cold and defiant. He never tried to shift his guilt to the evil powers. He did not believe the evil spirit could punish, because two wrongs do not make a right.
Another sound element of religion seemed to be that God alone was his judge. A letter of Byron throws light on this calmness of Manfred in the face of death when the evil spirit comes:

"A material resurrection seems strange and even absurd, except for purposes of punishment; all punishment which is to revenge rather than correct must be morally wrong; and when the world is at an end, what moral purpose can eternal tortures answer? Human passions have probably disfigured the divine doctrines here;—but the whole thing is inscrutable."*

Faust believes in an all-embracing, all-containing deity, and for him this conception could not be reached by words only by "Gefühle." "Wer darf ihn nennen?" The whole plot, the whole hope of Faust's salvation centers on that tenet of philosophy which makes evil the inspiration of the good. In regard to this problem of evil, I would not take the extreme view of Grimm who says that Goethe believed with Spinoza that "evil was a phantom which at the day of judgment would collapse into nothing,—and man could return sanctified to the hands of his creator."** It seems more probable that Goethe believed in the economic function of evil, especially in view of the words of the prologue.

Der Herr: Des Menschen Thätigkeit kann allzuleicht erschlaffen,
Er liebt sich bald die unbedingte Ruh;
Drum geb'ich gern ihm den Gesellen zu,
Der reizt und wirkt, und muss als Teufel,
schaffen.


** GRIMM: Life and Times of Goethe: P. 514.
V MANFRED AND FAUST: THE MEN.

Manfred and Faust at the beginning of the dramas are two men who have spent their lives in study, who have held intercourse with the supernatural, and have learned that knowledge does not bring happiness.

Faust's father had been a student before him, while Manfred's had been a gay man of the world.

FAUST: Mein Vater war ein dunkler Ehrenmann,
Der über die Natur und ihre heil'gen Kreise,
In Redlichkeit, jedoch auf seine Weise,
Mit grillenhafter Mühe sann;

MANFRED: Gay and free,
A warrior and a reveller;

Faust and Manfred had both kept themselves away from common men, feeling above them, though treating them always with kindly consideration.

The first scenes show them at night in their studies, filled with torturing despair, realizing that their studies are of no avail to give them what they crave, and with absolute indifference in regard to the future.

At this point of tragic despair, it is noteworthy that both Byron and Goethe propose self-destruction as the remedy, although the results which they hope to attain are entirely different. Manfred wants oblivion - forgetfulness of the half explained crime he has committed; Faust would seek in this way an understanding of the inner creative forces of nature, and in each the
desire is so passionate that it transports in its ecstasy.

We know that Byron was familiar with the scene of the attempted suicide; because, next to the Prison scene, this soliloquy of Faust was the part best translated and analyzed by Madame De Stael in her De L'ALLEMAGNE. It is also highly probable that Matthew Lewis read this part to Byron at Diodati in the fall of 1816, as it is a part which by its power would most certainly fix the attention, especially the attention of a man who was anxious to see German taste developed in English fiction and drama.

As Faust dallies with the goblet and Manfred hovers on the precipice, we have two soliloquies remarkable for vigor and for passionate despair. I scarcely know which conception is the more impressive; Faust at midnight in the gloomy vaulted chamber, filled with the worm-eaten, cobwebbed insignia of his labors, holding the poisoned cup, and wavering between the deepest despair and the loftiest heights of joyous anticipation; or Manfred at dawn upon the Jungfrau, the most sublime of Nature's creations, looking down upon the furrowed crags, far below him the raging mountain torrent, the mists curling up from the valleys, the lone flight of the eagle, hearing the crash of the avalanches, giddy with the "dizziness of distance", about to offer on the grandest of Nature's altars, one of her greatest children.

Both express the tragic grief of the idealistic mind, that the feelings, the imagination should be stifled by the limitations of their earthly nature and that the soul should finally lose itself. In his scorn of living, Manfred cries out:
MANFRED: to live,
If it be life to wear within myself
This barrenness of spirit, and to be
My own self's sepulchre, for I have ceased
To justify my deeds unto myself—
The last infirmity of evil.

FAUST: Ach unsere Taten selbst, so gut als unsere Leiden,
Sie hemmen unseres Lebens Gang.
Dem Herrlichsten was auch der Geist empfangen,
Drängt immer fremd und fremder Stoff sich an;
Wenn wir zum Guten dieser Welt gelangen,
 Dann heisst das Bessre Trug und Wahn.
Die uns das Leben gaben, Herrliche Gefühle
Erstarren in dem irdischen Gewühle.

Both passages are interrupted by music and show its influence and power to ease pain and awaken the better feelings. To Manfred there comes the sound of the shepherd's pipe mingled with the bells of the herd, and the sweetness of the harmony gives him a moment of joy and peace. To Faust, about to drink the poison, come the Easter bells and the joyful choruses echoing and re-echo-
ing, bringing back the memories of childhood, and raising within him the deep religious feelings which alone could save him from himself.

The suicide problem is worked out to a solution in FAUST, which however dependent upon incidental occurrence, still registers a change in Faust's own feelings. With Manfred, on the contrary, the rescue is absolutely external, and shows no conscious decision of his own. In fact he rebels, and holds it as a curse that he can not die.

MANFRED:

I have affronted death, but in the war
Of elements, the waters shrank from me,
And fatal things passed harmless, the cold hand
Of an all-pitiless demon held me back,
Back by a single hair that would not break.
VI THE SUPERNATURAL.

There is no character in MANFRED which can be picked out as the counterpart of Mephistopheles, nor can one find any other similar spirits or groups of spirits. The general treatment of the supernatural only can be compared, i.e. the conjuration, their general attitude, and their effect on mortal minds. The Incantation in MANFRED and the scene of the Hexenküche in FAUST are widely divergent in their nature, but both are used as mechanical devices to explain the succeeding action of the drama. The Incantation dooms Manfred to live and to be tortured in his thoughts. The Hexenküche scene shows the means used by Mephistopheles to bring out the sensuous nature of Faust.

In the invocation of the spirits, both dramas are strikingly similar. There is much to account for this. Both followed the accepted ways. Goethe was very familiar with Jamblichus who in his book "De MYSTERIIS" speaks at length on this subject;* and we have an unmistakable reference to him in the second act of MANFRED.

MANFRED: He who from out their fountain dwellings raised
Eros and Anteros at Gadara.

The conjurations in FAUST were not deemed by Madame De Stael worthy of mention, but doubtlessly those parts were read to Byron by Matthew Lewis. We have from a letter of George Finlay in 1823,

* GOEBEL: Faust: Intro., y notes.
through Karl Elze, the following statement which shows Byron's familiarity with the scene of the Erdgeist at least: "We then conversed about Germany and its literature, and I found to my astonishment that Lord Byron knew nothing of the language, though he was perfectly acquainted with its literature, with Goethe in particular and every part of Faust. He said nothing could be more sublime than the words of the Earth-spirit to Faust:

'Du gleichst dem Geist, den du begreifst, nicht mir.'"

Corresponding passages:

A. The written sign in conjuring:**

**A.**

MANFRED: I call upon ye by the written charm

Which gives me power upon ye.

By this power that makes you tremble

FAUST: Spricht das Zeichen des Geistes

geheimnisvoll aus.

Bist du, Geselle,

Ein Flüchtling der Holle,

So sieh dies Zeichen

Dem sie sich beugen

Die schwarzen Scharen.

Umsonst, dasz trocknes Sinnen hier

Die heiligen Zeichen dir erklärt.

* KARL ELZE: Life of Lord Byron: P. 480.

** GOEBEL: Faust: notes.
War es ein Gott der diese Zeichen schrieb?

B. Shock to mortals from converse with superhuman:

FAUST: Ach, die Erscheinung war so riesengroß.
Schreckliches Gesicht!
Weh! Ich ertrag' dich nicht.
Welch erbärmlich Grauen
Faszt, Übermenschen, dich!

MANFRED: He is convulsed--This is to be a mortal
And seek the things beyond mortality.
I see a dusk and awful figure rise
Like an infernal God from out the earth.
His sight may shock thine old limbs
into palsy.
Oh! he unveils his aspect; on his brow
The thunder-scars are graven; from his eye
Glares forth the immortality of Hell-

C. Condescending attitude of spirits:

MANFRED: Thou worm! whom I obey and scorn
Forced by a power (which is not thine,
And lent thee but to make thee mine),
For this brief moment to descend,
And parly with a thing like thee.
FAUST: Bist du es, der von meinem Hauch umwittert,
In allen Lebenstiefen zittert,
Ein furchtsam weggekrümmter Wurm?

D. Desire to establish a footing of equality with supernatural:

FAUST: Nicht dir!
Wem den?
Ich, Ebenbild der Gottheit!
Und nicht einmal dir!

Ich bin's, bin Faust, bin deines -
gleichen!

MANFRED: Slaves, scoff not at my will!
The mind, the spirit, the Promethean spark,
The lightning of my being is as bright,
Pervading, and far-darting as your own,
And shall not yield to yours, though cooped in clay.

Madame De Stael gives a fine characterization of Mephistophecles though she thinks he is the hero of the play. She says in brief: He is not a hideous phantom, but audaciously gay, full of
bitter pleasure and infernal irony. He makes sport of genius itself and proclaims the vanity and weakness of earthly knowledge that he may disgust men with what is good. He is a civilized devil. He has a contempt for Faust, and plays with him as a cat with a mouse, taunting at one time, coaxing and cajoling at another time.* In MANFRED, though there is no character parallel to Mephistopheles, still we can find a few passages which are worthy even of that ironical personage:

MANFRED: Is this the Magian who would so pervade
       The world invisible, and make himself
       Almost our equal? Can it be that thou
       Art thus in love with life? the very
       life
       Which made thee wretched?

FAUST is a dramatic representation of Goethe's notion of modern man. In it are contained the sum of his experiences and his longings, and the character Faust fitly represents the poet himself. "Faust is the incarnate spirit of Goethe, to whom no range is too vast, no experience impossible."** This comprehensive work is also Goethe's life work.

Man's destiny is his subject, and what he felt deeply in his innermost experience of life is consummated in FAUST. He says that the whole drama flashed through his mind at once. The sum of his experience took the form of a drama, which was constructed upon German folk-lore. Goethe once said that he could imagine he had been guilty of all crimes and all vice except envy.** His characters all contain him. That Frederika, the minister's daughter at Sesenheim, became the Gretchen of FAUST is asserted by no less a critic than Hermann Grimm.**

Byron, as well as Goethe, was neither a writer of fables nor a didactic poet. A hater of humbug and cant, he never flatters except to mock. His only moral is truth. MANFRED is but a fragment compared with FAUST. Almost all the beautiful scenes of the Gretchen tragedy are wanting in the MANFRED, as Astarte appears but once, and that after death. This appearance, however, is not un-

* GRIMM: Life and Times of Goethe: 516.
** ibid.
like the form of Gretchen, which Faust saw on Walpurgisnacht, ending all his revelry. Although she does not speak and is said to be lifeless, an idol, and a picture of sorcery, the effect was to transfix Faust.

FAUST: Ich kann von diesem Blick nicht scheiden.

MANFRED: But now I see it is no living hue,
But a strange hectic.

FAUST: Fürwahr, es sind die Augen eines Todten,
Die eine liebende Hand nicht schloss.

Although different words and different parts are made use of to describe death, the effect on Manfred and Faust is similar, and the appearance of the one strongly suggests the other. Byron, like Goethe, deals with man's destiny. Both communicate with the spiritual world. Manfred pours forth the painful cry of desperation, the utter hopelessness of a reconciliation, despair without end, no repentance.

"Hope never comes that comes to all." - Milton.

The source, the fountain-head of MANFRED is an unpardonable sin. The question as to whether Byron himself had been guilty of the same crime as is ascribed to Manfred is interesting, but by no means essential to a comparison of the two works. Byron's whole life bears a close resemblance to that of Manfred.

When Byron was accused of having literally copied MANFRED from FAUST, he mentioned the Alpine scenery, "and something else" as the sources of Manfred.* That the magnificent scenery of

* MOORE: Life and Works of Lord Byron: Vol. 4, P. 320
Switzerland,

"Die Jungfrau, die ewig dort verschleiert sitzt," - (Schiller). and the Steinbach offered great inspiration to Byron is amply attested in the numerous word pictures of their beauty. The "something else" is generally interpreted as referring to a criminal relation to one whom Byron had named Astarte, a confession clothed in poetic form. Goethe himself inclined to this view.

In this superb conception Byron has put before us a man who has committed some unpardonable offence. He is tortured in mind beyond endurance.

MANFRED: I bear within

A torture which could nothing gain from thine.

He dies, as he has lived, in utter defiance of the evil spirits, never compromising, never repenting, confident in his own strength and ready to stand by himself for himself.

In FAUST we see a man whose sensuality, so long slumbering, has been awakened. He has committed the most terrible crimes. He has compromised himself by making a compact with the evil powers in order that he might gain his earthly ends, but he redeems himself by his own activity ("Tat"), by forgetting himself and working for humanity.

MANFRED is a sketch, a dream-picture, a fragment in comparison with the wonderfully constructed drama of Goethe. Manfred is admirable. He is glorious in his courage and self-reliance. We feel in ourselves to a certain extent that spirit of defiance and revolt, yet we miss that other something which can add warmth,
which can make the outlook less barren. We want a ray of light in the tragedy. This we find in FAUST; hence it is the more complete. There is the same relation between the two dramas as there is between the shadowy, mystery-veiled Astarte and our living, breathing Gretchen loved and pitied by all, because she is brought so near. Faust is more human than Manfred. He adds to the greatest human endowments, human frailties. He adds to human despair, the gleams of human hope. Byron puts forth a being which we feel that we could never match in life, a being nearer in strength of will and self-reliance to the titan Prometheus than to man. Goethe puts forth a man with whom we can sympathize utterly. His hopes, his doubts, his temptations, his frailties are ours, and we feel that his salvation also can be ours.
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6. KARL ELZE: Life of Lord Byron.
8. RICHARD EDGCUMBE: Byron, the Last Phase.
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11. BIELSCHOWSKY: Life of Goethe.
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13. HON. RODEN NOEL: Life of Lord Byron.
14. ACKERMANN: Lord Byron.