GOETHE'S CONCEPTION OF THE CHARACTER OF PROMETHEUS

BY

VEDA MAE VOSE

A. B. Eureka College, 1917

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

MASTER OF ARTS

IN GERMAN

IN

THE GRADUATE SCHOOL

OF THE

UNIVERSITY OF ILLINOIS

1919
UNIVERSITY OF ILLINOIS
THE GRADUATE SCHOOL

I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
SUPERVISION BY Velda Mae Vose
ENTITLED Goetz's Conception of the
Charater of Prometheus
BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR
THE DEGREE OF Master of Arts

[Signatures]

Committee
on
Final Examination*

Recommendation concurred in*

*Required for doctor's degree but not for master's
Outline of Goethe's Conception of the Character of Prometheus.

I. General Discussion of the Genieperiode and Goethe's connection with it.

II. Prometheus, a fragment of 1773.

III. Pandora's Return, a fragment of 1807.

IV. Goethe's later acceptance of the harmony of humanity and the world.
GOETHE'S CONCEPTION OF THE CHARACTER OF PROMETHEUS

The Genieperiode and Goethe.

During the latter part of the 18th century, all Europe passed through a revolutionizing stage. In England, probably because of her isolation and because of the inherent sturdiness and love of freedom of her people, the movement had come earlier. In France, a political change took place and as a result of the Revolution, the people gained politically and socially. In Germany, because of the political disintegration, the movement was entirely an intellectual revolution, and its fruits are to be found in poetry and music.

The Genieperiode in German literature is usually synonymous with the Storm and Stress, which is so-called, because of Klinger's drama, by that name written in 1775. The word Genie came directly from the French, and that from the Latin word, genius. With the ancients and at the time of the Renaissance it meant a demi-god, a daemon, who is man's companion and guardian angel on his earthly journey, the meaning of genius as an evil spirit comes only from Jewish theology. At first genius was identified with man himself, but later on it was looked upon as the divine element in the individual which is the gift of the Gods. The word was first applied by the members of the Swiss circle, of whom Bodmer and Breitinger were the leaders, who were the first to recognize in these writers that "spark of celestial fire" which marks them as geniuses.

The movement itself came as a re-action against the class-
icism of Wincklemann and his followers, and against the cool, analytical reasoning of the Rationalists. It was a break with the old, established forms and traditions, but to offset this, they attempted to re-establish human nature upon natural grounds, without conforming to artifices, rules or regulations. The genius was independent of all traditional laws, for what laws man had fixed were too arbitrary and unjust, and made of man an imitator, whereas he should be original. Originalgenie and Kraftgenie, originality and creative power, became their watchwords. The age just preceding had been one of thinkers, the new age was one of action. They believed that dry learning, mere intellect and reason were incapable of knowing the true nature of things, which can be comprehended only through deep feeling. The younger generation sought to gain an inner freedom, and to obtain the natural development and freedom of movement for every individual. A man's salvation lay solely in his blind obedience to his genius, and in the revelation of the divine spirit, as it might be found in nature. "Conformity to Nature" was their cry. Therefore they were most enthusiastic over the poetry, which followed no set rules, but which had been inspired by genius; they became ecstatic over the folksong; they studied the Bible; their Grecian model was Homer; the Celtic bard Ossian and Shakespeare were their delight.

The Genie-movement might never have come about had there not first been Pietism. This freeing of the emotional, of the religious feeling allowed men's imaginations to rise from the present into the heavenly future. Its aim was to fill the individual with a single, undivided, unending, deep sensation, into which he must put
his whole life. This idea of religion as a personal experience, this renaissance of the feelings and freedom of the imagination could not but have had its influence upon the new literary awakening.

The Aufklärung, the period of enlightenment, in part prepared the way for the Genies. These men had inherited the culture of the Humanists, but where the Aufklärung hoped to find a type of individual, who might represent all ages and periods of mankind, the Genie sought for the individual, who would bear within himself all the rules. The members of the later movement were idealists and to the analytical investigations of the Aufklärung opposed a sympathetic curiosity about life itself. To the Aufklärung it was necessary to prove the existence of a God, to the Genie, the knowledge of his existence which came through their feelings, was almost as strong as with the Pietists. The Aufklärung treasured books as a source of learning, while the Genies sought learning through their own experiences, they scorned all definitions and rules which the older generation had formulated, while the Aufklärung wished to reform, these young demi-gods wanted to revolutionize.

The beginning of the Genie movement was in England and came to Germany through the efforts of Hamann, Gerstenberg, Herder and others. Young's "Night Thots" and his "Essay on Originality" brought about the overthrow of the rule of formal learning, in other words, of the imitation of the French pseudo-classicism. In his "Wanderers Sturmlied" (Lines 71-83), Goethe says:

"Warum nennt mein Lied dich zuletzt?
Dich, von dem es begann,
Dich, in dem es endet,
Dich, aus dem es quillt."
Jupiter Pluvius! (whom he calls the God of Poetry)

Dich, dich strömt mein Lied,
Und kastalischer Quell
Rinnt, ein Nebenbach,
Rinnet Müssigen,
Sterblich Glücklichen
Abseits von dir,
Der du mich fassend deckst,
Jupiter Pluvius!"

They felt that to imitate imitators would be to disgrace their art, and wanted to go back to the real source of inspiration and not to the neighboring brooks. The real work of the Genieperiode was to bring back to the German people their vigor and feeling of power. Instead of the French literature, translated into German, they found that they could express in their own language, their own feelings, their newly-found self. The flood of these new feelings was so great that they could only break out into unpassioned stamerings and ecstatic babblings. They were intoxicated by the new concept of man as a free and strong individual, having the responsibility of himself and of society. They admired the magnificence of the genius, and felt that only by being their best selves could they ever hope to attain to the perfection of the classics. Not by imitating Homer, but by emulating his efforts

*The original German has been used only where it has been impossible to find an adequate English translation. Often the beauty or the meaning of the poetry of this period has been lost through an uninspired attempt at literal translation."
at creating characters and situations from their own experiences could they ever hope to succeed in reaching their goal of creating the ideal. This new genius was something which must come from within, a man "must be born a poet just as he is blonde or brunette." Young said "Genius is from heaven, teaching from men." The inner voice must decide everything. Behind the idea of genius is the idea of God, just as he is behind all nature.

The poetic genius was necessarily productive, they must be active, the Kraftgenie was strong in them. Klinger, in Stilpo says, "Man lives happily only under two conditions, he must create or destroy." Only thro his creative work might a man widen his sphere to that of a deity." Lenz says, "Work is the soul of the world, not to enjoy, to receive, to rejoice in, but that we may become like God, who works unceasingly, and unceasingly enjoys his work." The teaching of the Aufklärung was worthless to them because it led to weak actions, they rejoiced in their strength and looked upon themselves as half gods. They wanted the extremes of life, the titanic greatness must be combined with the greatest lowliness.

The teaching of the Genie must come to them through their feelings. Hearing music, the singing of songs, the reading of poems, looking at pictures brought them an inner glow. "Gefühl ist alles." This spirit made them one with and helped them to interpret aright the genius of all ages. Particularly was Shakespeare their great genius. They gloried in his lack of knowledge of the rules of the theatre. They understood him intuitively, for he portrayed the whole range of human emotions. To them he was a Titan, "göttergleich." They saw in him a man who
made them feel the deepest sorrows and the greatest joys of the human heart. They called him a God, for had he not created his own world of people? Was it not he who had given them life? His characters were the children of his soul. Goethe says of him, "Shakespeare was a rival of Prometheus. He imitated him in forming feature by feature his people, then he made them live with the breath of his own spirit, and it is through each of them that he speaks."* He was an eternal source of inspiration to these fiery spirits, who took him for their model, but never made the mistake of trying to imitate him.

Their interest in Shakespeare led them to delve into their own past, in the hope of finding a genius. They found and brought before the public the Mastersingers, Hans Sachs, Dürer and Luther, among others, in whom they might have a just pride. Their interest in the Volkslieder was also awakened. Herder was one of the foremost advocates of the study of the national past through the literature. "If one would wish to know the individuality of a nation, then bury oneself in the poetry, which has come from the national spirit, which was written with the God-endowed simplicity of natural inspiration." "Poetry is the result of the unborn spirit coming to light. In the poetry of a nation one can best see the different characteristics of the different nations."

Of all the gifted men who wrote during this period, Klinger, Müller, Leisewitz, Schubart, Klopstock, Lessing, Herder was the most talented, the most inspired, and from 1770, at the age of 26, he may be considered the real head of the revolutionary movement.

*D.J.G.II, 42.
He had a most profound mind, he was never content to record or
describe observations superficially, he was always searching for
the deeper reasons, for the cause which had brought about such an
effect, and not a single cause and effect, but the fundamental
reasons for any phenomenon. His stamp was left indelibly upon
the whole period. Soon the leadership came to a somewhat younger
man, Goethe, who united within himself all the enthusiasm, the deep
knowledge, understanding and feeling of his time. Goethe was a
friend and student of Herder, and from him received his enthusiasm
for the folk song, and his ability to think deeply, but clearly.

There were many problems which troubled these young thinkers.
One of the questions which they asked themselves was "What is God?"
At the age of twenty before he had come to know the doctrines of
Spinoza, Goethe wrote in his diary, "To treat of God and Nature
separately is difficult and dangerous, for we must know God only
through nature. All that is, belongs necessarily to the essence
of God, since God is the only thing that exists." In a letter to
Lavanter in 1781 he says, "As sons of God, we worship him in our-
selves and in all his children:" They believed in the unity of
God and the universe. They saw God in Nature and Nature in God,
the two words were often used synonomously.

Another of their questions concerned man himself and was the
all-important effort to free man from the trammels of society. The
right to individuality was their battle. They tried to liberate
the ego. In a poem entitled "Das Göttliche" Goethe says,
"Nur allein der Mensch
Vermag das Unmögliche:
Er unterscheidet,
Wählet und richtet;
Er kann dem Augenblick
Dauer verleihen.

Er allein darf den Guten lohnen,
Den Bösen strafen,
Heilen und retten,
Alles Irrende, Schweifende
Nützlich verbinden.

Und wir verehren
Die Unsterblichen,
Als wären sie Menschen,
Thäten im Groszen,
Was der Beste im Kleinen
Thut, oder möchte.

Der edle Mensch
Sei hilfreich und gut!
Uermüdet schaff' er
Das Nützliche, Rechte,
Sei uns ein Vorbild
Jener geahneten Wesen!"

Man is now to have the right to think and feel deeply. As Blücher freed Germany from France, so Goethe is to free her from herself, from her own narrowmindedness.

Their whole striving was to find the real, the true, the universal. The words rein and ewig came to mean pure and lasting, and both were used in the sense of the absolute. There was a
leading away from the imitative, from the sham, to the permanent, the eternal. They wanted to know the truth. In the prelude to Faust, the poet must have his 'longing for truth' satisfied, before he can write.

Goethe had a very deep and very beautiful conception of his own mission as a poet. His own poetic creations were real inspirations. He often voiced the thot, "The songs made me, not I them." "It sang within me." "Softly the words of the poet knock at the door of paradise, imploring life eternal." From his own experiences he knew that all one's best efforts come in an un-conscious, un-premeditated moment. "How could a rose bloom if it were fully conscious of the sun?" he asks. His inspiration was a force of nature. The categorical imperative made him produce beautiful lyrics. The youth felt that the real divine in himself was the poet, while the confused and the common was the everyday man. He felt that the office of a poet should be that of a leader, a forerunner, a prophet for his people. The poet has a deeper insight and a clearer vision, a view from the mountain tops, from which he may see the world as a divine whole, in which everything is blended in glorious harmony. All men are divine, but to the poet has been given a little more of this spirit, he has had a larger vision of the truth, and it is this that differentiates him from the rest of humanity. He must then be able to lead his people up to the heights with him. The poet has the greatest knowledge of man, so must lead man.

The type which would appeal most directly to these spirits, would be the prophet, or the one who has created, or who has creative ability. It was again Herder, who first aroused in Goethe an
active interest in these world-characters. In "Mahomet's Gesang" Goethe says,

"Brother, take your brothers with you
To your ancient Father,
To the everlasting Ocean,
Who, with outstretched arms,
Awaits you."

The poet not only leads his people, but is a creator of new worlds and new peoples. They are no longer poets, who are striving after fame and recognition. Their real aim is to become like God, and to help him make the world. This was their highest goal. In "Westöstlicher Divan, Wiederfinden," we find,

"Allah need no longer work,
We will create his world for him."

Just how far man may go in his desire to imitate God, Goethe tells us in "Das Göttliche," where he says that only by being more human, by experiencing more deeply, and in wider range our human emotions, may we ever hope to become God-like. The normality of man must be increased by the poet.

"Halte dich im Stillen rein
Und lasz es um dich wettern;
'Je mehr du fühlst ein Mensch zu sein
Desto näher bist du den Göttern."

Prometheus.

Goethe left us several dramatic fragments, among which are Casar, Egmont, Mahomet, Satyros, which he himself calls "a
document of the god-like insolence of our youth", and others. The character of a prophet, who would lead his people to a higher plane of living, seemed to him to typify the world struggle, and the two which gripped him the deepest were the supermen, the Titans, Faust and Prometheus, who embody the greatest strength and natural force of mankind. Faust, the untiring seeker after all knowledge, all power, all feeling, who almost loses his soul through his pact with the evil one, but who is saved because of his insatiable, unsatisfied longing for something more—something deeper than Mephistopheles can give him, and Prometheus, a Titanic Goetz, who recognizes as his creator and the arbiter of his future only Father Time, and whose creative faculty is as strong as is his desire for freedom.

It is not definitely known whether Goethe knew the tragedy of Aeschylus at this time or not, but as a boy he had read Frantz Pompey's *Pantheon Mythicum*, and he may have seen a French play, staged through the influence of Wieland. He may also have known the opera, Pandore of Voltaire, in which Pandore is created by Prometheus, who gives her life through the fire, which he has brought from Heaven. She is stolen and ravaged by the Gods; after a war, it is decreed that she must be sent back to Prometheus. Jupiter gives her a box, which when opened, sets loose upon the earth all the evils, which have since inflicted mankind. Goethe uses the story of Zeus (Greek, or Jupiter in Latin) as the father of Prometheus and Hera as his mother, but he does not explain to us why Prometheus and Epimetheus are outcasts from the society of the other gods. The original source of all life and of the world
is Chronus, time. According to the myth Chronus is succeeded by Zeus, who now rules over the world and the Titans.

The fragment probably originated in 1773 or '74. It is in a letter written November 6, 1774 that Friederick Heinrich Jacobi says, "Dear Goethe; You have back again your Prometheus and my best thanks with it. I can scarcely tell you how this drama has pleased me, because it is impossible to say how much." It was first printed anonymously, without Goethe's knowledge or consent in 1785 by Jacobi in a book entitled, Ueber die Lehre des Spinoza. Goethe was very angry over its publication for he feared the effect of this gospel of freedom from any restraint except that put upon the individual by himself, upon the political and religious ideas of the younger generation. Many years later he wrote, "es käme unserer revolutionären Jugend ebenrecht und die hohen Commissionen zu Berlin und Mainz möchten zu meinen Jünglingsgrillen ein straflich Gesicht machen. Merkwürdig ist es jedoch, dass dieses widerspenstige Feuer schon fünfzig Jahre unter poetischer Asche fortglimmert, bis es zuletzt, real entzündliche Materialien ergreifend, in verderbliche Flammen auszubrechen droht." The poem has become known in the history of literature and of philosophy because of the controversy which arose over it, and which caused the death of one of the men involved, Moses Mendelssohn. Lessing's pleasure in the poem and his open acceptance of the ideas of the freedom of the individual gave rise to charges against him of atheism, and in attempting to defend his friend, Mendelssohn's mental agitation became so great that it is believed to have caused his death.

Goethe had begun in 1773 to study the doctrines of Spinoza
and had come to feel, as had Herder and Hamman before him, that God and the World are one, and that every individual is a part of the world, a part of the whole, and therefore divine. Pure happiness can come only with a harmonious adjustment of the individuals toward one another and toward the universe. In die Lehrjahre, Goethe says, "The poet has received from nature the gift of keeping in harmony with many, often incompatible things; the poet's soul like the revolving sun, advances from night to day, and with easy transitions, he attunes his harp to joy and sorrow, he combines the opposites into harmony." Again in the Prelude to Faust in speaking of the poet he says,

"Whereby does he each element subdue?
Is't not the harmony which from his bosom wells
And into his embrace the world compels?
When Nature's spindle with unchecked gyration
Takes up her thread through weary years,
When the discordant tones of all creation
With fretting jangle fill the spirits' ears,
Who gives this changeless order animation
Transforming it into a rhythmic dance?
Who calls particular to general ordination
Where they may blend in glorious consonance?"

Poetic inspiration seemed to him to be a revelation of the divine, of the truth, of being filled with and being one with God, hence a poet is a prophet, to whom more is revealed than to the ordinary mortal. There was a general longing for truth, for a knowledge of the eternal, man did feel himself as a part of the divine, of the lasting. Werther cried "Ist daure so wie sich. Wir sind alle
ewig!" and Prometheus says "I am eternal, for I am." In the fragment there are two themes, the defiance of the gods and the creation of mankind - a new race. The Gods are defied but they are not denied. Prometheus refuses to obey vassals, but he willingly recognizes the power and authority, the Allmacht of Chronus or Schicksal.

But as Goethe himself begs us to study his poems from within, not without, let us proceed to the fragment itself. There is no introductory monologue as there is in Faust and Mahomet. The scene is laid at the foot of Olympus. The conflict has already begun and the play starts with the defiant reply of Prometheus to Merkur, the messenger of Zeus, who has brought him an offer of peace from the Gods. He has gained self-assurance through the success of the efforts of his own creative power and his message to them is "I will not, tell them, once and for all, I will not." In the next lines he implies a state of equality existing between himself and Zeus. "Their will against mine! One against one, methinks 'tis settled." Merkur is very much astonished and troubled over this open rebellion and tries to arouse a feeling of respect for or even gratitude to the Gods for what they have done for him. Prometheus, however, will not admit that he owes them anything. "They cared for me in my childhood, for which they had my childish obedience." They had formed him according to their own will, not his, and if they had protected him from dangers, (which existed only in their imaginations) they did it for their own good, because he could later be useful to them. Before inner
dangers, such as sorrow which destroyed happiness, they could not
guard him, nor had they been able to develop in him the energy, the
power of action, through which he might have been made stronger in
opposing the Titans. It was all-powerful Zeit who had really made
him a man, able to stand on his own feet and able to accomplish
what he willed. "Hat nicht mich zum Manne geschmiedet die
allmächtige Zeit, mein Herr und Euer!" Darwin's theory of evolution,
the development of man through the course of time, is the work which
he ascribes to the greatest power, not calling that power Chronus,
Zeit, or Schicksal, Fate. Time alone can make possible the im-
possible, he demands of Merkur a proof of the power of the Gods in
these three questions, "Can they give me heaven and earth to grasp
in my hand? Are they able to separate me from myself? Can they
make me expand into a world?" Merkur recognizes Schicksal as
the only one who can accomplish these three things, and as the one
whom the Gods themselves are bound to obey. Prometheus says,
"You, too, recognize this power. Go! I will serve no vassals."
So Merkur is forced to go, feeling that Prometheus is still a
rebel against all authority, except that of Fate and the laws of
his own nature.

The next scene shows Prometheus alone with his statues. His
realm extends as far as the sphere of his activity, which has been
to create a new world over which he rules as absolute master.
Prometheus begrudges even the few moments spent with Merkur, away
from "his children", as he calls his creations. His greatest
desire is to make them feel and speak, to give them that which
was stirring in his own bosom, to give them the feeling that they
exist. He is interrupted by his brother Epimetheus, to whom
Merkur had complained of the open rebellion of Prometheus. We now hear the terms of the God's proposal. They would give Prometheus, Olympus from which to rule the earth, and will also give life to his statues, if he will only recognize and admit their sovereignty. These terms resemble very much those offered Christ by Satan, "all the kingdoms of the world, and the glory of them", but Prometheus knows that if he submits now, he must always be their slave, their Burggraf. He cannot give up his own freedom, nor can he sell his statues into slavery. "They may be bound here by their lifelessness, yet they are free, and I feel their freedom." "The Gods would divide with me, I have nothing to give them. That which I have they could not rob me of, and what they have, they may keep. Here is mine and here theirs, so we are separated."

Epimetheus asks, "But what is yours?" The reply is "The circle which my usefulness fulfils. Nothing more or less...Here is my world, all mine! Here I may feel. Here all my wishes and desires have taken bodily form. My spirit has been divided and made whole again a thousand times in my dear children!"

His genius, Minerva, comes to him. She is his better-self he says, "You are to my spirit what it is to itself. From the beginning your words have been to me a heavenly light. Always it is as if my soul speaks to itself! It opens and inborn harmonies sound forth. That is the effect of your words. So I am myself - not myself. A deity speaks when I imagine I speak, and when I fancy that a deity speaks, I am speaking myself. So it is with you and me...My power changes with every breath from your heavenly air." She has come as a mediator for the Gods. She
shows him that his apprenticeship to them was only making him worthy of freedom, and that he should respect the permanance, wisdom and love of the Gods, but Prometheus claims to have all these characteristics, "I do not remember my beginning, I do not see my end, so I am eternal for I am. And Wisdom! Has not my finger stamped this forehead!" His love is shown in his attitude toward his stone children, especially toward Pandora, the all-gifted one, upon whom he has expended his greatest art, and who is the most ideal of all his figures. His pure love for her makes him akin to the Gods. After this testing Minerva agrees that the Gods cannot command his obedience to them. It is Fate, not Zeus, who gives and takes life. Through Minerva, Prometheus comes to have a share in the world-spirit and his statues are given life. The first act ends with an expression of the joy of Prometheus, in thus attaining his greatest desire.

The second act begins with a scene on Olympus. Merkur tells Zeus of the treachery of Minerva, and urges him to destroy this newly-made race with a bolt of thunder. Zeus, however, cannot oppose Fate; in his injured pride, he cries "Over all that is, under the wide heavens, upon the unending earth, is my kingdom. This race of worms will only increase the number of my vassals.... In the bliss of youth, they fancy themselves God-like....Give them their life." Even in this admission of a greater power, Merkur sees only a proof of the unending goodness and indulgence of Zeus. Prometheus cries again, exultantly and defiantly. "Look down Zeus upon my world, which lives. I have formed it according to my image, a race which is like me. To sorrow, to weep, to enjoy,
to please themselves, and not yours to rule over as I."

Now come two great scenes, the one full of human figures, their first activities, joys and sorrows, the second between Prometheus and Pandora. Some time has evidently passed between the first act and the first of these scenes. We see men climbing trees, running races, bathing, picking flowers, and engaged in other activities. Prometheus is their teacher as well as their creator. They have stone instruments, and he has had a man cut down and bring to him a young tree. Under his direction, they cut off the branches, and erect a small hut on the order of a wigwam, arranging it so that no sunlight, no rain, no wind may get in. Then the question of ownership arises, and Prometheus calmly says "It is yours, you have built it. Whoever wishes to dwell in one, may build it." Just here we are very strongly reminded of Rousseau's picture of primitive humanity in his Discours sur l'inegalite parmi les hommes. He has already made the statement that a God (Prometheus) has invented knowledge and science for the destruction of mankind. Then he says "The one who first laid off a piece of land and said 'This is mine' and made people believe him was the true originator of the present evil, civil society...Protect yourselves from listening to this betrayer, you are lost if you forget that the fruits of the earth belong to no one. Man no longer may sleep under the first convenient tree, or in any kind of a cave or hole, he cuts the wood with sharp stones and builds a hut out of twigs and earth, which now belongs to one person - a possession." But whereas Rousseau would have men possess all things only in common, Goethe realizes the innate desire in man for
possession as a reward for his work, and also that the right of possession should come to him, through the One who has given him life. What is mine and what is thine cannot be decided by force alone, as is well shown in the trouble which arises over the goat. One man has spent a day and a night climbing about over the mountain, trying to catch some goats, alive. He succeeds in getting two, builds a stone wall about them to protect them, and then guards them all night. Another man says "Give me one. I caught one yesterday, too, but I divided it among my brothers and we ate it. If you need more than one, we can catch more tomorrow."

The first man insists upon keeping both goats as the results of his labor. In trying to get what he wants, the second man knocks his opposer over, his head strikes a stone, and begins to bleed. His cries for help bring Prometheus, who warns them "He, whose hand is against all will find everyone against him." (Gen. 16, 12) Prometheus knows that his men are not perfect, that they must experience sorrows and disappointments as well as joys. They have the same fate of all their brothers, of the Gods even and of animals, but he admonishes them "Be industrious and generous."

It is through Prometheus that they first learn the art of medicine, for Prometheus heals the man, whose head had been cut, by laying the leaf of a tree upon the wound.

After these discussions, in which we see how far the civilization of this new world of men has progressed in the question of property and of civil rights, Pandora comes, very much agitated by an experience, she has just had. She had seen her friend Myra going toward the forest, and had followed her. She saw her
almost sink down upon the grass, but her lover, Arbar, who was near, put his arms about her, wishing to support her, but sank down with her. With his kisses he tried to bring her back to life, to breath into her, his own life. Torn by the pain of a nameless feeling, Pandora broke out into a cry - which brought the lovers back to earth again. Myra sprang up, putting her arms about her friend's neck. Her glowing kisses had awakened in Pandora an entirely new feeling, for an explanation of which, she comes to her father, Prometheus. These simple people are learning from experience entirely new feelings - the purest and highest which can stir in the human breast - friendship, love, rapturous bliss, and the longing for a future life, as a natural progress from this. At first Prometheus' answer "Death", to Pandora's question "What is this which I feel?" is rather startling, but the author himself felt death to be only a transition from this world to the next, a greater experience of the soul, through which all must pass before they become perfect. In "Selige Sehnsucht" he says,

"I prize of the living, only those
Who long for a flaming death,
Till to thee this truth is clear,
Death means higher birth,
Thou art but a stranger here
On this gloomy earth."

In a letter to Jacobi, written before he sent him the manuscript, Goethe says "Death, beautiful, heavenly youth. This ending spirit is always needful, always striving, struggling treasuring up and then wasting away, but when it removes for a moment these
boundaries which keep us on this side, from those on the other side, it can feel no oppression and only has its existence in blessed enjoyment -- oh the unspeakable Bliss, Death hovers about me so gloriously, the magnificent one, a part of the greater Harmony, all are inter-dependent, all are eternal in death and it is eternal in all." This scene brings a whole rounding out of life, gives a picture of death to these youthful people. Death is the fullest moment of life, all is fulfilled, all hopes, all dreams, all fears, there is a wielding together of all joyful and sorrowful sensations, "when all your thots escape you and you seem to waste away from yourself and sink, and everything about you sinks into night, and you in your 'inner eigensten Gefühl' embrace a new world, then, comes death." "And after death?" asks Pandora. "When everything, curiosity, enjoyment, pain lose themselves in stormy pleasure, then blissful sleep refreshs one, then you live again, your youth is renewed, to fear, to hope, to desire anew."

Pandora is so enchanted that she cries "Oh, father, let us die." She longs to feel everything, but Prometheus tells her, "Not yet." for they must await the decision of Destiny.

"According to universal,

Great laws

We must finish

The Circle

Of our course.

Concerning the poem, "Prometheus." Goethe himself in the "Wahrheit und Dichtung" says that it is the beginning of a third
act of the fragment. We must remember, however, that he wrote these reflexions many years after the poem had been finished, and that he did not have the poem with him at this time. The contents show that it should probably be placed at the beginning of the second act. The defiance should really come at an earlier time in the fragment than the beginning of the third act, for already at the beginning of the second, his race of men have been in existence for some time. Their right to live was given them through Chronus, the source of all life, so that it was as absolute as that of Zeus himself. Prometheus says, "Cover your heaven, Zeus, with a cloudy vapor.....You must allow my world to stand." He thinks they envy him his happiness, and commiserates them for they must exist on prayers and sacrifices. As a child he had been disappointed when he had learned that the Gods were not real and absolute, but were dependent upon a still higher authority than their own. Since that time he has had nothing to do with these traditional pretenders "who would die if children and beggars were not such hopeful fools." "I should honor you? For what? Have you lessened the pain of a burdened one? Have you stilled the tears of an anxious heart?....Did you think I would hate my life, and would flee into the wastes, because not all my flowery dreams were fulfilled?"

Prometheus, as he is here shown is a creator of men, first of all. He is lower than the Gods, but still more than human. He is an idealist, he does not rest with a mere defiance of the existing order, the Gods, but seeks for the true source, the ideal of all life. He finds this source for the life for his statues.
He is not willing to compromise with make-believes, even in order to have his dream-children made real. He is seeking only what is true and absolute. He is also a teacher and a social uplifter, for he wants to give his people, for whose creation he is responsible, the fullest life that can be comprehended by them. Even death has lost its sting, when Prometheus explains it to Pandora as a natural transition stage through which all must pass. He teaches his people to build houses for their own comfort, and to protect them from the elements. He teaches them the beginnings of moral and civil law and about medicine. He is their god, and Merkur complains to Zeus that he holds an Olympian court among his men. Prometheus now stands at the pinnacle of his success, as a world-creator and ruler. "Here is my world, my all."

Pandora.

The idea of the superhuman creator remained with our author always, as it did with his contemporaries. Wieland and Herder and later with Byron and Shelley. In 1795, shortly before ending the first part of Faust, Goethe undertook to write a Prometheus Bound and Unbound, modeled on the Greek play of Aeschylus, but only a few unsatisfactory fragments are left to us, and it was not until 1807, that he again took up the matter seriously, but again, we have only a fragment and a rough sketch of what was to follow.

In November, 1807, two friends, Leo von Seckendorf and Doctor Stoll had wished to publish a new periodical at Jena, under the title of "Prometheus", with the purpose of bringing back to
the souls of the people, the peace, harmony, beauty and trust in an all-wise, all-powerful ruling spirit, which had been destroyed by the war. They asked Goethe for a contribution and his mind turned immediately toward the Prometheus and Pandora myths. He called his drama, "Pandora's Return, a festival play". Here he shows us the same characters as before, but in a different light. The Greek fable of Hesiodos furnished him the outline of the plot. The Gods are angry at Prometheus and wish to harm his world, his men. They form a woman of all charms and graces and send her down to earth. Prometheus is not to be deceived and will have nothing to do with her. He warns his brother, but Epimetheus takes her, in spite of the warning. As he does so, she opens her box and all the evils escape over the earth. Only hope is left to comfort man. In the fragment, Pandora, according to this tradition, is represented as a goddess, a sister of Zeus, who has come down from Heaven, instead of the beloved daughter of Prometheus. She brings to mankind all good gifts, not evil ones as in the Grecian myth. During the latter part of this year and in April and May of the one following, Goethe worked on Pandora, but another problem came to him, which occupied his mind to the exclusion of all else, and which he expressed in "Elective Affinities", so Pandora was never completed.

In this version of the story, Pandora represents beauty, as it is a revelation of truth and of universal, divine law. In a Sprüche (197) Goethe says, "The beautiful is a manifestation of secret, natural laws, which without this phenomenon would have remained for ever concealed from us." She is not merely physically
beautiful, but has also piety and repose. She represents all
goodness, which is inseparable from the beautiful and the true.
In another of the Sprüche (690) the poet says, "Art rests on a kind
of religious sense." By finding truth, by finding the natural laws
of the universe, one finds God. Pandora, as the mother of science,
which seeks the truth, and of art, which clothes it in a fitting
form for its presentation to man, is leading man to the divine,
from whom all beauty comes to us.

Endowed with all the charms of youth and beauty, Pandora
appears upon the earth. Prometheus rejects her entirely, and will
have nothing to do with her. He is a man of action, a hard-working,
practical utilitarian. Beauty, which is abstract, and has no
immediate usefulness is not tolerated by him. All that he feels
he needs is strength, will-power and action. Pandora has brought
her box, from which the most beautiful, unattainable, God-like
images come, for which men strive. Epimetheus, the thinker and
dreamer, striver after the ideal, lover of beauty and abstract
conceptions, is quite overcome by her appearance. He does not
follow the fleeting forms, but grasps for Pandora herself. He
possesses the god-sent representative of bliss and delight, but he
lacks the joy of working and the aggressiveness of his brother,
and because beauty cannot be kept, simply because of a longing for,
and an enjoyment of it in sentimental dreaming, Pandora, after the
birth of twin daughters, must leave him and return to heaven. She
leaves him one of the two children, Epimeleia, whom she hopes
will be able to arouse in him a desire for a more active life. At
the time the drama begins nearly a quarter of a century has passed
away since Pandora's departure. Epimeleia has grown to womanhood, but has not yet fulfilled her mission of awakening in her father a desire to do something, if not for himself, for others. Epimetheus, self-absorbed, broods over the past, living only in the memories of the days spent with Pandora, only in his dream-world is he happy. He wanders about all night, and sinking down, falls asleep, only a few moments before Prometheus appears, ready to begin a new day's work. The sun is not yet up, and he must use a torch,

"Flame of the torch, in the hand of the master
Brandished toward the stars, you announce
The day before day! Be thou revered as though a God!
For industry, the noblest known to human kind
Still loves the morn."

He calls his smiths to their morning work. They praise fire above all other elements, and also the one who brought it to them, their master. The work which they do must be useful and necessary. He is happy to be able to give to the shepherds, who pass by on their way to work, tools and weapons. Tools shall increase, without end, the power of man, but to furnish tools for the warrior is his greatest wish, "Smiths and friends, our only object is to make weapons. Only to make arms! Then you have created everything."

Prometheus now discovers his sleeping brother. He realizes the essential differences in their characters,

"Who works at night
Must enjoy his rest, when others go to their toil.

Night-wanderer, care-worn, deep-thinker,
You grieve me, yet I commend your fate."
Whether active or passive, man must suffer pain."

As Prometheus and his workmen leave, Elpore comes to her father. In Elpore, we have an allegorical presentation of hope. She was carried away to heaven with her mother, and can visit her father only with the rising star, in his dreams. He no longer recognizes her as his own child, for Hope is always in the future, is never present. She promises him the return of Pandora, for her tender heart will never allow her to say anything but "Yes" to the questions which are put to her. She never needs to promise power, riches, glory or influence for "no one hopes for such things as those. Whoever desires them, grasps them." She is needed by lovers, more than by others, for she binds together those who are separated by space, or parted by disagreements. It is she, who has been the real link between Epimetheus and Pandora. Often times, she has deceived him, but he can never give up hope entirely, for until the time when he comes to be of value in the world, as an active social factor, his hope for the future is his only reason for continuing to live.

Epimetheus is awakened from his light sleep by the cries of Epimeleia. As Elpore represents hope, so Epimeleia's name means die Sorge-care for and devotion to others. When hope was taken away, Epimetheus had only care left. She watches tenderly over her father, but now her lover fills her thoughts. After she has experienced the joys and sorrows of her love for him, she complains, "Oh why, Gods, is everything unending, Everything, and only our happiness ends! The glow of the stars, dear assertions,
Glimmering of the moon, loving trust,
Depth of shadows, the longing for true love
Are unending, only our happiness ends."

Epimeleia has left her garden gate open, expecting a visit from Phileros. An insolent, passing shepherd had entered and embraced her, in spite of all her efforts to keep him from doing so. Just at this moment Phileros had entered. Without waiting for any explanations, he killed the herdsman, and believing his loved one faithless to him, made an attempt upon her life. She runs to her father, but he is not able to protect her, and she is wounded in the neck. It is Prometheus who must come and rescue her. He is very angry because his own son has tried to settle the matter by force instead of by law.

"Uberwiesener."

"Repent or deal out thine own punishment." Here we have a very wonderful scene, for a high and very natural standard of moral law must have existed in this new world, in order to leave the punishment in the hands of the individual who has committed the crime. Phileros believes that his sweetheart has been unfaithful to him, and chooses death.

"I hasten to go. I seek death.
She drew my life into hers"
I have nothing more for which to live."
The hearers do not seem to be seriously impressed with this
decision for they allow him to go without making any attempt to hold
him back.

It is during this scene that Prometheus for the first time
seems to notice Epimeleia. He asks, "Who is this child of the
Gods, this magnificent form? She resembles Pandora, coazing and
lovely, her beauty almost frightens one." It seems strange that
he has not known his own niece when they have lived near one another,
but Epimetheus explains to his brother that he has kept from him
the knowledge of his union with Pandora, and the birth of twin
daughters, through the fear of his anger. He now describes to
Prometheus, the splendours of Pandora. Her beauty consists in
the highest goodness and greatest nobility. Her expression of
ideal beauty comes because it so rightly, openly reflects her
soul, in itself so fine and pure. It had been only the outward
beauty, which had impressed itself upon Prometheus, and he thot
it was only the beauty of form which had ensnared his brother.
He, being practical, had not been able to see into the depth of
her character. Epimetheus, on the other hand, had recognized in
Pandora a kindred soul, and had grasped the magnificence of the
gift which fortune had sent him, "she drew him from earth, into a
heaven made by her for him."

"Du suchest nach Worten, sie würdig zu loben,
Du willst sie erhöhen; sie wandelt schon oben.
Vergleich ihr das Beste, du hältst es für schlecht.
Sie spricht, du besinnst dich, doch hat sie schon recht."
Du stemmst dich entgegen; sie gewinnt das Gefecht.
Du schwankst ihr zu dienen, und bist schon ihr Knecht.

Sie gibt Reichtum und Weisheit und alles in den Kauf."

Epimetheus convinces Prometheus of the real value of Pandora, but when he begins to bemoan and weep over the loss to himself and to the world, Prometheus tells him to calm himself, for "tears disfigure the eyes of a graybeard." He has no patience with the weakness which brings tears to a man's eyes, instead of making him ready for an activity. Tears are odious to him.

They see the light of a fire in the direction of Epimetheus' home, and Epimeleia comes to tell them breathlessly, the story of its origin. The herdsmen, incensed over the murder of one of their brethren by Phileros, have come to avenge him. They have thrown burning brands into the hut, and Epimeleia has just saved herself. She feels herself in a way, responsible for this wanton destruction, and throws herself into the work of saving what can be preserved. Since Phileros has gone, she no longer has any regard for her own life, and seeks death in the flames.

"My foot will not bear me.
When Phileros, in wild abandon
Threw himself into the sea foam,
She, whom he loves
Shall prove worthy of him!
Love and regret drive me
Into the flames,
Which sprang up
From the glow of our love."
How different and yet how similar is this to the attitude of Epimetheus, who, when urged to save his home said, "What have I to lose since Pandora fled? Let it burn! It will be more beautifully re-built." It is similar in that an all-absorbing love makes both quite heedless. Epimetheus is indifferent to all but his own feelings, while Epimeleia tries to subdue her own feelings by being of use to others. It is only her personal danger, which finally does awaken her father to decisive action, and he tries to save her. It is again, however, Prometheus and his warriors, who put out the fire and save the hut.

Just as the flames are beginning to die out, there appears in the east a light, and Eos enters, announcing the arrival of a new day. She calls the fishermen from their sleep to save Phileros, who, carrying out his threat, has flung himself into the sea. His innate healthy desire to live and his youthful strength would not allow him to drown, and he swims ashore. He has been purified by having successfully passed the highest test which can be put to a human being, being willing to renounce his life for the good of others. At the shore, he is received by the fishermen and vintagers as Dionysus. At the same time Epimeleia has passed fearlessly, and unharmed through the flames, so that she, too, has known the joy of renunciation. The two are now united in a higher, purer way than before.

"Thus in love united, double glory,
Enter they the world. At once from heaven
Word and Deed descend, replete with blessing
Gifts descend, aforetime never dreamed of."
In them are united the visionary idealism, and love of the divinely beautiful, taught them by Epimetheus, and the practical industrialism, the desire to produce the physically useful, which dominates the whole character of Prometheus, as it is portrayed in Pandora. It is only by a union of all these elements, the ideal and the practical that the world will ever become perfect.

Here, we find Prometheus still the creator of men, and the master, almost God, who has taught them to take care of themselves and to make themselves more comfortable. He has taught them to differentiate between right and wrong, and the fundamentals of moral and civil law. In the description of the two stages of culture, presented to us, we find that Prometheus is still living in rough caves and holes. The little masonry he has is wholly practical and shows no attempt at creating the beautiful. He is an enemy of Art. On the other hand Epimetheus devotes to beauty, a loving cult, he has made a beginning at architecture. He combines art with comfort; gardens and fruit trees add to his pleasure. He assumes here equal importance with Prometheus. He is the real artist, and now that he has been aroused from his discontentment, and sorrow over his own loss, to take an interest in the outside world, he is nearly prepared for the return of Pandora, which has been promised him.

Prometheus, too, has developed. At first he lived only for his work, to help his people in a material sense was his greatest goal. His 'sphere of usefulness' only contained his activities for them. He knew no higher good. All good was alike to him. Happiness, Youth and Beauty were, to him, things of little value.
He is armed with strength, tender conceptions were foreign to him. He was the realist - a practical, modern business man. Now, however, he begins to realize the worth of Pandora to the individual and to the world. Science and art may supplement the mere useful work. He is still far from accepting such a conception in its entirety, as his answer to Eos' announcement of a holiday, "the days' high celebration, a universal joy begins", shows us. "Why do you tell me of a celebration? I do not love them. Each night brings refreshment enough for the tired. The true man's real festival is action, work." Eos tells him that further gifts are to be given to the world, but Prometheus declares that his people will be better off without any more disturbing influences, such as the opening of Pandora's box had been to them. The fragment closes with the warning of Eos,

"Go ahead, you creator of men! But notice; What is to be wished for, you, down below feel it, What may be given, those above know. Great beginnings, Titans proud, ye make; but guiding To eternal good, eternal beauty, Is the work of Gods; leave that to them."

The renewal of the promise of the return of Pandora prepares us for the next scene, which is very briefly described in the outline for the remainder of the drama. The Kypsele, a second box of Pandora, first appears. It floats down, apparently of its own accord, and is welcomed by Phileros. It may be because of his youth, that Phileros receives this new thing so gladly, but it is more important for us to see that he is an exponent of the
newer, higher culture which is to come to his generation of humanity, and that he recognizes the box and the way in which it arrived, as a token that it is a divine gift. This is probably the very reason for which Prometheus rejects it, for he has already had a prophecy that new gifts are to come today, and upon principal, he refuses anything which the Gods may have to offer his people. He feels that his people should learn to use sensibly and well, what they already have, and insists that the box be buried unopened.

The warriors have just returned from putting out the fire, bringing with them, the herdsmen, prisoners, whom Prometheus frees. Here, we have a new element, and one which came, in all probabilities, as a direct observation upon the Napoleonic wars. The warriors, feeling a hostility to them and to their work in the Kypsele, which represents art and beauty, are determined to destroy the box and rob it of its contents. The smiths wish to tear it to pieces in order to see how it is made, so that they made use it as a model in their work. Epimeleia, Epimetheus and Phileros are hardly able to preserve the box longer, when Pandora, the one for whom all, more or less consciously, have been waiting, appears. She has at her side the craftsmen of the peaceful trades, the vintagers, fishermen, herdsmen and farmers. Her sudden appearance, and her chaste, almost startling beauty has the effect of paralyzing these men, who have been in the act of destroying beauty. She brings with her happiness and ease, which each one ascribes as a gift to himself. Beauty, piety, peace enter and are opposed by Prometheus, because they are not in harmony with the presence of his warriors, whom he believes are highly necessary. Offerings are brought, and the
wonderful Kypsele opens of itself. Therein is a temple over which preside two spirits, Wissenschaft und Kunst. These gifts are brought to the world merely as a promise and a hope. The curtain now falls, concealing the inner part of the temple, for while the promise of science or knowledge and art, is given to men, one must strive to be worthy of them before one is able to catch the vision. Epimeleia and Phileros represent the union of a past generation of men who have been striving along different lines, and through the renunciation of each, represent the best hopes, the most enthusiastic idealism, and the longing to accomplish of a young generation. These two are chosen to be dedicated to the new priesthood, organised for the service of the gods of science and art.

Helios, the sun god, now appears. The youth of Epimetheus is renewed, and his greatest wish is to be gratified, for he is carried away by Pandora. Presumably she takes him back to heaven with her, for after men have been given a vision of Pandora, her presence is not needed again, unless they should lose the gifts which she has brought them. After the consecration of the new priests, and after the chorus has sung, the play ends with a speech by Elpore in which she probably reminds the spectators that she has now fulfilled her promise and will fulfill all her promises.

In these last few scenes, it seems that Phileros, who is himself a man of strong, but impetuous actions, is the one who is to oppose the utilitarianism of Prometheus, instead of the at-first-inactive Epimetheus. This seems to mean that in the question of the reconciliation, it would be the practical man, who would be
hardest to overcome, but who must give up the most, but that his overthrow is inevitable. Phileros is much like his father in his desire for action, but he also resembles Epimetheus in his love of beauty. He feels its inevitable charm and witchery of form.

"Now tell me, father, who gives the form,
The only terrible arbitrary power?
Who led it along the concealed path
Down from Olympus? Up out of Hades?"

Phileros, because of his love, has become also a lover of the ideal beauty.

Goethe brings out this antithesis of the practical and impractical men, in order to show that a reconciliation must be brought about between these two men, who are as the two hemispheres of the ethical world. The one represents \textit{vita activa}, the other \textit{vita contemplativa}. They begin to be united, when Prometheus' interest in Pandora is awakened, but it is only through the children that a full harmony is brought about from the discord and dissen-
sions which came from the fundamentally different characters of the two fathers. The children must be broader in their views, than their parents were, and their union typifies the ideal of humanity. In general we find in "Pandora" a much higher degree of civilization than in "Prometheus". Here we have a division of labor and the crafts are already developed. We find warriors, smiths, herdsmen, farmers, etc., where in "Prometheus", men were hardly more than existing, and being conscious of their own lives.

It would have been exceedingly interesting to have known just how Goethe would have developed the ideas which he left us
in the outline. Remembering that he wrote this as a message of hope to his people, when they were feeling the results of the recent war, it is easy to see that his hope is that peace, harmony and beauty will return to them, just as Pandora had returned. He also tries to point out that it is because of faults in their own characters, because of their lack of energy and lack of a desire for beauty, that they have not been granted it, it was taken from them, just as Pandora had left Epimetheus, and only hope was left them. But, if they had been able to comprehend it rightly, they might have had the conception of beauty with them always.

What we have of the drama, sometimes called a collection of lyric songs, is so beautiful in itself that the absence of the last two or three acts is truly a loss, felt by every one who reads "Pandora". Besides the beauty of the poetry and conceptions, the lighting effects are especially dramatic. At the beginning of the drama we are plunged into night, then the lighted torch appears, the morning star is followed by the light of the flames of the burning hut, then dawn comes and is followed by the full rays of the sun.

There may have been many reasons why Goethe did not finish the fragment. The main interest in it for the people, his message to them, is contained in the part already finished, in the promises of hope and of Eos that future gifts were in store for mortals. His interest in it had therefore waned and had now been turned to Die Wahlverwandtschaften.
Goethe's later acceptance of the harmony of humanity and the world.

Goethe had a better opportunity, probably, than any other dreamer, to put his extraordinary talents to work in carrying out his theories. As an official and personal advisor to Karl August at the court of Weimar, he had ample scope for all his philanthropic reforms, in the political, religious and economic fields. Goethe became a vital force in the welfare of Weimar and much credit is due to him that it became the center of the culture of all Germany. It was as "Bethlehem in Judah, small and great." Of his position and work at the court, Wieland has written, "Goethe lives and rules, storms and gives rain and sunshine, and makes us happy no matter what he does." Knebel said that he "was the backbone of things." With all his store of potent energy it was impossible for him not to be doing anything. His clearest thoughts came to him when he was active; Wanderers Sturmi lied sang itself to him, on a pedestrian journey between Frankfurt and Darmstadt, and An Schwager Kronus was written in a post-coach on the way from Mannheim. In his diary in January, 1799, he made the observation, "There is nothing more wretched than a man in comfortable circumstances, without work". His satisfaction in his daily round of duties is shown in a passage from a letter to Bürger, dated February 2, 1776. "As I am now in a position where I have to summon all my powers from day to day and must needs meet the great and small problems of love and hate, infamy and power with my own heart and brain, I am
happy." This sympathy and longing for the happiness of the handicraftsman is expressed in the feverish love of work, shown by Prometheus, in the Pandora fragment. He is continually busy, making tools and arms to increase the economic independence. Just as Goethe himself had learned from experience, that a hungry man cannot appreciate a fine picture, so Prometheus must attend to the physical needs of his people. He brushes aside the cultural arts because he feels that he must first lift his world to a higher plane of economic life. In the first fragment Goethe makes the character of Prometheus distinctly idealistic. It is true that he gives his people instruction in medicine, and in the building of rude huts which will shelter them, but he has a higher aim, in that he wants them to experience all the finer feelings and higher conceptions. In the second, Prometheus is quite realistic. He becomes angry because his men are disturbed at their work. He is kind and good, but will have nothing which is not practical and useful. Here we have expressed the different attitude which came to Goethe himself through the influence of his practical administrative experience. It is because of his ability to recognize the real nature of things and because he writes only of what have been realities to him, that Goethe is able to draw for us such strong pictures. His knowledge of life was profound, the abstract and fanciful do not appeal to him, he wants no empty concepts.

The spirit of revolution, the defiance of everything established, which was the first manifestation of the Storm und Stress period, and is best illustrated in the character of Götz, now gives place to a deeper, calmer current, to the exaltation of man.
It is impossible for one to read these dramatic beginnings and not feel the longing for the freedom of the individual. Prometheus, as the creator, makes his people free from the old doctrines and conventionalities, from all rules and regulations which would have been put upon them by the traditions of an old world. They were to learn from nature, or God as shown through nature. This was the goal set for Goethe by himself, to teach his people to return to a natural, simple, but magnificent way of living. He always abhorred all exaggerations, the false, corrupt, borrowed standards of the French, the intellectual, un-feeling Rationalists, the limited, set conceptions of the Aufklärung seemed to him unreal, and must be swept away before the force of the glorious new individual. This individual was not to be without restraint. In Faust, Goethe says "Only that one deserves freedom who daily wins it." It is only by a struggle to bring the beautiful and the true into one's own life, that one is able to discard the safeguards which past generations have invented, from their experiences, for the weaknesses of man. In one of his Sprüche, Goethe says, "Whatever frees the mind, without giving us control over ourselves is destructive." Freedom must be accepted only within God given boundaries. In Prometheus we have the super-
man, who has embodied within himself all law, and all order and only by following the inner compulsion can he become his true self. Because he, himself, is a part of the divine, by knowing himself he knows the true God.

Goethe's work as a poet can hardly be estimated. Of the importance to the world of poetry in relation to the other arts,
he once wrote,
   "God sent his uncouth children,  
Law and Order, Science and Art,  
With all the skill of Heaven endowed,  
To lessen the heavy burdens of Earth.  
They came from Heaven naked  
And knew not how to act,  
But Poetry clothed them all  
And none needed to be ashamed."

For Goethe, beauty of form was by no means all. Schelling in an address on Goethe's ideas of the beautiful, said, "The world-soul does not know; it is knowledge; it is not good; it is goodness; it is not beautiful in the sense that the body may be beautiful; it is beauty itself."* One cannot reason about this kind of a universal beauty, nor can one limit it to certain rules. It is in the world, and we may come into touch with it, and understand it only through our feelings. One, who lacks the ability to appreciate the truth which may be gained from acquaintance with and observation of the things about us, must strive vainly to gain through abstract conceptions, that which the man who feels, knows in his inner consciousness.

All great leaders are supermen, because they are a step in advance of their brothers and are 'blazing the trail' for them. Poets, prophets, artists, statesmen, inventors, all are more nearly god-like because they have gained a bigger truth. Goethe had always a deep abiding faith in an all-watchful power which

*See Note 72. Page 452 Bielschowsky, Life of Goethe, vol 2.
rules over the earth, and at times, feeling within himself talents beyond the ordinary, he feels himself in inner harmony with the divine. In Faust he says, "Am I a God? Everything is so clear to me." And again he says, "Let me fashion with the mind of God, and the hand of man." The duty of the Genius is to lead his brothers to God.

"In unsers Busens Reine wogt ein Streben,
Sich einem Höhern, Reinern, Unbekannten
Aus Dankbarkeit freiwillig hinzugeben,
Erträtselnd sich dem ewig Ugenannten.
Wir heissen's, fromm sein!

In a later poem, which really marks the end of the Storm and Stress period, 1783, Goethe feels that man after all cannot soar too near the sun, his boundaries are more limited. He has lost the glorious audacity of his youth, but gives us instead a splendid resignation.

"Pure fire I from the altar brought,
What I enkindled is unholy flame,
Whose storm-fanned fury is with danger fraught;
I waver not in that myself I blame.

Now sit I here, at once exultant and oppressed;
Am innocent and punished; guilty, yet am blessed."

In thus renunciation, even, he has joy. His message to the people was a pure one, but they had not yet come to the place where they could understand it.
He, himself, was always quite humble and realized that it was only because of his heaven-given gift that he was greater than the average human. His very paganism was pious. He felt his spirit, as that of Prometheus, was immortal that death would come to him only as a transition between this life and another. As he says in Hermann und Dorothea,

"The picture of death, though affecting,
Fills not the wise man with terror, is not the end of the pious.
Back it urges the former to life, and teaches him action,
Thus for the latter in sorrow it strengthens the hope of salvation!"

So to both of them death becomes life."

Goethe took an interest in everything and anything that he could observe in physical and human nature, but his observations were quite unprejudiced. During the Napoleonic wars, when his country was lying under the heel of the conqueror, he could still admire Napoleon. He felt that in order to have accomplished such a thing, this hero must have been a man of great strength and force. He was interesting to Goethe as a link in the chain of historical phenomenon. His views were so broad that he was able to recognize the broader, more general relation of things, and that the daily happenings were of small significance in relation to the whole. He felt that before his country could be a force politically, it must be united. To unite Germany spiritually was Goethe's work. He saw that under almost any form of government, the great ideal of bettering humanity and of bringing beauty, and goodness might be accomplished. This attitude of objectivity, of
detachment helped him to withstand the hard times through which his country passed and still hold out to his people, the hope of a brighter future.

Goethe tried to bring about a reconciliation and harmony of the modern man with life on this earth, and with the divine revealed through natural laws. A deep study of the works of this immortal poet cannot but help to make the whole world better. His message of the return of Pandora is as necessary at the present time as it ever was. As in Wanderers Nachtlied, he cries,

"Sweet peace, 

Come, oh come in my breast."
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