NOTES.

[THE following notes relate almost exclusively to matters of history, biography, geography, or to foreign customs and manners with which the American reader cannot be familiar. L. G. stands for Lewes, Life of Goethe, 2d ed., London, 1864; K. G., for Karl Goedeke, *Goethes Leben und Schriften*, Stuttgart, 1874. Only in a few instances, where the construction is involved or the phraseology peculiar, have grammatical explanations been given. Wh. stands for Whitney's German Grammar.]

ERSTES SEMESTER IN LEIPZIG.

GOETHE was born Aug. 28, 1749. He came to Leipsic at Michaelmas, 1765, consequently at the beginning of his seventeenth year. His previous education had been rather desultory. His father had supervised his instruction in Latin and history, and of his own choice he had read not a little in Greek, English, Italian, Hebrew, and Jew-German, besides devouring all the German poetry and romances that he could lay his hands upon. His knowledge of French was extensive, for one of his years, and had been gained by visiting the French theatre in Frankfort, by copious reading, and by conversation with Frenchmen. To gratify his father, he had mastered also the rudiments of Roman Law. He could play on the piano and draw with some proficiency, and was irresistibly attracted to everything in the nature of art. In short, he might be called a precocious youth, gifted with taste, insight, and powers of expression far beyond his years. He had already a strong although vague presentiment of his poetic vocation, but knew not where to turn for advice or guidance. His father wished to make him a jurist.

Page 11. l. 1, *Messe*. Leipsic holds annually three great fairs, at Michaelmas, New Year, and Jubilate; the last mentioned is the greatest. Traders pour in from all parts of Europe, particularly from the East. Every available part of the public streets and squares is occupied with temporary booths. The trade in furs, prints, woolen goods, and books is especially heavy. At such times the transient population almost equals the resident, and hotels and lodging-houses are full to overflowing.—l. 3, *Vaterländisch*. Frankfort and the surrounding district, for a few miles square, constituted at that time a sovereign state, a *freie Reichsstadt* of the old empire. It is characteristic of German ways of the eighteenth century to speak of such a petty province as one's fatherland.—l. 3, *bekannte Waaren*, etc. Frankfort had its own fairs, on a smaller scale. Goethe recognizes in Leipsic some of the itinerant traders who had visited his home.—l. 10, *zu Gefallen gieng*. This use of the phrase, in the sense of paying one's respects, attentions to, is more common in South than North Germany. —l. 16, *etwas Imposantes*. It should be borne in mind that Goethe is contrasting Leipsic with the Frankfort of his boyish days. This latter was a sleepy, mediæval town, without trade or wealth. But since the wonderful rise of the Rothschild house, Frankfort has taken the foremost rank as a centre of banking capital, while in population and general trade the two cities are almost equal.—l. 21, *keine alterthümliche Zeit*, i. e., in comparison with Frankfort, which dates from the days of Charlemagne, and which had been for centuries the coronation-city of the German emperors and the scene of many a memorable event. Leipsic, as the name *Lipsk* implies, was originally a Slavic village, and not converted into a German town until the re-colonization of the Elbe region in the tenth and eleventh centuries. See also note to *Leipzig-galant*, p. 20-21.—**Page 12,** l. 1, *ungeheuer scheinende Gebäude*; see also *Durchgang*, l. 8. The principal streets in the old part of Leipsic are at wide distances apart. The houses are very tall, long buildings running through from street to street, and built around a succession of small open squares or court-yards, *Hofräume*, for light and ventilation. The *Durchgänge* are arched ways (for pedestrians only), through the buildings on the ground floor and connecting these courts one with another, and with the street at either end. They are in fact so many short-cuts. *Neumarkt* is the name of a street, *Feuerkugel*, of the particular court upon which Goethe's room-windows looked. According to K. G, 19, Straube was the name of his landlady

About ten years before, Lessing had resided in the same building.—l. 9. *Fleischer*, a Frankfort bookseller who, with his wife, had accompanied Goethe to Leipsic.—l. 19, *Hofrath Böhme*, pithily characterized, L. G. 38, as "a genuine German professor, shut within the narrow circle of his specialty." Mascov was a prominent jurist and historian; deceased 1761.—**Page 13,** l. 2, *Consequenz*, not "consequence;" the term denotes a regular, logical order of developing one's ideas; also persistency. *Parrhesie*, overboldness of speech (παρα and ῥησις).—l. 5, *Staatsrechtler*. The termination *ler* in such formations has at the present day a touch of sarcasm. But it is very doubtful if Goethe intends here to be sarcastic. —l. 8, *Gellert*, a poet of the mediocre "Saxon" school. He was at the time professor of poetry and eloquence, and as such exerted considerable influence. He is best known to Americans through his fables and short stories.—l. 17, *Philologie u. Sprachstudien*. At that time, and especially at Leipsic, in a dry-as-dust condition and not undeserving of the worthy Hofrath's reproaches. Things were somewhat better at Göttingen, where Goethe wished to study and where C. G. Heyne and Michaelis were preparing the way for a deeper and truer insight into Greek and Roman antiquity. But the real originator of the modern school of research, F. A. Wolff, was at the time only a boy seven years old.—l. 23, *Alterthümer;* in this connection politico-legal Roman antiquities; *Rechtsgeschichte*, the history of the main doctrines of the Roman law and of the various agencies, such as decrees of the Senate, praetorian edicts, imperial rescripts, responsa, etc., which produced it. See editor's work on German Universities, pp. 118, 129, 130.—l. 25, *nicht einmal einen Umweg machen*. The Hofrath's argument was that if Goethe, after giving law a fair trial, should then take up literature, he would discover that he had not wasted his time; literally, that he had not gone out of his way.—**Page 14,** l. 5. *thulich*, "feasible," a vernacular form, used also by Lessing, but now supplanted by *thunlich*.—l. 17, *Institutionen*, the fundamental doctrines of Roman Law, especially as given in Justinian's Four Books of Institutes.—l. 19, *Stockhausen*. Probably the name of the author of some then popular treatise on literature. Neither Gervinus, Kurz, nor Koberstein mention this name. German professors are still in the habit of following the order of topics adopted in a given popular manual, and save time by referring their hearers to it for names, dates, and general principles.—l. 20, *Practicum*, a university term applied to practical exercises as distinguished from *Vorlesungen*, where

the professor merely reads his lecture. The nature of these *Practica* varies with the subject; some are in the form of question and answer, some are rather *colloquia*, in some—as Gellert's, see page 25—the professor receives from his pupils essays which he criticizes, partly by marginal notes, partly by reading and commenting on passages to the class during the hour.—l. 28, *Famulus;* in this connection a student or young graduate who acts as servitor to the professor, by assigning the hearers to their seats, collecting fees, etc. There is nothing menial in the service, but the famulus occupies rather the position of private secretary or the like. The institution is not yet extinct in Leipsic. *Wagner*, it will be remembered, was famulus to Faust.—**Page 15,** l. 7, *Geistesoperationen—zerstören*. Goethe refers here to the process of reducing discourse or argument to the shape of an Aristotelian syllogism, with major and minor premises and conclusion.—l. 11, *von dem Dinge;* used here as a metaphysical term=entity, or *ens*.—l. 12, *es schien mir zu hapern*, what the teacher had to say seemed to hitch badly. —l. 15, *Thomasplan*, the open place around the church of St. Thomas. —l. 22, *Nachschreiben*, technical term for taking notes in the lecture-room.—l. 29, *sich ergeben*, here, to show, reveal itself. *Abbrach*, page 16, l. 1, perhaps best rendered here by "diverted" time and attention from linguistic studies, etc. to etc.—*Späterhin;* Goethe is probably referring to some time when (*da*) an attempt was made to give in the preparatory schools the elements of professional or special training. His criticism is deserving of careful attention. The best commentary on the old style of university study is to be found in *Faust*, Part I., in the interview between Mephistopheles and the young student.—**Page 16,** l. 22; *kennen* and *zurechtlegen* express the difference between desultory knowledge and methodical discipline.—l. 26, *Einstand geben*, pay entrance fee, toll, as it were.—**Page 17,** l. 8, *jenem jungen Hausgenossen*, a young man of Frankfort who had become half-witted through excessive study. He was received by Goethe's father into the house, and earned his board by serving as amanuensis.—l. 21, *Göttinger Zeug*. Göttingen was quite renowned during the Middle Ages and down to comparatively modern times for its woolen manufactures.—**Page 18,** l. 6, *Tressenkleid*, a coat embroidered with gold or silver cord. Not unlike a modern hussar uniform. —l. 13, *Herr von Masuren;* a Leipsic actor in low comedy.—l. 23, *oberdeutschen Dialekt*. This entire passage, down to the break on page 20, will be scarcely intelligible to the reader without a somewhat

detailed account of the linguistic peculiarities of Germany. It should be understood that each province and district in Germany has its own way of speaking and pronouncing. These are called dialects, and have been reduced by philologists to two main groups: that of the South (*Oberdeutsch*), and that of the North (*Plattdeutsch*). Among the Southern dialects, are prominent the Swabian, Alamannic (Swiss), Bavarian, Tyrolese, Austrian, etc. The dialect of Frankfort, although still Southern, is not far from the line where the *Platt* begins. The language which Americans usually learn from German books is not any one vernacular, not even that of Saxony, but a conventional mode of speech among the cultivated classes. It is essentially a book language, *Schriftsprache*. It owes its origin to Luther, who expressly informs us that he adopted for his Bible-translation the language of the Saxon Chancery; this "Misnian" (see *Meissnische*, p. 19, l. 13) we may regard as a sort of linguistic compromise effected during the course of the Middle Ages, for the needs of official diplomatic and legal intercourse between north and south. Luther's adoption of the Misnian gave it still wider circulation, until it is now the exclusive medium of communication for literary and commercial purposes and for polite intercourse. But the dialects still subsist in force, and are spoken by the peasantry and other lower classes. Many among the upper classes indeed use both the *Schriftsprache* and the dialect of the neighborhood where they live, but only as separate modes of speech. Goethe says that he learned as a boy to speak the Frankfort dialect, yet not to the neglect of the *Schriftsprache*, although the latter was tinged by him with dialectic peculiarities. What he means by the passage, p. 19, l. 13-17, is this: The German *Schriftsprache*, like everything else conventional, would be in danger of becoming ossified and paralyzed, if it did not gain accessions and borrow new life from time to time from the sturdy living dialects upon which it rests. But at this very time, during the latter half of the 18th century, a most obstinate effort was made by Gottsched, Gellert, Adelung, and others to rule out of books and society everything savoring in the least of dialect. They were resisted by Goethe and his youthful contemporaries, and by Klopstock, Herder, etc., until—as Goethe says—the old provincial rights were restored. Goethe himself made in his *Goetz v. Berlichingen* lavish use of dialectic peculiarities, which give an indescribable raciness to the style. He also improved the opportunity to introduce many of the proscribed "pithy biblical sayings" and "whole-

souled expressions" (p. 19, l. 27-28) from the old German chroniclers. In *Werther* also there are many dialectic peculiarities, and they occur occasionally even in some of his latest works. With regard to his pronunciation, Goethe probably shook off, in consequence of his prolonged residence in Weimar, all provincialism; whereas Schiller probably said to his dying day *ischt*, Swabian for *ist*. It may be added, in conclusion, that the dialects have received much attention of late from philologists, and have even been used for humorous narrative and poetry by Fritz Reuter, Klaus Groth, the brothers Grimm, and others, but without any effort to raise dialect to the level of *Schriftsprache*.—**Page 19,** l. 29, *Geiler v. Kaisersberg;* a prominent preacher who flourished in Strasburg at the beginning of the 16th century. His discourses against the imperfections of the church and clergy were seasoned with all sorts of stories, witticisms, and sarcasm. He may be regarded as one of the precursors of the Reformation.—**Page 20,** l. 18, *keine allgemeine Bildung*, i. e., no national type of culture common to the entire country. For the reason that there was not (nor indeed is there even now) any one city so indisputably superior to all the others as to be the necessary centre for art, literature, politics, and trade, like London or Paris.—**Page 21,** l. 1, *galant*. Compare the scene in Auerbach's cellar, in Faust; especially the line, *Es ist ein klein Paris und bildet seine Leute*. The resuscitation of Leipsic, after the desolation of the Thirty Years' War, was due in great part to the immigration of a colony of French Protestants, who left their homes in consequence of the revocation of the Edict of Nantes, 1685. Hence the expression, *Colonie*, page 22, l. 9. Goethe characterizes the tone of Leipsic society as being, with all its excellence, *kleinstädtisch*. —l. 7, *Saale*, a river near Halle; *Pleisse*, a small stream skirting Leipsic.—l. 9. *Zachariæ*, a poet of the "Saxon" school, born 1726. His *Renommist*, an allegorical poem, in imitation of Pope's Rape of the Lock, was composed at the age of eighteen. Having studied at Leipsic, the poet attempts to satirize the wild Hallensians and Jenensians in favor of Leipsic "gallantry."—l. 21. *Schwägerschaft*. By locking arms, two persons are said to drink *Bruderschaft*, *Schwägerschaft*, or *Schmollis*. The pair then address each other with "thou."—l. 28, *Thomasmüller;* the lessee or tenant of the mill belonging to the estate of the St. Thomas Church.—l. 29. *Schuhe und Strümpfe*, pumps and knee-breeches, the fashionable dress of those days.—**Page 22,** l. 1, *Glacis*. The old town was still surrounded with a heavy mediæval

wall of earth and masonry, the top of which had been converted into a public promenade. The work of demolition was not begun in earnest until 1784. At the present day the quondam moat and wall are replaced by a broad handsome street and succession of parks or open places. Outside this girdle are the modern suburbs extending into the country. Leipsic thus resembles Vienna, only on a much smaller scale.—l. 12, *Landeskinder*, students natives of the kingdom of Saxony.—**Page 23,** l. 8, *gesittet* and *Lebensart* express the difference between simple good-breeding and tact and address of manner.—l. 21, *Gottsched*. A poet, dramatist, critic, and professor, then living at Leipsic. He directed his efforts to raising the taste of his countrymen by extolling the merits of French style and condemning the English. His admirers and disciples produced a mass of light literature, correct enough in form but void of substance. His school of criticism was speedily overthrown by Lessing and by Goethe himself, and his works have no permanent value.—**Page 24,** l. 13, *Poeten nach der Mode.* C. F. Weisse, 1726–1804, had studied at Leipsic, where he made the acquaintance of Lessing. His poems and dramatic pieces are numerous. This one in particular, published 1746, a light comedy satirizing the literary feud then raging between Gottsched and Bodmer, had a momentary success, but is now consigned to oblivion.—l. 18, *meine eigenen Gedichte.* One of these early poems, written before coming to Leipsic, is still extant; it is the *Höllenfahrt Jesu Christi.*—**Page 25,** l. 13, *einen kleinen Roman*, etc. While studying at home, "to keep up his several languages, he invented a Romance, wherein six or seven brothers and sisters scattered over the world correspond with one another. The eldest describes in good German all the incidents of his travels; his sister answers in womanly style, with short sharp sentences and nothing but full stops. Another brother studies theology, and therefore writes in Latin, with postscripts in Greek. A third and a fourth, clerks at Hamburg and Marseilles, take English and French; Italian is given to a musician; while the youngest, who remains at home, writes in Jew-German. This Romance led him to a more accurate study of geography, etc." Lewes' account is based upon Goethe's own words, in a previous chapter of the Autobiography. —l. 20, *eine sittliche Anmerkung*, i. e., criticizing the character and sentiments of these imaginary personages.—l. 24, *pedagogisch.* It is to be borne in mind that the German term, unlike the English, is not suggestive of sarcasm.—**Page 26,** l. 8, *ihn gar niemand besitze*

Goethe is speaking of the year 1765, i. e., before the appearance of Lessing's Laocoon (1766) and Dramaturgie (1767), which marked a new era in criticism. Goethe literally knew not where to turn for guidance as to what to read, and how to read it. Hence his *Verzweiflung* (p. 27, l. 6.)—l. 11, *Wieland*, one of the best-known German writers. At that time in Biberach; subsequently tutor to the young prince of Weimar, and Goethe's warm friend there. His most popular work is Oberon, a romantic epic, based on the mediæval story of Huon of Bordeaux. Goethe always admired W. as the first German to write pleasing verse and easy graceful prose. But it is to be observed that W. had produced up to this time, 1765, nothing above mediocrity.—l. 16, *Mittagstisch.* The German student takes his morning coffee and rolls in his room, his supper wherever he may happen to be, and his dinner at a hotel or student's club.—l. 21, *Haller*, *Linné*, *Buffon*. All three then new celebrities. Haller was at the time professor of anatomy and botany at Göttingen, and also a poet of considerable repute.—**Page 27,** l. 17, *Verbrannte.* This auto da fé did not prevent Goethe from composing other poems subsequently at Leipsic and even publishing them, Oct. 1769. His first venture in authorship contained some good pieces, e. g., *die Brautnacht*, but he did not quite strike the right vein until he came to Strasbourg.

SESENHEIM.

BEFORE the close of his third academic year at Leipsic, Goethe was taken seriously ill, and had to return home. His recovery was so slow, that his family and even himself began to despair. At last thoroughly convalescent, he matriculated at Strasbourg, April, 1770, where he remained until August, 1771, taking his degree of *doctor juris*. It was here, amid the beautiful Alsatian scenery, under the inspiration of the great Cathedral, and stimulated by friends and companions more congenial than those of Leipsic, that his muse fairly awoke to a sense of her powers. Some of his best lyrics were composed for Friederike Brion. He had already begun to attract much attention, was already under the spell of Shakespeare (subsequently narrated in *Wilhelm Meister*), and of Ossian (who figures so prominently in *Werther*), and had already busied himself with *Goetz* and *Faust*. So vivid was the

impression left by Strasbourg in his memory, that the present idyl, written forty years later, has all the freshness, if not altogether the accuracy, of contemporaneous composition.

Page 27, l. 21, *Elsass*, although belonging to the French crown, was still distinct from the other provinces, and enjoyed many of its old German privileges. Strasbourg university resembled the other German ones. During the Revolution and the first Napoleonic era, it was converted into a group of *facultés*. But in 1871, after the late war, it was reorganized as a complete university.—**Page 28,** l. 15, *äussere Vorzüge*, the advantages conferred by rank or position in society. See p. 127, l. 27.—l. 22, *Philemon and Baucis*. This classical episode has been employed, in a modified form, in the second part of *Faust*.—*Heinrich*, i. e., Henry IV. of Navarre.—**Page 29,** l. 10, *lateinische Reiter*. The metaphor was probably invented in the times when Latin was the chief or sole object of study. A priest or monk who had passed his days over his Latin books, so as to neglect the more practical arts of everyday life, would make a sorry figure on horseback, and hence was nicknamed a Latin rider.—**Page 30,** l. 11, *obern Stellen*, the authorities, whether in church or in state, in distinction from the mere villagers, *Gemeinde*.—**Page 31,** l. 10, *Gliedern*. The word *Mitglied* would be more in accordance with the usage of the language.—l. 20, *Nationaltracht*. This description of F.'s costume reminds one somewhat of Dorothea, although the latter is much more stately and imposing.—**Page 33,** l. 1, *Elsasser Lieder*. L. G. 83 gives a smooth English rendering of the beginning of one of these songs:

"I come from a forest as dark as the night,
And believe me, I love thee, my only delight.
Ei ja, ei ja, ei, ei, ei, ei, ja, ja, ja!"

The refrain is probably to be sung after the manner of the Swiss *jodeln*. As a sample of the Strasbourg dialect, the following stanza, from another song, may suffice:

I hab e kleins Herzel,
Diss Herzel isch myn,
Un en einziger Bue
Het de Schlissel derzue. (The *ue* dissyllabic.)

In the *Schriftsprache*:— Ich hab' ein kleines Herzchen,
Dies Herzchen ist mein,
Und ein einziger Bube,
Hat den Schlüssel dazu.

l. 8, *Wakefield*. Herder, who had been visiting in Strasbourg, had called Goethe's attention to Goldsmith's story.—l. 18, *ging an Handen*, assisted, helped. This non-umlauted form of the dat. plural (commonly *Händen*) occurs only in such adverbial expressions; it is a relic of the old declension, where the dat. pl. was *hantum*, and consequently contained no *i* in the case-syllable to modify the stem *a*.—**Page 34,** l. 15, *zum Gegenstand habend*. Either supply *unserer Aufmerksamkeit* after *Gegenstand*, or—perhaps better—take *Gegenstand* in its broadest sense, equivalent to "objective reality." The young pair are so fascinated with the skies that they lose all sense of the reality of the earth on which they tread.—l. 28, *denen*. This use of the pronominal form for the article is decidedly archaic or provincial.—**Page 35,** l. 21, *das Märchen ist ganz beisammen*, i. e., none of the characters are wanting.—**Page 36,** l. 3, *verkehrtes Zeug*, wild stories. *Verkehrt*, twisted out of the correct shape in the telling. The English "stuff" corresponds to this use of *Zeug*.—l. 24, *gestopfte seidene Decke*, what the French call a *duvet*, a thin layer of feathers encased in silk.—**Page 37,** l. 26, *in die Stadt*, namely, Strasbourg. Had Goethe carried out this first plan, he would have had a hard day's ride. S. was over twenty miles (*sechs Stunden*) distant.—**Page 38,** l. 7, *flüchtig*, a pregnant construction. Fully expressed, the meaning would be: *ich hatte ihn flüchtig* (namely, *im Vorbereiten*) *angesehen und er hatte mich an mich selbst erinnert*.—l. 18, *sich insinuiren*, here to ingratiate oneself.—l. 26, *Mädel*. The name of the landlord's son, we learn subsequently, is George, and that of his sweetheart *Bärbchen*, diminutive of Barbara. To catch the full force of George's warning, the reader should bear in mind that Goethe was one of the handsomest men of his day, and often called the young Apollo.—l. 28, *ihren völligen Wuchs*. Although not expressly stated in the Autobiography, we are to infer that Goethe's hair had been cut short during his illness. This is evident from the circumstance that one of his troubles had been a tumorous swelling on the neck, which was removed by caustics.—l. 29, *wie die seinigen scheiteln*. It was the fashion among the upper classes at that time to brush the hair straight back from the forehead and gather it behind in a *queue*. The landlord's son, however, not belonging to the upper classes, probably wore his hair parted in the natural way.—**Page 39,** l. 9, *den Kuchen*. It was and still is the custom to give the officiating clergyman (here Friederike's father) a cake, for a baptismal gift. The *Wöchnerin*, according to Friederike's question, p. 40, l. 3, is George's sister.—**Page 40,**

l. 3, *Guet....doch fremd.* Goethe, in his assumed character, is speaking the Frankfort dialect. Both *u* and *e* are to be sounded, almost as a dissyllable, but quite short. By *fremd* we are not to understand "as a stranger, foreigner;" this would be the direct opposite of Goethe's meaning, which is, that by speaking the dialect of his native town, he tried to come as near as possible to the Alsatian. The two dialects are in fact quite akin. *Fremd* means, with an accent different from that which he had used in his conversation the day before.—l. 23, *gestern belacht worden.* The allusion is to the *verkehrtes Zeug*, p. 36, l. 3, which had been told of Goethe before his visit.—**Page 42**, l. 8, *durch buschige Rahmen.* The reader is to imagine to himself a small open space in the grove. The surrounding trees and bushes are cut and trimmed in such a way as to form frames, as it were, to the landscapes beyond.—l. 12, *diese Ruhe zu stören.* An allusion to the subsequent breaking-off of his informal engagement with Friederike.—**Page 43**, l. 1, *Der Schreck ist mir in die Glieder gefahren.* An idiomatic expression, to denote that alarm has taken away one's ability to stand. —**Page 45**, l. 9, *Olivie.* This name is borrowed from Goldsmith's story. The elder sister's real name was Salome.—**Page 46**, l. 10, *einen verteufelten Spuk*, a terrible rumpus.—l. 11, *lose*, both "loose" and "mischievous." The *Vögel* are Goethe's wild pranks.—l. 18, *umgesattelt.* The student-term for changing one's studies, by leaving one faculty and matriculating in another.—l. 19, *die Wochenkanzel besteigen*, i. e., conduct the week-day services.—l. 29, *gesegnete Mahlzeit*, a common mode of salutation, at the beginning and end of a meal.—**Page 47**, l. 12, *dusselig*, better spelled *duselig* (*u* long, *s*= English *z*), muddled, stupid. Connected etymologically with the English "dizzy, daze," i. e., applied to a person not in full possession of his senses. George feigns to be stupid, by not understanding their jokes and applying their remarks to the wrong person, until they are glad to be rid of him.—l. 21, *Pekesche*, see editor's note to *Herm. u. Dor.*, I. 36.—**Page 48**, l. 1, *die neue Melusine*, was published separately in 1817, and incorporated later in the second part of *Wilhelm Meister*. But it was still only in manuscript at the time Goethe composed this Autobiography. Hence the expression, *sollte man es künftig gedruckt lesen*, l. 16.—*Der neue Paris* was a short story, composed by Goethe in his boyhood, and given in a previous chapter of the Autobiography.—l. 6, *Genug, mir gelang . . . zu hinterlassen.* A long and rather climactic period, that may occasion the reader some difficulty.

The infinitives *erregen, fesseln*, etc., are dependent on *es gelang mir.* Translate: Suffice it to say that I succeeded—and this is the reward of the inventor and narrator of such productions—in exciting the curiosity (of my hearers), holding them spellbound, etc. The phrase *zu verwirren durch das Seltsamere, das an die Stelle des Seltsamen tritt*, is fairly rendered by: I succeeded in bewildering them by following up each marvellous statement with another still more marvellous.—l. 26, *lehrhafte Redseligkeit*, didactic loquacity. Goethe's father was a kind-hearted man, but given, as we should say, to "preaching" and playing the school-master.—l. 29, *im Erzählen zu erfinden*, to make up the story as I went along. In the lines which stand on the title-page of this volume, as motto, Goethe gives the same characterization of himself.—**Page 49**, l. 16, *figürlich und gleichnissweise*, see p. 19, l. 4, and also Editor's Introd. to *Herm. u. Dor.* p. xxi.—l. 18, *Gall*, the well-known projector of the so-called science of phrenology. He met Goethe in 1805, in Jena. The author here is speaking of events that took place thirty-five years after his student-life at Strasbourg. Goethe had unquestionably the natural capacity for becoming an orator. But he had also a profound aversion to politics. And, as he says very correctly, *es fand sich bei seiner Nation nichts zu reden.* Germany was split up into a number of petty states, under absolute governments. There were no parliaments, no public gatherings, no field whatever for oratory. It is only within our day that the Germans have made their first essay in this art.

WERTHER.

After taking his degree at Strasbourg, Goethe passed nearly a year at home. In the spring of 1772, to gratify his father, he went to Wetzlar, to learn the practice of law in the then existing *Reichskammergericht*, a sort of High Court of Appeals for the old German Empire. In reality his Wetzlar studies were anything but legal in their nature. His reputation was growing; some of his published poems had attracted much attention, and he also took with him the manuscript of *Goetz* (still unpublished), which he read to his more intimate friends. His time was given up to the muses and to the enjoyment of society and nature. While here he made the acquaintance of Charlotte Buff and her fiancé, Albert Kestner. Their liking for

the young poet was hearty and sincere, and his devotion to them unbounded. Their relations were far from the feverish, painful tension depicted in Werther. In fact, we possess contemporary documentary evidence, Albert's letters to his friends and the like, which show conclusively that Goethe's feeling never exceeded the limits of generous, healthful friendship. Lewes' Biography, throughout too sensational in tone, is nowhere so uncritical and untrustworthy as in its treatment of this phase of Goethe's life. The reader must consult in preference Karl Goedeke. Without attempting to unravel all the threads of fact and fiction that Goethe has interwoven so skilfully, it will suffice to give a few general statements. Goethe left Wetzlar in September of the same year, 1772, but kept up an animated correspondence with his newly-made friends. After re-writing *Goetz*, he published it in July, 1773, and made himself, by a single effort, the lion of the day. Kestner had meanwhile visited him in Frankfort, and he had returned the visit in Wetzlar. It was during this visit that he learned of the sad fate of Jerusalem. This young man, who had been an acquaintance, although scarcely an intimate friend of Goethe, both at Leipsic and at Wetzlar, had had an unfortunate love-affair, and had in consequence shot himself. Kestner wrote out a full account of the affair, and sent it to Goethe in December, 1772. Goethe had the account copied, and kept the copy for his own use. In June, 1773, when the revision of *Goetz* was finished, he began the composition of *Werther*. It was not published until the autumn of 1774, i.e., two years after he had ceased to reside in Wetzlar. In substance, *Werther* is an unparalleled blending of the character and actions of two men. But it is more than this. It is something much higher than a graphic tale based upon facts and glowing in the most unmistakable local coloring. The hero is a type of character which will always recur in the history of mankind, and which was then the predominant type in Germany. It was the age of sentimentalism. The first note, struck by Richardson in England, had been caught up with tenfold force by Rousseau. In Germany, Lessing's negative criticism had overthrown men's faith in long-accepted standards and rules, and prepared them to receive Shakespeare, while Ossian held sway over such spirits as felt deeply but perceived dimly. The German mind was in a state of ferment; the German nation, after two centuries of quiescence, was in the throes of a new birth. The cry was everywhere: Let us have nature, power, genius, and down with conventionalism and pedantry. Goethe

himself, sensitive to all external influences, had been under the spell. Rousseau in particular had moved him profoundly. Every page of *Werther* bears witness to the influence of the great Genevese. But his robust, healthy nature perceived also the danger that lurked in the new spirit, and enabled him to shake off its spell. And when he had done so, he sat down—we might almost say, in cold blood—to sum up the whole morbid phase in a single typical man who, despite his many generous qualities, his love for children and nature, must of necessity go to ruin. Herein he succeeded beyond his expectations. The effect of the book upon Germany was electric. Every reader felt that in Werther lay a great part of himself. And to this moral force we must add the matchless vigor of the style. Never before had the resources of the language been revealed so fully. Men felt that the great creative genius, whom they had barely missed in Wieland and Lessing, had come at last, and they could only fall down and do him homage. To us of a colder generation much in *Werther* may seem incredible. Yet we must bear in mind that the age of sentimentalism has not wholly passed away; it has merely assumed another shape. And the style, so clear and sparkling, so powerful yet so graceful, softening the rugged abysses of the human heart in the truest poetic atmosphere, this style has never been surpassed, not even by Goethe himself. The following extracts, imperfect as they are, will—it is hoped—show this sufficiently. In form, *Werther* is an imitation of the fashion set by Richardson and Rousseau. The hero narrates his adventures to an imaginary friend, who edits the letters posthumously.—**Page 50,** l. 11, 12, *bei* expresses here both addition to and a slight shade of contrast; *wahres Leben*, the full pulse of life. It is a moral impossibility that Goethe could have read at this time a line of Hartmann v. Aue. Yet in the latter's *Iwein*, v. 339, there is a passage resembling the present, both in phraseology and in spirit:—

hie fant ich wisheit bî der jugent,
grôze schoene und ganze tugent.

Schoene is the modern *Schönheit*, and *tugent* (the mediæval equivalent for *courtoisie*) would be in modern German *ein durchaus feines Benehmen*. It is interesting to observe the German spirit repeating itself after an interval of almost six centuries.—l. 24, *Ich hab's nicht überwinden können*. The preceding part of this letter is written in the afternoon. The writer, after having just said that he had vowed not

to ride out to Lotte's, breaks his resolve, and returns in the evening, to resume the letter at this point.—**Page 51,** l. 3, *Amtmann S.* "*Das deutsche Haus* was one of the remnants of the ancient institution of the *Deutsche Ritter*, or Teutonic Order of Knighthood, celebrated in German mediæval history. . . . . At the time now written of they were reduced to a level with the Knights of Malta. The Order still possessed property in various parts of Germany, and in certain towns there was a sort of steward's house, where rents were collected and the business of the Order transacted; this was uniformly styled *das deutsche Haus*. There was such a one in Wetzlar; and the *Amtmann*, or steward, was a certain Herr Buff." L. G., 113. In *Werther*, Goethe has transferred Lotte's home to the country, thereby giving the romance a more idyllic atmosphere. The hero writes in a previous letter (May 22). "*Er* (i. e., the *Amtmann*) *wohnt auf einem fürstlichen Jagdhofe, anderthalb Stunden von hier, wohin er nach dem Tode seiner Frau zu ziehen die Erlaubniss erhielt, da ihm der Aufenthalt hier in der Stadt und im Amthause zu weh that.*" The reader will observe how artistically this shifting of the scene is motived.—l. 17, *ausgehauen*, "cleared," not in the American, but in the German sense, *gelichtet*, i. e., cleared of underbrush.—l. 22, *Versorgung*, i. e., *Anstellung*.—l. 25, *Thor*. The house has in front a wide, paved courtyard (*Hof*), separated from the highroad by a stone wall. The carriage stops at the gateway (*Thor*) opening into the courtyard.—**Page 52,** l. 7, *sechs Kinder*. Above, page 50, l. 28, Werther speaks of "eight." The six here mentioned are the younger ones, under eleven years. The two eldest boys are mentioned subsequently, page 53, l. 16, 24.—l. 12, *rufte*, for *rief*; now only in poetry.—l. 26, *in die Stube lief*. The meeting takes place in the *Vorzimmer*, or vestibule. Lotte now goes into some back room, probably her dressing-room, for a moment, to get her gloves and fan. As an additional proof of Goethe's artistic sense, it may be stated that he has inverted the actual order of events. He met Lotte, it is true, on the way to the ball, i. e., in riding from Wetzlar to Wolpertshausen, but he did not see her in her charming domestic circle until the next day. Also, the tragic "motive," namely, her engagement, or semi-engagement, to Albert, is introduced here at the outset, whereas Goethe in fact did not know of it at the ball.—**Page 53,** l. 6, *Leichtfertig*, undoubtedly used here in the sense of light, easy, spontaneous. It is to be observed that the word has now acquired the force of *leichtsinnig*, frivolous.—**Page 54,** l. 2, *was es*

für Bücher wären. We are to understand Lotte as mentioning some of the sentimental romances then in vogue.—l. 11, *Miss Jenny*. Richardson, by his Pamela, Clarissa Harlowe, and Sir Charles Grandison, had set the fashion. The Germans tried to imitate his style, and even gave their heroines English names. Thus J. T. Hermes published, 1766, a romance, entitled *Geschichte der Miss Fanny Wilkes*. Lessing's *Miss Sarah Sampson* was also a *tragédie bourgeoise* in the style of Richardson.—l. 22, *Wakefield*. Lotte's preference for Goldsmith's simple and natural story tends to enhance her worth. The reader will observe the prominent part played by the Vicar of Wakefield in the history of German literature.—**Page 55,** l. 19, *ein gewisser N. N.* Goethe has borrowed here the phraseology of the Roman Law. In the old *formulæ* N. N. (Numerius Negidius) and A. A. (Aulus Agerius) were the standing terms for defendant and plaintiff. They remind one of the John Doe and Richard Roe of Blackstone.—l. 25, *die unleidlichsten . . . . . ein Ende zu machen*. Without diagrams and a minute description, it is impossible to understand fully the old-fashioned style of dancing. The sense of this passage is probably that in the minuet, where the partners changed frequently, Werther took good care to pick out the most attractive ones, so that the less attractive had no chance of offering their hand and thereby making him feel disposed to stop.—**Page 56,** l. 4, *Contretanz* is in general a plain, "square" dance, in distinction from a "round" dance. *Deutsch tanzen* is to waltz. There were various kinds of *Contretanz*, usually called by the French names *Anglaise*, etc., here *einen Englischen*. This English dance, as suggested by *die Reihe*, page 57, l. 11, and the *grosse Achte*, l. 21, must have resembled the Sir Roger de Coverley or the Virginia Reel. The figure eight is where the partners, after having danced hand in hand up and down between the two rows, wind in and out, the lady along one row, the gentleman along the other.—l. 9, *Chapeau*. The use of the word to designate a man, in distinction from a woman, is not uncommon in French. Here it means, not the German *Mann*, but partner.—l. 18, *Schlingungen der Arme*. In the old-fashioned way of beginning a waltz, the gentleman and lady, standing face to face and holding each other by the hand, swung their arms slowly up and down and swayed their bodies to right and left until they had fairly caught the step. Besides, it is the custom at public balls for the floor-manager to draw up the couples in a line and start them off one by one. Hence those at the end of the line may

improve the time by going through some of the motions. This is the probable explanation of the phrase *da wir nun gar ans Waltzen kamen*, i. e., when our turn came.—l. 21, *weil's die wenigsten können*. Superlative absolute, "very few." Wh. § 142. 1.—**Page 57,** l. 24, *die Promenade*, not the general promenade at the end of the dance, but the walk down the middle and back, which the leading couple makes from time to time in going through the figure eight.—**Page 58,** l. 6, *Wetterkühlen;* more usual, *Wetterleuchten*, heat-lightning.—**Page 59,** l. 14, *über das Gelächter* (see also l. 22, *über die Ohrfeigen*). Goethe uses here the accusative. Page 36, l. 22 and page 52, l. 20, he has used the dative. Examples of both cases occur in the best writers. So far as any distinction can be established, for the question is extremely complicated, the dative is more expressive of time, the accusative of causality.—**Page 60,** l. 2, *der herrlichen Ode*. Klopstock was at that time a great favorite with the German youth, and Goethe was especially carried away by his odes. The one here alluded to is probably the one entitled: *Die Stunden der Weihe*, published 1748. The first stanza runs:

Euch Stunden grüss' ich, welche der Abendstern
Still in der Dämm'rung mir zur Erfindung bringt.
O geht nicht, ohne mich zu segnen,
Nicht ohne grosse Gedanken weiter.

l. 8, *entweiht*. Perhaps Werther suggests here, regretfully, that Klopstock's fame was already on the decline and his poetic merits subjected to criticism. Or it is an outburst of extravagant enthusiasm, equivalent to saying that the mention of Klopstock's name by lips less noble than those of Lotte was a profanation.—**Page 61,** l. 4, *Wahlheim*. In a previous letter, May 26, Werther describes a village *ungefähr eine Stunde von der Stadt*. The real name of the village is Garbenheim.—l. 20, *könntest du dich*. The *dich* is not addressed to the imaginary recipient of the letter. Werther is apostrophizing himself directly, as is shown by the *ich-mich* a few lines below. He says, when I first caught the view from this hill, I thought to myself: O that I might plunge into those wooded shades, that I might lose myself in those dells.—**Page 62,** l. 14, *Butter ausstechen*, a term of the German kitchen, meaning literally to scoop butter out of the tub with a spoon.—l. 29, *hier*. Not to be connected with *kam*, much less with *hinaus*. The phrase is *der Medicus aus der Stadt hier*, the city-doctor here.—**Page 63,** l. 4, *unter'm Reden*. There is a difference between *über* (see note to page 59, l. 14) and *unter* in such connections. The former denotes that a person is so absorbed in one thing as to forget everything else. The latter, on the contrary, that the person does intentionally two things at a time, like the doctor here.—l. 11, *so*. See ed. note to *Picc.* v. 713.—**Page 64,** l. 2, *radotiren*, from the French *radoter*, to rave, rant.—l. 4, *Elend*. In the preceding letters Werther has represented himself in the first flush of pleasurable excitement. But now the reverse has come. Albert, who is described as having been absent, has returned and Werther begins to realize the hopelessness of his position, and resolves to flee. His love of inanimate nature is now turned to gall. The entire letter is difficult to grasp in its continuity, although each single phrase is simple enough by itself. Each half of the letter is climactic. The first half is an amplification of a previous letter, May 10. Werther says: When I surveyed the landscape, and saw everything in full activity, the hills clothed in verdure, the valleys, the gentle river, the forest birds, the very gnats dancing in the sun, the beetles in the grass, the moss on the rocks, the weeds along the sand-hill, these my immediate surroundings filled my soul with ecstasy, and I saw before me in imagination the whole habitable globe, *die unendliche Welt*, l. 27, enormous mountains, great precipices, broad rivers, yea the elemental forces under the earth and all the realms of air and all the abodes of mankind. Here he breaks off, to apostrophize bitterly narrow-minded man, *armer Thor*, who speaks of the earth as little, because he himself is petty, and thinks to rule where he is only the creature of circumstance. There is a remarkable parallelism between this entire passage, from *Das volle, warme Gefühl* to *durch sich hervorbringt*, and the lines in *Faust* where Faust says to Wagner (on their Easter promenade):

Betrachte, wie in Abendsonneglut
. . . . . .
Der Kranich nach der Heimat strebt.

The latter half of the letter brings in the antithesis. Werther, wounded to the heart, is awakened to the consciousness that this teeming world, apparently so fair, is the scene of infinite misery, that all things are doomed to decay, that all creatures, even man himself, destroy one another, that life is but death. The reader will find something of a counterpart to Werther's outburst in Tennyson's *In Memoriam*, cantos LIII–LV.

O yet we trust that somehow good
. . . . . .
Behind the veil, behind the veil.

But Tennyson suggests at least a trust, which Werther does not.—A few phrases demand special explanation.—**Page 64,** l. 22, *meinem harten Felsen.* As Werther has not mentioned any one rock as his favorite seat, the *meinem* is to be taken in the broadest ethical sense, serving merely to identify his feelings more vividly with the physical world.—l. 23, *Geniste,* equivalent to *Gestrüppe,* the long tangled vines that grow in sand.—**Page 65,** l. 7, *zusammensichern.* Again a pregnant construction, like *flüchtig,* page 38, l. 7. Fully expressed, the sense would require: *die Menschen durch das Zusammenleben in Häuslein sichern sich gegenseitig.*—**Page 66,** l. 25, *Garten.* The place here described is neither the imaginary *Jagdhof* of Lotte's father, nor Wahlheim, but a garden mentioned in the first letter of all, May 10, laid out by the deceased Count M. on a hill near the city.—**Page 67,** l. 23, *Cabinette,* the same as the *geschlossenes Plätzchen,* l. 11. In the letter of May 10, this is said to have been the favorite spot of the deceased Count also.—**Page 69,** l. 4, *du vergisst.* The form *vergissest* is much more usual and correct.—**Page 70,** l. 26, *das Morgen,* i. e., the *word* "to-morrow." Wh. §61, 2. c. does not quite include this instance of the neuter in place of the usual masculine.—The present letter concludes Book I. In the sequel Werther returns, despite his resolve, becomes more and more involved, loses all self-restraint, even in Lotte's presence, and finally shoots himself. The rôle played by the extravagant sentimentalism of Ossian in this second part throws an instructive light upon the then state of the German mind.—Goethe's real leave-taking is thus described: *Als er, es war am 10. September, Mittags bei Kestner im Garten gegessen, traf er wieder mit ihm im deutschen Hause zusammen. Niemand wusste etwas von seiner auf den nächsten Morgen angesetzten Abreise. Lotte fieng ein Gespräch vom Zustande nach diesem Leben, vom Weggehen und Wiederkommen an. Sie machten mit einander aus, wer zuerst von ihnen stürbe, sollte, wenn er könnte, den Lebenden Nachricht von dem Zustand jenes Lebens geben. Goethe war sehr gefasst, aber "dies Gespräch riss ihn auseinander." "Wäre ich einen Augenblick länger geblieben, ich hätte nicht gehalten," schrieb er noch denselben Abend in dem Abschiedszettel an Kestner. Am nächsten Morgen früh, sieben Uhr, reisste er ab.* K. G.

89. The reader will see how closely *Werther* follows the facts, yet how marked is the difference.

EIN BRIEF AUS DER SCHWEIZ.

IN the usual editions of Goethe's works, *Werther* is followed by a compilation, entitled *Briefe aus der Schweiz,* in two parts. The juxtaposition is in every sense unfortunate. Part First is a narrative, partly in letter-form, partly in diary, of an imaginary journey taken by Werther in Switzerland, before making Lotte's acquaintance. The narrative is based upon Goethe's own journey in Switzerland, in the summer of 1775, with Haugwitz and the Stolbergs. The connection with *Werther* is very slight and the style inferior. Some of the descriptions are spirited, but the whole, as an afterthought to *Werther,* must be pronounced a failure. Part Second is of an altogether different nature. It is the bona-fide account of a journey made by Goethe with Karl August and the Kammerherr v. Wedel, in the autumn of 1779. The letters, down to the sixth of November (consequently including the present one), were written, as they now stand, during the journey, and addressed to Frau v. Stein. The subsequent portion of the narrative was composed by Goethe after his return to Weimar, by the aid of his diary.

The present letter has, then, all the freshness of contemporaneous writing. It is here given entire, with the exception of a brief concluding paragraph, which speaks of a projected trip to Chamounix. The description is not only graphic and fascinating in itself, but it shows the transition which Goethe's style was undergoing. Any large map of Switzerland will enable the reader to follow the travellers step by step. The reader should also bear constantly in mind that *Morgen, Mittag, Abend,* and *Mitternacht* serve to indicate points of the compass as well as times of the day.

Page 71, l. 6, 7, *über.* Ordinarily this preposition before the name of a town is equivalent to "via." A glance at the map will show that such cannot be the force here. The sense is perhaps best rendered by "from (to) a point opposite." In point of fact the Dent de Vaulion is n.-w. of Lausanne, and the Dole w. of Nyon.—l. 8, 9, *eingegraben, eingeschwemmt.* We would say in English: dug, washed "out."