

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 Häusern 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."

The Jura has given its name to a well-known geological formation, much of the rock is a submarine coral deposit of limestone. The Alps proper, to the south of Lake Geneva, belong to an altogether different formation. Goethe is writing prior to the rise of the science of geology, but has already a foreboding of the great discoveries to be made a few years later.—l. 11, *Landsprache*, usually *Landessprache*, the patois of the district. *Joux* is not a classic French word; it is derived by Joanne from *juga*.—l. 15, *Mittag gegen Mitternacht*. The trend of the Jura is rather from s.-w. to n.-e., slightly convex on the western side.—l. 16, *jener Seite . . . dieser*. By *Seite* is meant here properly *Ende*. The upper or higher end of the valley is on the south, towards the Sept Moncels. In writing from Geneva, Goethe, one might suppose, would describe this southern end of the valley, the one nearest to Geneva, as *dieser*, and the northern as *jener*. The explanation is, that *jener* refers grammatically to *Mittag*, and *dieser* to *Mitternacht*.—l. 18, *der höchste Gipfel*. The Dôle is not the highest summit of the Jura. Its elevation is given by Joanne (*Itinéraire de la Suisse*) at 1,683 metres above the ocean; that of the Dent de Vaulion at 1,486. The eastern wall of the valley of Joux is formed not only by the Noir Mont, but by two other peaks, called Mont Tendre and the Marchairu. The highest summits of the Jura are—farther southward—the Reculet, 1,726 m., and Creux de la Neige, 1,724 m. The height of Mont Tendre is 1,680 m., of the Marchairu 1,450 m.; that of Mont Risoux is not given by Joanne, nor on Osterwald's map, but is undoubtedly less than the eastern ridge. The surface of the Lac de Joux is 1,009 m. above the ocean, and the depth of the water 50 m. By deducting 375 m. (the elevation of Lake Geneva above the ocean) from these respective altitudes, and multiplying by 3.3, the reader will get in English feet the relations of the Lac de Joux and its encircling peaks to the *flaches Land* (page 71, l. 21) around Geneva.—Page 72, l. 1, *die untere bessere*. The northern end of the valley does not belong to Bern now, but is part of the Canton de Vaud.—l. 3, *Fuss der Sept Moncels*. Both Joanne and Osterwald place the Sept Moncels to the south of the valley and altogether outside of it, near the town of St. Claude (page 78, l. 10).—l. 9, *einen kleinen See*. Named by Joanne: Lac Brenet.—l. 18, *Mont*. Goethe does not designate the point of departure, but it is evidently Rolle, on the northern bank of Lake Geneva. Mont is a few miles from Rolle.—l. 24, *Mont Blanc*, the highest peak of the Alps, and consequently of Europe, rises to 15,800 ft above the ocean.

The summit is an elongated dome of snow. Its distance from Mont is about sixty miles in a direct line. *Faucigni*, the name of a village and district of Savoy, of which Bonneville (on the road from Geneva to Chamounix) is the capital.—Page 73, l. 1, *Holz*. The road from Rolle to Le Brassus and Le Sentier, the principal villages in the Joux valley, is now a *route de voiture*.—l. 3, *Hinterwärts*. Not to be rendered by "backwards," as if the party, having reached a certain point, began to retrace their steps. In fact, the word here is rather superfluous. Goethe merely means that, having crossed the summit of the eastern ridge of the Joux valley (the pass is called the Col du Marchairu), the road descends into the valley. *Hinterwärts* denotes therefore the other side of the ridge.—l. 9, *Quartier*. Goethe does not mention the place, but it must have been in or near Le Brassus.—l. 17, *Sauber*. Refers more to the excellence of the carpenter-work than to the absence of soot. The rough bricks on the inside of the chimney are neatly lined, *ausgeschlagen*. The chimney itself is different from those in America. It is in the shape of an inverted funnel, against the wall. The mouth is very wide, and hangs several feet above the fireplace, which is down on the floor. The fuel used is probably brush or small fagots, which throw out little heat.—l. 28, *Abendseite*, not of the Noir Mont, but of the valley.—Page 74, l. 12, *der grosse See*, the Lac de Joux (page 72, l. 8); *Westwärts*, it makes a slight turn to the west; *in den kleinen (See)*, the Lac Brenet.—l. 22, *in Valorbe hervorkommt*. The reader will observe that the Joux valley, with its river and lakes, is shut in on all sides by high ridges. The river Orbe, flowing rapidly from south to north, empties into the Lac de Joux and from this into the Lac Brenet. Here apparently it comes to an end, being blocked by a spur of the Dent de Vaulion. In reality the waters find their way by a subterranean channel directly through the mountain and reappear on the other side, 222 metres below the level of Lac Brenet, springing out of a large rocky basin called the Source de l'Orbe, and finally empty into Lake Neufchatel, at Yverdun. The stratification of the calcareous rocks around Lac Brenet is almost perpendicular and quite porous. The fissures serve as natural flumes, and empty the water into the subterranean channel. The entire formation is very interesting.—l. 26, *mehr, i. e., mehrmals*.—l. 29, *la Dent*, namely, de Vaulion.—Page 75, l. 1, *Dole*. From this point, in a line with the Noir Mont.—l. 2, *Felsrücken*, the Risoux.—l. 9, *Herrschaften*, domains, principalities. One is tempted to render

the word here by "cantons." Goethe is speaking here, not of the view of the Joux valley, but of the more extensive and grander view on the other side, towards Geneva.—l. 14, *Nebelmeer*. This fog, a still, cold, and dry mist, is an almost daily phenomenon on Lake Geneva during October. Those in the city cannot see the sun during the morning, except as a pale disk. The mist, *brouillard*, usually breaks away in the afternoon.—l. 21, *Oberland*, i. e., the Bernese Oberland, of which the chief summits are the Finsteraarhorn, Aletschhorn, Jungfrau, Eiger, Mönch, etc.—l. 22, *Gegen Abend*. Goethe here means to the south-west, towards and beyond Geneva.—l. 26, *Vaulion*, a small commune at the southern base of the mountain.—l. 30, *Gerade ab*, straight down, viz., on the northern side. This side is a sheer precipice, so steep that it seems to hang over (*cher etwas einwärts*, p. 76, l. 2).—Page 76, l. 3, *gleich darüber*, "just beyond." A person standing on the summit of the Dent sees on one hand the Lac Brenet, on the other the source de l'Orbe, and can trace in imagination the subterranean channel between the two.—l. 10, *See*, i. e., Lake Geneva.—l. 12, *Thal*, i. e., the Joux valley.—l. 16, *Wirthshaus*. They return to the house where they had passed the previous night.—l. 22, *ver-einzelt . . . ausgetrieben worden*. The construction can scarcely be called elegant. After *ver-einzelt* supply *haben*. The monks sold their estates in small parcels, and then, during the Reformation, were expelled, along with the other Swiss monks. It is interesting to note how sharply the dividing-line is here drawn. In the Swiss (Protestant) portion of the valley, the land is free and the monks have disappeared. In the southern portion, which belongs to France, the monks, as we shall see, page 78, l. 9, are still in possession and maintain their feudal privileges.—l. 24, Bern, see note to page 72, l. 1.—l. 26, *geschlagen*. Technical term for cutting down trees. *Unter Aufsicht*; to prevent the destruction of the forest, the government permits only a certain number of trees to be cut each year.—l. 30, *kleines Vieh*, sheep or goats.—Page 77, l. 6, *Steinschleifer*. According to Joanne, this branch of industry, less active than of old, still gives employment to one hundred or one hundred and twenty men and women, engaged in cutting rubies, garnets, and marcasite for Paris jewelers.—Page 78, l. 10, *an die Erde gebunden*, in Law Latin *glebae adscripti*.—l. 10, *Abgaben* not merely taxes but tithes of various kinds and feudal services.—l. 11, *sujets à la main morte et au droit de la suite*. The church, being composed of an unceasing succession of individuals,

was regarded as a perpetual corporation. The lands which it once acquired, it could not alienate without special permission from the sovereign or the courts. Hence its estates were said to be dead to the ordinary traffic of the world, to be *in manu morte*. The sub-tenants of the church were serfs, who had not the right to leave the estate or to dispose of their personal effects by will, and who had to pay over to the church nearly all the fruits of the estate, retaining for themselves only a bare subsistence. *Suite* is about equivalent to *poursuite*. The *droit de la suite* was the right which the landlord possessed of following up a tenant in any place to which he might escape and seizing there his person and his effects. The words of the edict of Louis XVI. on this point are: "We mean the *droit de la suite* against serfs and those subject to mortmain, a right by which landlords have sometimes pursued into the free lands of our realm and even into our capital the property and acquisitions of those citizens who have absented themselves for many years from their glebe; an excessive right, which our tribunals have hesitated to sanction and which the principles of social justice do not permit us to tolerate." The efforts of Louis XVI. did not meet with much success. But ten years later, on the memorable night of the fourth of August, 1789, the National Assembly overthrew the entire feudal system.—l. 23, *die neue Strasse*. The great diligence route from Dijon via Champagnole across the Jura. At Les Cressonnieres, on the western side of the Dôle, the road divides; the northern fork passes between the Dôle and Noir Mont, traverses the town of St. Cergues, and so reaches Lake Geneva at Nyon (in the canton of Vaud). The southern fork skirts the western base of the Dôle, then turns abruptly to the east, crosses the Col de la Faucille, between the Dôle and Mont Rond, traverses Gex and Fernex, and thus reaches the city of Geneva. Goethe and his party dismount near Les Cressonnieres, and—sending their horses ahead to St. Cergues—ascend the western slope of the Dôle on foot.—Page 79, l. 6, *nicht*. This pleonastic use of the particle of negation after verbs which themselves suggest a negation, such as hindering, refraining from, forbidding, hesitating, etc., occurs in the best writers, but is gradually passing away. Yet in South Germany one still reads and hears such phrases as: *Es ist verboten auf dieser Anlage nicht zu reiten*. See p. 113, l. 8.—l. 18, *Sennhütte*, according to Schmitthenner-Weigand, "die als Stall und Ort zur Käsebereitung errichtete Hütte bei einer Alpenweide;" *der Senne*, "der Oberkuhhirt einer Alpenwirthschaft;" *femi-*

nine, *die Sennerin*. The terms are used in Switzerland and Bavaria. Derived from a conjectural *senne*, *senno*, *sanjo* or *sanio*, which is connected with the word *Sahne*, cream.—l. 19, *Lemanersee*, the classic name for Lake Geneva.—l. 21, *Kleinen See*. The upper (eastern) end of the lake averages seven or eight miles in width; but from Nyon down to Geneva, only a mile and a half. The general shape of the lake is a crescent.—Page 80, l. 1, *Chillon*. The castle celebrated by Byron is situated on a small rocky isle, a few feet out from the shore of the lake, and connected with it by a drawbridge. The walls, being of a whitish color, contrast strongly with the intense blue of the surrounding water; hence it is quite visible even to one standing so far off as the summit of the Dôle. The distance must be nearly forty miles due east.—l. 2, *das Gebirg*. Goethe means probably the Dent de Jaman and the Grammont, which—to the spectator on the Dôle—have the appearance of running down into the lake, *bis in den See*. These ridges are to the east and west respectively of the upper Rhone as it empties into the lake between Villeneuve and Bouveret.—l. 6, *Mont Credo und Mont Vauche*. After leaving Geneva, the Rhone strikes the Jura range about twenty miles s.-w. of the city, and traverses it through a narrow gorge between the Mont Credo on the north and the Chamont or Mont Vuache (not Vauche, as Goethe spells it) on the south. Just at the entrance of this gorge, on the Geneva side, is the Fort de l'Ecluse, a strong fortress that completely commands the valley. The military importance of this post was known as far back as the times of Julius Cæsar, who says: "Angustum et difficile inter montem Juram et flumen Rhodanum, qua vix singuli carri ducerentur; mons autem altissimus impendebat, ut facili perpauci prohibere possint." The railroads from Macon, Lyons, and Chambéry, after meeting at Culoz, follow up the Rhone on the west bank as far as Bellegarde. Here the Mont Credo is traversed by the celebrated tunnel which bears its name, a tunnel 3,900 metres (2½ miles) in length, built about twenty years ago by a company of English engineers. At the eastern end of the tunnel is the Fort de l'Ecluse.—l. 11, *Neuenburg*, or *Neuenburg*, better known to most Americans by the French name, Neufchatel. The waters, like those of all Swiss lakes, being of an intense blue, are not to be distinguished from the blue vapor which covers this part of the landscape on the present occasion.—l. 19, *Eisgebirge* designates here more particularly the Mont Blanc range.—l. 22, *vom See auf*. Some of the editions have here a typographical

error, *vom Schnee auf*, which makes the passage unintelligible. Goethe is describing very faithfully the general effect of the Mont Blanc range from this point. So he says: What an array of peaks and ridges, starting from the very shores of the lake and running back in ascending tiers for miles and miles. Yet these are only the outposts (*Vorhöfe*). But when the great giants themselves (*sie selbst*) loom up so grandly in the background, the mind of the spectator is completely carried away.—l. 27, *Unendlich—Endlich*.—The same idea has been expressed by Goethe even more happily, in one of his metrical aphorisms:

Ins Unendliche willst du schreiten,
Geh' nur im Endlichen nach allen Seiten.

l. 29, *Vor uns*, i.e., at our feet.—Page 81, l. 2, *einbildliche*. Compare *herrschen* . . . *Armer Thor*, page 65, l. 7, 8.—l. 12, *Die letzten, links im Oberland*, the distant peaks of the Bernese Oberland. Nowhere has the general character of an Alpine sunset, especially on the Mont Blanc, been so truly described as in this passage.—l. 28, *ganz reinen See*. That is, the *Nebel* mentioned above, l. 9, must have disappeared.

ITALIENISCHE REISE.

To appreciate the *Italienische Reise*, the reader must understand clearly the circumstances under which Goethe visited Italy. In 1775, after the appearance of *Werther*, Goethe met the young Duke Karl August, and accepted his invitation to reside in Weimar. At first merely the Duke's private friend, he was raised, in 1776, to the dignity of privy-councillor. Aside from a few brief journeys in Germany and Switzerland, he remained uninterruptedly at Weimar, enjoying the business and pleasures of court-life and apparently absorbed in them. His intimate friends were the Duke and Duchess, Frau v. Stein, Knebel, Wieland, and Herder. In reality, he was collecting the materials and preparing himself for some of his greatest works. His minor lyric poems grew rapidly in number, and attained a higher degree of excellence. He composed, for court-theatricals, numerous little dramas and *Singspiele*, such as *Jery und Bätely*, and *Die Fischerin*. Some of the songs in the *Meister* date from this period. He had also published a prose version of the *Iphigenie*, had almost finished *Egmont*, and had elaborated a good deal of the first part of

Faust. But he was not satisfied. He felt that he must needs flee from the distractions of Weimar life, and take refuge in another sphere where his spirit might compose itself and attain the perfect maturity necessary for the achievement of perfect works. His longing for Italy, the land of art by eminence, became irresistible. Mignon's song, *Kennst du das Land*, written at this time, is a full confession of his state of mind. In the summer of 1786 he visited Carlsbad with Herder, Frau v. Stein, and the Duke, and here obtained from the latter an indefinite leave of absence. No one but the Duke knew of the projected journey. Leaving Carlsbad, Sept. 3, in the night, Goethe travelled by rapid stages through Bohemia and over the Brenner. His first halting-place was Verona. To escape any diplomatic annoyances and formalities that might arise from his official position as privy-councillor to the Duke, he travelled in Italy under the assumed name of Müller. He gave himself up completely to the enjoyment of art, and associated almost exclusively with painters and sculptors. He took lessons at Rome in drawing, coloring, and modelling, and labored assiduously, but came at last to the deliberate conclusion that this was not his vocation. Yet he found also time enough for literary work that would have taxed the full energies of an ordinary man. He finished *Egmont*, recast *Iphigenie* in its present metrical form, composed in great part *Tasso*, wrote the remarkable scene in the witch's kitchen in *Faust*, and planned a poem, to be entitled *Nausikaa* (see page 117). To say nothing of his botanical and anatomical observations, which culminated subsequently in the *Metamorphose der Pflanzen* and the vertebral theory of the skull. Yet the real literary fruits of the Italian journey did not show themselves until much later, after his return to Weimar. The time passed by Goethe in Italy extended from Sept., 1786, to April, 1788—more than one half in Rome. The description of his life in Italy is not a finished work, and was never intended by Goethe to be such. Indeed, it was not put into shape by Goethe until twenty-five years afterwards, in 1813, and the following years, although the appendix *Ueber Italien* and the *Römisches Carneval* were published as early as 1788-9. Goethe recalled from his correspondents, the chief of whom were Herder and Frau v. Stein, his letters addressed to them during the journey, and, by the aid of his copious notes of travel and diary, composed the *Italienische Reise* as we have it. The book consists in the main of extracts from or abridgments of such letters and notes. The wording is changed only slightly in places. Goethe's object

was to supply an intermezzo between *Dichtung und Wahrheit* and the *Annalen*, that is, to show how he came to visit Italy, how he passed his time there, what he accomplished, and how he was impressed, or, in other words, to make known a chapter in his life. Nothing was farther from his purpose than to write a monograph on Italy. Hence the *Italienische Reise* is abrupt, fragmentary, desultory, and—to those who do not approach it fairly—disappointing. On the other hand, it is far more valuable than any finished work could have been. For it reveals to us the man Goethe in the prime of life, *wie er lebt und leidet*, gratifying his most ardent wishes, striving day and night to develop his capacities in every direction to the utmost. It is the most personal, the most alive of all his works, and gives the readiest conception of his many-sidedness. The present extracts—fragments of a fragment—will indicate some at least of the more important phases in this process of new-birth, as Goethe himself has called it.

Page 82, l. 1. *den Mund aufstun*, etc. We are to infer from this that Goethe had not written until now to his private friends. In fact, the Duke was his only correspondent, and kept the secret carefully.—l. 5, *Porta del Popolo*. The then principal entrance to Rome, on the north, at the end of the Corso. Now the traveller, usually coming by rail, enters the city on the east, near the Baths of Diocletian.—l. 10, *in Norden*. Not to be connected with *jedermann*, but dependent on *gefesselt*. The sense is, "wrapped up in northern ideas." *Anmuthung*, desire, interest. Usually employed objectively, to denote the charm exercised by a person or thing over us.—**Page 83, l. 2,** *funfzehn*. In the summer of 1775 Goethe, with the Stolbergs, ascended the Gothard. From the summit the plain of Lombardy invited them to descend. His companions urged him to make an impromptu Italian journey. But, to use his own words, he himself was then *in Norden gefesselt*, and returned to Frankfurt.—l. 19, *Kork*. Pictures cut in cork are not uncommon in Germany, but one seldom sees them in America. They look somewhat quaint, but the general effect is pleasing.—l. 28, *Elise*. In classic mythology two Pygmalions are mentioned. The one, of Cyprus, fashioned an ivory statue so beautiful that he fell in love with it, and Venus, to gratify him, converted it into a woman, whom he married. The other, Pygmalion of Tyre, was brother of Elissa, or Elissa, better known as Queen Dido of Carthage. Goethe seems to have confounded here the two sagas. The ideal name usually given to the statue-woman is Galatea.—**Page 84, l. 13,** *ein und die andere*,

Goethe is fond of using this (now archaic or provincial) uninflected form of the attributive. Compare Luther's *Ein feste Burg*, and *H. u. Dor.*, vii. 198.—l. 22, *Baumeister . . . verwüstet*. The architects of the Middle Ages committed worse ravages than the early barbarians. Classic buildings were torn down to make room for newer ones or were used as quarries of building material. The costliest marbles were even burned for lime.—Page 85, l. 5, *selbst*, i. e., *für mich selbst*, without the aid of the *Vorarbeiten*, or works of reference.—l. 25, *Rotonda*, the Pantheon, a relic of the classic epoch. The dome is 140 ft. in diameter.—l. 28, *Massvergleichung*. Goethe does not mean by this, "all sense of proportion," but rather, the desire to compare one object with another to see which is the greater. All true works of art are equally great.—Page 86, l. 8, *das Auge Licht sein*, an evident allusion to Matt., vi., 22, 23; Luke, xi., 34–36.—l. 15, *Cestius*. The pyramid or tomb of C., tribune of the people, erected about 30 B. C. It is of brick, covered with marble blocks; 98 ft. at the base and 116 ft. high.—Page 87, *Frascati*. A small town, 12 m. s.-e. of Rome, near the site of the ancient Tusculum, pretty well up the *Monti Albani* (hence *auf, an*, l. 13, 14). Tivoli is to the n., about fifteen miles.—l. 10, *Tuschmuschel*, a saucer in which India ink is mixed.—l. 26, *Felicitissima notte*, Italian, "good night."—Page 88, l. 4, *Reiffenstein*, the Nestor and patron of the then German colony in Rome.—l. 7, *Hackert* had left Rome for Naples (l. 13), where Goethe afterwards meets him.—l. 17, *Tischbein*, a celebrated historical painter. A warm friend of Goethe and his constant companion in Rome and Naples. The well-known picture of Goethe, clad in a Roman mantle and seated on a broken column in the Campagna, is by him.—l. 28, *Sulzer*, author of a *Theorie der schönen Künste*, 1774. The tableau given by Goethe of artist-life in and near Rome is interesting. The reader should remember that although none of the men here mentioned are strictly world-renowned, yet they were the founders of the school which culminated a few years later in Thorwaldsen, Gibson, Canova, Wyatt, Flaxmann, Cornelius, and Overbeck. We observe already the impulse to profound study given by Lessing and Winckelmann.—Page 89, *St. Cecilia*, the patron saint of sacred music.—l. 9, *Obelisk*. Originally in Heliopolis, but brought to Rome under Caligula and placed in the Vatican circus. Removed to its present site by Pope Sixtus V., in 1586.—l. 11, *Sixtinische Kapelle*, named after Pope Sixtus IV., 1473; between the Vatican and St. Peter's. The frescoes by Michael Angelo,

representing the Creation, Deluge, and Last Judgment, are universally considered the grandest in the world.—l. 22, *ekeln . . . Geschmack*, etc. An allusion to a previous visit to St. Peter's, when, as he expresses it, his *protestantische Erbsünde*, the contrast drawn involuntarily between papal splendor and the simplicity of Christ, had spoiled his enjoyment of high mass.—l. 26, *Stadt im kleinen*. "On the roof a number of domes and small structures are seen, some of which serve as dwellings for the workmen and custodians." Baedeker.—Page 90, l. 9, *Gesimse*, usually cornice; here, gallery running around the bottom of the dome proper, *Kuppel*, and of the *Tambour*, the upright cylindrical base upon which the *Kuppel* rests, between it and the roof.—l. 10, *selbe*, South German for *dieselben*. To convey an idea of the magnitude of St. Peter's, it will be necessary to give a few figures. The open place *Piazza* in front is 370 yards long by 260 broad. The length of the church is 232 yards; height of the nave (see l. 11, 12), 150 feet. From the pavement to the top of the lantern of the dome, 403 feet; to the top of the cross (just above the *Knopf*, l. 6), 435 feet; diameter of the dome, 138 feet. The *Knopf*, which looks like a mere ball from below, will hold sixteen persons. In general appearance the dome is like that of the capitol in Washington.—l. 24, *die ganze Kirche mit Mosaik*. The church has several permanent wall-pictures in mosaic. Goethe intimates that for the purposes of this festival paintings had been hung up temporarily, so that the church appeared lined with mosaic.—Page 91, l. 11, *Litiganti*; perhaps an Italian version of Racine's *Plaideurs*.—l. 14, *freut*. Evidently in reply to the first letters received from his Weimar friends.—l. 19, *Prämissen*, reasons. Goethe intimates that to give his real reasons for deserting his friends, viz., his dissatisfaction with Weimar life, would be worse than to offer no excuse.—l. 21, *salto mortale*, Italian, death-leap. Used, half-playfully, to denote any desperate effort to escape from a trying position.—l. 26, *Winckelmann*. The founder of the modern school of art-archæology. Born 1717, in Prussia. After a bitter struggle with poverty, he rose to celebrity, and was made director of antiquities at Rome. His chief work, *Geschichte der Kunst des Alterthums*, is monumental. He was murdered, 1768, near Trieste, by a fellow-traveller, who wished to rob him of his valuable art collections.—Page 92, l. 24, *zum neuen Jahre*. Goethe is writing before the days of railroads, when a letter from Rome to Weimar might well be two weeks and

more on the road.—l. 30, *den Kindern*; probably the family of Frau v. Stein.—Page 93, l. 17, *elektrischen Schlag*. The electric eel or torpedo is meant.—l. 21, *Ungeformte*. Goethe does not mean that a landscape is a "shapeless" mass, but that it has no organic, inherent form, is only a casual juxtaposition of rocks, trees, and water.—Page 94, l. 10, *Gurtgesimse*, the cornices directly under the roof.—"Mount Vesuvius . . . rises in isolated majesty from the Campanian plain, near the sea. The height varies according to the different effects of the eruptions, from 3,900 to 4,300 ft. . . . The n.-e. side of the mountain is called Monte Somma. A deep sickle-shaped valley, the Atrio del Cavallo, separates Somma from Vesuvius proper, which consists of a cone of ashes (*Kegelberg*, l. 27) with the crater in the centre. The mountain rises from the sea at an angle of 10°, while the cone itself has a gradient of 30°." Badeker.—Page 95, l. 6, *an die Kegelseite*. One would rather expect here the dative, *an der*. The action is not that of falling upon, already expressed by *plumpton*, but that of skipping "along." It would be more in accordance with Goethe's practice to use the accusative without a preposition. Compare p. 97, l. 12, 18, 19, 28, and ed. *H. u. Dor.*, p. 154.—Page 96, l. 19, *ausgeglichen*, reduced to a uniform appearance by the coating of ashes.—l. 22, *begegnen*, for *geschehen*, *vorkommen*.—Page 97, l. 2, *Ottajano*, a small village on the side of the mountain away from Naples.—l. 3, *dritten Mal*. The first ascent was made March 2d, before the one described in the letter just quoted.—l. 25, *Damm*, not "dam," but causeway, "embankment."—Page 98, l. 23, *Paradies*, see p. 107.—l. 28, *Ungleichheit*; one side of the fissure rising higher than the other.—Page 99, l. 12, *gleichgültige Empfindung*, for *Empfindung der Gleichgültigkeit*.—l. 16, *Volkmann*, an acquaintance of Winckelmann and author (1770) of a work: *Historisch-kritische Nachrichten über Italien*, in 3 vols. The reader will observe the date of this piece. It was composed by Goethe during a second visit in Naples, after his return from Sicily, but is inserted here to keep up the continuity of subject.—l. 20, *nach einiger erlangter Kenntniss*, a somewhat Goethean turn for *nachdem ich einige Kenntnisse erlangt hatte*.—l. 26, *keine unbeschäftigte*. In Goethe's day the *n* of the nominative plural adj. after *keine* had not become so rigorously fixed as at present. Compare Wh. § 124, 2, and § 127.—Page 100, l. 15, *Calesaren*, drivers of the *Calesse* (in German *Kalesche*), a light open wagon.—l. 18, *Molo*. Naples has strictly no natural harbor. For the protec-

tion of the shipping, a breakwater (*Molo*, from the Latin *moles*) was erected in the Middle Ages. Since Goethe's day a second one has been built, farther out than the first, forming the navy-yard.—l. 26, 27, *weder-nach, keinem*. In connection with *weniger*, l. 25, a slight double negation.—Page 101, l. 2, *Santa Lucia*. In Goethe's day, a dirty street and landing-place for fishermen, to one side of the old *molo*. Now a broad, handsome quay.—l. 3, *Arsenal*, here, "ship-yards."—l. 12, *der kleine Bürger*, in French, *petit bourgeois*, petty shopkeeper, or man in humble circumstances. *Dreifuss*. The Neapolitan way of warming is to light a few coals in the top of a tripod and hold one's hands over them.—l. 18, *gesponnenen Honig*, honey from which the comb has been removed by straining.—Page 102, l. 20, *Patron*, in the sense of the Italian *padrone*, owner, master.—Page 104, l. 1, *desswegen*, see *Picc.* 1278.—l. 18, *Haushälter werden*, in the sense of *haushälterisch werden*, being "provident."—l. 27, *de Paira*, a native of the then duchy of Cleves, and a rather voluminous author. His *Recherches Philosophiques sur les Grecs* was published at Berlin, 1788.—Page 105, l. 25, *lavoro*. The Italian *lavorare*, like the French *labourer*, has acquired the meaning of to plough, to till.—Page 107, l. 3, *jene Spiele*. Atella was an old Oskian town. Its popular local comedies, called *fabule Atellanæ*, were acted by young townsmen in masks. Many of the typical characters reappear in the modern Italian *commedia dell'arte*, e. g., the Maccus (*Arlecchino*), the Pappus, the scapegoat (*Pantaleone*), the Greedy Man (*Brighella*), the Soothsayer (*Dottore*). The *Atellanæ* were introduced in Rome after the Punic wars.—l. 5, *Plinius*. The elder Pliny, born 23 A. D. A scholar and soldier, under Claudius and Vespasian. His work on Natural History is the most extensive and valuable of the kind bequeathed to us by antiquity. It is not a little significant that Pliny, who sang the praises of the Campania so stoutly, should have become its victim. Mt. Vesuvius, which had until then manifested its volcanic character only by occasional earthquakes, burst forth, 79 A. D., in the first recorded eruption. Pompeii, Herculaneum, and other villages, were overwhelmed. Pliny, in command of the fleet at Misenum, ventured too near, and was suffocated in the ashes near Castellamare.—l. 18, *ihre Arme*. Referring to the islands, evidently once promontories, of Ischia and Capri.—l. 23, *Grossgriechenland*; in Latin, Magna Græcia.—Page 108, l. 12, *Linie*, viz., of the horizon at sea.—l. 18, *ein ganzes Theater*. As we learn from a previous letter, an opera troupe, on their way from Naples to Sicily.—

l. 19, *mein Künstler*, the painter Knip, a poor but worthy young artist, whom Goethe took with him, partly as a companion, partly as an assistant in sketching.—l. 25, *Aquarell*. Goethe speaks of water colors as an art little known at the time in Germany. Its rise, in fact, dates from about the middle of the eighteenth century.—Page 109, l. 1, *wie dieses*, namely, Sicily. The passage is climactic.—l. 7, *Claude Lorraine*. Claude Gellée, of Lorraine, the most celebrated landscape-painter of his day, 1600-1682. Studied in Rome and Naples. He is especially noted for his aerial perspective and distance-effects.—l. 10, *Kleinheit der Strohdächer*. Goethe is referring to a previous note, made in Rome, Feb. 17, where he has spoken of the abundance of scenic effects on every hand in Italy, so that the artist is safe in taking the first view that presents itself, and contrasted this abundance with the meagreness of the northern landscape, where the artist must make a regular hunt after "thatched roofs" and mouldering castle-ruins, in hopes of finding something picturesque enough.—l. 22, *nachzieht*, probably used in the sense of "going over" the lines a second time, with a view to greater accuracy and fulness.—l. 24, *Denkmal*. Refers probably to the *Nausikaa*, p. 117.—l. 27, *Rosalie*. According to tradition, a niece of one of the Norman kings of Sicily. William II., end of the 12th century. She hid herself in a cave of the mountain, to lead there a holy life.—l. 28, *Brydone*, Patrick. Author of *Travels thro' Sicily and Malta*, London, 1774.—Page 110, l. 3, *breiter for mehr breit*, Wh. § 141, 2.—l. 24, *Christenheit*, combines here the force of both Christendom and Christianity. The *ihren*, etc., l. 25, 26, refer back directly to *Christenheit*.—Page 111, l. 27, *oben breit und unten spitz zulaufen*. Translate simply: "wedge-shaped."—Page 114, l. 12, *entschiedener*. The effect of the comparative is to express concisely Goethe's observation, that the objects become "more and more" blue in the ratio of their distance. It is customary to prefix *immer*.—l. 20, *auf die Höhe*. Not very explicit. Perhaps the tower or observatory of S. Ninfa, the highest point of the Palazzo Reale, a large castle just back of the city.—l. 22, *Lasiren*. A technical term in painting; to overlay one color with another transparent color. The object is to indicate distances by tone as well as by perspective. *Gestuft*, graded, or shaded off.—l. 27, *Phäaken*. The land of the Phæacians is the scene of the most beautiful portion of the Odyssey, Books V—XIII. Ulysses, shipwrecked by the wrath of Neptune, is at last washed ashore among the Phæacians. His adventures there are given, with certain modifications, in the ex-

tract p. 116-119. What particular passage is meant here by *jenen Gesang*, l. 28, is not quite clear.—Page 115, l. 4, *Kornkammer*. Goethe and Knip left Palermo to visit the ruins at Segeste. From there they proceeded to Girgenti, on the s. coast of the island. What he had seen of Sicily so far, could not make it clear to Goethe how Sicily deserved the name of the granary of Italy. Hence the present trip across the middle of the island, via Caltanissetta, to Catania. The condition of things in the interior of the island is now not quite so primitive as Goethe has described it. A railroad is in process of construction.—l. 20, *Triptolem*. Triptolemus, son of a king of Eleusis, was instructed in agriculture by Ceres. She gave him also her chariot, drawn by two dragons, in which vehicle he travelled over the earth distributing grain.—l. 24, *abermals*. At Girgenti, where there were also no hotels, they had succeeded in getting part of a room in a private house.—Page 116, l. 21, *seinen Tod*. Nearly a year before (Aug., 1786). But in such an out-of-the-way country news travelled slowly.—*Aus der Erinnerung*. Goethe intimates that this extract was not written by him at the time, but about 1813, while preparing the *Italienische Reise*. In the posthumous edition of his works, published in 1840, appeared for the first time a fragment, entitled *Nausikaa*, accompanied with a sort of *scenarium*. These papers, which Goethe evidently had lost sight of in his later years, when he began working up the *Italienische Reise*, differ in many important respects from the plan of *Nausikaa* given here in the *Reise* itself. They probably indicate his earliest conception of the subject. When Goethe says, p. 119, l. 18, *ich schrieb wenig oder nichts davon auf*, he no longer remembered, in 1813, how much or what he had actually written. Page 117, l. 6, *noch nichts hervorgebracht (hatte)*. Although writing in 1813, Goethe refers back to the year of his journey, 1787. This construction is necessary; for in 1797 he produced *Hermann u. Dorothea*, which was decidedly Homeric in tone. Just so *gegenwartige*, etc., l. 3, is to be rendered "my then surroundings."—l. 23, *Tragödie*. In the *Odyssey*, it is not intimated that the fate of *Nausikaa* is tragic. No mention is made of her after Ulysses' departure. But such an interpretation is at least possible.—Page 118, l. 6, *Ballspiel*. Ulysses, asleep in the woods, is awakened by *Nausikaa* and her maidens at play.—l. 8, *nicht*. See p. 79, l. 6, and note.—l. 17, *Antheil*. *Nausikaa* here reminds us somewhat of *Desdemona*.—l. 19, *ausser der Scene*, viz., in gymnastic contests with the Phæacians.—l. 30, *selbst in Gefahr, Neigungen zu erregen*.

etc. An allusion to a beautiful Milanese lady, whose acquaintance he made in Castel Gandolfo. The comparison between his own adventures and those of Ulysses is very skilfully drawn. It is somewhat surprising, however, that he has not introduced also his own narrow escape from shipwreck on the return from Messina to Naples.—Page 119, l. 13, *überclassisch*. Probably no other land in Europe has been subjected to so many vicissitudes of conquest as Sicily. Greeks, Carthaginians, Romans, Goths, Saracens, Normans, French, Germans, Spaniards, and Bourbons have succeeded one another in the possession, and left behind them remains of their greatness.

WILHELM MEISTER.

THIS work is commonly, and very rightfully, regarded as Goethe's greatest production in prose. But to give even the merest outline of its general scope and structure would far exceed the limits of the present volume. The notes will serve merely to render the extracts intelligible in themselves and in their connection with one another.

The first conception of the work dates probably from the year 1777. On leaving for Italy, Goethe had already written a great part. But after his return, he recast and enlarged these early portions, and added much new matter. The final revision was made in 1796. Begun originally as an embodiment of the author's views on the functions of the theatre, it expanded until it had embraced a large part of German *Culturleben* in the eighteenth century. For the variety of its characters, the richness of its observations, the soundness of its judgments, the work is without a rival. The reader should bear in mind that the following extracts constitute only a fragment of the entire work. The extract from the *Italienische Reise*, relating to Nausikaa, has shown how deeply Goethe entered into the spirit of the Homeric poems. The criticism upon Hamlet will now afford an opportunity of estimating his capacity to sympathize with the great English dramatist.

The title of the work is based upon the now almost extinct system of apprenticeship in Germany. The time passed by the young apprentice in learning his trade is called his *Lehrjahre*. Wilhelm's office is to exercise his talents in various directions, obtain a knowledge of the world, and fit himself for usefulness in society. At the end of his pro-

bation he receives from the secret society, explained in the note to p. 158, his certificate, called the *Lehrbrief*. But, like other young apprentices, he is not yet *Meister*. He must first pass several more years in travel in foreign countries. This sequel, entitled the *Wanderjahre*, was not published entire until 1829, three years before Goethe's death. The connection between it and the *Lehrjahre* is very slight, and the work gives evidence of the decline of Goethe's powers.

1.

Wilhelm, the nominal hero, has had an unfortunate love affair, which is narrated at length. Thrown into a violent fever, he barely recovers. Several years elapse, at the end of which he is sent out by his father, a well-to-do merchant, on a business journey. As a boy he was passionately devoted to the stage, and his youthful love was an actress. But the disastrous issue of the affair disgusted him with the stage and everything relating to it. Nevertheless, on this journey he is thrown in with a party of strolling actors, some of whom will be subsequently introduced, and is led by force of circumstances to keep company with them. They succeed in obtaining an engagement at the castle of a certain Count —, and William, yielding to his natural disposition for adventure, accompanies them thither. Prince —, on his way to take part in one of the petty campaigns so common in Germany in those days, arrives with troops and a numerous staff of young officers. The castle becomes the scene of great festivities. Jarno is a major on the Prince's staff.—Page 120, l. 6, *fasste*, probably best rendered by "detained."—l. 23, *fein fühlenden Franzosen*. Not, "a Frenchman of fine feelings." *Fein* is used in the sense of the French *fin*, i. e., "keenly, acutely."—Page 121, l. 16, *unbekannt worden*. This dropping of the *ge* is a provincialism to which Goethe is occasionally given; see *H. u. Dor.*, V. 46, *kommen*. Besides, in this phrase *bekannt* retains somewhat of the force of a participle, whereas *bekannter*, l. 15, is a mere adjective. We may consider Wilhelm as saying: I have been "estranged" from the stage.—l. 27, *Ihrer alten Wohnung*. Wilhelm did not share the apartment assigned to the actors, but preferred to live by himself, in an old deserted house.—l. 29, 30, *Affen, Hunde*. A sarcastic allusion to Wilhelm's well-meant efforts to assist the actors with his advice.—Page 122, l. 13, *so wäre es um einmal nass*

werden gethan, "he would get off with a mere ducking." Compare *Picc.*, 499.

2.

Between this passage and the preceding are two chapters in the original. Hence the slight repetition in the first line, necessary to resume in the original the connection. Note should be taken of the skilful way in which Wilhelm's interest in the theatre is gradually revived. His first acquaintance with Shakespeare fills him with such enthusiasm that he is even ready to make essay himself in the dramatic art. Goethe gives us here a glimpse into the workings of his own youthful imagination at Strasbourg.—**Page 124**, l. 22, *Gesellschaft*. Again the actors.

3.

The company at the castle breaks up, the Count and Prince depart and the actors are once more turned adrift. Wilhelm, partly from habit, partly for want of something better, still keeps with them. Melina is the director of the troupe.—**Page 125**, l. 12, *die schönen Dukaten*. Presented by the Countess on leaving, as a reward for his exertions in aiding the castle festivities.—l. 15, *den Seinigen*, viz., his family at home.—l. 19, *Prinzen*, Prince Hal, afterwards Henry V.—**Page 126**, l. 6, *Binde*. The old-fashioned stiff and high "stock," in distinction from the easy "tie," *Halstuch* (l. 9).—*Marianne*, his early love.—**Page 127**, l. 7, *man*, l. 8, *sie*. The actors. They say that there is no occasion for "gratitude." They earned all they got at the castle.—l. 22, *Beiwesen der Menschheit*, superfluities of life. As Voltaire has pithily observed, *le superflu, c'est le vrai nécessaire*.—l. 27, *äussere Vorzüge*. Compare p. 28, l. 15.—**Page 128**, l. 3, *grosse Welt*. The German *Welt* is often used in the sense of the French *monde*, "people." *Grosse Welt*, aristocratic circles.—l. 21, *Mignon*. A poor deserted child, the most original creation in the book. Wilhelm has rescued her from cruel treatment, and adopted her.—**Page 129**, l. 8, *kleiden ihn*. This verb, in the sense of "to fit, become," as here, usually governs the dative of the person; in the sense of "to clothe, cover," the accusative. The distinction is sharply expressed in the epigram:

Tief ausgeschnittenes Kleid verlangst du zu tragen?
Es kleidet dir, so sagst kokett du mit Behagen.
Dass es *dich* kleidet, wird gewiss dir keiner sagen.

—**Page 130**, l. 12, *gut aufgenommen*. Referring to their temporary engagement at the Count's castle.—l. 15, *fremde Dinge*, things foreign to the vocation of acting. The underlying sense is: We are not attending to our business.—l. 23, *Symphonie*. Used in these passages of the *Meister* in the sense of overture, musical prelude.—**Page 131**, l. 5, *Probiren*, in the technical sense of rehearsing. Also *Probe*, l. 20.—**Page 132**, l. 11, *eine gesellige Bearbeitung obwalten lassen*. A rather abstruse phrase. The sense is: They agreed to make this joint practice a prominent object hereafter.—l. 15, *die republikanische Form*, etc. An indication of the prevalence of Montesquieu's theories at that time.—**Page 133**, l. 7. The following extract is, in the original, continuous with the preceding.—**Page 134**, l. 6, *selbst*. The strict grammatical construction would be: *auf mich selbst*.—**Page 135**, l. 6, 7. From this point on Goethe adopts frequently the phraseology of Shakespeare, slightly paraphrasing it. The reader must therefore consult carefully his *Hamlet*.—l. 10, *original*, used in the sense of native, spontaneous.—l. 24, *Laune, Herz*, denote the difference between temporary mood, the result of circumstances, and innate abiding disposition.—l. 25, *besorgt*, anxious that everything should be right.

4.

Several chapters full of incidents intervene. The actors are attacked by a band of marauders and robbed of their effects. Wilhelm himself receives a slight sabre-cut in the head. He sends the actors to the neighboring capital, and gives them letters of recommendation to the director of the principal theatre, Serlo, an old acquaintance of his. He himself follows as soon as his wound is healed.—**Page 136**, l. 21, *wohl*. Not to be connected with *aufgenommen*, but serves to qualify *schwerlich*. Contrast the *gut aufgenommen*, p. 130, l. 11, 12.—**Page 137**, l. 22, *Ophelien*. An allusion to Aurelia, whose lover has been faithless.—**Page 139**, l. 21, *stehen-bei*, in the sense of the French *assister à*, to be present. But the French do not say, *assister à quelqu'un*.

5.

Several chapters intervene, in which the lives and characters of Serlo and his sister are depicted in detail. Wilhelm attends to the business matters, for which he had been originally commissioned by his father. Finding that everything is in good order, and that the family at home do not seem to miss him, he gives himself up completely to the enjoyment of the theatre, and finally consents to join

Serlo's troupe, under an assumed name, and to take the part of Hamlet.—Page 142, l. 19-21. The best commentary on this entire passage has been furnished by Goethe himself, in *Faust I., Vorspiel auf dem Theater*.—Page 144, l. 5, *ein übriges*, enough and to spare.—l. 15, *Uriasbrief*. Allusion to 2 Sam. xi. 14, 15.—Page 146, l. 1, *und der Königin*. Above, p. 145, l. 17, the mother is represented as refusing to let Hamlet depart. Here, on the contrary, she urges his departure. The explanation is, that in the meanwhile Hamlet has slain Polonius, and, in the interview with his mother, Act. III., sc. 4, has revealed his knowledge of her dangerous secret.

6.

A chapter is omitted, in which Wilhelm carries out his proposed alterations, and the several parts are distributed among the actors.—Page 146, l. 26, *zur Person*. Serlo intimates jestingly that a prompter, so long as he remains a prompter, is only a shadow, a voice.—Page 147, l. 4, *Organ*. This use, in the sense of *Stimme*, is quite common in German.—l. 12, *affectvoll*. It is important to discriminate between *Effect* and *Affect* (the Latin *affectus*), emotion, passion.—Page 149, l. 17, 18, *Pedant, Polterer*, nicknames given to two of the troupe.—Page 150, l. 13, *die abgehenden Schauspieler*. Some of the older members of Serlo's troupe are soon to leave. The *neue Gesellschaft*, which is about to make its début as a troupe in Hamlet, is composed of those who remain, and of some of Melina's troupe, whom Serlo has at last seen fit to engage.—Page 153, l. 19, *nur aufgehalten werden*. The *nur* serves merely to heighten the contrast between the passive voice and the active, *aufhalten*, in the preceding sentence.—l. 20, *leidend*, not "suffering," but rather "passive."—Page 154, l. 15, *Leseprobe*, a first rehearsal, in which the actors read their parts from their books.—Page 155, l. 3, *Hauptprobe*, the dress-rehearsal just before the actual play.

7.

Again an omission of two chapters, which treat of the decorations, rehearsals, and other final arrangements.—Page 156, l. 17, *Maske*. Here, not "mask," but "costume."—l. 19, *beriefen*, took to task. A not very common use of the verb, although it occurs several times in Goethe's works.—l. 22, *Symphonie*, see p. 130, l. 23.—Page 157, l. 8, *Gastrolle*. A person, not a regular member of the troupe, who takes a character in a play, is called *Gast*. The *Gast* is usually, of course

a member of some other troupe. To go about from theatre to theatre in this way is called *gastiren*.—Page 158, l. 15, *würdigen*. To render "questionable" by *würdig*, can scarcely be called *nahe an das Original halten*. We learn elsewhere that Wilhelm used the prose translation of Shakespeare made by Wieland prior to the poetical version by Schlegel and Tieck.

The remarkable apparition of the ghost may be explained very briefly as follows. The eighteenth century was the age by eminence of secret societies, political and otherwise, in France and Germany. These societies were patterned more or less after the Free Masons. Goethe himself was a member of the Jena lodge. A society of this nature figures prominently in the latter part of the *Meister*. Jarno is a member. Becoming interested in Wilhelm, they watch his movements closely. One of them is an acquaintance of Serlo's and attends the rehearsals. They thus learn that there is a want of some one to take the part of the ghost, and determine among themselves to supply it. Hence the mysterious note, p. 149, and the two strangers who appear on the present occasion. Wilhelm is subsequently received into membership.