

UNIVERSITY OF CINCINNATI

May 28th 1949

I hereby recommend that the thesis prepared under my supervision by Frank Arthur Preuninger
entitled Goethe's Faust in English Translation (1924 - 1949)

be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF PHILOSOPHY

Approved by:

Erwin H. Zeydel

GOETHE'S FAUST
in
English Translation
(1924 - 1949)

A dissertation submitted to the
Graduate School of Arts and Sciences
of the University of Cincinnati

in partial fulfillment of the
requirements for the degree of

DOCTOR OF PHILOSOPHY

1949

by

Frank Arthur Preuninger

A.B. University of Cincinnati 1934
M.A. University of Cincinnati 1941

ORIGINAL
UNIVERSITY
LIBRARY

1949

UMI Number: DP15999

INFORMATION TO USERS

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleed-through, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

UMI[®]

UMI Microform DP15999

Copyright 2009 by ProQuest LLC.

All rights reserved. This microform edition is protected against unauthorized copying under Title 17, United States Code.

ProQuest LLC
789 E. Eisenhower Parkway
PO Box 1346
Ann Arbor, MI 48106-1346

CONTENTS

	Page	
INTRODUCTION	1	
SECTION ONE		
Chapter I Nineteenth Century Translations Translations 1924-1949	"	5
Chapter II Dedication	"	24
Chapter III Prelude in the Theater	"	36
Chapter IV Prolog in Heaven	"	50
SECTION TWO		
The Tragedy, First Part	"	77
Chapter I - Todhunter	"	80
Chapter II - Van der Smissen	"	89
Chapter III - Cookson	"	109
Chapter IV - Raphael	"	117
Chapter V - Coxwell	"	122
Chapter VI - Shawcross	"	126
Chapter VII - Schmidt	"	129
Chapter VIII - Priest	"	131
Chapter IX - MacIntyre	"	134
Chapter X - Raschen	"	138
Chapter XI - The Summing Up - Taylor	"	147
SECTION THREE		
The Tragedy, Second Part	"	155
¶1. Raschen - ¶2. Van der Smissen - ¶ Priest		
NOTES	"	165
Bibliography	"	168

INTRODUCTION

Aside from occasional reviews and incidental cognizance taken by translators, there have been two studies of English translations of Goethe's Faust, both made some forty years ago.¹ The nineteenth-century versions have been surveyed comprehensively in Baumann's work with a critique of the chief representatives of six trends in Faust-translation. Attention was confined to the First Part of Faust, and even here primarily to the external elements of form. Haskell's study of Bayard Taylor's translation was rather specialized, in that it dissected one translator, his qualifications as poet, and his production.

Since the appearance of the above studies, a dozen more translations have been published. The present study will consider ten of these, appearing 1924-1949.² It differs from both earlier studies by directing little attention to the qualifications of the translator as poet in his own right, and by attempting a more balanced examination. Its approach is to scan the translations for fidelity to the sense of the original, as co-ordinated with its dramatic dimensions and artistic effects.

In studying the original German text preparatory to examining the translations of it, certain aids were made use of, and certain convictions were formed.³ The chief

conviction was that Faust should be rendered as Goethe last gave it, and that neither more nor less than that should be given in English, once translation, or publication, was decided upon. This conviction, become a principle, amounts to this: the discreet silences, as well as the visible text, must be honored.

It is undeniable that the translator of Faust is faced with a "formidable set of problems," as one reviewer justly notes.⁴ There will always be the "inexorable dilemma" of trying to reproduce the meters and rhymes and at the same time being bound to convey the exact sense and effects of Goethe's lines. It is furthermore true that Faust must "be translated into verse, and rhymed verse at that, if the infinite variety of Goethe's style and mood---the beauty of his impassioned lyricism, the grandeur of his soaring flights, the rich humor of his earthliness, the poignancy of his tragedy--- are to be even faintly reproduced....."

While assuming to solve such manifold problems, the translator takes on an even greater responsibility. He cannot merely look upon his work as giving a foreign masterpiece in his own tongue. Faust is a world-poem. It has been ranked among the first ten great books of the world.⁵ It holds a position among the first five greatest imagina-

3.

tive works; Hamlet, the Iliad, the Divine Comedy alone precede it; Milton's Paradise Lost ranks below it. It is in a constellation that includes the Bible, Aristotle, Plato, Darwin, and Confucius. All of these topmost literary works are metrical and poetical. They touch on the highest problems of life and are universal in their appeal.

The attitude of the translator, then, is of importance; for, as one editor has remarked, "the translations, also, must in a certain sense be considered as commentaries of the work." ⁶ To give only the First Part of Faust is the most immediate sort of distorting "comment." The work is thus represented merely by two-fifths. Yet, within this portion, numerous occasions occur when the translator must make decisions whose effects can either mar or do justice to the original. The translator must interpret, but he will be better guided in his choice, if he takes heed of the consistency of the given text, especially the form of its presentation. Regarded as drama, Faust will of itself provide clues to meanings. Regarded as the work of a competent craftsman, Faust offers clarifications for the sense in which words or passages are to be taken.

The earnest translator can be aided in his work by study of the technical structure of the drama and through familiarity with the devices of the craftsman in fiction. ⁷

A further aid is provided by the symmetrical construction of Faust. The "echoes" in this work have been remarked for some time, but have as yet received no serious attention.⁸ The "half-life" of an "echo" has been left undetermined up to the present, and yet there occur innumerable correspondences and traces throughout the work---and at mathematically precisable intervals. The knowledge that certain themes run through Faust can be turned to profit by the translator, who must confine his attention strictly to the text.

The prime requisite, however, is that Faust should be rendered as Goethe left it to posterity---to speak for itself, without insertion or "correction." In judging the English translations, three criteria have been used. The principal effort has been to determine the accuracy of the rendering. A secondary criterion was the aptness with which the translator rendered stylistic or technical effects; a third, the degree of readability of the English. A translation imperfect in the last category, but excellent in the first, was deemed superior to one that might be more poetic, while distorting the sense and intention of the original. Mere formal success was never allowed to outweigh fidelity to text.

SECTION ONE

Chapter I

In view of the magnitude of the task undertaken by Lina Baumann, in surveying all the nineteenth-century translations of Part I, her arrangement according to external form has much to commend it. This method, she writes, "seemed to me the most natural, since metrical form in Faust plays a significant role and because the extensive material was thus most easily to be grouped for survey."¹ She did not exclude "consideration of an inner principle, whether the depiction of characters, the reproduction of the magnificent arrangements, or the treatment of lyrical moments." These lesser considerations of Baumann's will be looked at more closely below. Her primary findings will now be presented.

The "copious activity in translating Faust" in the nineteenth-century² shows a definite development." After several unsuccessful attempts to do justice to the contents and the poetry, there appeared, in 1833, "the first complete translation that set itself the task of reproducing faithfully the sense of Goethe's Faust, without regard for the form." This first trend, and the other five main trends, may be schematised thus:

1. Prose (HAYWARD. Also Peithman and "Beta".)
2. Paraphrase (ANSTER, the sole representative.)

3. Semi-paraphrase (MARTIN, Blackie.) Meters arbitrary.
4. Textual Fidelity (Swanwick, and majority of translators.)
Meters arbitrary for the most.
5. Textual Fidelity & Priginal Meters (TAYLOR, Brooks,
Claudy, Arnold.)
6. Rhythmic Fidelity (McLINTOCK, Latham.)

Baumann's study covers only the First Part of Faust.
Of the six principal translations, she has the following
to say in general.

HAYWARD's prose translation. "From the standpoint of
sense and verbal fidelity, he has achieved correctness at
the first throw. In this respect he is of great importance
for the development of Faust translation." But of the formal
beauty of the original, however, "just as little as his two
predecessors, has he been able to give the English public
an approximately correct idea of Faust."³

In ANSTER's paraphrase, in which form as well as con-
tents are given freely, and increased by about one-seventh,
much too little of the greatness and beauty of the original
is kept. The chief drawback "lies, however, in the dis-
tortion of the characters of Faust and Gretchen; the former
appears as cold egotist, the latter is lacking in inner
depth and innocence."⁴

With MARTIN's translation, contents and chief characters
approach the original. Quite readable and attractive, Martin's
"often succeeds in representing the rich change of the various
moods very prettily" but does not give all "the poetic content,

the magnitude of thought, and the profundity of feeling."⁵

"Old-fashioned", conventional, and at times disturbingly archaistic, SWANWICK's version is, however, "a conscientious work, often faithfully reflecting the original. Of the many attempting their objective in close textual reliance and metrically free form, she has perhaps accomplished the task best and surely served as a guide for many a successor."⁶

Finding at the worst a certain blemish of Latinisms, Baumann crowns TAYLOR's work, of all translations she read, as coming "closest to the original", according to her feeling. She asserts: "He has succeeded also in the metrical reproduction", considering his self-admitted exceptions. The quantity of the good must take precedence over other exceptions or censure one might make. "No figure is distorted, and the manifold motifs are fully echoed in his version."⁷ (Haskell's dissection of Taylor seems to have⁸ brought out more flaws than Baumann took cognisance of.)

McLINTOCK endeavors "to follow every slightest rhythmical motion" and in the "songs especially, and in other rhythmically characteristic parts, to keep verse for verse rhythmically exact. Along with this endeavor goes still another: to arrange the rhymes in the most nearly possible accordance with the original."⁹ Yet, in this latest nineteenth-century attempt, in regard to substance there is

--"a great retrogression; it is far from reaching Taylor's
.....Almost every decisive moment, when Faust unveils his
inner self, bears something foreign, demeaning for the
most, so that no longer the striving and erring Faust
stands before us..... Gretchen, too, suffers heavily."¹⁰

Nineteenth Century Versions

Faust, Part I

	1823	Gower	-Omits a number of scenes and passages, inc. dialog between Lord and Mephisto.
	1834	HAYWARD Blackie Syme	-Prose. (Appeared anonymously 1833.)
5		Anon.	-Omits Prelude, Prolog, and Intermezzo
	1835	ANSTER Talbot	-Omits Dedication -With German text
	1838	Anon.	-With Pt. II
	1839	Birch	
10		Hills	-Prose. 1840, verse.
	1841	Filmore Lefevre	-Omits a number of verses, dialog Lord-Mephisto, and Intermezzo.
	1847	Knox	
	1849	SWANWICK	
15		Anon.	
	1854?	Peithmann	- "Analytical translation"
	1856	Brooks	Original meters, feminine rhymes
	1860	Galvan	
	1862	Beresford	
20		Cartwright	
	1865	MARTIN Clarke	-With Pt. II.
	1867	Grant	
	1870	TAYLOR	-Followed by Pt. II. Original meters, feminine rhymes.
25	1873	Paul	-Omits Intermezzo
	1877	Arnold	
	1878	Bowen Colquhoun	-Originally translated in 1838.
	1879	Scoones	
30	1880	Birds Webb	
	1886	Claudy	
	1889	Huth	
	1895	"Beta"	-Prose, with German text.
35	1896	Latham	
	1897	MCLINTOCK	
	1908	Buchanan	

The translations are in verse, unless otherwise noted. Falck Lebahn's 1853 edition of Faust I might be added to the list, since the German text is translated piece-meal in the grammatical and exegetical notes.

Faust, Part II
(including references made above)

- | | | | |
|------|--------|-----------|-------------------|
| | 1838 | Anon. | |
| | 1839 | Bernays | -Prose and verse. |
| | 1842 | Macdonald | |
| | | Gurney | |
| 5 | 1843 | Birch | |
| 1865 | 1864 | Anster | Clarke |
| | 1870 | Taylor | |
| | 1878-9 | Swanwick | |
| 10 | 1886 | Martin | |
| | 1889 | Birds | |
| | 1905 | Latham | |

Based on Morgan's "critical Bibliography of German
Literature in English Translation."

Faust-translations: 1924-1949

Eleven English versions of Faust have appeared within the past quarter-century. Ten of these have been examined and will be discussed. The eleventh, Andrews' Part One, appearing in 1929, edited and revised by Priest and Weston, has not been thoroughly studied, and will be only briefly alluded to, since it has become practically the property of Professor Priest, and in the latter's translation "numerous passages....have been taken over from Mr. Andrews' work virtually intact."

In order of publication these translations are:

- Tdh: John Todhunter, Goethe's Faust / First Part With
1924 an Introduction by J.G. Robertson Oxford, 1924.
xvi 188 pp.
- VdS: W.H. Van der Smissen, Goethe's Faust / Done into
1926 English Verse / in the Original Metres with /
Commentary and Notes With an Introduction by Sir
Robert Falconer xxiv 594 pp. London and Toronto,
New York, 1926
- Ckn: G. M. Cookson, Goethe / Faust / Part One With an
1927 Introduction by J. G. Robertson London; New York,
(n.d.) lvii 216 pp.
- Rpl: Alice Raphael, Faust / A Tragedy / By Johann Wolfgang
1930 von Goethe / With an introduction for the Modern Reader
by Mark Van Doren and Woodcuts by Lynd Ward New York,
1930. xxi 262 pp.
- Cxl: C. Fillingham Coxwell, Goethe's / Tragedy of Faust /
1932 Translated with Notes and a Life of Goethe
London, 1932. 344 pp. (P. 123 ff.)
- Fst: See below
1932

- Shc: John Shawcross, The First Part of Goethe's / Faust/
1934 Translated from the German With a Foreword by Dr.
 G. P. Gooch London, 1934. vi 189 pp.
- Smt: F. G. G. Schmidt, Faust / Translated into English
1935 Prose / With Introduction and Notes Leipzig, 1935.
 xvi 172 pp. (On fly-leaf: Goethes Faust / Deutsch
 und Englisch. - Facing English title-page: Faust /
 Der Tragödie / erster Teil / von / Goethe)
- Pst: George Madison Priest, Johann Wolfgang von Goethe /
1941 Faust / Parts One and Two / Translated from the
 German New York, 1941. xxix 425
 *(A Second Preface speaks of "this new version" in
 which "the translator has....changed the translation
 of many lines of the play and altered numerous para-
 graphs in the Introduction and the Notes".)
- McI: Carlyle F. MacIntyre, Goethe's / Faust A New American
1941 Translation / With Illustrations by Rockwell Kent
 Together with the German Text Norfolk, 1941 (New
 Directions) 436 pp.
- Rsn: J. F. L. Raschen, Goethe's Faust / Part One and
1949 Selected Sections of Part Two / In the German Original
 with an / English Translation Translated and Edited,
 with / an introduction and notes Ithaca, 1949.
 xviii 360 pp. (Thrift Press)

Preliminary Survey

TODHUNTER. An acknowledgment by the translator's widow says his version was ready for publication in 1914. "John Todhunter's aim was a translation preserving the original metres, 'without which,' Professor Dowden writes, 'the characteristic effects cannot be reproduced.'" A commendation by the Professor is added: "'It will be a real loss to English readers if your version is not published."

The Acknowledgments are immediately followed by Dedica-
tion, translated, but with no hint as to authorship:

Goethe's or Todhunter's? Then follows an eight-page Introduction by J. G. Robertson, Professor of German Language and Literature of the University of London. Professor Robertson discusses the position and nature of Faust, something of the history of Faust-translation and its problems, ending with commendatory notice of the late Dr. Todhunter, page xvi: "whose translation....will take a worthy place among modern translators." Todhunter's "happy attempt, in 1907,....to reproduce in English the lyrics of Heine" is remembered. We are told: "And much of the felicity of his earlier achievement is here repeated. Dr. Todhunter has certainly added materially to the number of lines and phrases in Faust which are more happily rendered than they have been before." We are thus near the perhaps unattainable state, "when the veil that separates tongue from tongue has become so attenuated as to be no longer a veil."

There are no notes, and no mention as to what edition of the original was followed by the translator.

VAN DER SMISSEN. In an Introduction by Sir Robert Falconer, President of the University of Toronto, we are told: "Poetry is so elusive that the transference of its form and substance into another language demands high skill on the part of the interpreter and translator, and such ripe scholarship as Professor Van der Smissen is known to possess....Professor Van der Smissen has found, through his

long years of study and research, something in that great poem which is not quite what others have discovered....He has not published hastily, but has pondered upon Faust and its problems for an average lifetime." The translator "has made a right for himself to be heard, because of his scholarship and the position he occupied for half a century."

The translator offers his own Preface. In part, questions of proprietorship and copyright led Professor Van der Smissen to offer a translation. "My original intention was to edit an existing translation with certain necessary emendations, adding a commentary and notes of my own....Yet I hesitated to add another volume of criticism to the hundreds already existing"....after five years' work under disabilities incident to defective sight and the fast approaching shadow of fourscore, now past succeeded beyond expectations.

(P. xi)

The translator's chief object was to offer readers with insufficient German "the full benefit of recent investigations....a sort of compendium of German criticism up to date." (P. xii)

Professor Van der Smissen provides a translation also of "the earliest version of Faust, known as the Urfaust or original manuscript of 1770-75, in order to help the reader to a clearer comprehension of the genesis of Part I."

(P. xiv)

In compensation for the heavy baggage of "philological" antiquarianism (Urfaust) and scholarly research, Van der Smissen lightens the load by an omission, and readjusts Goethe's arrangements further with a transposition. "I have taken what I know many critics will regard as unwarrantable liberties with the text in two instances," he writes. (P. xiii) The Intermezzo has been omitted altogether, "because it interrupts the continuity of the dramatic action and is utterly devoid of interest to English, and indeed, to most German readers. For this omission I feel confident of earning their gratitude, and may perhaps even be pardoned by the critics."

"The second case is the transposition of the last thirty-one lines of the 'Forest and Cavern' scene....which I have restored to their original place....as is done in editions for the stage." The main defence is that Goethe was "the frequently careless editor of his own works, and especially so of his Faust." The "youthful Goethe....placed them originally where they are most effective, and where alone they are appropriate."

Part One has been divided into five acts, "following pretty closely Goethe's own plan, as outlined for the first stage production at Weimar, contained in a paralipomenon." The acts have also been divided into scenes, in both parts. A number of additional stage directions have been inserted, being differentiated from Goethe's by square brackets.

Eight points or principles in rendering the text are given by Van der Smissen on Page xiii. The second: "To reproduce the original text, both as to substance and form, with the utmost fidelity to the sense, rhythm, metre and rhyme, as far as is possible within the narrow limits prescribed by a line of verse." Other principles modify the over-strict application of this one.

Note: The thirty-one lines transposed are those beginning with Line 3342 "Nur fort, es ist ein grosser Jammer" (Van der Smissens's L. 11, page 117). They appear, then, inserted between Line 3659 and 3660, in the second Night scene (Valentin-scene).

COOKSON. A "Broadway Translation", this version carries a fifty-five page Introduction by Professor Robertson, detailing the genesis of Faust and biographic details connected with the drama. On pages lxvi and lxvii Professor Robertson sums up his views on the drama: "A thing of inconsistencies, broken ends, unfulfilled purposes, it is just in this incompleteness, in this lack of classic perfection and rounded smoothness, that its inexhaustible fascination lies."

Professor Robertson makes no comment on the translation itself, nor does Cookson offer any preface.

RAPHAEL. Miss Raphael offers a Foreword, containing a sonnet entitled "Quiet Work" by Matthew Arnold, for the comment it would seem to make on Goethe and the "temper in

which this translation has slowly evolved." There are brief words of praise for Goethe's influence, and several acknowledgments for help in English prosody, and recognition that above all this translation is indebted to the late Professor William A. Speck of Yale University....Only because of his unsparing generosity and devotion to exactness of the original have I been able to learn the lesson of 'two duties kept at one,' and bring the art of the poet into harmony with the demands of the scholar."

A seven-page Introduction by Mark Van Doren, "for the modern reader," touches on the translating of Faust, which "not only can but should be translated, and the work should be done again and again....But there is the special necessity that it be done freshly for each new generation." Mr. Van Doren expresses himself for Miss Raphael's version, hers being in the present century, as he thinks, "the best in its combination of fidelity and form." He repeats the status of Professor Speck to the work as "godfather". Miss Raphael's original version, about 1917, was free verse -- "free verse seemed to her at the moment the only fit vehicle for the communication of so strenuous and insistent a theme." Finally she discovered, after rewriting in blank verse, "that she could not dispense after all with the original harmonies -- rhyme, metre, and every other convention of which Goethe had made use." Mr. Van Doren then states: "So we have a translation which, like many that have pre-

ceded it, follows the original, rhyme by rhyme and metre by metre. The lines change their lengths as Goethe's did theirs, with very few exceptions. Upon occasion a quatrain has been rendered as two couplets, or two couplets as a quatrain; and feminine endings have everywhere been discarded" as being felt "unsuitable to the genius of English prosody when put to the task of expressing Goethe." Miss Raphael's work is noted as being "faithful". Further, it is told, that Alice Raphael "spent a dozen years upon the text of her Faust, but she has spent twice that many years with the poem itself."

A few pages are then devoted by Mr. Van Doren to Goethe, the "gospel" of Faust, and the problems of drawing conclusions about the highest things.

COXWELL. This translator offers a long "Life of Goethe" with intermingled comment and summary of various works of that author. There is no mention of principles of translation, except perhaps in a note on the versification of Faust, page 344, the last of all the notes. Though Part Two is not translated, something of the story is sketched in the more than one hundred pages of the "Life".

SHAWCROSS. A two page Foreword by Dr. G.P. Gooch, president of the English Goethe Society takes note of the continental political hues of the time, praises Goethe, and commends Shawcross' translation. "The recognised duty of translators is to furnish an accurate literary version,

and Mr. Shawcross has wisely followed the beaten track."
 "He has produced a version which it is both pleasurable and profitable to read."

SCHMIDT. The translator provides his own Preface and an Introduction of eight pages. There are about eleven pages of terminal notes. He acknowledges help from older versions in his Preface, especially Hayward's Prose of 1833 (revised by C. A. Buchheim in 1892), as well as Swanwick, Taylor, and G. M. Priest, the latter then the most recent (1932), and as Schmidt remarks "perhaps the best poetic rendering." The Introduction retells the drama, something of the Faust-legend, and makes a few remarks on the genesis of Faust, and its development, chiefly the First Part.

PRIEST. Professor Priest offers a First and Second Preface in his 1941 edition, outlining his principles of strict textual fidelity and unstrained formal adherence, the latter, however, not to be at the expense of meaning. He has based his rendering on the text of the standard edition of Goethe's works, the "Jubiläumsausgabe", "in as many respects as lie in the power of the translator. The numbering of the lines is the same and the metrical and rhyming systems of the original have been preserved in the more formal, more elevated passages. In straightforward dialogue the translator has followed Goethe's example in taking liberties with the sequence of rhymes, in leaving

a number of lines unrhymed, and in not straining after absolute purity of rhyme....In general, the translator has aimed to change nothing, to omit nothing, and, above all, to add nothing. He harbors the increasing conviction that Goethe cannot be improved upon."

A remark of Priest's bears closer observation. "Many other English translations of Faust, especially of the First Part, have long since been in existence," he writes, page iv. With the exception of one of but little importance no translation of the whole of Faust has appeared in many years and in the meantime men have attained to a far better understanding of the whole as well of its major and minor elements." This statement is remarkable in view of the publication of Van der Smissen's "whole" of Faust some six years before.

An Introduction touches on the Faust-legend, extremely lightly on the "genesis" of Faust, but offers a paraphrase of the action and significance of the whole Faust-drama, relying on certain German scholars, notably Rickert.

- There are notes following the text.

MACINTYRE. This translator bedecks his volume with an original poem, "Letter to a Young Poet in 1961", a kind of exhortation to the anticipated translator of that year. A quotation from Eckermann for 1831 anticipates (by way of justification) freedom from restriction to form. At the end of the volume (after several Appendices containing Dedication,

prose, and Prelude, prose, and a verse form of Intermezzo) comes a Translator's Note. MacIntyre indicates five years elapsed since undertaking "this impossible and almost endless work" and presents "briefly the several theories about the solutions of the problem which have stimulated and monitored" him. A number of scholarly names from the English Renaissance are adduced, with their various remarks on their enterprises of translating, here given in orthography appropriate to that age; Dryden, Arnold, even Shelley are considered. Goethe, too, contributes. MacIntyre reduces all to the term: "honesty," probably equatable to "caprice."

As commendators, the translator adduces Ernst Beutler, Hans Schüller, Director of the Leipsic National Theater, and Anton Kippenberger of the Insel-Verlag. These authorities and Ernst Elster of the University of Marburg read sections of the translation aloud to me," notes the translator," and said they were satisfied: it read like English, not like an imitation of German in English." (Page 435.) MacIntyre concludes: "But the publisher has been as instrumental as anyone in making me cut superfluous expressions and most of the ecstatic phraseology of the original. Now I shall get to work on Part II."

RASCHEN. The latest translator provides his own Foreword and nine page Introduction. The former apologises for the appearance of another translation, lays no claim to

superiority over others, but justifies its publication on the grounds that "there has been expressed an opinion of Germanists and others that a modern translation of FAUST would be appropriate" for the Goethe bicentenary (p. v). Not authorized, though encouraged by no small number of these authorities and others, Professor Raschen offers his version. Though not specifically promising exact form, the translator speaks of the problems of the formal elements, implying his adherence. - A newish note appears when the translator says, "It is obvious that a poetic product exists not solely for the eye. Its full flavor, its musical rhythm, in short, the essence of the whole is gained by reading it audibly -- or at least semi-audibly. Its sweep and force, as well as the meaning then becomes more impressive."

(P v f.)

The Introduction retells the drama, scene by scene, for Part One. A narrative connecting selections translated presents the essential drift, and interpretation, of Part II. - Some twenty-four pages of Notes conclude the volume.

Synoptic Table of Offerings

1. Line numbering of original (A continuous; * by scenes)
2. Parts of Faust
3. Form (V verse; P prose)
4. With German text
5. Act division for Pt. 1
6. Commentary (A for translator's own; * for other)
7. Notes
8. Changes

	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>
<u>Tdh</u>	-	I	V	-	-	*	-	-
<u>VdS</u>	*	I-II	V	-	A	A*	A	Omits "Intermezzo; trp. 31 lines
<u>Ckn</u>	-	I	V	-	-	*	-	-
<u>Rpl</u>	-	I	V	-	-	*	-	-
<u>Cxl</u>	A	I	V	-	-	A	A	-
<u>Shc</u>	-	I	V	-	-	*	-	-
<u>Smt</u>	-	I	P	A	-	A	A	-
<u>Pst</u>	A	I-II	V	-	-	A	A	-
<u>McI</u>	-	I	?	A	-	-	-	<u>Dedication and Prelude</u> (in prose) and <u>Intermezzo</u> (verse), in Appendix
<u>Rsn</u>	A	I+	V	A	-	A	A	-

Chapter II

The Dedication

A fairly minute examination of the ten versions has been made for the first thirty-two lines of Faust. Some initial tendencies are observed, and some characterizing general trends of particular translators noted.

The formal aspects are analyzed under the headings of fidelity to rhyme scheme (Rs) and feminine rhymes (f); meter (Mtr) in the superficial sense of line length and regularity of foot; rhythm (Rtm) as comprehending variations in the original from any basic foot pattern, but also covering caesura, line-content, diction effects. Certain symbols are used for brevity.

For complete adherence, *. The asterisk (*) signifies rather close success, perhaps over ninety percent. The percent symbol (%) may occur where the translator follows the original schemes and effects two-thirds of the time or better. Where a goodly number of correspondences exist, the sign (#) signifies about forty to sixty percent. For any lesser agreement or success the figures (?) and 0 may be given.

Numbers otherwise represent the actual numerical count of deviations from the norm of the original (in rhythm, for instance); or, in the categories of English and Sense, they indicate instances of deviation. Under "English", phraseology (Phr) covers the occurrence of archaic or academic terms, as "fain", "wont", "thou"; syntactic (Stx) violations include variations from normal English word order, whether minor (e. g., "a soldier brave") or major: "I am unfit to be among fine people going."

Translators, when of a modest nature, are wont to apologise for their work. To use the phrase of one of those who have attempted Goethe's Faust, "No one who can read Goethe's

own lines will ever be contented with the poor surrogate that a translation of Faust will always be." ¹ The truth of this is nowhere more clearly demonstrated than in the first of the many thousand lines that make up this world-poem.

"Ihr naht euch wieder, schwankende Gestalten", cries the poet; and not one translator has succeeded wholly in transferring this within the given limits of line-length, in its contours, its sonal effects, its very grammatical and stylistic presentation. Of those using verse, one has achieved part of the many effects: the space-limits are observed:

"You hovering forms, are you drawn near again?" writes Cookson; but the sequence is destroyed, the positive made querulous. Not even the prose translators maintain the dramatic order, the active stimulus presented before the characterizing response. Another poetic version, keeping the sequence, unbalances the rhythmic and sense weights of the line. Thus, Raphael:

"Once more ye come, ye wavering forms that passed," while Raschen, the latest translator, gives this:

"Ye wavering forms, once more ye rise before me" -- and the dramatic order, as well as the determinate approach, the direction of movement, are lost.

It is perhaps unjustly exacting, and pessimistic, at the outset to point out the faultiness of translating. One line does not constitute all. There are 12,111 lines in the

entire poem; successes, on a percentage basis, must make better showing. A dedicatory poem, after all, is only that. Yet, he who wrote the first, wrote the last; the skill shown at the beginning runs through the whole: skill in selecting and presenting effects, both formal and material.

The following tabulation will show the general adherences, the successes, or the divergences for the poetic versions of this Dedication:

	FORM			ENGLISH:			SENSE [†]		
	<u>Rs</u>	<u>f</u>	<u>Mtr</u>	<u>Rtm</u>	<u>Phr</u>	<u>Stx</u>	<u>Flr</u>	<u>Sub</u>	<u>Changes</u>
<u>Tdh</u>	★	0	★	21	5	10	5	11	1 (& 4 minor)
<u>VdS</u>	★	★	★	12	9	12	2	1	3
<u>Ckn</u>	*	0	★	9	2?	0	(11 - 8; see below)		
<u>Rpl</u>	0	0	★	10	3?	4	0	3	4 (minor)
<u>Cxl</u>	★	★	★	6	8	13	(10 -12; see below)		
<u>Shc</u>	★	#	★	8	10	5	1	12	3 (minor)
<u>Pst</u>	★	★	★	1?	7	10	4	4	4 (minor)
<u>Rsn</u>	★?	★	★	4	13	9	9	12	0

† Flr fillers, Sub substitutions of equivalents; Schmidt and MacIntyre: prose.

Of the eight verse translations, seven adopt the rhyme scheme. Cookson varies but slightly, in the second stanza: ababaacc. All retain the pentameter, four observe the feminine rhymes perfectly, one partly.

Rhythmically the greatest formal divergence occurs. For the regular iambs of the original,² too frequently trochaic or other variants appear, whether deliberately, and with some skill, or from mere ineptitude. (Lines that could be called "reproductive", if the scansion were exaggerated, have been

considered as "variant" from the original.) No translator has achieved the quality of spacing, timing, and music of the opening line. For that matter, neither did Taylor, the "most poetic" of the nineteenth century translators, with his:

"Again ye come, ye hovering forms! I find ye,"

This one line seems to be impossible to reproduce.

This rhythmical inexactness bears a relationship to other types of inexactitude. Six of the eight translators have more than five divergences. The oldest of them has the most, with twenty-one lines that scan either differently, or, more often, hardly scan at all. With the exception of RAPHAEL, they have introduced numerous substitutions and some changes in the sense, while keeping the external form for the most part quite well. One might then ask, what has been gained by this surface formality? Are the changes justified, and what apparently occasioned them: for instance, the feeling for clarity of English?

COOKSON, it will be noted, has no inversions of English, and but one or two "questionable" phrases; but he makes nearly nineteen changes of one sort or another. RAPHAEL, next in clarity and normal English, has a few minor changes. These two translators had the widest divergence in form. Of the four who followed exact form, VAN DER SMISSEN has some twenty-one English or word-choice faults, and more than three changes; COXWELL has respectively twenty-one and twenty-two. These two sub-groups are also the clearest, most normal pair, and

the most non-normal. Striking something of a mean in form, in closeness and in phrasing, come TODHUNTER, the oldest of all, and SHAWCROSS. In form they differ only in the feminine rhymes, the former having none, the latter giving them only in the third stanza, for the sestet, but not for the couplet. English faults stand equal, at fifteen. The choice between these two versions readily is made by virtue of rhythm. One hesitates to count some of Shawcross' violations against him, so well do his lines read.

In general, the tendency among these six versions toward change of the original is weighted more heavily for the formal adherents. As for readability (or modernity) as such, and the representation of the original text, the results seem roughly equal: a version that reads well need not necessarily represent the original; conversely, poor readability need not indicate closeness to text. The fault is not in restriction laid on by the original (or the attempt to reproduce it), but in the individual translator.

This is borne out when the remaining two verse renderings are checked. PRIEST AND RASCHEN, both formally exact, and showing the least rhythmic variation, exhibit the least tendency to change the text; their readability is about the same as Van der Smissen's and Coxwell's.

A grading by individuals would show the following order of successes:

	<u>Form</u>	<u>Reading</u>	<u>Accuracy</u>
<u>Pst</u>	1	5	2?
<u>Rsn</u>	2	7	3
<u>Cxl</u>	3	8	8
<u>VdS</u>	4	6	5
<u>Shc</u>	5	3	4
<u>Tdh</u>	6	4	6
<u>Ckn</u>	7	1	7
<u>Rpl</u>	8	2	1?

In sum, COOKSON, the most readable, is second most inaccurate. The most inaccurate, and not very readable, is COXWELL. PRIEST, heading the list in form, and sharing top rating with Raphael in accuracy, is of medium readability. RAPHAEL, freest in form, second most readable, is of highest accuracy. The formalists RASCHEN and VAN DER SMISSEN, in that order, have low readability, middle accuracy. TODHUNTER, low in form and accuracy, is of middling readability, with a tendency to "low" in the latter category because of his poor rhythms. SHAWCROSS is of average proficiency, somewhat above the mean in rhythms.

In anticipation of examples, it may be said that of the two deviating most textually, viz., COOKSON and COXWELL, the former achieves his variation almost entirely by inserting his own personality (or interpretation), the latter varies the text at will, half corrupting to meet exigencies of rhyme, and producing thus a hybrid of translator and author. The frame seems Goethe's; the first step usually is Goethe's, the second is Coxwell's.

VAN DER SMISSEN, formally exact, though academic in

language, is somewhat free with the text. RAPHAEL, free, modern, is of high accuracy. With the latter one senses a tendency to rely on her own feeling for poetry; this is most clearly seen in her discarding of the original rhyme scheme entirely, and in the inversion of some of Goethe's lines. Van der Smissen, who also has inversion, does it within the frame of the academic. Yet one feels in his case that something of misunderstanding of artistic effects contributes to the liberty. In view of later inversions of stylistic nature, and minded of his noted change of Goethe's text in two major situations, one may wonder about his justification.

As for TODHUNTER, one already begins to ask, just what "preserving the original meters" may have signified to him. Meter surely means more than syllable count. With him and with SHAWCROSS, too, one wonders what textual version of the original was used (or what former translation may have served to misguide), when both give the same -- non-standard -- translation of Line 21: "Mein Leid ertönt der unbekanntem Menge," rendering Leid as if it were Lied, as occurred in certain earlier versions of the original text.

Between PRIEST and RASCHEN, representing high and above average accuracy, near-perfect and high form, one experiences a difference of poetic sense. Both keep well within the given text. Priest, however, gives the impression of accomplishing

this intellectually, almost coldly, but with high regard for the given. Raschen, struggling to keep to the given, while offering internal poetry, succeeds at the expense of some doubtful rhymes. In this respect he differs notably from Coxwell, who, while perhaps rhyming better, does so through deliberate concern for rhyme, and disregard for sense.

As for the prose versions of the Dedication, the degree of accuracy is much greater. SCHMIDT is somewhat less careful than MACINTYRE (who here has given prose, and relegated his translation to an Appendix). One feels that the latter took to prose from an honest despair of rendering truly the poetry, and maintaining accuracy, as well as for reasons of drama. (It will be remembered that MacIntyre likewise gives prose for the Prelude, and makes of it, too, an appendage.)

Specimens of the Translations

SCHMIDT's prose gives for Line 6, "Wie ihr aus Dunst und Nebel um mich steigt:" "as ye rise above me from vapor and mist." Again, for Line 11: "Gleich einer alten halbverklungenen Sage": "like some old half-forgotten legend." So also for Line 25:

"Und mich ergreift ein längst entwöhntes Sehnen
Nach jenem stillen, ernsten Geisterreich,"

Schmidt has:

"And a long unwonted yearning for the quiet

solemn spirit-land seizes me."

MACINTYRE, while more exact in this detail, nevertheless in Line 11, injects a questionable term (perhaps half conscious criticism of the traditional laborings to render Faust):

"Like an ancient half-dead legend"

continuing with another, still questionable rendering: "comes first Love and Friendship with him" for "Kommt erste Lieb' und Freundschaft mit herauf." Here Schmidt more accurately gives "first-love and friendship, too, appear with them."

In regard to MacIntyre and Schmidt, though prose as such is here only a temporary tie of companionship, a pairing may however be noted: even if at the risk of misappreciating a modernistic "syntactic" and arbitrary type of poetic effect, as in the mingling of prose rhythms, and normal grammatical sequence made striking by abrupt line breaks, and occasional or intermittent rhyme or assonance. MacIntyre, on the whole, gives a prose translation. Both he and Schmidt give the essential Goethe: the latter in academic English, the former with ultra-modernisms, yet no little sense of poetry, too.

In COOKSON, we have readability, but without the true Goethe. With "fain" and "guise" as the extent of vocabulary weakness, one notes, however, certain substitutions or changes

damaging the essence of the original. Thus, especially, for Line 13 f.:

"Der Schmerz wird neu, es wiederholt die Klage
Des Lebens labyrinthisch irren Lauf,"

Cookson has:

"Old wounds new bleed; I hear sad music play,--
The dirge of life's lost, labyrinthine way";

and again, for Line 16: "Vom Gluck getauscht, vor mir hinweggeschwunden": "In their glad hour, where I must go at last" -- a conventional term, introducing a somewhat too subjective note. Yet the supreme damage to the suggested character and personality of the poet behind these dedicatory lines comes when, for Line 27 f.:

"Es schwebet nun in unbestimmten Tönen
Mein lispelnd Lied, der Aeolsharfe gleich,"

Cookson gives:

"I am the Aeolian harp, the wind-struck lyre", making of a controlled simile a veritable romantic, Shelleian frenzy. This is an enthusiasm indulged in by Cookson, with change in kind, in later portions of his translation.

COXWELL, likewise emphasizing the "I" of the poet, but refraining from the rapturous, disturbs, first, by raising the possibly merely suggested into the definite, and second, by introducing ideas that do not occur. Thus, for Line 3:

"Versuch' ich wohl, euch diesmal fest zu halten?"

Coxwell (aside from transposing the line) transposes the sense too obviously with:

"In my attempt old fancies to renew?"

For Line 5 f.:

"Ihr drängt euch zu! Nun gut, so mögt ihr walten,
Wie ihr aus Dunst und Nebel um mich steigt";

we find:

"Upon me crowd! you now without vexation
May spring from misty vapours, and pursue!"

Again, for Line 9: "die Bilder froher Tage", we are given:

"scenes I've long forsaken"; or, more contradictory, for
Line 13 f.:

"Dolour grows sharp, and I once more am taken
Among confused and mazy living ties",

where it is doubtful that the "Life" suggested by the Poet
is the contemporary existence of "living ties." A final
example of the translator's illogical and indifferent treat-
ment occurs for Line 25 f.:

"And a renascent yearning my heart pleases,
I seek a still and gentle spirit State".

VAN DER SMISSEN's changes are the following. For
Goethe's Line 3, a change in role: "Shall I permit you
this time fast to hold me?" And in Line 5: Van der Smissen
inserts: "Well, as ye once controlled me, now rule me."

For Line 13 f.:

"Sorrow revives, with mournful repetition
Retracing life's sad labyrinthine skein,
And names &c.

where an expletive "es" of the German seems to have been
misconstrued, if not disregarded, resulting in a blended
flow of expression where division and alternation exists in

the text.

RASCHEN's substitutions, minor enough, occur out of formal exigence, introduce something of the platitudinous and excessive, as the addition of a rhyme-word "demurely" in Line 5 belies the force of the original; "inspiration" for "Gesänge" of Line 17; "forth from my scene have fled" for "Die....vor mir hinweggeschwunden" (L. 16). Closeness to form has been accomplished....with poor rhymes: before me / surely / demurely; land / tremulant / bent; distant / existent; draws me / softly / freely/.

Summarizing Tallies

1. For exactness alone: MacIntyre's prose, above Schmidt's.
2. Exact sense & form: Priest's verse; Raschen; Van der Smissen; Cookson.
3. Reading & exactness: Raphael; Priest; Cookson; Shawcross; Raschen; Todhunter; Van der Smissen
4. Independent reading: Cookson
5. Superficial, lame: Coxwell

Chapter III

Prelude at the Theater

Predominantly of a dialectic nature, the Prelude has been examined in translation for conveyance of sense. Three of the more poetic passages have been given some slight attention. To begin with, the lines of Poet (59 ff.), using the same meters and rhyme-scheme of the Dedication have been checked superficially.

Vds and Rsn: * (but each with questionable rhyme-pair.
Respectively: cherish / nourish and
extending / understanding.)

Tdh and Shc: About same as for Dedication
(Though Shc: rhymes birth / worth / forth.)

Pst - perfect score

Cxl - rating*

Ckn - has only the slightest regard

Rpl - no regard at all, gives no scheme of her own

McI - in prose (Appendix)

Noticeable in omission from VAN DER SMISSEN is the reference to "Germany" of Line 35: "Sagt, was ihr wohl in deutschen Landen". He is consistent, however, and omits the second reference of Line 231: "Ihr wisst, auf unsern deutschen Bühnen". He gives, resp., "in this our land" and "On all our native stages". Inversions of English order continue, as do archaisms or poeticisms of phrase, and substitutions. One transposition loses the original effect, L. 115 f.:

"Und, was das allerschlimmste bleibt,

Gar mancher kommt vom Lesen der Journale".

"From reading magazines comes many a wight--
A practice most objectionable."

COOKSON's: "I want to please the man in the street"
for L. 37: "Ich wünschte sehr, der Menge zu behagen",
signals the note of modernism, now and then extreme, that
will in large measure run throughout his version. Other in-
stances of this treatment:

"If there's no more in it than that, my son,
Why vex the Muses on their holy seats"?

for: "Was plagt ihr armen Teufel viel, L. 137 f.
Zu solchem Zweck, die holden Musen?"

An apparent misunderstanding of the German occurs for Line 53:
"Bei hellem Tage" - "On fine days...."¹ On one occasion, while
otherwise so ready with repartee, Cookson lets us down with:
"How now, my poet, -- what's the matter with you?" for
Goethe's; L. 133:

"Was fällt Euch an? Entzückung oder Schmerzen?"

The final lines of the scene again indicate the pathetic and
free element so frequently relied on by Cookson:

"So, far beyond these narrow bars,
This little painted house of wood,
Step out into the mighty round
Of all God made and found it good.
Travel post haste, but pondering well,
From Heaven across the world to Hell."

In TODHUNTER, certain inaccuracies and an ineptitude
occur. Inaccurate (incorrect, in fact) is:

"Then quit you well, and a good sample show"

for: "Drum seid nur brav und zeigt Euch musterhaft" (L. 85)

Inept is: "What the lips coyly murmured, now may be
A failure, that may haply yet succeed --

atoned for partly by the following line:

"One tyrannous moment swallows ruthlessly".

For Goethe's, Line 68 ff.:

"Was sich die Lippe schuchtern vorgelallt,
Missraten jetzt und jetzt vielleicht gelungen,
Verschlingt des wilden Augenblicks Gewalt."

Ambiguous: "In sooth I long to see the crowd with pain
Throng in full stream into our booth to-day,"

for: "Denn freilich mag ich gern die Menge sehen, L. 49
Wenn sich der Strom nach unsrer Bude drängt,
Und mit gewaltig wiederholten Wehen
&c."

Ambiguous, and perhaps illogical; obviously erroneous:

"If your fine work should bore them quite,
Each from your feast comes surfeited away"

for: "Wenn diesen Langeweile treibt,
Kommt jener satt vom übertischten Mahle."

Apparently erroneous:

"He who with others well can play his part",

for: "Wer sich behaglich mitzuteilen weiss" L. 81).

Representative of change of text, due to disregard or ignorance of the imperative:

"Stars you must squander lavishly;
With water, fire, and rocky wall,
With beasts and birds you must make free.
And so, within our narrow house-of-planks,
You'll stride through all Creation's ranks,
And ramble swiftly, yet discreet as well,
From Heaven, through the World, to Hell".

With RAPHAEL the naturalism of the original begins to be
glozed over, as in the rough-and-ready Comedian's observation,

L. 200 f.: "Or when some lovely woman you admire
Circles your neck with her white arm;"

for: "Wenn mit Gewalt an deinen Hals
Sich allerliebste Mädchen hängen.

The original speaks of girls, and in the plural, with some gusto. - Not quite exact, and poor advertising to boot, is Poet's "blast" at the practical Director, Line 135 f.:

"O must
The poet take the highest gift we know,
The human gift which Nature did bestow,
To squander it upon a wanton show?"

for: "Der Dichter sollte wohl das höchste Recht,
Das Menschenrecht, das ihm Natur vergönnt,
Um deinetwillen freventlich verscherzen!"

"Gift" is the abstractest substitute for "right", and here symptomatic of the watering, emasculation, the apparent disregard for the inherent connection of speeches in the Prelude with the ensuing drama proper, or even within the immediate context. A further such illustration, for line 202 f.:

"Wenn fern des schnellen Laufes Kranz
Vom schwer erreichten Ziele winket,"

Raphael gives:

"Or when the victor's wreath from a distant site
Lures you to a goal unwon"

where the underscored words do eventually equate to fern, but something else seems lacking, too. So also, with a more obvious loss:

"Who twines the evergreens with simple rites,
In every field merit to glorify?"

for: "Wer flicht die unbedeutend grünen Blätter L. 154 f.
Zum Ehrenkranz Verdiensten jeder Art?"

Likewise watered, and more frequently near meaningless,
is COXWELL's version. For Comedian's above quoted lines:

"When to thy neck with soft allure,
Sweet maidens cling with fond regard,"

the number is observed, at least. For Line 154 f., Coxwell
succeeds better in part than Raphael:

"Who twines the insignificant green leaves;
And garlands each that conquers or achieves?"

This can be disentangled into meaningfulness; even then, the
fusion of the original is not there; the unity of effect.

(The double-value of "zum Ehrenkranz" Coxwell has made
discrete in using two verbs, "garlands" -- presumably a
verb! -- and "twines".)

Fillers are now and again not happily chosen, as for
Line 102 f.:

"Present not what is whole, it would distress you,
To tear in pieces brings an audience fun,"

nor, for that matter, was the obvious replica of the text
successful, for:

"Was hilft's, wenn Ihr ein Ganzes dargebracht,
Das Publikum wird Euch es doch zerpfücken."

Even with the opening lines things are awry in Coxwell's
translation:

"What think you of the plan I've made
To entertain the German nation?"

The original's:

"Sagt, was ihr wohl in deutschen Landen L. 35 f.
Von unsrer Unternehmung hofft?"

is much less self-assured, less egoistic. - a final example of near meaninglessness and inexactness occurs in Line 231 f.:

"You know, upon our German stage,
Each strives to do a well-loved task,"

for: "Ihr wisst, auf unsern deutschen Bühnen
Probiert ein jeder, was er mag."

The cause may be ignorance of the German (mag).

PRIEST is, all in all close, and specifically more masculine in the passage:

"When, clinging to your necks so tight,
The dearest maidens hang caressing."

Indicative of weak substitution, however, is: "another leaves a banquet sated with its vapors" for Line 114. The sequence for effect is retained, unlike Van der Smissen, for the following pair of lines: (L. 115 and 116)

"And -- what the very worst will always be --
Many come fresh from reading magazines and papers."

SHAWCROSS, while reading well in many passages, yet shows a number of obscurities, weakenings, and some unhappy liberties. Questionable is: "In hours of stress and fitful toil" for Line 34: "In Not und Trubsal". Confused and confusing is: "Pay for their tickets with hardy blows and knocks" presumably for Line 56: "Um ein Billet sich fast die Hälse bricht." The original's pun: "Die Masse könnt Ihr nur durch Masse zwingen" L. 95 may possibly be recognizable in: "To charm the crowd, in crowds your fruits must fall."

Similar to the original, but losing its force through transposition, is:

"And since the public's hard to satisfy,
Contrive at least to keep it in the dark.

For Line 131 f.:

"Sucht nur die Menschen zu verwirren,
Sie zu befriedigen ist schwer-----

A figure changed, though not for the better:

"But when you measured out the track,
Set bravely forth upon your way,
And fear not from the path to stray,
You must go forward, since you can't go back."

This represents the Director's originally none too brilliant:

227 "Das Mögliche soll der Entschluss
Behertzt sogleich beim Schopfe fassen,
Er will es dann nicht fahren lassen,
Und wirket weiter, weil er muss."

With RASCHEN, here as in the Dedication, the attempt to provide rhyme all too obviously produces dischords, though minor enough. Thus, for Line 59: "O sprich mir nicht von jener bunten Menge", we find: "O mention not the motley crowd, - alarming!" The filler gnaws at the dignity and composition of the line. A somewhat out-of-character substitution occurs in Line 129 f.:

"I tell you: give them more and more! for that's
our creed!
Then you'll not miss our goal of gain and glory!"

exaggerating, and too soon, the self-assurance of Director:

"Ich sag' Euch, gebt nur mehr und immer, immer mehr,
So könnt Ihr Euch vom Ziele nie verirren."

The pun on "mass" comes through, but with increase: "The masses are impressed by mass, that's striking." What is striking? The Director's own wit, or the obvious truth of the witticism? A slight interpretation on his own occurs when Raschen distinguishes sex, while changing references, too, in Line 178 f.:

"Now he, now she will tremble, or admire
When you reveal what is each heart's desire,"

for: "Dann wird bald dies, bald jenes aufgereggt,
Ein jeder sieht, was er im Herzen trägt."

SCHMIDT's prose conveys the main ideas clearly enough, with three or four exceptions. Possibly a printing error is: "If you give a piece, give it once in pieces", (gleich, L. 99) A word is omitted from the Poet's second elaborate defense of his calling, Line 146, when "Wer teilt die fließend immer gleiche Reihe" appears as...."Who, life-infusing, parts the ever-flowing series", effacing the "monotone" of undramatically conceived existence. A change also occurs in Director's maxim; Line 227 ff.:

"Resolution should boldly seize
the possible by the forelock at once,
One will then not let it go,
and works on, because one cannot help it.

Something of a compromise with the original, is:

"when the charming maidens cling
with ardor to your neck."

In MACINTYRE, the modern note is again fairly dominant.

Thus, "and everyone looks for a big time" for Line 40:

"Und jedermann erwartet sich ein Fest". The interweaving of cross-criticism seems to continue, as: "that everything will be fresh and new and pleasant, even though instructive?"

for Line 47 f.:

"dass alles frisch und neu
Und mit Bedeutung auch gefällig sei."

An intensification of a figure occurs in Line 55 f.:

"as if in a famine they wanted bread from the baker,"

for:

"Und, wie in Hungersnot um Brot an Bäckertüren,"

Concluding, Comedian's lines come out somewhat generalized:

"when the dearest girls passionately embrace / you."

Composite Comparisons

Line 122, cited by Baumann as three times mistranslated in the nineteenth century versions, seems to continue "uncorrected" in the twentieth century. "Was macht ein volles Haus Euch froh?" was given as translated by

Swanwick: What puts a full house in a merry mood?

Martin: Zounds, do you fancy, these will ever draw
A bumper house, or make it merry?

Hayward: What is it that makes a full house merry?

The translations studied here give three general types of rendering:

1. Continuing the "fault": Cheering the House

Tdh: What makes a full house take things pleasantly?

Cxl: What makes the house to rock with laughter
uncontrolled?

McI: How does one cheer up a full house?

2. The majority of moderns: Cheering the Poet

VdS: Why are ye glad a full house to behold?

Smt: Why does a full house make you happy?

Pst: Why does a full house make you gay?

Shc: Why should packed benches fill you with content?

Rsn: You're pleased a full house to behold?

3. Independents

Ckn: What matter if the house be full or not?

Rpl: How does a crowded house affect your mood?

The divisions stand at 3 - 5 - 2. Including the censured ones, there is a preponderance for Group 1: 6 - 5 - 2.

Anster, uncensured by Baumann, gives this:

"Think you a full house can be satisfied
And every auditor an ardent cheerer?"

This would seem to put him in the first group, a sort of sensible paraphrase sub-variety. Taylor, likewise unnoted, has this:

"You're pleased, forsooth, full houses to behold?"

Since this differs from Raschen largely by a "forsooth", Taylor joins Group 2. The division is again favorable to the faulty rendering. McLintock was not accessible for final scoring.

COOKSON's rendering can probably be discarded as inappropriate to the practical Director, unless the line be taken as reproof to the haughty Poet: You don't care if the house be full or not? RAPHAEL's is rather evasive, not

helpful here. Since the whole tenor of the Prelude, as guided by Director, aims at profiting by pleasing an audience, it seems likely that Group 1 comes close to the meaning. There is probably some interpretative justification for the variation of Group 2, represented by Raschen (and Taylor). - Bearing in mind the line preceding -- "Was träumet Ihr auf Eurer Dichterhöhe?" and those following:

"Beseht die Gönner in der Nahe!
Halb sind sie kalt, halb sind sie roh"

it seems certain the Director is urging his Poet to take a more realistic attitude toward his paying auditors. No "art for art's sake", but appropriate effects, for success and profits: a satisfied, and full house.

In translating the two soaring passages of Poet, most difficulty and ambiguity seems to rule. As a single example, the two following lines, from the "deificatory" speech on the significance of the poet in the universe:

150 "Wer lässt den Sturm zu Leidenschaften wüten? (A)
Das Abendrot im ernstesten Sinne glühn?" (B)

Guiding on line A, examination shows both prose and verse renderings fall into some three groups, or schools of thought.

I. The "naturalists"

Tdh: Who makes the storm to passion rage and swell?
Rpl: Who makes the tempest rage with passionate wrath?
Smt: Who bids the tempest rage to passions?
Fst: Who bids the storm with raging passion lower?

II. The "Similists"

- VdS: Who bids the tempest like our passions roar,
Rsn: Who links to furious tempests human passions?
Shc: Who clothes the storm with passion's frenzied power?

III. The "humanists"

- Ckn: Who looses passions?
CxI: Who in the passions shows us a wild storm,
McI: Who lets the storm rage in the passions?

- (In Group II would go Anster's:
 Who to the tempest's rage can give a voice
 Like human passion?
 (In Group III, Taylor:
 Who bids the storm to passion stir the bosom?)

Examining line B, the "naturalists" follow with:

- Tdh: Evening's red gleam in reverent sense glow?
Rpl: Who makes you feel the glowing sunset hours?
Smt: The evening-red glow in solemn meaning?
Pst: The sunset with a solemn meaning glow?

The essential common denominator is obvious in the last two renderings, and perhaps subsists also in Todhunter's -- whatever "reverent senses" exactly means. Raphael's, with the watery "feel" descends to the banal, while tending to move out of the strict classification.

The "similists" show essentially true, here, too:

- VdS: And like our solemn moods the golden sunset glow?
Rsn: Draws solemn thoughts from twilight's fading glow?
Shc: And lends deep meaning to the sunset's glow?

(Anster tends to cross the metaphor into the third group, if into any:

(Who can) bid the serious mind
 Glow with the colouring of the sunset hours?

The third group, the humanists, now show:

Ckn: Who in that still hour
 Leads on the evening glow of solemn thought?
Cxl: In earnest thought a sunset's glowing form?
McI: The sunset glow in thoughtful minds?

(Taylor: In brooding souls the sunset burn above?

Cookson here is not quite distinct, favoring a metaphorical turn. MacIntyre remains consistent. In Coxwell (probably consistent), one notes the fantastical indifference both to comprehensible English and sensible rendering of the original. (Taylor's follow-up line is an unclear hybrid.

The numerical weight for the moderns is with Group I for both lines. This would seem to be the preferable rendering as being literal, and represented most poetically close by Todhunter for A, by Priest for B, Schmidt serving for the prose versions. As for the other groups, whatever their merits, they must be taken with caution, or according to one's liking.

Table of Cautions

In the following scheme are indicated points on which it is believed these various translations should be read cautiously; i. e., categories in which damage is felt to have been done, or tendencies, or failings of the translators.

Drama: presentation of character; Technique: force, effects; knowledge of German: misunderstandings of sense and apparent weakness in comprehension of the language; Deviation: tendencies to interpret or refashion sense or style; Obscurity in English:

	<u>Obscurity</u>	<u>Interpretation</u>	<u>Lang.</u>	<u>Sense</u>	<u>Effects</u>	<u>Character</u>
<u>Tdh:</u>	x		x	x		
<u>VdS:</u>		x			x	
<u>Ckn:</u>		x		?		x
<u>Rpl:</u>					x	
<u>Cxl:</u>	x	x	?	x		
<u>Shc:</u>		x	x	x	x	
<u>Smt:</u>						
<u>Pst:</u>						
<u>Mcl:</u>		x				
<u>Rsn:</u>		x				

Chapter IV

Hymns of the Archangels

Examination of the ten versions for the twenty-eight lines of the Hymns shows:

	:FORM				:ENGLISH		:SENSE		Changes
	Rs	f	Mtr	Rm	Phr	Inv	Fl	Sub	
<u>Pst</u> :	★	★	★	1	1	4	4	7	0
<u>Rsn</u> :	★	★	★	*	5	4+	5	10	3 (L. 247-8) + 268
<u>Vds</u> :	★	★	★	4	3	10	9	5	2 (L. 248, 267)
<u>Tdh</u> :	*	★	★	4	1	5	6	8	3 (L. 243, 248, 268)
<u>Shc</u> :	★	0	★	2	2	7	0	10	7 (Three of note)
<u>Ckn</u> :	★	0	★	5	3	10	(Thoroughly modified)		
<u>Rpl</u> :	★	?	*	6	1	5	(Frequently rephrased)		
<u>McI</u> :	#	*	*	10	0	1	3	10	(267-8)
<u>Cxl</u> :	%	0	★	6	2	5	2	7	6 (L. 247, 257, 265,
<u>Smt</u> :	P r o s e				Normal		Normal		

Sound and fury---or significance? That is the question which the translator must ask, and decide, here. Has the drama begun, or not?

Though there are variations from translator to translator in ability (or willingness) to render internal sense or beauty in different lines, two general groups develop: those appreciative of development, and those who disregard it in this passage. The frequent recurrence of alterations for L. 247 ff. and 267 ff. merits special attention. These are two groups of three lines each occurring in the original some seventeen lines apart. They are similar, except that six words have been changed:

247	<u>Ihr</u> <u>Anblick</u> <u>gibt</u> <u>den</u> <u>Engeln</u> <u>Stärke</u> ,	becomes:	<u>Der</u> 267
	<u>Wenn</u> <u>keiner</u> <u>sie</u> <u>ergründen</u> <u>mag</u> ;	"	<u>da</u> / <u>dich</u>
	<u>Die</u> <u>unbegreiflich</u> <u>hohen</u> <u>Werke</u>	"	<u>Und</u> <u>alle</u> <u>deine</u>

From the linguistic point of view, the question is chiefly this: Is there a difference between "sun" and "Lord"?

Dramatically: Is indirect report different from the direct address of a character in a drama? Between mere words as ornament, and words as dialog?

As norm for the rendering, Schmidt's prose gives:

- | | | | | | |
|----|-----------------------------------|-----|--------------|-------------|-----|
| 1) | ITS aspect gives the angels power | 1') | THE | | |
| 2) | THOUGH none can fathom IT. | 3) | 2') | SINCE / 3') | YOU |
| 4) | THE INCONCEIVABLY sublime works | 4') | AND ALL YOUR | | |

The tendencies in the ten versions can be illustrated in the following symbolic tabulation, in which:

*	"	complete reproduction, *	' a synonym
*	"	closeness, !* close, but peculiar	
=	"	equivalent substitute	
≠	"	dubious substitute	
?	"	alteration	
≠	"	major alteration	
0	"	no reproduction	
-	"	omission of following word	
X,Y	"	different terms for following word, identical in the original	
)	"	repetition of preceding term	

	1	1'	2	2'	3	3'	4	4'	
Schmidt (norm)	*	*	*	*	*	*	*	*	(1)
Priest	*	≠	*	*	=	=	=	*	(2)
Van der Smissen	≠	≠	0	*	≠	≠	=	*	(3)
Todhunter	*	*	*	?	*	*	=	*	(4)
Cookson	*	?	*	?	=	=	≠)	(5)
Raschen	?)	*	?	?)	?)	(6)
MacIntyre	*'x	*'y	*)	≠	*'	=	*!	(7)
Raphael	*'x	*'y	*)	*)	?-	*	(8)
Shawcross	≠)	*)	≠)	≠)	(9)
Coxwell	*	?	0	0	≠	≠	≠	≠	(10)

SHAWCROSS disregards all development, merely repeating what he gave before. What he gives is not very exact:

The Angels glory in that sight,
 Though none its deeper sense may see;
 Thy works, transcendent in their might,
 Still keep the First Day's majesty.

He does not, however, efface the transition to direct address to The Lord. The change from wenn, "though", to da, "since" is disregarded, and therewith is lost the note of certainty entering more forceably in the Archangels' report as they yield the floor to a more critical respondent, Mephistopheles.

COXWELL renders these passages rather dubiously with:

HIS aspect gives the angels force,	THY.....;
WHO cannot guess his <u>wondrous course</u> ;	OF AWE UNFATHOMABLE SOURCE,
<u>THY works sublime maintain their way</u>	THOU LET'ST THY WORKS PUR-
Lordly as on the earliest day.	SUE

Evidently the pronoun sie was taken for Reise, of L. 245). Aside from this questionable point, "Of awe unfathomable source" is a rather involved substitution for "Since none can fathom you." Furthermore the rhyme-scheme change from CdCd to couplets deadens the music. One is reminded of the parodistic lines describing Mephisto's entry at the Emperor's court:

4736 Sogleich mit wunderbarer Schnelle
 Drangt sich ein anderer an die Stelle.
 Gar kostlich ist er aufgeputzt,
 Doch fratzenhaft, dass jeder stutzt;
 &c., &c.

RAPHAEL's rendering varies the term Anblick (from "presence" to "vision"), but has little other regard for develop-

ment:

HIS PRESENCE gives the angels might,	THIS VISION
Though fathom it none ever may;	
AND THY SUBLIME works still are bright	AND ALL THY LOFTY
	(omits <u>still</u>)

"Unbegreifluch" is lacking; perhaps "sublime" is to be taken as "incomprehensibly great."

MACINTYRE, failing to note the change "though-since", does render comparatively close:

HIS FACE gives STRENGTH to all the angels	THE VISION GIVES THE
though none of them can fathom WHY;	YOU (ANGELS POWER
the inconceivably great work shines,	AND ALL YOUR MIGHTY
NEW as on the founding day.	ARE BRIGHT FABRICATIONS

Quite questionable, however, is the repetition "though none of them" (for keiner): must the non-committal term imply "angels" in its second occurrence? Or shall it contribute in its neutrality, to that other change in the wording of the original: from indirect report, to dramatic dialog? Mephistopheles has been listening, as his opening lines will show.

RASCHEN, evincing small regard for differences, gives:

This aspect gives THE angels power,	TO
THOUGH none of them has fathomed yet His way.	FOR NONE (omits
GOD'S WONDROUS, LOFTY works still tower	"of them")
	FOR ALL GOD'S
	WONDROUS

Better than MacIntyre, Raschen preserves the ambiguity of keiner, but washes out the dramatic reference of the direct address. Also, it may be true that the Angels try to fathom

"His way", but it is not in question here. Furthermore, the upper case is rather questionable, if it is not a printing error.

COOKSON, like Raschen, giving "for" instead of "since", likewise is indifferent to movement:

Angels HIS beams with strength array,	THY
THOUGH none HIS glory may declare;	FOR / THY
All things as on the primal day	
Are unimaginably fair.	
Fogged if not obliterated is the	
allusion to "fathoming"---in a drama, a good part of which	
turns on plumbing the universe.	

TODHUNTER, reasonably reproductive shows:

HIS vision gives the Angels power,	THE
THOUGH fathom HIM no Angel may	YET / THEE
THE mighty works, mysteries this hour,	AND ALL THY

Here, too, the retention of the first insert about "Angels" may be questioned, as with MacIntyre, and Cookson.

VAN DER SMISSEN presents something of a compromise:

The angels from this vision splendid,
Which none may fathom, draw their power;
The works, sublime, uncomprehended,

is succeeded by: Because by them uncomprehended,
From Thee the angels draw their power;
And all Thy works, sublime and splendid,

It is questionable whether the comprehensive "their power" strictly applies here; likewise, the limitation of keiner in the second instance.

PRIEST's rendering comes close to the norm of the prose:

Its aspect gives the angels power,
 THOUGH none can EVER SOLVE its ways SINCE / SOLVE THEE NOR THY
 THE LOFTY works beyond us tower, AND ALL THY
 Sublime as on the first of days.

Questionable is the retention of "its" in the first line.

Numerical Score for Coherence.

Basing on the tabulation given on page (2), something like a relative score may be given the translations. Giving the values of 5 to A, $4\frac{1}{2}$ to *, 4 to =, 3 to ≠ 2 to ?, 1 to ≠, and zero to 0 and) (when not containing essential dramatic accuracy; otherwise equating it with 4), then the results show:

Schmidt 40
 Todhunter 36, Priest 35, MacIntyre $31\frac{1}{2}$; Raphael 27,
 Van der Smissen 26, Cookson 25; Coxwell 19, Shawcross 18,
 Raschen 17.

Further adjustments might be made in regard to phrases not regarded in the coherence check, such as the rendering of keiner. In such a case Todhunter would drop from first place. However, there seem to be three sets: those above 30, a medium group in the 20's, and a low group.

A handful of lines do not constitute the whole, nor can they be relied on to give any far-reaching characterization of the various translators. Yet, the care shown in regard to the small, the "unimportant" may well speak for the earnestness, and alertness, of the translator of the whole.

The Hymns as a Whole

One general tendency of most translators is to wax more poetical than the original; frequently the compact and ruled word of Goethe becomes divided, specifically extended; many lines become unruly. What is subordinate furniture of a cosmos gains the upper hand, somewhat self-determinant.

MACINTYRE is true to form, with:

"and finishes his ordained journey
with thunder-crash about their ears."

for: "Und ihre vorgeschrieb'ne Reise 245 f.
Vollendet sie mit Donnergang.

The parodistic, deliberate note is perhaps again detectable in:

"the inconceivably great work shines, (for line 249 f.)
new as on the founding day."

where, having been led to expect rhyme, one finds the cockney pair: why / day. Of dubious connotation is "fabrications" for Werke, of Line 269.

Somewhat clumsy and slow is PRIEST's "And rock and sea sweep onward, MERGING / In rushing spheres' eternal race" for L. 257 f.:

"Und Fels und Meer wird fortgerissen
In ewig schnellem sphärenlauf."

RASCHEN's "Both rocks and waves keep onward whirling / On spheric course forevermore" improves this one point, but loses the compulsion of the original. So also was lost the abruptness of:

"Es wechselt Paradieses-Helle L. 253 f.)
Mit tiefer, schauervoller Nacht;"

when he gives:

"Day's Eden-brightness wanes, receding
Before deep, awe-inspiring Night."

RAPHAEL as well as COOKSON render poetically (and re-
miniscently), giving somewhat more than the original. Thus,
for Line 245 f.; Raphael has:

"Rolling with thunder steps along,
Down the predestined course of years,"

Cookson has:

"And thundering down the path of Time
Tells the forecasted count of years."

Cluttered and enervated is Raphael's: (for L. 253 f.)

"And heavenly light on golden wings
Yields to the shuddering depths of night."

Compare with Cookson's succinct:

"And paradisaal day dissolves
In deepest shades of shuddering night."

VAN DER SMISSEN, apparently keeping within the given,
still fails through internal inversion, and perhaps through
the choice of "relieving":

"Brightness of Paradise relieving
The night so awful and profound."

Through an actual transposition of lines and the prosaic
"partaking" Van der Smissen tends to lose the compulsion;

"And both, the spheric race partaking,
Eternal, swift, are onward hurled."

COXWELL tends to break the images apart, or, by re-

phrasing, to give something resembling the original, but off-key. Thus the opening lines:

"Emulous of his brother-spheres,
The sun repeats his changeless song,
And as the thunder swift, adheres
To the set path and voyage long."

The ludicrous effect from the use of couplets in the lines following has already been pointed out (page 3). An apparent attempt at the poetic (and perhaps in the vein of Swinburne?) is:

"The foaming sea, the mighty wave
Bursts on a cliff-girt lower shore;
The rock and sea destruction brave,
While spheres the endless space explore."

Too pathetic, and too active, a role is given "rock" and "sea". Nor is the last line either accurate or quite logical.

Like Coxwell, so TODHUNTER effects inversion of the opening lines:

"Among his Brother spheres, the Seven
The Sun vies, chanting his ancient song."

Readable enough in general, Todhunter, too, is not free of the pathetic fallacy:

"In wideflung waves upswells the ocean
And o'er the rocks his head uprears,"

but the continuation is in tone:

"And rock and sea are hurried onward
In the swift endless race of spheres."

Omitted from SHAWCROSS's opening is the trace-motif of rivalry (WETTgesang!):

"Lo! in the music of the spheres
The Sun his ancient note doth blend,
And flames in thunder, as he nears
His journey's pre-appointed end."

Inversion occurs, losing suspense; and with "tossed" a certain unsteadiness enters, in:

"And in the spheres' eternal race
Both rocks and sea are tossed and turned."

The loss of "control" is sensed also in:

"The thunderbolt in mad career
Spreads flashing death behind its way:"

for: "Da flammt ein blitzendes Verheeren (L. 263 f.)
Dem Pfade vor des Donnerschlags."

The Little God of Earth

The formal attainment for Lines 271-292 of Mephisto's report to the Lord is shown as:

	<u>Rs</u>	<u>f</u>	<u>Mtr</u>
1. <u>Raschen</u>	★	★	★
2. <u>Todhunter</u>	★	★	★
3. <u>Van der Smissen</u>	★	*	%
4. <u>Coxwell</u>	★	%	%
5. <u>Priest</u>	★	#	%
6. <u>Raphael</u>	*	0	%
7. <u>Cookson</u>	*	?	?
8. <u>MacIntyre</u>	#	?	?
9. <u>Shawcross</u>	#	?	%

One thing held against PRIEST was his metrical variation in the opening (the "courtly") lines of the speech,

"Since you, O Lord, one more draw near (4 beats)
for: Da due, o Herr, dich einmal wieder nahst (5 beats)

Minor substitutions occur throughout most of the translations, none of any particular note, though from time to time they throw the exact tone off. Perhaps the greatest loss of effect occurs in those versions disregarding the change of rhyme-scheme from the polished alternations in iambic pentameter (aBaB CdCd) forming the first eight lines, to the ensuing alternating pairs of feminine and masculine couplets, with lines varying from four to six feet, but still iambs. A rather courtly tone gives way to a nagging, cynical harangue.

No translator has omitted the passage.

Do You Know Faust?The Titular Hero: His First Mention

The mid-point of the scene, Prolog, comes in Line 299:

Kennst du den Faust? / Den Doktor? / Meinen Knecht!

It is shared respectively by the Lord and Mephisto, and is tied in with the two preceding speeches by being the last one of the rhymes----rhymes which, as Mephisto speaks, turn those of the Lord about,

thus: Lord "sagen / anzuklagen / recht /" (L. 293 f.)
Mephisto "schlecht / -tagen / plagen /" (L. 296 f.)
Both, with Lord having last say: "Knecht." (L. 299)

Symbolical in several respects is this pattern of rhyme, as well as the tripartition of the one line.

The translators render these stylistic effects as follows:

		(1)	(2)	(3)	AAb / bAA / b	"b" Rhyme
		Faust/Doktor/Knecht				
<u>Tdh</u>	4!	-	-	-	aab / bcc / b	A
<u>VdS</u>	A	2 ^d	3 ^d	1 st	aab / bcc / b?	*
<u>Ckn</u>	2♦2	-	-	-	aab / cbc / b	%
<u>Rpl</u>	A	-	-	-	abc / dcd / x	0
<u>Cxl</u>	A	-	-	-	abb / acc / d	0
<u>Shc</u>	A	-	-	-	abb / cDD / c	%
<u>Pst</u>	4!	-	-	-	aab / bcc / a	0
<u>McI</u>	3 Lines	-	-	-	abC / aDE / x	0
<u>Rsn</u>	A	-	-	-	AAb / bCC / b	A
<u>Smt</u>	3 Lines	-	-	-	(Prose)	

None has achieved the complete integration of rhyme-pattern; Raschen, Van der Smissen, and Todhunter observe the complete sequence of the "b-rhyme", but the latter two fail in other details: Van der Smissen notably in reversing the sequence of the terms; and losing climax

Todhunter (like Priest) tacking on the fourth part "He!" as a finishing rejoinder from Mephisto. There is a greater pause signified in the original, as well as greater surprise and scorn, in the following: "Fürwahr!"

The line is given as:

Tdh: Knowest thou F.? / The Doctor? / My servant. / He?
VdS: Know'st thou my SERVANT F.? / The Doctor? / Yea!
Ckn: Dost thou know F.? / That wears the doctor's hood?
 My servant. /
Rpl: Do you know F.? / The Doctor? / And my servant!
Cxl: Knowest thou F.? / The Doctor? / He's my slave!
Shc: Do you know F.? / The Doctor, Sir? / My thrall!
Pst: Do you know F.? / The Doctor? / Yes, my servant! / He!
Mcl: Do you know F.?
 The Doctor?
 He's my servant!
Rsn: Dost thou know F.? / The Doctor? / My servant, aye!

Cookson's extension for Doktor is the one deviation for that term. Knecht comes out as "servant" eight times (with Schmidt's prose included). Shawcross gives it as "thrall", Coxwell as "slave." -The "thou" form occurs in 50% of the renderings, predominantly in the earlier ones, but even in the last one.

The sense of these seven lines is tolerably reproduced.

TODHUNTER, however, gives this confused line to Mephisto:

"I pity men long days moaning their miseries
 Even I am loath to plague poor DEVILS like these.
 for: Die Menschen dauern mich in ihren Jammertagen, L. 297 f
 Ich mag sogar die armen selbst nicht plagen."

Questionable is the insertion of "devils" at this point. One must be careful of the estates in this cosmic drama. COXWELL

again makes free with mag, in the same lines:

"I cannot torture them, will not the poor things touch."

Again, in Mephisto's response to the Lord, following on the epithet Knecht, the rhymes show a significant pattern and integration. A certain driving, gesticulatory exaggeration is evident in the sequence: AA Bc Bc Bc, including one repetition (signified by the vinculum above; Ferne). The order of achievement for reproduction runs about as follows:

1. VdS, 2. Tdh, 3. Rpl, 4. Rsn, 5. McI, 6. Pst, 7. Shc, 8. Cxl, 9. Ckn. The relative position of MacIntyre and Priest may be questioned, since the former's "far / fire" have been admitted as rhyming----close enough in his scheme of things.

On the score of sense a comparatively wide divergence occurs. COOKSON illustrates two faults, being exaggeratedly out of character, and committing an error by insertion (one shared by Raphael, MacIntyre, and in somewhat modified form by Raschen):

"Serve! I'll take my oath o' that.
But after what a fashion! Meat and wine
Won't serve this gentle, he is grown so fine;
And there's a ferment brewing 'neath his hat
Is like to blow your faithful minion far.
He's ONLY half aware how mad he is.
He pesters Heaven for her fairest star,
And earth for every highest, heavenly bliss.
Near or remote, there's nothing gives him rest,
Or stills the deep disorder in his breast."

For: "Fürwahr! er dient Euch auf besondere Weise. (L. 300 ff)
Nicht irdisch ist des Toren Trank noch Speise.

Ihn treibt die Gärung in die Ferne,
 Er ist sich seiner Tollheit halb bewusst;
 Vom Himmel fordert er die schönsten Sterne,
 Und von der Erde jede höchste Lust, 305
 Und alle Näh' und alle Ferne
 Befriedigt nicht die tiefbewegte Brust."

For Line 303, RAPHAEL has: "Yet of his frenzy he's but half aware." MACINTYRE: "he's only half-aware that he is mad."

RASCHEN: "He hardly knows the frenzy of his quest." - Further, the latter's rendering of L. 300 f. appears deficient:

"In truth, in strangest ways
 The fool craves food and drink that's quite unearthly."

Perhaps punctuation (a period after the first line?) would help; or, this may be one of the errata not corrected.

SCHMIDT gives an apparent misreading:

"He HIMSELF is half conscious of his folly".

Line 306 f. tends to produce some awkwardness in renderings by Coxwell, MacIntyre. The former gives:

"But neither near, nor out of sight,
 Wins for his tortured breast delight."

The latter:

"everything near and everything far
 can never satisfy his deeply stirred desire.

For Line 300, COXWELL's rhyme-patching produces this absurdity:

(He's my slave!)
 "Of course! he serves you, and can well behave.

There is some disagreement in rendering L. 308 f.,

"Wenn er mir jetzt auch nur verworren dient,
 So werd' ich ihn bald in die Klarheit führen."

Ambiguous (compare "can well behave", above), if not

wholly off, is COXWELL's:

"If, in my service, He UNWISELY strives,
I unto purity will point his way."

Closer is SHAWCROSS's:

"If still he serve me in his own blind way,
I soon shall lead him to the light of day;"

MACINTYRE shows:

"Since, though befuddled thus, he serves me still,
I'll lead him soon toward a clearer view."

COOKSON has:

"Perhaps he serves me now in doubt and teen,
But I will lead him where the darkness clears:"

The feeling of "reward" for service accompanies the versions above until Cookson's, where another note enters; that of concession and doubt. TODHUNTER's "to the light of morning" seems to anticipate -- intentionally or not -- the end of Night scene.

What Do You Bet?

Misleading is COXWELL's: "What will you wager, risk to lose?" for: "Was wettet Ihr? Den sollt Ihr noch verlieren," of Line 312. Typical of this translator's dead fillers is the rendering:

"It is not thee forbidden; nothing dread!
Though man may strive, he is to error wed."

for: "So lange sei dir's nicht verboten. L. 316 f
Es irrt der Mensch, so lang' er strebt."

COOKSON's seems to underestimate the ability of Goethe's

Mephistopheles, providing him, in translation, with more favorable odds and conditions:

"What will you wager? You may lose him yet!
 But I must have full leave and ample play
 To lead him gently down my broad highway.
 (Wenn Ihr mir die Erlaubnis gebt
 Ihn meine Strasse sacht zu führen!)"

TODHUNTER's: "What will you bet? You lose your protege," smacks here of Cookson's usual ebullience and inventiveness. Somewhat too positive is the Lord's preliminary acquiescence as given by VAN DER SMISSEN:

"So long thou hast my full permission." (L. 316)

So also RAPHAEL's:

"As long as he remains on earth--agreed!
 Nothing is forbidden you contrive;"

That Mephisto explicitly recognizes the Lord's limitation in:

"So lang' er auf der Erde lebt," (L. 315)

is taken cognisance of by all translators, variations occurring in some degree in Line 322:

"Mir geht es wie der Katze mit der Maus."

SCHMIDT, omitting "it" after "about" (obviously an oversight), has:

"I feel about as a cat does with a mouse."

COOKSON is not to emphatic: "The cat's way with the mouse I understand." In MACINTYRE all is quite in the clear:

"Thank you. But with the dead or dying
 I don't like getting myself involved, and ever
 I'd rather have the fresh and rounded cheeks.
 I'm never at home to any cadaver;
 I prefer, like a cat, to play with a mouse that

squeaks.

(Line 318 ff.)

"(Da dank'ich Euch; denn mit den Toten
 Hab' ich mich niemals gern befangen.
 Am meisten lieb' ich mir die vollen, frischen
 Wangen.
 Für einen Leichnam bin ich nicht zu Haus;")

All right, then; be it left to You

The Lord's counter-challenge, beginning with Line 323, and representing the mid-point of His participation in the scene (as the instigation of the bet was Mephisto's apex), is reproduced with numerous variations, frequently confusingly. Some part of error inheres in rendering the double-sensed "erfassen" of L. 325, roughly the English to grasp. Another line (No. 330, Mephisto's first rejoinder to the challenge) produces two schools of thought. The mere word "da" (L. 336) occasions an entirely new installation of dramatic effects.

COXWELL begins the dubiousness with: (for Line 323 ff.)

"Enough, thou mayst the deed essay!
 Detach this spirit from his fountain head.
 If thou hast seized him and forth led,
 Then bear him down with thee away.
 And stand abashed, when thou must say,
 A good man, in his darkened mood,
 Remembers there is rectitude."

Only the necessity of translating the entire passage rescues the third and fourth lines from a crass confusion, begun with this translator's "risk to lose" insert in Line 312, and to be carried over in: "But if my booty I secure," for Line 332 ("Wenn ich zu meinem Zweck gelange").

Goethe gives:

"Nun gut, es sei dir überlassen!
Zieh' diesen Geist von seinem Urquell ab
Und führ' ihn, kannst du ihn erfassen,
Auf deinem Wege mit herab
Und steh beschämt, wenn due bekennen musst:
Ein guter Mensch in seinem dunkeln Drange
Ist sich des rechten weges wohl bewusst."

The Lord becomes unjustifiably abstaining and liberal
in TODHUNTER's:

"Well, from thy claws I will not snatch him."

Also of dubious accuracy is: "If I succeed and win my
stake" for L 332.

So also SHAWCROSS:

"Agreed! the job's as good as done!
I'll gladly take the wager on!
And when at last I seize the stake
I'll claim my triumph, ay, in fullest
measure;"

This borders on senselessness, especially in view of what
this translator gives for the preceding, Line 328 f.:

"Ein guter Mensch in seinem dunkeln Drange
Ist sich des rechten Weges wohl bewusst."

becomes: "An honest man, who bravely struggles on,
From the true path will never go astray."

Mephisto seems to acquiesce absentmindedly. - The occurrence
of "stake" here is not, however, represented (as by Coxwell)
previously. For Line 312 ff., Shawcross gives:

"What do you wager? If you leave me free
To steer his course awhile judiciously,
I'll wean him from your service yet."

"Erfassen" generally suffers one-sided reproduction,

Van der Smissen coming closest to the double meaning with "comprehend", and Raschen at least in adopting an opposite interpretation with "If thou canst grasp his disposition".

The rest give:

Tdh: (And lead him,) if thou canst but catch him
Ckn: if you can
Rpl: if you can attract
Cxl: If thou hast seized him and forth led
Shc: And when you've fairly captured him,
Smt: if you can seize
Pst: if you can lay hold on him
McI: if you can get hold of him

For "zieh' diesen Geist....ab" the general rendering is "divert this spirit", Cookson showing "divert his soul", Coxwell having "detach this spirit," Shawcross: "Tear forth this spirit"; Todhunter: "Draw thou that spirit". MacIntyre varies with "pervert this soul." - Urquell is given as "source", "primal source", "first source"; "fountain head" by Coxwell; "pure fountain whence his being came" in Cookson; Todhunter has "deep source."

Mephisto's: "Schon gut! Nur dauert es nicht lange," of Line 330, is taken now as bearing on the Lord's 2 last preceding lines, now as strictly applying to Mephisto's concerns.

(I). Interpreting the line as a comment on the Lord's:

"Ein guter Mensch in seinem dunkeln Drange
 Ist sich des rechten Weges wohl bewusst."

Ckn: Excellent, but, I fear too short, a run.
Rsn: All right. But short is its duration.
Tdh: True! but these moods have short duration,

Cxl: 'Tis well! and yet it will not long endure;
Smt: All right! Only it will not last long.
Pst: All right! But long it won't endure!

(II). Apparently referring to Mephisto's bet:

VdS: O well! Not long I'll have to wait;
Rpl: Agreed! And I will make short work of it!
Mcl: All right, Lord, and it won't be long.

Counting at full value the latter three representatives of the first interpretation (with the non-committal "it"), the numerical preponderance is with that rendering. Raphael's has something of both in it, commendable for its vigour, perhaps. The truer sense probably is with Group I.

RAPHAEL's apparent attempt to make everything clear results in the following:

"But if I should succeed, will you permit
That, swelling with triumph, I may then come here?"

for Line 332 f.:

"Wenn ich zu meinem Zweck gelange,
Erlaubt Ihr mir Triumph aus voller Brust."

The insertion obviously stems from an "interpretation" of the adverb da, in Line 336, when the Lord says:

"Du darfst auch da nur frei erscheinen;"

for this line, Raphael omits da, giving:

"You may appear quite openly and free;"

Other translators do not lift the adverb out of context, and give: "here" or "there". Priest has: "In that too you may play your part quite free;" MacIntyre: "Do as you will. I give you a free hand." Raschen: "Thou'rt free to show

thy exultation." The latter points the line toward Raphael's sense, but avoids over-stepping. Coxwell gives: "In freedom thou to act thy part may try." Raphael's fault would seem to lie in failure to observe, not merely fundamental grammar and the obvious location, but the tone and manner of one of the characters of this drama. As in her rendering for Line 316 (a too positive response from the Lord: "Agreed!"), she has not noted the distant and superior coolness of the Lord to Mephistopheles' fulsome rejoinders: the Lord's mind is on a more important matter than the poor devil, Mephisto: on the total situation (man?), in which this cognisance of Mephistopheles' historical insinuation and boasting is made as a mere further, but incidental step, in the Lord's deliberations, already set in judicial motion in Line 315 ff. ² At any rate, the overwhelming majority translate in the sense of "earth" (as mentioned in the first place, L. 315), or as "in that respect", i. e., in character with the evil progenitor (or relative, of whatsoever degree), the serpent, the prime cause of hereditary temptation and evil for the human race.

In rendering Mephisto's lines (330-335), variations in ability appear among the translators. COXWELL gives:

"As to my wager, fear doth not afflict me." (For L. 331:

"Mir ist für meine Wette gar nicht bange."

Continuing:

"But if my booty I secure,
You must not, if I merry make, restrict me.
He shall eat dust, himself to more betake,
Do as my cousin, famous as a snake."

Here something of rhyme is attained at price of coherence,
yet not the (again) emphatic, driving repetitions of the
original:

"Schon gut! Nur dauert es nicht lange. L. 330 ff.
Mir ist für meine Wette gar nicht bange.
Wenn ich zu meinem Zweck gelange,
Erlaubt Ihr mir Triumph aus voller Brust.
Staub soll er fressen, und mit Lust,
Wie meine Muhme, die berühmte Schlange."

As a "completion" of the Lord's preceding three last rhymes
(L. 327 ff.), we have the pattern: aBa / BBBaaB

The reproduction, tabulated, shows:

1. Rsn * (plus, indeed!), with: aBa / BBBccB / BdB;
2. Pst, 3. Tdh, 4. Shc, 5. Rpl, 6. VdS, 7. Ckn, 8.
Cxl, 9. McI.

Further variations in the Lord's last address to the
Devil turn on the rendering of Line 338 f.; and the tense
of the verb in L. 342. - For the original's:

338 "Von allen Geistern, die verneinen,
Ist mir der Schalk am wenigsten zur Last."

Tdh: Of all the spirits of negation
The CYNIC KNAVE weighs least upon my mind.
VdS: The WAGGISH KNAVE least trouble has created.
Ckn: Of all the naughty spirits that deny
The ROGUE OF WIT's least troublesome by far.
Rpl: Of all denying spirits KNOWN TO ME,
Least does the WAGGISH KNAVE offend my mind.
Cxl: A ROGUE is the least burdensome, I find.
Shc: The ROGUE has ever pleased me best.
Smt: The WAG is the least burdensome to me.

Pst: The WAG weighs least of all on me.
McI: Among DISSENTERS, you must understand,
 The rogue's the least offensive of the lot.
Rsn: Least irksome is the WAGGISH ROGUE, I find.

In view of the possible obsolete meaning "servant" as well as "rogue" for Schalk, and the like double-sense of the English word "knave", it might be here preferable to employ some such rendering as 'odhunter's; for the value of the ideas of menial, or servant, involved. For, as the following lines of the Lord will show, Mephisto is in the employ of the Lord: a sly and rascally employee, a Schalk, lower than the "befuddled" Knecht, Doctor Faust.

Apparently out of mere force of rhyme, the present tense and its implications, is altered, for Line 342:

"Drum geb' ich gern ihm den Gesellen zu"

With past implication:

VdS: Hence gladly I to him the comrade gave,
Rpl: Hence I bestowed this comrade willingly,
Shc: Hence I have chosen this fellow for their mate,
Rsn: And thus for his own good a mate I chose. (comma?!)

With present or open sense:

Tdh: Wherefore I give him a companion sly,
Ckn: Such a companion then as you I'm glad to give him;
Cxl: 'Tis therefore I provide him with the mate
Smt: hence I gladly give him a companion,
Pst: Hence, gladly I give him a comrade such as you,
McI: Therefore, I gladly give him a companion

Basic grammar, if not dramatic logic, here would seem to favor the second reading.

The Lord's charge to the Angels is not omitted by any

translator, though it comes through in varying shades of replication, adequate enough. - After reverting to 2 rather famous lines, this examination will be concluded with a brief scanning of Mephisto's "curtain speech."

"Ein guter Mensch in seinem dunkeln Drange (L. 328 f.)
Ist sich des rechten Weges wohl bewusst."

is rendered:

1. Tdh: A good man in his dark hour of temptation
Knows the right way, though other paths he tries.
2. VdS: A true man, though obscure his impulse, yet
Is ever conscious of the one right way.
3. Ckn: Through every dim and dark and dubious aim
Still on the right road presses the good man.
4. Rpl: That Man, through all his obscure, striving urge,
Is ever conscious of the path to right.
5. Shc: An honest man, who bravely struggles on,
From the true path will never go astray.
6. Smt: A good man, in his obscure strivings,
is still conscious of the right way.
7. Cxl: A good man, in his darkened mood,
Remembers there is rectitude.
8. Pst: A good man, though his striving be obscure,
Remains aware that there is one right way.
9. Rsn: A worthy man, though dim his aspiration,
Is ever conscious; there's but one right way.
10. McI: a good man striving darkly
is still aware where lies the moral course.

"Good man" is favored by six translators; "true", "worthy", "honest" also appear. Raphael effaces the term, replacing the specific with the general "Man." As for the three other variants, there seems nothing gained, except some confusion and debatability, by displacing the generally meaningful "good".

The renderings for Drange show greater variability.

TODHUNTER's "dark hour of temptation" specializes too much within the category of conscious sin; the duplication of "way" and "paths" points to the errings of a weakling: the good man just can't help himself. A more successful enlargement is COOKSON's. SHAWCROSS' "bravely struggles on" is rather pathetic in tenor, loses the sense of darkness altogether and is almost a cliché. It assures "salvation" too simply. COXWELL, somewhat like Todhunter, makes it entirely a moral matter, introducing a note of at least temporary evil into the good man's cogitations. RASCHEN's "though dim his aspiration", though qualified by "worthy", points to a rather tenuous, if not mediocre, character, practicing something like the Coue system, perhaps-- "Is ever conscious: there's but one right way." MACINTYRE, while rendering succinctly, vitiates through intrusion of "still", as well as with the direct introduction of the word "moral."

PRIEST's and VAN DER SMISSEN's renderings, though doing simple justice to Drange, both introduce a delimiting "one right way." There may, in fact, conceivably be several ways to what is right, from several quarters, each being the right way. RAPHAEL, generalizing with "Man", now specifies with "right", transposing, and generating a noun from an adjective. She, too, is a "moralist."³

Probably most near a norm would be those versions containing "good man" and "impulse" or "striving", or a

synonym for progression.

Mephistopheles' curtain lines show variation in re-production of "den Alten", but more: the translators divide into those who get the joke-- or give it -- and those who don't.

L. 350 "Von Zeit zu Zeit seh' ich den Alten gern
Und hüte mich, mit ihm zu brechen.
Es ist gar hübsch von einem grossen Herrn,
So menschlich mit dem Teufel selbst zu sprechen.

For "den Alten"
Tdh: The Old Lord
Vds: Ancient One
Ckn: The Ancient
Rpl: Chief
Cxl: Ancient One
Shc: Old Man
Smt: Old Man
Fst: Old Man
McI: Old Boy
Rsn: Old Boy

For "grossen Herrn"
so great a Personage
so great a Lord
so great a Lord
such a dignitary
the mighty Lord
such a Mighty One
so great a Lord
so great a Lord
so great a Lord
His Lordship

Dèvil appears in all translations. "Menschlich", the third term, tends to be omitted as a member:

Tdh: Should with the Devil himself hold conversation.
Vds: so human-like
Ckn: quite human, chatting
Rpl: in this human way
Cxl: Discoursing....with affection
Shc: so affably
Smt: so humanly
Fst: so like a man
McI: like a man
Rsn: so humanly

Tdh, Cxl, Shc: don't get or give the point. N. B. Todhunter,
it will be remembered had "poor devils".

SECTION TWO

The Tragedy, First Part

In the following pages the rendering of the First Part of the Tragedy will be examined with emphasis on the individual translators, with occasional references from one to another. The ten versions fall into three main groups, which may be called the academic, the modern, and the prose renderings. The distinguishing characteristics of the academic group are adherence to form, and frequently academic molds of expression. There is also a greater attempt at closeness to text, a greater show of scholarship, but also a certain tendency to edit the original.

The moderns range from approximation of form to what may be called caprice. The language, likewise, varies from semi-academic usage to something like the dernier cri of the translator's particular decade. Scholarly apparatus is nearly totally absent, but the text remains essentially untampered with, insofar as the personality of the translator does not do it violence.

As academic may be classified Todhunter, Van der Smissen, Coxwell, Priest, and Raschen. Coxwell enjoys something of another classification, in that he would seem to be a professional translator too, from the Russian. Todhunter alone of this class offers no scholarly apparatus.

The moderns comprise Shawcross, Raphael, Cookson, and MacIntyre, more or less in that order ranging from formal closeness and stylised English to individualistic form and contemporaneous speech. - Schmidt, the prose translator, is marked with the academic characteristics somewhat, with formal language, notes, and comment.

From the point of view of the drama itself, certain further groupings might be made. For there are those for whom, in a sense, form is "all in all": rhyme occurring for the sake of rhyme (whether Goethe's or not, does not matter). Then there are translators in whose estimation, it seems, the plot and its development must be emphasized, even exaggerated into clear relief. These two types of extremists occur chiefly among the academics. To a lesser extent plot simplification is the aim of the moderns; with them, however, exaggeration of a character's role appeals as means of enhancing the attraction of the original.

The space devoted to the various versions will not be equal. The treatment accorded Faust by some translators is so unique that there is comparatively little value in examining their product in detail. It is perhaps in the case of the academic group that greater consideration must be taken, since in them personality, though not effaced, is greatly sub-ordinated to the original; and further, they

present more tangible facets for criticism.

The translations shall be taken up in chronological order, with the general question in mind: Just what justifies the appearance of a new translation? ---And, what justifies the appearance of the latest? There are other, subordinate questions arising, in part, from answers to this repeated question of justification: has freedom of form produced greater textual fidelity, greater poetry? Furthermore there are certain questions of a personal nature, such as Priest's apparent condemnation of Van der Smissen's efforts; and Raschen's implied criticism of translations appearing in his own decade as not being "modern."

Chapter I

Todhunter: 1924

The publication date of Dr. Todhunter's version places it among the more recent translations, but it will be remembered that his work was actually completed by 1914. Todhunter's position among Faust translators is, moreover, a unique one. He might be said to introduce the moderns, and in regard to language and readability his offering is comparable and even superior to certain later translations, whether in whole or in part. But the number of textual mistakes and, if it is excusable at all, an apparent weakness in understanding German, place Todhunter, the earliest of the modern translators, at a low point on the curve between 19th and 20th Century achievement.

In its poetry, this work surely does not approach Taylor's version. But it was not Todhunter's aim to reproduce the sonal qualities of Faust. His obvious endeavor was to make the plot clear, exaggeratedly clear. A quarter of a century elapsed before another translator rivalled him in this respect. Todhunter, more than any of the present ten translators to be studied, shows a commendable awareness of the connections of dialog and characterization to plot, although he tends to become too strenuous in his emphasis. Thus, for example, he uses the term "cynic knave" for both "Schalk", L. 339 of the Prolog and "Käuze"

in L. 3483 of Martha's Garden. The epithets are applied to Mephisto in both instances. More excessive, however, is the insertion of the stage direction, "signing the bond", after L. 1741 of the Pact Scene. On the other hand, many definitely existing traces of plot have escaped his notice.

Since the good qualities of Todhunter's work are, in the main, overshadowed by textual misunderstanding or mistakes (often the reason for difficulties of interpretation), the first interest will be to consider some examples of this fault.

In L. 371 he succeeds in finding only an inadequate rendering for:

371 "Bilde mir nicht ein, was Rechts zu wissen,
Bilde mir nicht ein, ich könnte was lehren
Die Menschen zu bessern und zu bekehren."

as: "I dream not the knowledge of right is left me,
Dream not some doctrine I may find
To better or to convert mankind."

It may, however, be noted that others are not clear on the first line of this passage, notably Schmidt, who gives:

"I do not imagine to know anything worthwhile." But Priest finds a more idiomatic solution: "I do not imagine I know aught that's right", which also retains a proper ambiguity.

By overlooking or omitting the work "kaum" in line 532, the opposite of the original meaning results:

532 "Kaum durch ein Fernglas"
becomes: "as through a telescope"

that is, seeing even better than Wagner intimates.

A feeling of too great force enters into the "old
lace" of:

592 "Dem Pöbel ihr Gefühl, ihr Schauen offenbarten,"

with: "They flung to the mob their views, showed it
their deepest feeling."

Definitely misunderstood is:

602 "Wie nur dem Kopf nicht alle Hoffnung schwindet,
Der immerfort an schalem Zeuge klebt,"

given: "How soon all hope decays, save in the mind
Of one who clings to stuff dry as the sand."

The meaning of the German word is twice missed in:

619 "Und schaffend, Gotterleben zu geniessen
Sich ahnungsvoll vermass, wie muss ich's büssen!"

given: "And, to enjoy the life of gods now scheming,
Measured myself with Him; penance of dreaming!"

A misunderstanding of "grausam" and its reference in:

628 "Du stiessest grausam mich zurücke,
Ins gewisse Menschenlos."

appears: "Thou drov'st me in horror and consternation
Back to mankind's uncertain fate."

An ambiguity, similarly found in Schmidt's and Priest's
versions, results from a superficial textual rendering of:

656 "Ist es nicht Staub, was diese hohe Wand
Aus hundert Fächern mir verengenget;"

given: "Is it not dust that in this high-built wall
With hundred shelves, narrows my sphere,"

although Raschen's version is more enlightening: "Is it not
dust which these high walls here hold? These many shelves
which still surround me?"

When Faust speaks of his impotent "keys", Todhunter seems not to grasp the meaning of:

671 "Zwar euer Bart ist kraus, doch hebt ihr nicht die Riegel."

He gives: "But your key-bits are bent, the bolt ye cannot stir."

With Todhunter begins the incorrect or at best ambiguous rendering of "Here am I man, and dare to be," L. 940, set off from the preceding line in the original by a colon and quotation marks; the declaration consequently appears to be Faust's, not the villagers'.

The listing could go on, with dozens of examples of misunderstandings, more often than not due to an apparent lack in simple German grammar. Todhunter rarely translates the modals correctly; he disregards tense in strong verbs, as in L. 2722: "Mich drang's, so grade zu geniessen," which is blended with the preceding line to give:

"Does magic mist breathe round this chair
Urge me to rush to bliss tonight,"

---- absolutely the opposite effect of the original! An even absurder mistake appears in the "Pact scene", L. 1635. "Hör' auf, mit deinem Gram zu spielen" becomes: "Hear now, to deal with thy vain sorrow." Some mistakes may be accredited to careless reading of the text, as "Master Bug," for "Herrn Nachbar Wanst," L. 1838. An inherited error is: "Mightier than the Sons of Earth," for L. 1617 f.:
"Mächtiger / Der Erdensöhne." Perhaps Todhunter unconsciously

distorts the character of Gretchen in rendering L. 2922: "Würde mich Verlust zu Tode betrüben" as: "If for such a loss I should pine away." It is remarkable, then, that this translator observes the distinction between the ultra-formal and the familiar form of address in L. 3299 f.: "Doch lange hält Er das nicht aus. / Du bist schon wieder abgetrieben." Todhunter even italicizes "you" and "thou".

In view of these mistakes, one might ask what it was that led Todhunter to exaggerate the plot to such an extreme degree. The occurrence of inserted correspondences highlighting plot-connections cannot be ascribed to simple ignorance. The "cynic knave" correspondence has been mentioned. Another occurs: "I've won my stake!" for: "Gelt! dass ich dich fange!" (L. 3325.) In Prolog Todhunter had "stake" for "Zwecke", L. 332. The answer seems to be that this translator simply warped the original to suit his own pre-conception; ignorance and carelessness account for the rest. The commendable observation of "traces" actually occurring appears to be mere incidental chance. Thus, Todhunter observes the trace of negativity and renunciation running through Faust's lines in Outside the Gate, e. g., L. 1074, "O, dass kein Flügel mich vom Boden hebt," overlooked by a number of other translators. Offsetting this, however, is the rendering of the motif as it occurs just before its final, memorable emergence in the "two souls"

passage. For L. 1110 f., we find:

"With one strong impulse thou art now possest,
To know another school not thy heart!"

"Du bist dir nur des einen Trieb's bewusst;
O lerne nie den andern kennen!"

It is not simply "another", but "the other." Since L. 1072 Faust's lines have been patterned basically on two urges: ascension and grounding. Furthermore the term "school" hardly fits the unschoolmanlike Faust. It is not a matter of derived, or inculcated knowledge here: this double nature, according to Faust, is in humanity (L. 1090 ff.)

Todhunter's deliberate distortion of the element of plot is overly obvious, and inexcusable. Aside from the "plants" already noted, the exaggeration begins most seriously in the Study scene. Horrific coloring is given to otherwise normal passages. In L. 1180 f., "Mit ahnungsvollem, heil'gem Grauen / In uns die bessre Seele weckt" becomes: "With boding of mysterious horror / My better soul wakes, craving light." An insert, "ah! through the gloom", is made in L. 1201. The passage L. 1210 ff. is made more personal in its references. So also L. 1399: "How could I such a spirit delude?" for: "Wie ward ein solcher Geist betrogen?" In the following scene, "What new plague must I dread" translates: "Wer will mich wieder plagen?" (L. 1530. The neutral word "Künste" in L. 1673 is specified as "sorcery." L. 1677: "Von de inesgleichen je

gefasst" becomes: "Ever been trapt by Spirits like thee?"
 Summary justice is done to Faust's "cross-roads" speech,
 L. 1708 ff.

"Dazu hast du ein volles Recht,
 Ich habe mich nicht freventlich vermessen.
 Wie ich beharre, bin ich Knecht,
 Ob dein, was frag' ich, oder wessen."

"I grant thy right to have thy hire,
 Not wantonly did I incur this debt,
 To thee, or others, I don't inquire."

"Knecht", "bearre", "vermessen" ---all are washed out,
 nothing remains but a crudely substituted compact of hire
 and debt. It is little wonder, then, that the translator
 felt compelled to correct Goethe by inserting the direction,
 "signing the bond", before L. 1741. The correction continues
 in the first three lines following:

"Then have no fear that I this bond will break.
 My utmost power I'll strive to use,
 To keep the promises I make."

"Nur keine Furcht, dass ich dies Bündnis breche!
 Das Streben meiner ganzen Kraft
 Ist grade das, was ich verspreche."

One cannot then take Todhunter to task for his rendering of
 L. 1764 as : "And fear not while to me you cling." ("Nur
 greift mir zu und seid nicht blöde!") No more surprising
 is the turn given Faust's speech in L. 1810 ff. Todhunter
 is taking the long view here. Both ends of the drama are
 crassly linked. Underlined words are sheer insertions:

"I feel it, vainly have I at every treasure
 Of man's keen spirit snatched as it went by,

And now at last, when I sit down at leisure,
No new power springs within me as they fly."

"Ich fühl's, vergebens hab' ich alle Schätze
Des Menschengeists auf mich herbeigerafft,
Und wenn ich mich am Ende niedersetze,
Quillt innerlich doch keine neue Kraft."

Todhunter has compensated for his inserted stage-direction by omitting part of one actually occurring, L. 2048. The student's "album" is not closed. So also in L. 2525. A further error occurs when Todhunter assigns Marthe half of Mephisto's speech, L. 3162.

Similar crass exaggeration appears in L. 3052 f. Here Todhunter distorts character.

"For wilt thou not to-morrow, in honour's name,
Befool poor Gretchen, without shame,
Foresworn in the old canting soul's-love game?"

It is an unwary or naive Faust who assents: "From my heart, truly."

"Denn morgen wirst, in allen Ehren,
Das arme Gretchen nicht betören,
Und alle Seelenlieb' ihr schwören?"

Gretchen, we have seen, receives not much more justice. The translator apparently selected the first word in his dictionary for "garstig", in L. 3081, making Gretchen say of her hand: "It is so coarse, so grimy too!" ("Sie ist so garstig, ist so rauh!") Even Mephistopheles spoke better of her. - Pure ignorance is shown in: "My joy o'erflows!" for L. 3186: "Mich überläuft's?" Todhunter even improves on Marthe: "Mayhap he's dead! -- Oh! pain to wait!" where

"to wait" is inserted in L. 2871. Not even the priest escapes. To be sure, it is Mephisto who is narrating the fate of the first jewel-box; but it is Todhunter who translates L. 2835: "Wer überwindet, der gewinnt," as: "Who conquers, keeps, by victor's law." A final example of excess clarity is the conversion in Gretchen's L. 2895: "Ach Gott! mag das meine Mutter sein?" "If 'twere my Mother! God pardon sin!" There is scarcely a part of the drama that Todhunter does not derange. Even Gretchen's song at the spinning-wheel has an alteration, apparently to help the dull reader get the connection between that "scene" and the preceding Forest and Cavern.

3406	"Mein Busen drängt Sich nach ihm hin."	"My breast yearns for him In his long flight."
------	---	---

Even in Prison, Todhunter cannot free himself from additions. "I murdered my mother," he has Gretchen say, "'tis an old tale, I drowned my child --Ah me!" The "old tale" is over and done with at this point, L. 4507. "Ah me!" does not occur:

"Meine Mutter hab' ich umgebracht,
Mein Kind hab' ich ertränkt."

What is there to recommend about Todhunter's version? Its rhythm is not particularly good, though there are some readable passages in it. But there is next to nothing of Faust in it.

Chapter II

Van der Smissen: 1926

As will be recalled, Professor Van der Smissen's translation represents the fruits of half a century of scholarship in his field; and, since the translator finished his work when over "four-score", it will not be surprising if much old-fashioned language occurs. As to the rendering of the sense of the text, one might expect as promised, the effects of improving scholarly research. This may be so in many respects. It is true that Van der Smissen does not commit any of the simpler textual errors of Todhunter, yet he has not been unaffected by the mode of one period of scholarship or comment on Faust ---the philological, as witnessed by the interest in an older fragmentary version of the drama, and the excision and "correction" of the finally completed and totally published original.

The translator's command of German was surely not questionable. The question to be asked is: are the changes made such as a good editor might make? The loss of the Intermezzo is not too great, but it does belong to the published Faust, the printed work. A theater-company has different problems and limitations, whether of means or talent and imagination. A reader may stop reading, or skip, if he becomes bored. He is more likely to grow wearied

examining the "identifications" provided by scholarly guesses. - The transposition of certain lines back to where they occurred in a mere fragment requires more study. This will be attempted within the text of this chapter.

In Night, Van der Smissen (as well as several others) perhaps blackens the character of Faust, through the addition of a filler: "Just as I chose" to Faust's:

361 "Und ziehe schon an die zehen Jahr,
Herauf, herab und quer und krumm,
Meine Schüler an der Nase herum---

---a course more honestly intentioned, than self-assured, as the following line of the text seems to make certain: "Und sehe, dass wir nichts wissen können!" -Something of loss to the dynamic manifest references to setting occurs in:

"With household heirlooms furnished out" for L. 408:

"Urväter Hausrat drein gestopft--." It is not mere furniture, but disorder, uselessness that is here presented.

- A similar loss of effect in choice of words may be illustrated by:

"Faugh! Still stuck in this dungeon here!
Curst hole-i'-the wall, so stuffy and drear!"

398 "Weh! steck' ich in dem Kerker noch?
Verfluchtes umpfes Mauerloch!"

For pain and disgust....

Questionable is the clarity of:

"Then, bowed o'er books and papers here,
Sad friend, to me thou didst appear."

390 "Dann, über Bücher und Papier,
Trübseliger Freund, erschienst du mir!"

The "sad friend" is the moon. -These, it is true, are but the average faults of the translator: the difficulties met with when padding is required to meet meter and help rhyme. Still, the success of choice shows the ability of the translator. With Van der Smissen, however, occasion comes when one asks, what text was he following? Thus, when he translates at the end of the interchange with Wagner:

596 "Ich hätte gern nur immer fortgewacht,"

"I'd gladly stay awake till morning's light----"

does this reflect the mere need for more syllables, or is it a translation of a text more approved of by translator? The Urfaust has: "Ich hätte gern bis morgen früh gewacht." (So also the Fragment.) However, Raschen, the latest translator, has the same: "till dawn", and Raphael something similar: "all night." Schmidt has: "stayed awake for ever." (Todhunter had: "till dawned the light.") Other translators have "for ever", or an equivalent, Coxwell having nothing to represent it.

Questionable, and perhaps difficult to decide, is the reference of jenem Drang, L. 630. Van der Smissen inserts a word: "Shall I that old impulse obey?" Schmidt translates simply as that impulse. MacIntyre makes it explicit: "Shall I yield to that impulse and ask the

While essentially covering similar grounds of thought, there is enough difference, as with the insert "as I chose" for Line 362 f., to throw suspicion on the motives, or, now, the attitude of Faust. What Faust wanted was not "victory", but the end of the plague: through pious means. - In light of this translation here, one understands, perhaps, the enlarged epithet Van der Smissen gives in an earlier line:

"Bow down before the Heavenly King
Who helps the helpers help to bring."

1009 "Vor jenem droben steht gebückt,
Der helfen lehrt und Hilfe schickt."

Whether deliberate or not, this liberty of rendering can, if consistently carried through, do damage to the finer traces of characterization and motivation of a drama. At best, such a rendering does only the most primary justice to the skill --- or intentions -- of Goethe.

In Wagner's solacing and encouraging response, there is another freedom, of lesser import:

"If on thy sire in youth thou place reliance
Much aid from him thou shalt receive."

1060 "Wenn du als Jüngling deinen Vater ehrst,
So wirst du gern von ihm empfangen;"

----where it is not quite a matter of relying on, but general honoring. A slight loss, in Wagner's perhaps unconscious rebuke, occurs in not reproducing the more moral term.

Similarly careless in smaller, more objective matters, Van der Smissen omits the negative in the first "winging wish": "Oh that I might on buoyant pinions soar" for: L. 1074: "O dass kein Flügel; nor has the translator very skillfully given Faust's conditional expression: L. 1118, "O gibt es Geister in der Luft," rendered positively as: "O ye aerial spirits, list, / Who hovering 'twixt earth and heaven near me!" A correction ensues: "If such there be, descend....." The translator is changeable, not the original. - On the other hand, Faust's rebuff and warning to Wagner in L. 1110 f. is transmitted correctly:

"Thou know'st one motive only, for thy part;
Oh seek to know the other never!"

Likewise the pun is brought out in Line 1172, with double clearness:

"Doubtless you're right; no trace I find
Of spirit, all's but drill without a mind."

In the first Study scene occurs what may be the motto of the translator:

"To the earliest text I must refer
With feeling not uncritical
And the revered original
Into my own beloved tongue transfer."

1220 "Mich drängt's, den Grundtext aufzuschlagen,
Mit redlichem Gefühl einmal
Das heilige Original
In mein geliebtes Deutsch zu übertragen."

Noticeable again is the reference to "German", omitted, it will be recalled, also from the Prelude. A possible explanation might be the apparent concern for stage presentation, before, perhaps, a non-German audience.

Contrary to Todhunter, Van der Smissen renders L. 1403 ff. more closely, esp. Line 1405: "This is a happy accident!" for "Das ist von ungefähr gelungen!" Indeed, the entire scene shows a better understanding of the sense. The force of Faust's confusion is lost, however, with the last line: "And that my poodle's gone astray?" for: L. 1529: "Und dass ein Pudel mir entsprang?"

Unhappy substitutes continue in the second Study, particularly: "With bitter tears I drench my bed", for: L. 1555, "Ich möchte bittre Tränen weinen." Or: "If ever slothful limbs I stretch at ease / On downy couch" for: Line 1692, "Werd' ich beruhigt je mich auf ein Faulbett legen."

Closely represented is:

"To that thou hast a perfect claim.
Not in presumption have I dared this bet.
If I stand still, a slave I am,
Thine or another's matters not a whit."

Yet, even here, "bet" imposes too direct and delimiting a word for the original's:

1708 "Dazu hast du ein volles Recht,
Ich habe mich nicht freventlich vermessen.
Wie ich beharre, bin ich Knecht,
Ob dein, was frag' ich, oder wessen."

An omission, whether out of taste or line-exigency occurs in L. 1652: "And is not likely gratis aught to do" where "um Gottes Willen" stands in the original, with more effect than that of mere turn of speech. Dubious, too, is the rendering "Thy likeness to the gods" for L. 2050: "Gottähnlichkeit". It somewhat blunts and shades off from the definitely planted and pointed Biblical references of the original. Nor does: "Thy likeness to the gods some day will make thee quake" truly translate.

In "Auerbach's Cellar in Leipzig", some part of the dramatic realism is weakened by Siebel's threat as:

"If I could catch the chap, I'd tan his hide;
He shan't get off alive, I vow."

2327 "Wo ist der Kerl? Wenn ich ihn spüre,
Er soll mir nicht lebendig gehn!"

Witch's Kitchen gets off to a better start than Todhunter's. "This silly sorcery I find disgusting" and especially "thirty years from off my back" are the improvements.

An archaism, "that likes me not", renders Faust's simple "Das bin ich nicht gewöhnt," L. 2362. - Though the initial lines are better, one may wonder about Mephisto's: "'tis time you knew, I feel, / With witches that's the way to deal" for "das lerne wohl verstehn!" / "Dies ist die Art mit Hexen umzugehn!" (L. 2516). Doubtful, too, is the appropriateness of Mephisto's inserted "and fear no evil" when

noting Faust's reaction to the witch's potion, L. 2583. Small touches, these, and perhaps unnoticeable in the run of the whole.

Evening best shows the typical language employed, indiscrimately, by Van der Smissen. Gretchen speaks:

"I'd give a deal to know, i' fay,
Who was that gentleman to-day,
As handsome as I've ever seen.
Of noble blood he is, I ween,
And from his face 'twas plain to see,
Else he had never made so free."

"Ich gäb' was drum, wenn ich nur wüsst',
Wer heut der Herr gewesen ist!
Er sah gewiss recht wacher aus
Und ist aus einem edlen Haus;
Das konnt' ich ihm an der Stirne lesen---
Er wär' auch sonst nicht so keck gewesen."

An excess touch--of humor? --occurs in Mephisto's warning to Faust: "Come in! Tread lightly on your feet!" for: "Herein, ganz leise, nur herein!" (L. 2684) The momentary hesitation of Faust here is effaced for a silly substitute.

- An uncorrected grammatical oversight, and a perhaps questionable substitute, occur:

"Nature! in lightsome dreams, did
Form the sweet angel-child at will.
Here lay the babe, warm life receiving
in its tender breast."

2711 "Natur! Hier bildetest in leichten Träumen
Den eingebornen Engel aus;
Hier lag das Kind! mit warmem Leben
Den zarten Busen angefüllt,

In The Neighbour's House, the translator's indifference to the effects of sequence is further shown in:

"Come in! --'tis some strange gentleman, I see." This, for Marthe's: "Es ist ein fremder Herr -- Herein!"

- A perhaps unconscious turn for humor (bald) occurs through an insert: "Would that she could forgive me in this life below!" for: L. 2958: "Vergäb' sie mir nur noch in diesem Leben!" - An indifferent rendering of Richter, L. 3016, as "magistrate" weakens the Goethean humor, pointed up in the following scene, Street, when Faust is forced into a dilemma by his companion: to bear false witness, or not? to persist in his obsession, or be deterred by a matter of conscience? In this latter scene, too, one of the reenforcing words, "bezeugt", is dropped:

"Sancta simplicitas! No need of such a coil!
Whether you know or not, what matters?"

3037 "Sancta Simplicitas! darum ist's nicht zu tun;
Bezeugt nur ohne viel zu wissen."

The martyrial reference, and the close following bear witness went unobserved by Van der Smissen. Again, the "falsch Zeugnis" of the original, L. 3042, is thinned as: "laid down depositions / Much falser still...." -Another insert tends to bias the original: "the guise of honour wearing," for "in allen Ehren", L. 3052, in Mephisto's counter-charge at Faust. However, Van der Smissen's distortion is mild,

in comparison with that accomplished by others.

Garden is rendered accurately, somewhat stilted phrasing occurring. -Gretchen's incomprehensible shudder at Faust's touch is given as: "I'm all of a tremble!" (Mich überläuft's? Line 3187.)

In Forest and Cavern the opening monolog receives a new touch with the addition of a word: "Not all in vain didst thou / Show me thy countenance amid the flame." Line 3218 f.,

"Du hast mir nicht umsonst
Dein Angesicht im Feuer zugewendet."

It is in this scene, it will be remembered, that the translator turns editor, transferring the lines 3342--73 to a later part, the second Night scene. The reasons apparently were to save the character of Faust from a greater weight of guilt ---premeditated seduction. The fact remains that the Well scene and appeal to the Madonna occur before the Valentin scene; the seduction is plainly enough indicated. Perhaps the character of Faust can be relieved from greater blackness by tacking this one passage on after the worst has happened. This much may be gained. What is lost by it? How necessary is this pre-knowledge to the effects of drama, rather than to considerations of primary morality? Since tragedy, or drama, of first caliber should

work morally by working on the emotions of the spectators, the more open the hero to human failing, perhaps the greater the effect. A drama that placards the goody-good, or the glozed bad (as Van der Smissen would make it) is not, strictly speaking, of true tragic caliber. It is not suffering that makes up drama, but the reactions of the characters to their fortunes, to their sufferings, and to their temptations. One might as well write a happy ending to the First Part of the Tragedy, and be done with it.

But aside from any longer view of the drama, there is another matter to be considered. If one looks at Faust for the time being as illustrating a simple phase of craftsmanship, namely, as showing a character's obsession, or objective, as being tested and retested for his tenacity, then this colloquy in the woods is the second strong and serious test to which Faust is put. The first was in the second Street scene. There Faust was given the choice (before the "judge") of bearing false witness in order to approach Gretchen and further his affair, or of "tearing up the plan". He seems not to have discarded the plan. In Forest and Cavern, the choice is between communion with nature (or flight), and ---succumbing to his lust, re-fired by Mephisto now, and started by Mephisto with the "love potion" in Witch's Kitchen. Quite desperately Faust

yields. But there is still time for him to be deferred from carrying through his re-fired obsession; opposition can still be brought to bear against him---opposition, and help for him. For suspense of drama it is best to know in advance that a character has an intention, a purpose against another character (to put it simply and crassly), and that this purpose may be thwarted. In basic terms, the spectator (or reader) presumably is asking, what will happen--in general; and how will a character respond to any given stimulus? In the scene to follow shortly, Marthe's Garden, Goethe has provided stimuli enough from Gretchen's side. Man, God, and Devil are all three here engaged. Faust's temptation is great; as great a warning as plausibly feasible is given him. Without this heightened expectancy presented by Goethe in Forest and Cavern, the following scenes are but half valid. The power of the devil is minimized; the seriousness of Faust's actions, and the ultimate greatness of Heaven --and earlier, that of Gretchen--- are vitiated.

But did not Goethe himself, as Van der Smissen asserts, at one time have these lines elsewhere? The final version must be taken as final. The charge that Goethe, maturing, or growing old, did not know what he was doing, must be proved; preferably by someone of his stature, of his ability.

It is highly doubtful, highly, that Goethe was unaware of the position of a s i n g l e line in Faust, First Part or Second Part.

More immediate evidence, however, shows that Van der Smissen did not find it completely easy to make the transposition. Turning to the lines as Van der Smissen has them in the Valentin scene, we find:

"Her and her peace I still must undermine!
Thou, Hell, must have this victim to be thine!
Thou fiend, help me cut short mine agony!
Be't quickly done, whate'er must be."

3360 "Sie, ihren Frieden musst' ich untergraben!
Du, Hölle, musstest dieses Opfer haben!
Hilf, Teufel, mir die Zeit der Angst verkürzen!
Was muss geschehn, mag's gleich geschehn!"

There is twice a change of tense in the English: the past of the German is made present. The Urfaust also has past tense: "musst" of the final edition, L. 3360, and "wolltest" for L. 3361. For L. 3363: "Mags schnell geschehn was muss geschehn". The Fragment, containing the passage in its final location, has: "musstest'" and "musstest" for L. 3360 and 3361, and the last exactly as above in L. 3363.

A mitigating factor may lie in the possibly ambiguous sense of "must". With "still", the issue is even more clouded. Schmidt's prose at this point shows:

"Her, her peace, I was to undermine!
Hell, you had to have this sacrifice!"

Devil, help me to shorten the pang!
What must be, let it quickly be!"

For his Urfaust, Van der Smissen translates

"Sie! Ihren Frieden musst ich untergraben,
Du Hölle wolltest dieses Opfer haben!"

"Her and her peace I still must undermine!
Thou Hell, wouldst have this victim to be thine!"

---keeping essentially the same ambiguity, or error.

On grounds of simple narrative and drama, Faust's possible intentions toward Gretchen must be kept, as they are given, if Marthe 's Garden is to be anything more than just another of so many "loosely connected scenes."

At the end of this Garden scene, Van der Smissen's rendering is less than exact:

"So much I have already done for thee,
There's nothing left me but to do it still."

3519 "Ich habe schon so viel für dich getan,
Dass mir zu tun fast nichts mehr übrigbleibt."

In the second Night, Valentin is presented well enough, one possible misunderstanding appearing in:

"As in his cell a criminal sitting
At every random word I'm sweating."

3642 "Soll wie ein böser Schuldner sitzen,
Bei jedem Zufallswörtchen schwitzen!"

"Criminal" is surely too strong---and dissipates the basic idea of debased worth: of Valentin's own over-extended

credit, in its monetary imagery. -On his own, Van der Smissen (and others) have inserted a questionable "again" in Faust's lines:

3675 " Mir tut es weh,
 Wenn ich ohne Geschenke zu ihr geh!"

 "It gives me pain
 To visit her without a gift again."

In Walpurgis Night about the same proportion of fair translation with disregard for minor effects holds good. Archaisms (e.g., "An thou lovest me!) are interspersed; a not so minor change occurs in Mephisto's: "And so do thee one more good turn" for "Und ich verbinde dich aufs neue. (L. 4054)

The Intermezzo Van der Smissen gave notice would be omitted. He has, also, omitted those lines of Walpurgis Night leading up to it, namely 4206 ff., cutting off Mephisto's response to Faust altogether. Surely the four lines beginning the speech have some sense, and value:

4206 "Ganz recht! ich seh' es ebenfalls.
 Sie kann das Haupt auch unterm Arme tragen
 Denn Perseus hat's ihr abgeschlagen. ---
 Nur immer diese Lust zum Wahn!"

In Dismal Day, questionable is: "And sunk so low! So low!" for: "Bis dahin! dahin!" ---something less than considerate words from Faust ---if they apply to Gretchen, as seems doubtful in this rendering.

Dungeon opens with a typical rendering:

 "A long unwonted shudder me compelleth,
 The sum of human misery grips me here.
 Behind this mouldy wall she dwelleth,

And yet her crime was an illusion dear!
 To see her thou art slow,
 Thou fearest to her to go.
 Away! Thy dallying dallieth death more near!"

"Dallying is scarcely the word for "zögerst den Tod heran."

The intermixing of the content of the original in the second and third last lines adds no clarification or effect.

A good attempt at catching the rhythm occurs in:

"Since vain my words, useless my prayer,
 To carry thee away I'll dare."

4574 "Hilft hier kein Flehen, hilft kein Sagen;
 So wag' ich's, dich hinwegzutragen."

Questionable is the elucidation in:

"Ye hosts of angels who in heaven dwell,
 Encamp about me! Save my soul from Hell!"

"Ihr Engel! Ihr heiligen Scharen,
 Lagert euch umher, mich zu bewahren!"

In concluding, Van der Smissen favor's Gretchen's aversion: "Heinrich! I shudder at thee!" ("Heinrich! Mir graut's vor dir!" L. 4610) A propos of the retention of the name, Heinrich, one may wonder why previous allusions to nationality were omitted.

Conclusion

Van der Smissen's rendering of the First Part of the Tragedy is certainly not greatly above average as a work of literary value. While rendering closely on the whole, he has nevertheless on innumerable occasions failed to make the most of what his original presented him. It is

108.

highly doubtful that his changes are for the better.

Chapter III

Cookson: 1927

Though appearing only a year later than Van der Smissen's translation, Cookson's version surely reveals half a century's difference in language. It may be spiced at times with an academic turn of phrase, but most often the extreme modern, the easy collegiate manipulation of ideas and expressions, is the mark. Already familiar with Cookson's freedom of treatment---whether sentimental or grotesquely humorous--- from his rendering of the preliminary portions of Faust, we well may be prepared for his shocks and pleasantries in the remainder. Much of the phrasing no doubt will be somewhat obscure to an American audience, and indeed, even to unschooled people of the translator's own England; for more than in Todhunter, peculiar idioms turn up, understandable to those expert in the slang of the universities. Faust, in Cookson's hands, takes on much the cast of a collegemen's farce: free, easy, enjoyable, readable, laughable, but scarcely Goethe at all. For this reason as well as for another, little space will be given to this translation. A second reason is that this version is printed in The Permanent Goethe, edited by Thomas Mann, appearing in 1948. It is easily accessible in this form. Questionable only is the right that it should be chosen to represent Goethe. Manifestly

the choice was made because of its generally simple English, its modern note, and the not infrequent show of some average ability in the poetic line.

This translation is comparatively free from error, partly due to the fact that such great liberty has been taken in its treatment of the original. There are, however, a number of places where the translator can be pinned down and shown to have been mistaken. These errors, and some of the violence done to the more serious portions of the drama, will be pointed out, as best they may.

It must be a dim-witted Wagner who would say: "Do I intrude?" I heard you, and made sure / You were declaiming a Greek tragedy."

522 "Verzeiht! ich hör' Euch deklamieren;
Ihr last gewiss ein griechisch Trauerspiel?"

---but one, then, meriting Faust's characterization of him:

"This fawning pedant and his clapper-claw"
(for: "der trockne Schleicher", L. 521). -More correct than several other translators, is Cookson's conception of Wagner:

"Young man, let perfect candour be your aim;
Wag me no fool's tongue, Wagner, like a bell;"

This, for:

548 "Such' er den redlichen Gewinn!
Sei Er kein schellenlauter Tor!"

The only question is: Is this Goethe's Faust? Yet, even a greater prodigy may be shown:

"Then there's a howl; one look and out they poor
To see such jumble-bags turned inside-out,
Such garbage-buckets stood at their front door
At best the thing's a high-class knockabout,
With as much sense in all the solemn twaddle
As when one blockhead raps another's noddle."

For:

580 "Da ist's denn wahrlich oft ein Jammer!
Man läuft Euch bei dem ersten Blick davon.
Ein Kehrichtfass und eine Rumpelkammer
Und höchstens eine Haupt- und Staatsaktion
Mit trefflichen pragmatischen Maximen,
Wie sie den Puppen wohl im Munde ziemen!"

Cookson is not slow to take the cue for satire, and twice as quick to turn it into farce. Even MacIntyre is modest in comparison, with his staid version:

"And often as not
they're a pretty sad lot!
At the first glance one runs away.
The garbage cans, the attics, the high-flown political
dramas have been raked for the proper didactic
maxims
for the marionettes to mouth.

A definitely formal version, claiming to be "modern", gives this:

"And truly, it is oft pathetic.
Why, at first glance one wants to run away;
'Tis fit for dust-bins or a lumber attic,
At best a pompous, sham heroic play
With phrases apt, pragmatic, well inflated,
And made for marionettes, to be orated.
(Raschen, 1949)

Is Goethe so dull that he cannot be enjoyed, or understood, without antics or exaggerations? This one passage surely

shows progress with time. There is much hope to be held out.

Cookson's rendering of L. 623, "Nicht darf ich dir zu gleichen mich vermessen!" as; "Ah, no! It was not given me to mete my strength with thine" shows one of the rarish passages where one can question the translator's understanding of the original, rather than question his taste. -Like Van der Smissen, Cookson puts the banal words, "Isn't that pretty!" into Faust's mouth in Outside the Gate, L. 916 f. Ambiguous as he has it, is L. 940: "Hier bin ich Mensch, hier darf ich's sein!" as: "Here I'm the man I ought to be." It is not clear to whom it especially applies. Confusing, if not sinister, is:

"Yet into every stricken house you went
When they brought out the dead into the street."

1002 "Ihr gingt in jedes Krankenhaus,
Gar manche Leiche trug man fort,"

Cookson, too, takes "die frechen Mörder," L. 1055, as singular. Cookson keeps both negative traces in the "winged flight" passage, as well as the "if" in the preparatory "incantation" of the invisible Mephisto, L. 1118. -the trace, "geselle" is retained, for L. 1166:

"You come with us, my friend; come on!
You shall be our companion."

The pun evanishes, though, about the spirit, L. 1172 f.:

"You're quite right: there's nothing spectral thin
About the brute, he's just well broken in."

Cookson, like Van der Smissen, omits the reference to "German" as Faust's mother-tongue, L. 1223. Cookson's Faust comes up with the final: "In the Beginning was the Creative Act" for "Im Anfang war die Tat", L. 1237. -So also, in the second Study, Geduld, L. 1606, the climactic of the curse, becomes: "submission." - Not loth to play up the pact, Cookson substitutes "and you shall have my bond" for L. 1656: "Ich will mich h i e r zu deinem Dienst verbinden." The crass is further played up in: "Then I will go down gladly to the pit" for L. 1702: "Dann will ich gern zu Grunde gehn!" In like vein, Faust's:

"Are you afraid I mean to break the bond?
My sole ambition and my single aim
Is punctual performance."

For:

1741 "Nur keine Furcht, dass ich dies Bündnis breche!
Das Streben meiner ganzen Kraft
Ist grade das, was ich verspreche."

Not too close was:

"And you have an indisputable right,
I do not wantonly miscalculate;
Though I stick out for what I deem my dues,
I am a slave, no matter thine or whose."

for:

1708 "Dazu hast du ein volles Recht,
Ich habe mich nicht freventlich vermessen.
Wie ich beharre, bin ich Knecht,
Ob dein, was frag' ich, oder wessen."

Noticeable is Cookson's prettification of Goethe's blanks, L. 1821, as "And other fleshy parts." (MacIntyre comes out

quite baldly here; Raschen has: "and seed.") -Crass humour marks the end line of Mephisto's solo: "Someway he must have floundered to the pit," L. 1867. -The busy words of Mephisto, planting the treasure L. 2744 ff., are in part given correctly:

"This is rich;
Tickles my scalp and makes my fingers itch---
.....
Now then, away with you -- to train
The sweet child in the way you'd have her go!

Something of a serious error occurs for L. 3016: "He'll take you before the judge", where the dative has somehow been taken as the accusative, the accusative made subject:

"Den will ich Euch vor den Richter stellen".

Gretchen's: "This is too much!" misses a great deal of the original: "Mich überläuft's?" L. 3187. Definitely an error is Faust's: "I would seal / My passion with my blood," for: L. 3419: "Für meine Lieben liess' ich Leib und Blut." - Weak is Valentin's self-rebuke: "I'm like a schoolboy in disgrace" for L. 3642: "Soll wie ein böser Schuldner sitzen." So also are questionable the implications of : "if he's one" for Valentin's L. 3648: "Ist er's". - Cookson's invention, usually passable, jars, in Faust's mouth, Line 3670 f.:

"Are there no pretty trinkets, never a ring
For my love's finger, bright as her golden curls?"

for:

"Nicht ein Geschmeide, nicht ein Ring,
Meine liebe Buhle damit zu zieren."

In Walpurgis Night some of the finer touches are lacking,
as in: "That was a regular thump on my back!" But most
ludicrous is: "Oh, she danced north and she danced south,
But a little red mouse popped out of her
mouth."

For: L. 4178 "Ach! mitten im Gesange sprang
Ein rotes Mäuschen ihr aus dem Munde."

Clearly Cookson has little taste, little of a craftsman's
ability to blend effects, or the artist's sense to keep
in proper tone. This translator indulges either in the
extreme of silly exaggeration, or in sentimentalism.
Goethe never indulged in either.

Gloomy Day suffers no less than other parts. Here
sentiment perhaps takes unwisely the upper hand.

"Locked up in gaol with agonizing thoughts, poor
little soul, so gentle, so unhappy! This is
the end."

Banal, platitudinous, and not without misunderstandings.

In Prison, there is little improvement. Cookson is
simply incapable of the seriously artistic. The opening:

"I bade good-bye to horror long ago:
But now I feel the sum of human woe.
These damp walls are her home; her sin
A mockery. You are afraid to enter in?
You dare not look upon her? While you stay
And palter with your fears Death stalks this way."

Wrong is: "I love you now more by a thousandfold; / But you

must follow me; it's all I crave."

4499 "Ich herze dich mit tausendfacher Glut;
 Nur folge mir! Ich bitte dich nur dies!"

Much obvious, and misleading, excess wordage is brought in, ill-chosen, and ill-harmonizing. Cookson's best is in occasional lyricism (often too sweet and imitative), and a ribald humor. But that befitted more the beginning. Faust has moved on.

Chapter IV

Raphael: 1930

In Miss Raphael's translation, the trends initiated by her immediate predecessor essentially continue. Though basically faithful to the text, this version shows considerable freedom from restraint of form. The language is quite modern, and gives evidence of poetic sense. Unlike Cookson, Raphael attempts to do justice to the characterization, and presents greater balance in her treatment of the whole. The tone struck is moderate, frequently with a conventional turn.

An editorial hand might have helped Miss Raphael avoid a number of unhappy phrasings. One instance is in the lines describing the appearance of the moon, in Night. Raphael, like Todhunter and Van der Smissen before her, gives a questionable rendering:

"O'er books and papers when I'd bend,
Thou didst appear, O mournful friend!"

So also, in Outside the Gate, Faust is made to say:

"Turn around, and from this height look down
Backwards on the little town."

916 "Kehre dich um, von diesen Höhen
Nach der Stadt zurück zu sehen."

More of a translation error than awkwardness is: "By holiness our limbs grow warm," for: "Ein selig Leben wärmet alle Glieder," L. 1107. Weakening of the original appears in: "Already I feel suffused as if with wine," for: "Schon glüh' ich wie von neuem Wein," L. 463. The omission of one word,

"new", comes close to wrecking the figure. An inexpert reshaping of another produces a banality: "boldly turn / Your back upon this sunny world!" for:

708 "Ja, kehre nur der holden Erdensonne
Entschlossen deinen Rücken zu!"

Conventionalism and a certain inexactness, appear in:

"Alas, if to the spiritual wings we know,
Bodily wings could be added by anyone!
Yet we are born with that desire
Which drives us up and onwards to aspire,
As o'er us, lost in space of azure sky,
Warbling its song, the lark must fly."

1090 "Ach! zu des Geistes Flügeln wird so leicht
Kein körperlicher Flügel sich gesellen.
Doch ist es jedem eingeboren,
Dass sein Gefühl hinauf und vorwärts deingt,
Wenn über uns, im blauen Raum verloren,
Ihr schmetternd Lied die Lerche singt."

At times Raphael is careless of the effect of fillers. Following Van der Smissen, she inserts "as I chose" in L. 361 ff., making Faust a deliberate misleader of his students. A further loss to his honesty occurs in the rendering: "what I do not believe" for: "was ich nicht weiss", L. 381. -A questionable interpretation (if not due to misreading) is: "I gaze on this fine script" for: "Ich schau' in diesen reinen Zügen", L. 440. -An oversight of earlier translators is corrected with: "To see the shameless murderers blest", for: "erleben, Dass man die frechen Mörder lobt," L. 1054. -But both trace-word and wit are effaced in:

"This pupil of the students is so smart
That he deserves to have you take his part."

1176 "Ja, deine Gunst verdient er ganz und gar,
Er der Studenten trefflicher Skolar."

In the second Study scene, Raphael like her predecessors,
tends to emphasize the "pact". Thus, "lange Frist" of
L. 1649, is given as "a long time ere that note is due."
Further: "This compact was not entered wantonly," for:
"Ich habe mich nicht freventlich vermessen", L. 1709.

Again:

"Do not fear that I shall break the pact!
The trend and aim of all my energy
Will be to carry out my vow."

1741 "Nur keine Furcht, dass ich dies Bündnis breche!
Das Streben meiner ganzen Kraft
Ist grade das, was ich verspreche."

Questionable is: "Nature closed her portals in distrust,"
for: L. 1747, "Vor mir verschliesst sich die Natur. -A
careless filler makes Mephisto less than sagacious: "Scorn
reason and science if you can," for: "Verachte nur Vernunft
und Wissenschaft", L. 1851. -A final example of the illogical:

"These walls and halls like endless space
Do not attract me, I'll admit.
It's all so cramped wherever one goes!"

1882 "En diesen Mauern, diesen Hallen,
Will es mir keineswegs gefallen.
Es ist ein gar beschränkter Raum,

Misunderstandings of the text continue throughout fre-
quently vitiating the effect of lines, compensated however

by a number of correct renderings of others, misconstrued by earlier translators. Thus Raphael observes the broken lines given Mephisto when planting the treasure in Gretchen's wardrobe. On the other hand, "to a notary" renders: "vor den Richter", L. 3016. In the appeal to the Madonna, a more obviously vital word, "kaum", is effaced: "And when I am alone again" for: "Ich bin, ach, kaum alleine," L. 3605. Yet an insert is made in the text, where the stage-direction, if not the implied action, already is clear enough: "Neighbor! Help me.....I'm fainting!" for: "Nachbarin! Euer Fläschchen!" L. 3834.

The prose scene A Dismal Day presents a possible misunderstanding, with: "Stand still--stand still!" for: "Steh nur, steh!" L. 9. -Typical of Raphael's rendering is Faust's soliloquy in Dungeon:

"O'er me a long unwonted shudder falls,
The tragedy of human life sweeps over me.
Here she lives, behind these damp, gray walls,
And yet her crime was but a fond delusion!
You do not go to her, you hesitate.....
You fear to see her again! On! On!
Death draws nearer while you vacillate!"

An instance of superficially exact rendering of the words, but inappropriate to the situation, is: "I put my mother to death", for: "Meine Mutter hab' ich umgebracht", L. 4507. The verb is the same here as in Line 4413: "Die mich umgebracht hat", where "the mother" is referred to. The difference is

that between a ballad, sung when Gretchen is in a condition of semi-insanity, and a realization expressed in a moment of lucidity. The same verb occurs in Line 4519, when Faust cries: "You'll kill me unless you do!" for: "Du bringst mich um."

In conclusion, it may be said that numerous errors of more or less minor nature occur throughout Miss Raphael's translation, disturbing an otherwise above-average product. Freedom in formal treatment has brought forth no perfect textual translation.

Chapter V

Coxwell: 1932

The best that can be said of Coxwell's translation is perhaps that it represents good intentions, but with next to no feeling for poetry, and none but a superficial regard for the sense of the text. One has the feeling that this translator was quite sure of himself---even sure that he was rendering Goethe. But apparently the meeting of rhyme is the extent of his understanding of the poetic. In this translation, if anywhere, the strength of the original to withstand violences from without is tested to the utmost. A semblance of Faust does prevail, thanks more to the stout construction of Goethe's master-piece, than to the concern of the translator. A partial mitigation for its publication may lie in the fact that it accompanies a Life of the poet and a discussion of his works.

It is not so much that Coxwell makes mistakes; in a number of respects he avoids certain familiar errors, and even perceives the point better than others in places. Yet there is hardly a passage, frequently hardly a line, that does not violate tone, sense, effects, and spirit of the original. Thus, in the frequently poorly rendered lines to the moon, Coxwell has this:

"Would that thou, Moon, shoulds't ne'er again
In thy proud beauty see my pain!

Oft from my desk, the midnight sky
 Has lured my thought to thee on high:
 How oft didst thou regard me sadly
 While I searched books and pages gladly!"

The phrasing is now awkward, true; but it represents little more than half the original text, and as much of the spirit.

-Absurdities of the following type recur constantly: "Answer, and say if you can hear me!" for: "Antwortet mir, wenn ihr mich hört! L. 429. Insertions are made with abandon, as:

"Thou'rt like the Spirit whom thou deemest me to be,"

512 "Du gleichst dem Geist, den du begreifst"

Or, more amusingly, the substitution, in:

"To think the foolish, empty face
 Should so disturb me in the chase!"

520 "Dass diese Fülle der Gesichte
 Der trockne Schleicher stören muss!"

-As determinable evidence of poor knowledge of, or at best, small concern for, the German, is: "But always sit together glued," for: "Sitzt Ihr nur immer! Leimt zusammen,"

L. 538. - One point perceived by Coxwell, but disregarded by others, is Wagner's reenforcing "Of that I'm sure", "Ich fühl' es wohl", L. 545.

Yet, Wagner never speaks quite like this in the original:

"O summon not the well-known host
 Which, streaming through the great mist's spaces,
 Ensures that men shall live by peril tossed
 And know, on every side, fate's terrible embraces."

1126 "Berufe nicht die wohlbekannte Schar,
 Die strömend sich im Dunstkreis überbreitet,

Dem Menschen tausendfaltige Gefahr,
Von allen Enden her, bereitet."

-An example of a word inserted merely for rhyme's sake,
along with other representative faults, occurs in:

"Thou must scorn knowledge, ay and reasons power,
And flout humanity's supreme and lofty force;
If thou but gather, through a Lying Spirit, last,
Then thou shalt be my captive fast!"

If this is the condition, little wonder that the issue of
Faust's pact with Mephisto has been debated by scholars.

Epitomising this translator's treatment, is Gretchen's
admission of her reaction to Faust's bold approach:

"I was afraid. It happened to me ne'er before.
'Gainst me till now none could his blame forth pour.
I said, "Has he in thy behaviour seen
Aught that, unmaidenly and wrong, has told
Against thee.....
.....
But I, against myself, was angered certainly
That I to show, against thee, anger, did not pause.

Faust: Sweet darling!

Marg.: Rest a moment!

It must be said that there are some readable passages in
this translation. The blank verse of Forest and Cavern is
well presented; the free verses of the Garden scene likewise
have value. Rhyme is Coxwell's greatest instigation to com-
mit his violences. A later passage, Valentin's opening
speech in Night, is also well rendered. There is little else
commendable, whether for music or for credible rendering.

A final example of composite absurdity and half-sense

is afforded in:

"Mephisto, doth there come in view
A lone and pale and lovely child?
How slowly she has stirred; it may be true,
Dread fetters have her liberty defiled!
I must confess uneasily,
She's like poor Gretchen, whom I see."

4183 "Mephisto, siehst du dort
Ein blasses, schönes Kind allein und ferne stehen?
Sie schiebt sich langsam nur vom Ort,
Sie scheint mit geschlossnen Füßen zu gehen.
Ich muss bekennen, dass mir deucht,
Dass sie dem guten Gretchen gleicht."

Chapter VI

Shawcross: 1934

Among those translators considered as "modern", Shawcross stands moderate by right in many respects. His version may with justice be called a compromise. Freedom of form, freedom in treatment, are blended with traditional language and moderate tone. There is little of the extreme liberty shown by Cookson, but there is more considerate attention to effects of the original than in Raphael. Marring the work as a whole, however, are occasional textual failings, indicative of retrogression to older views, or stemming from the use of a non-standard text of the original. In choice of words and imagery, Shawcross is often exact and pleasing; his rhythm, though showing more run-on lines than the original, is remarkable over fairly long stretches. But there occur dissatisfying breakdowns in both his metrical accomplishment and his rendering of the sense or effects. Expressions merge on the hackneyed, as "its laughter and its tears" for "Der Erde Weh, der Erde Glück," L. 465.

-Imagery and sense both are unskillfully rendered in:

"Why, heavenly tones, of strength and sweetness blent,
Have you pursued me to my dusty lair?"

762 "Was sucht ihr mächtig und gelind,
Ihr Himmelstöne, mich am Staube?"

The reflection of the "Quem quaeritis?" of the original is all but effaced: it is not a matter of pursuit, but of Faust's

being found, immured, and as yet unready for resurrection himself. -An older misconception occurs with: "Happy the loving one, / He Who the saddening," for: "Selig der Liebende, / Der die betrubende", of L. 758 f. -An ambiguity occurs in Wagner's consoling remarks, L. 1062 f.: "If, as a man, you loose the bonds of truth, / Your son is sure to make them looser still."

"Wenn du als Mann die Wissenschaft vermehrst,
So kann dein Sohn zu hohrem Ziel gelangen".

Perhaps showing too little concern for the understanding of speech possessed by a dog, is: "Come here, and follow at our call," for L. 1166: "Geselle dich zu uns! Komm hier!" - Disregard for the tense of the original produces: "O might I, by that lofty spirit's power / O'erwhelmed, to blest oblivion sink."

1577 "O, war' ich vor des hohen Geistes Kraft
Entzuckt, entseelt dahingesunken!"

- The crass elements of a "pact" receive perhaps unconscious emphasis, as in a preliminary line: "Some risk I run in hiring such a man," for: "Ein solcher Diener bringt Gefahr ins Haus, L. 1655. Besides, strictly speaking, the devil is not a man. The emphasis continues, for L. 1741 ff.:

"Fear not that I shall cheat or hedge:
To strive with every power I use
Is just the essence of my pledge."

A clear insertion, however, occurs in L. 1866: "And if

his pact with Hell had ne'er been penned," for: "Und hätt' er sich auch nicht dem Teufel übergeben. - On the other hand, certain "traces" of the underlying motifs behind the bet, or the "pact", go unobserved, as in Forest and Cavern: "Monster without aim or sleep", for: "Der Unmensch ohne Zweck und Ruh'", L. 3349. - An instance where the particular effect of a minor rhyme scheme of the original is lost occurs in Neighbor's House, after the knock:

2895 Marg.: Ach Gott! mag das meine Mutter sein?

Mart.: Es ist ein fremder Herr-----herein!

Here Shawcross gives:

"A knock! Ah God! if that's my mother!
'Tis some strange gentleman! Come in!"

Shawcross, too, half misses the inherent reference in "vor den Richter", L. 3016, with "visit the Recorder."

The opening for Prison compares with the renderings of others.

"A horror long unknown o'er masters me!
I feel the common misery of mankind!
Behind this dripping wall she lies confined,
And all her crime a harmless fantasy!
Thou shrinkest now from drawing near,
To see her face fills thee with fear?
On! thy delay means death!

The staging manifest in the dialog itself, as well as the directions, goes unheeded, when Shawcross has Gretchen

say: "Come, kneel, and pray the saints with me!" The
original has:

"Margarete (wirft sich zu ihm.)
O lasz uns knien, die Heil'gen anzurufen!"

Faust is already on his knees, undoing Gretchen's chains.

Chapter VII

Schmidt: 1935

This translator has taken to heart Goethe's words, that "a prose-translation must necessarily give up all poetic art and reduce even the poetic enthusiasm to one level watery plain." But prose surely has rhythms and beauties of its own; not all the beauty of the original need be evaporated. Schmidt's apparent aim was to be literal, to provide his readers with a basic guide to the accompanying German text of Faust. Within the limits allowable by English syntax, he follows Goethe line by line. The limits are on occasion stretched. Now and then German idiom occurs in the English. Not all errors or ambiguities of earlier translations have been corrected. Yet, in many respects, certain improvements in understanding the text are evident, though awkward phrasing is not absent.

Frequent enough are English faults of the following sort: "one is being talked about", for: "man kommt ins Gered'", L. 3201; "I feel it indeed, the gentleman is only humoring me," for: "Ich fühl' es wohl, dass mich der Herr nur schont", L. 3073; "I do not endure you", for: "ich ertrag' dich nicht!" L. 485. -Either a misprint or bad English is: "you who knows my heart," for: "der du mein Herz kennest," Dismal Day, L. 43.

Interpretation occurs, as "moral law" for "Gesetz", L. 2634; "For you are right simply because I cannot help myself". "Denn du hast recht, vorzüglich weil ich muss", L. 3072. - Neither quite a translation nor an interpretation is offered in "With a thousand life's ugly phases", for: "Mit tausend Lebensfratzen hindert", L. 1561. A note on the German text translates "Lebensfratzen" parenthetically as "whims of life", and ventures a fifteen-word explanation. A further doubt arises when one compares the rendering given by Priest, on whom Schmidt in part relied. Is it possible that "phases" represents "faces"? Priest offers: "With thousands of life's grinning faces". One finds such a phonetic mistake as "turpidly" for "trübe", L. 4094. - Nor is the translation exactly appropriate or correct, in the Chorus of Angels, L. 761; (Der die) "Prüfung bestanden", given as: (Who the) "Trial has stood!"

Yet, despite numerous faults, of language or phrasing, the essential sense of Faust is conveyed clearly. Translators may well follow Schmidt for basic understanding of the text.

Chapter VIII

Priest: 1941

The greatest mark of this translation is sincerity. Professor Priest has laid no claims to originality of interpretation, as will be remembered from his Prefaces. In his revised edition of 1941, the translator expresses the hope that his many changes have been made for the better, "in respect of accuracy and clarification, perhaps also in respect of poetic sensitivity and expression." Professor Priest is himself aware of the respects in which his rendering has shortcomings. Even the improved edition is in need of further improvements. There remain numerous faults of English, several obscurities, and an occasional "traditional" mistake, corrected by other translators. Yet in no other version produced to that date does the original appear as faithfully reproduced in its most essential points.

An instance of an older misunderstanding is "if his the gift of tongues" for "und hat nur eine Zunge", L. 3069. In the prose scene Priest gives: "Stay, then stay!" for: "Steh nur, steh!" L. 9. Examples of English faults are: "On which for many a year I have not thought", L. 722; "I forbid it me!" for "verbitt' ich mir!" L. 2505. Doubtful English occurs in: "I wish that Mother came home now," L. 2756; "She only wants to joke us," L. 2536. Minor am-

biguities or absurdities may be represented by: "As if before you, living still, / Stood Physics and Metaphysics grey!" L. 2750 f. The confusion in "Ist es nicht Staub", was "diese hohe Wand" L. 656 ff. has already been pointed out, page 82.

A comparison with Van der Smissen shows to Priest's advantage at almost every point. There is no ill-chosen filler in L. 361 f., Faust's cell is more realistically presented. With the "moon" passage, however, Priest has some difficulty, too. A relative "whom", referring to "moon" is ambiguously preceded by "woe", L. 386 ff. For L. 1028 f., Priest gives: "I meant / To force the Lord in Heaven to relent / And end for us the fearful pest." - In the "translation" scene, Priest differs from Van der Smissen in rendering L. 1220 ff., as:

"To open the fundamental text I'm moved,
With honest feeling, once for all,
To turn the sacred, blest original
Into my German well-beloved."

The "pact" scene is honestly given; one questionable interpretation is the already mentioned emphasis on fulfilling a promise, for L. 1741 ff.

Yet, in all fairness it must be said that it is a poor translator who will not profit by the work of a predecessor. There is still much in Priest's version that must be refined,

133.

corrected, or bettered. It remains to be seen whether the two later translators have taken advantage of the work of others.

Chapter IX

MacIntyre: 1941

MacIntyre's version represents a reaction. In form, it shows extreme liberty; it rhymes as it pleases, much of it is unrhymed, much of it curiously assonant. Textually it is rather close, not without some errors----or deliberate disregard for exact reflection of the original. In language it is definitely "modern", up to the minute of its completion. In interpretation of certain passages problematic in earlier translations, MacIntyre's shows advance. It is quite readable, and has poetry of its own. But it is not essentially Goethe; it is not Faust. It is MacIntyre. The translator's own prefatory poem warns the reader. Perhaps there is something of assumed glibness in the implied simplicity of the translator's task in this "Letter to a Young Poet in 1961". "The strong dictator / leans his right hand on the scales--and all is done," we read. Thumb or hand - in either case there will be no honest measures. Yet we should not take this too seriously. MacIntyre himself speaks of "five years" since beginning his work, and the result does prove basic carefulness.

It is a rather crass Faust in Night, who says: "I've given myself to magic, therefore, / to see if some spirit

will give me the power / to fathom some of the secrets
yet," for:

377 "Drum hab' ich mich der Magie ergeben,
Ob mir durch Geistes Kraft und Mund
Nicht manch Geheimnis wurde kund."

The tense is observed in L. 377---usually given by other
translators as present.

Certain inserts of an apparently helpful or enlightening
nature occur. "Dem Morgen zugebracht", L. 736, becomes
"pledge to Easter morning!" To crassness is added cold
deliberation.

Obviously pointing up the "plot" is "We'll see the
common world, then the Emperor's court," for: "Wir sehn
die kleine, dann die grosse Welt," L. 2052.

As Cookson reshaped Faust for the British collegeman,
MacIntyre does the same for the American, only more on
the plane of the "bull session" or the locker-room. There
are no blanks retained, or glozed over. The Easter scenes
are brought "up to date" in language and sentiment. One
finds (among milder expressions) such renderings as:
"those collegeboys" for "die schönen Knaben!", L. 832;
"no foreign intervention" for "so lass' ich's auch geschehn,"
L. 868.

Other changes are made at the discretion of the trans-

lator, as: "if they could read my mind", for: "O könntest du in meinem Innern lesen", L. 1031. - MacIntyre, like others, obscures the reference by making an independent sentence of: "Here I feel, and dare feel like a man." L. 940. His German text retains the colon preceding, but not the quotation marks. - "Lebensfratzen" in L. 1561 becomes "grinning goblins of life." - On occasion the robust word of the original is flatly rendered, as "I aspired too high" for: "Ich habe mich zu hoch gebläht", L. 1744. - MacIntyre's most characteristic blend of flat treatment, with a tinge of the childish, occurs in his rendering of the agreement to the bet.

"Shake on it! Shake again! If I ever
say to the moment: 'Don't go! you are so fair!'
you may throw me in chains: I'd want to die.
Let the death-bells toll, and you'll be free.
The clock may stand still, the hands drop down,
and time come to an end, for all of me!"

The greatest loss due to this prosaic rendering occurs in the Prison scene. "A feeling of awe runs through me-- / such as I have not felt for a long time".....Here something more than economy is lost for the sake of clearness and modern speech. The remainder of the scene reads well, thanks to the design of the original. There are one or two changes of questionable validity, however, "Your lover" neither translates "ein Liebender", L. 4451, nor accords with the Goethean por-

137.

trayal of Faust's reactions. "No one can stop me" for Gretchen's "Mir soll niemand wehren", L. 4463, is surely too functional, even too "breezy."

Chapter X

Raschen: 1949

This latest version, as will be remembered, claims to be a response to the demand for a "modern" translation of Faust. In view of the appearance of MacIntyre's work within the decade, one may wonder just how the term "modern" is meant. Perhaps an accent on the words "of Faust" is to be understood. Raschen's version of Faust is rendered in the traditional manner, formally, stylistically, - and sometimes even to the extent that it includes older misconceptions. The language is a cross between the academic and the modern in a number of instances, but the general tenor of this version is backward. The greatest advance is in the translator's regard for the sonal qualities of the poem. These qualities are captured, however, at the expense of certain syntactical abbreviations, jumbling of grammar, and the indiscriminate use of fillers. But Raschen does frequently exhibit a pleasing rhythm, passages are readable -- aloud. He has caught the Goethean qualities in many lines, though not always at the point where they occur.

The format of publication unfortunately complicates criticism of the present edition at certain points. A number of unlisted errata occur. In the German text we read "Tod noch Teufel" for "Hölle noch Teufel", L. 369, in "Wald und

Höhle", "hast" for "gabst", L. 3218. In "Trüber Tag" the second sentence of Mephisto's last speech is not translated at all: "Habe ich alle Macht im Himmel und auf Erden?" L. 71-72. An apparent oversight in "Prolog im Himmel," L. 300 f., has already been pointed out. Added to these, more than half a dozen printing or spelling errors occur in the English text.

In some passages, Raschen's tempo and modernism is more refreshing and textually true than MacIntyre's, but the success is not unmixed. An example of "sound" predominating over sense of characterization is afforded by Gretchen's: "Alas! that mortals must be miserable!" This is for: "Ach! dass die Menschen so unglücklich sind!" (L. 2941) - Effect of rhyme is misused in Wagner's:

"But let us go! The world in gray haze lies,
The air grows chill, dense mists arise;
Comes eve, 'tis then our house we prize.
Why stand you thus with wide, astonished eyes?"

1142 "Doch gehen wir! Ergraut is schon die Welt,
Die Luft gekühlt, der Nebel fällt!
Am Abend schätzt man erst das Haus -
Was stehst du so und blickst erstaunt hinaus?"

A "dramatic" effect is taking shape, but Wagner is not indicated as aware of it by any metrical pattern. (For effects of rhyme-pattern, compare Prolog; Night, L. 464 ff., 733 ff. And many other places.)

The greatest fault of this translator is his disregard for the quiet manner of delivery of the original. On the score of "plot" Raschen strains for clarity. Yet he is unaware of the less obvious, but still visible, "traces". Even the obvious pun on "Geist" is missed (L. 1173). Reference to "God" is omitted in the speech of Faust, L. 1652.

- Instances of "plot" exaggeration, or clarification, range from the minor to the major. Minor may be the inserted rhyme-word "dire" in L. 1030: "The crowd's acclaim to me seems scornful, dire." Looking back at L. 1006 we find the last lines of the Old Peasant read:

"You stood the test, however trying,
But He on High came, help supplying."

There is no "but" in the original. In L. 1118, "gibt es" is misconstrued as: "If there be airy spirits near."

The "pact" begins to receive emphasis in the first Study scene: "To strike a pact with me". The text has the impersonal "da liesse sich ein Pakt, / Und sicher wohl, mit euch, ihr Herren, schliessen?" (L. 1414 f.)

In L. 1427 "into my snare" occurs for: "ins Garn."

The exaggeration continues in the next Study scene.

"You please me, so I'm here.

1532 "So gefälltst du mir."

It is not a very subtle or diplomatic Mephisto who informs

Faust "The worst of company lets you feel and know: / You're one of them and not much more." (L. 1638: "Dass du ein Mensch mit Menschen bist.") Line 1709 has "agreed" for "vermessen." It is little wonder, then, that Faust is finally made to say:

"Fear not, the pact is signed. I shall not break it.
To strive with utmost energy
Is my sole aim - A pledge I made it!"

A period seems lacking, but this rendering cannot be ascribed to typographical oversight. The final touch to this change of the text occurs in Line 1866: "Yea, had he not his soul to me, the devil, surrendered"; there is no word for soul in the German line. The misconception is continued in Raschen's own narrative of Part Two. On page 317, we read: "(Mephisto) chorts, 'Past? a stupid phrase,' for he expects to seize Faust's soul." That may be; if it is, then Mephisto has forgotten his participation in the Prolog in Heaven, especially L. 318 ff. Usually the essential "conditions" are given in the Beginning of a drama. They are there in Faust.

In view of the many clear distortions and insertions made by Raschen, it hardly seems necessary to disprove his interpretation. The text itself contains neither a stage-direction on the signing (as Todhunter gave it), nor any

such words as: the pact is signed. The translator oversteps his rights.

For Faust-interpretation, whether the pact was signed or not is next to immaterial. Faust gave his word --- emphatically emphasized in L. 1715 ff. For translation--- the "signing" is of some importance. The translator is more greatly tempted than the hero of the drama. Yet, attention not merely to the black on white text, but to the construction of the scene, would help the translator. An actor might very well study this passage with some earnestness, too. Goethe apparently was not above "writing in" stage-directions. (Raschen also misses a plain cue in Evening, L. 2744 ff.)

Faust's characteristic dwelling on one word of his antagonist's speech has been frequently noticed by readers. Whether this is purely a mark of his "character", or a combination of the author's technique and characterization, may be left out of consideration. Other characteristics of the lines in this "pact" interchange bear looking at, especially from L. 1712 on. In Mephisto's speeches (usually short) occurs a combination of response to the preceding lines of Faust, and a sort of "after-thought". Thus, in L. 1714, after promising to begin serving that

very day, Mephisto adds:

"Nur eins! -- Um Lebens oder Sterbens willen,
Bitt' ich mir ein paar Zeilen aus."

Faust responds with an outburst----outraged honor, threatening for the time to "defeat" his purpose----the crass purpose of a "pact". His speech runs eighteen lines. Mephisto replies with his characteristic brevity, in four lines.

Again, the structure is the same: half response, half new inspiration.

1734 "Wie magst du deine Rednerei
Nur gleich so hitzig übertreiben?
Ist doch ein jedes Blättchen gut.
Du unterzeichnest dich mit einem Tröpfchen Blut."

Line 1736 could very well contain a cue to a stage-minded reader, above and beyond its superficial function of answering Faust. The lines following are also functional and theatrical. Faust's outburst (L. 1741 ff.) is again of some length: nineteen lines. If the first three can be set off from the rest, then the "signing" might as well occur here, as anywhere. Todhunter and Raschen choose this point. But Mephisto's next response, L. 1760 ff., still bears the characteristics of his others. It is short; the last line has a change in tone, an imperative marking it off from the others. What does Mephisto mean by: "Nur greift mir zu und seid nicht blöde?" Raschen

translates the first half of the lines as "Only fall to", and almost all other translators have the same. He differs from the others with the continuation, "and seize good measure." The general rendering is "and don't be coy (or shy)".

The line could easily be conceived in that sense. Might it not also have a more realistic sense, perhaps, as: "Reach for the---pen, and don't be stupid"? Even so, the structural pattern of the speeches has been the same. Faust reacts with an eleven line stipulation. But Mephisto now responds differently. There begins a series of long dissuasive, earnest speeches from the devil. From what is he now dissuading Faust? That belongs to interpretation. The simple fact is that even to this turn-about point there has occurred no stage-direction. These are resumed with L. 1847, detailing minor actions: a change of clothing, Faust's exit, the student's entry, an aside, and finally, after L. 2047, a direction concerning an inscription, and the closing of an album.

As for Mephisto's remarks in the Second Part of the Tragedy, L. 6576 ff (Act II), L. 11613; L. 11830, (Act V) one need only bear in mind that it is the Prince of Lies who is speaking. Faust's recantation (L. 11404 ff.) bears

no trace of any "signing." More to the point as far as the getting of signatures is concerned, is the Chancellor's and the Emperor's act during the carnival (related in L. 6066 ff. Act I, Pleasure Garden).

If Raschen has slipped back to 1924 (or 1914) in respect to plot, he has nevertheless made other improvements. "Lebensfratzen" of L. 1561 is more sensible as "freaks"; representative of the care for melody given many of his lines is: "Your cries will wake the wardens from their sleep!" for: "Du wirst die Wächter aus dem Schläfe schreien!" (L. 4426) This does not quite come up to the original, perhaps from hesitation to follow the "Storm and Stress" boldness of using an essentially intransitive verb dynamically, still frequently the custom of present-day writers seeking effective substitutes for functional "to say". On this one point (and perhaps when at his best, on others), Raschen surpasses even Taylor, who gives: "Thy cries will wake the guards, and they will seize thee." It is an improvement both in sound and logic over Cookson's: "You'll wake the warders if you cry out so." And over Shawcross, logically and textually: "Your cries will rouse the guards again!" This latter insert makes the intended delivery from prison too easy.

But Raschen's performance as a whole is uneven and unequal. There is room for improvement; improvements could make this translation completely enjoyable reading.

Chapter XI

The Summing Up

¶ 1.

Before attempting a final comparison of the ten most recent versions of Faust, it may be well to consider the one 19th Century translation that vies with them. The justification for the republication of Taylor's work as late as 1947 is obvious when one considers that his version, as well as those of other older translators, has served in great part as basis for renderings appearing at a later date. Even some of his errors have been inherited; many of his lines have been taken over intact, or practically intact, with their curious phrasing as well as their merits. Of the academic group, Raschen's translation alone attempts to achieve something of individual beauty, to imitate part of the Goethean rhythms and melody. In this respect Taylor has a one "rival." The "moderns" have aimed for poetic effects of an entirely different nature from Goethe's, when they aimed for any at all.

Taylor's incorrect or obscure renderings are detailed by Miss Haskell on pages 48 to 54 of her study. They are comparatively few, in comparison with her lists of his other peccations. Her list may be selective, since she does not record one or two that have found their way into the 20th

Century. One such error is: "For love, my blood and life would I surrender", for L. 3419, "Für meine Lieben liess' ich Leib und Blut." More in the nature of interpretation is: "When foolish fasts and prayers my life tormented," L. 1025: "Und quälte mich mit Beten und mit Fasten." Certain other small touches, such as the underlying Goethean humor in "Richter", are dissipated: "add his deposition." One thing is certain: Taylor did not exaggerate bare plot.

An idea of the care Taylor took in respect to rhythm and sound compared with the efforts of more recent translators can be illustrated with five lines of the text. These lines come at the end of the long night of the first scene. Faust is on the point of committing suicide. He is addressing the cup.

732 "Hier ist ein Saft, der eilig trinken macht.
 Mit brauner Flut erfüllt er deine Höhle.
 Den ich bereitet, den ich wähle,
 Der letzte Trunk sei nun, mit ganzer Seele,
 Als festlich hoher Gruss, dem Morgen zugebracht!"

Taylor (1870)

Here is a juice whence sleep is swiftly born.
 It fills with browner flood thy crystal hollow;
 I chose, prepared it; thus I follow, ---
 With all my soul the final drink I swallow,
 A solemn festal cup, a greeting to the morn!

Todhunter (1914/1924)

Here is a juice that soon makes drunk, in sooth.
 With its brown tide in flood it fills thy bowl,
 This I prepared, choose at Life's goal,
 My last draught be it now with all my soul
 A festal greeting pledged to Morn's glad youth!

Van der Smissen (1926)

Here is a juice swift to make drunk, I swear!
 A brownish flood of liquid fills the bowl!
 This final potion, which I here prepare,
 And which I choose, with all my soul
 To drink to thee, O festal morn, I dare!

Cookson (1927)

Here is a juice soon mutes the tongue.
 Thus darker stuff thou dost not scorn;
 You that I brewed, my chosen bowl,
 In one last draught with all my soul,
 As at a solemn feast I drink the rising morn.

Andrews (1929; 1916?)

Here is a juice, one's quickly drunk with it.
 In a brown flood it fills thy ample bowl.
 This I prepared, I choose this, high upborne;
 Be this my last drink now, with all my soul,
 A festal, lofty greeting pledged to morn!

Priest (1932, 1941): changes "in a" to
 "with its", L. 733.

Raphael (1930)

Here is a juice swift to intoxicate,
 Whose brownish fluid fills thy hollow bowl.
 Let what I am preparing be my fate!
 Grant that this last drink be, with all my soul,
 A festal salutation to the dawn!

Coxwell (1932)

Here is a brown-hued liquor that o'ercomes the brain,
 Lo! thy alluring hollow I shall fill with it.
 Selected now, in all my soul's full reign,
 So is this draught, the last by me prepared,
 As a high festal greeting unto morn declared!

Shawcross (1934)

Here is a drink, willsoon inebriate!
 With a brown flood it fills thy hollow bowl!
 This my last draught, which now with dauntless soul
 I here am choosing, here infusing,
 With festal greeting I to morning dedicate!

MacIntyre (1941)

Here is a juice that quickly makes a man drunk.
 I pour the brown stream in the cup.

I prepared it, now I choose it
and take the final drink with all my will,
a solemn festal pledge to Easter morning!

Raschen (1949)

Here is a juice that stupefies without delay.
Its brownish liquor flows, thy hollow filling,
I, who prepared it, quaff it @ willing.
Hence this last draught I bring - with rapture thrilling -
As solemn, festive pledge unto the coming day!

Taylor alone reproduces every rhyme and syllable of the original. Raschen comes next in attempted reproduction, but takes the lead in his reproduction of the rhythms. A tabulation of the ten renderings here considered shows:

	<u>Rs</u>	<u>f</u>	<u>Mtr</u>	<u>Rhythm</u>	<u>Sense</u>
<u>Tlr</u> :	A	A	A	#3	B+
<u>Rsn</u> :	A	A	*	#1	B+
<u>Ckn</u> :	#	0	%	#2	B-
<u>Tdh</u> :	A	0	*	#4	C
<u>VdS</u> :	%	0	%	#5	C
<u>And</u> :	#	0	#	#6	C+
<u>Rpl</u> :	#	0	#	#7	B-
<u>Cxl</u> :	#	0	#	#8	D+
<u>McI</u> :	0	0	#	#9	B

An attempt has been made to summarize the relative success of the recent translators in rendering the elements of Faust. The following tabulation may serve the reader as a guide to their reliability in regard to dramatic sense and plot, characterization, form, textual accuracy (including command of German) and general readability. In this last category there is necessarily a large subjective factor, especially difficult where the "modern" translations are concerned.

	<u>Plot</u>	<u>Character</u>	<u>Form</u>	<u>Accuracy</u>	<u>Readability</u>
<u>Tdh:</u>	A - D	C	B+	C	7th
<u>Vds:</u>	C+	B	A	A-	8th
<u>Ckn:</u>	A-	C	B+	A-	1st
<u>Rpl:</u>	B	B	B	B	4th
<u>Cxl:</u>	D	D	C-	C	10th
<u>Smt:</u>	A	A	Prose	A-	9th
<u>She:</u>	B	B	B+	B	3rd
<u>Pst:</u>	A-	B+	A	A-	6th
<u>McI:</u>	A-	B+	C	A-	2nd
<u>Rsn:</u>	B - D	B+	A	A-	5th

Of the "academic" group, Raschen is the most readable, but plot-distortion mars his work. Shawcross would be an excellent representative of the "moderns", if there were not so many inherited faults in his version. The choice between Cookson and MacIntyre turns on euphony with character distortion, and deliberately flat rendering, but with greater average justice.

Whatever the individual merits of each version, there is no single translation that as yet wholly satisfies the requirements of complete accuracy, readability, and reproduction of dramatic and stylistic effects.

Revisions of any of the extant versions, or new translations, will have to proceed with more judicious study of the original in its individual structure and internal relationships. Faust will still bear reading and interpretation in its own rights; older versions must be carefully chosen, if they are to serve as guides for newer ones. The greatest need, however, in the field of Faust studies is an examination of the original from an unbiased point of view, free of pre-conceived notions. Only when the dramatic patterns and the subsisting rationale of Faust are worked out more clearly, will there be a proper guide for its truest rendering. Its external form, though undoubtedly most striking, is not essentially its only characteristic; nor is its

theme a thing apart from other elements. It may be said literally, that there is nothing in Faust that does not bear it significance for the whole, a rather cosmic whole. This does not necessarily imply that it is the best-written drama. It surely is not the simplest, nor the most "stream-lined." Well-made plays abound. There is only one Faust.

The question of choice of language in rendering Faust needs to be considered, too. Closely connected with this problem is that of the use of rhyme, meters. The danger here is that the translator will adhere too closely to the "original meters," or that, as with MacIntyre, he will discard them altogether. Something of a wise compromise must be attempted. The greatest characteristic of the rhymes and meters of the original is that they themselves are not bound by any pattern other than the reflection of the tone, sense, mood and effects of the lines which they emphasize. A translator who binds himself to the mere rhymes of the original is violating the first principle of those rhymes. Judicious selection, after careful study, should guide the translator. Blind adherence will generally result in illusory success, while frequently occasioning syntactical violations.

With freedom from the onus of exact rhyming, there will go freedom from crabbed phrasing. Yet in this respect,

too, excessive reaction from accepted or academic phrasing will accomplish little. Though it is true that to the German reader Faust presents a fairly modern aspect, it is also true that Goethe allowed himself innumerable liberties of construction, syllable-lengthening and shortening---even within a language that preserves so much flexibility in word order. The import of Faust must not be hindered by considerations of hollow formality, attention to "correctness". Language is an old question, and was debated even in Aristotle's day. Then, too, Faust itself is dated in its forms. It must to a great extent be given in language consonant with its spirit. If the sense and the effects are essentially rendered, perhaps the spirit in Faust will atone for faults in "modern" idiom.

SECTION THREE

Second Part of the Tragedy

Only Van der Smissen and Priest have attempted the whole of Part Two. Raschen offers about one-sixth (1358 lines), representing longer or shorter passages from various acts. No fair comparison can strictly be made among the three; yet, in regard to those passages rendered by all, Raschen's endeavor after sonal qualities is evident, as it was in his rendering of Part One. Again this attempt is made at the expense of accuracy; frequently misleading interpretation results from indiscriminate fillers. A strong tendency to alter the impersonal delivery of the original is apparent.

On the score of textual fidelity, Van der Smissen and Priest can be rated equally. One can read either one with great confidence. There is somewhat greater relief from involved phrasing in Priest, along with a tendency to choose a simpler word, or perhaps a more modern one. Thus, Van der Smissen renders "Geld" as "pelf" (L. 4890 and 4926; "Geldes", L. 6165), where Priest has "money". And yet there are a few instances where Van der Smissen has chosen a more modern expression than Priest, e.g., "I fade away" for "Ich schwinde hin" (L. 8881), where the latter has "I vanish hence." One of the several occasions when Van der Smissen's sentence structure is simpler occurs for

L. 6258, "Und sehe wohl, dass du den Teufel kennst":

"Thou know'st the Devil thoroughly, I see." Priest gives:

"Since that you understand the Devil I can see."

In regard to poetic qualities, Van der Smissen's version has the advantage. A more uniform pattern of rhythms is evident, and minimizes the otherwise disturbing qualities of involved English. Priest's greater clarity is often insufficient to compensate for the absence of fluency of rhythm. This distinction is most striking in the classical parts of the "Helena act".

¶1.

RASCHEN. Somewhat more than five hundred lines of Act I are translated, representing the 115 lines of the opening, ending with Faust's monolog; some 200 lines, the Pleasure Garden scene, presenting Faust's first appearance in his own role at the court; another major scene (184 lines), A Dark Gallery, in which Faust sets about fulfilling the Emperor's wish to see "Helena and Paris." Two briefer passages are also translated. The translator's own narrative attempts to connect threads of the story. Thus we read, page 245, that "the healing powers of all-healing Mother Nature have invigorated him (Faust) to new endeavors, to the highest purposes attainable." In line with this interpretation, Raschen translates L. 4685: "Zum höchsten Dasein immerfort

zu streben" as: "Henceforth to strive t'ward mankind's highest level! -" A comparison with others shows:

Taylor: "To seek that highest life for which I'm panting.--"
VdS : "To scale life's loftiest peaks thou mak'st me willing.--"
Pst: "Unceasing strife for life supreme instilling.--"

There is a certain shade of insertion in Raschen's version, discernible also in Taylor's. It is an apparent attempt to emphasize something of continuity between the parts of the drama. A more evident example of this trend occurs in L. 4708, where "ein Flammenübermass" is rendered as "passion's fires."

The scene is rendered with no little musical effect, but the original rhythms are followed with some difficulty, a jamming of syntax being the usual means of meeting line-length, with occasional run-on, as:

"Life's pulses throb anew; revived I'm ready
 To hail ethereal dawn with tender greeting.
 Thou Earth, throughout the night hast proven steady;
 Before my feet refreshed, renewed art breathing
 And spreadst delights for my eyes to unravel."

4679 "Des Lebens Pulse schlagen frisch lebendig,
 Aetherische Dämmerung milde zu begrüßen;
 Du, Erde, warst auch diese Nacht beständig
 Und atmet neu erquickt zu meinen Füßen,
 Beginnest schon mit Lust mich zu umgeben."

The substitution of "the" for "diese" and omission of "auch" of L. 4681 misses an actual element of "continuity"--whether of an immediately preceding "number of nights", or of the

greater symbolism of the sequence night-morning in Faust. This opening scene bears comparison in its deeper structure and overtones with the opening of scene of Part One. One has but to compare the remainder of the monolog to be struck by similar tones. But, regarding this "report" scene as truly belonging to the final scene of Part One, an even greater symmetrical symbolism, or pattern, emerges.¹

It must be said that Raschen's rendering of his selected passages does not speak too well for his accuracy, in comparison with Van der Smissen and Priest. Numerous divergences, more or less of minor nature, occur throughout. Thus we find: "Sire, to thyself the loftiest crown assure," for L. 6069: "Gewähre dir das hohe Festvergnügen"; "You catch the mood?" for L. 6224: "Bist du bereit?"

An instance of complicated word-order (and that not in the involved passages of the "Helena Act") occurs in the "Dirge", L. 9907 ff. Indeed, the opening lines scarcely resemble the text.

"Nicht allein! --wo du auch weilest,
Denn wir glauben dich zu kennen;
Ach! wenn du dem Tag enteilest,
Wird kein Herz von dir sich trennen."

"Not alone! - wherever biding,
You will not forgot be, ever.
Behind earthly scenes now hiding,
Not a heart from you will sever."

Raschen continues to show little concern for the economical and deeper connections of Goethe's words. Just as with "auch diese Nacht" of L. 4681, so now in L. 11560 a delimiting interpretation is given the general abstract "alles schon Errungene": "the very land I have retrieved." A second abstract following is partially rendered.

11561 "Den faulen Pfuhl auch abzuziehn,
Das letzte wär' das Höchsterrungene."

"This noxious bog also to drain
Would be the last, the ultimate yet achieved!"

An error in L. 11573 is only corrected. "Yes! to this thought I have surrendered slowly by giving "solely" as the proper term. Questionable still is "surrendered" for "ergeben". On the surface, the word will do. But the patterned occurrence of this trace-word speaks rather for the sense "devoted". Priest has: "to this thought I hold unswerving." One need only compare L. 11480, where "Frau Sorge" describes the irresolute state of those whom she attaints:

"Nicht verzweifelnd, nicht ergeben."

A much earlier occurrence of the word is in the opening of the earthly drama, L. 377: "Drum hab' ich mich der Magie ergeben." The true rendering of Faust, Part Two, as well Part One, can only be accomplished by deeper study, or determined resolution to adhere to the text, trusting to

Goethe's control of his own work.

12.

VAN DER SMISSEN. Basic textual fidelity marks this translator's work. The only "omission" is one of the biblical references usually given. On the other hand, Van der Smissen continues to aid the reader with clearly marked stage-directions of his own, notably following L. 5520, emphasizing Faust's entrance during the carnival, "disguised as Plutus, the God of Wealth." One such insert, however, seems to be partly refuted by the words of the text:

Meph.:(aside) The Devil here has nothing more to say.
Bacc.:Unless I will, no devil shall there be.

6790 Meph.:Der Teufel hat hier weiter nichts zu sagen.
Bacc.:Wenn ich nicht will, so darf kein Teufel sein.

A number of weak choices of fillers or substitutes occur, as "you must older grow" for L. 6818: "so werdet alt", said by the Devil to the "younger people in the pit, who are not applauding." Or the lines of Mephisto to, or in the hearing of, Wagner:

"Who liveth long shall much experience glean,
For him the world holds nothing new,
For in my years of travel I have seen
Crystallized people, though but few.

6861 "Wer lange lebt, hat viel erfahren,
Nichts Neues kann für ihn auf dieser Welt geschehn,
Ich habe schon in meinen Wanderjahren
Krystallisiertes Menschevolk gesehn."

The Devil does not limit his remarks to "a few".

"Echo-phrases" make little impression on this translator. Thus, L. 5086: "Mit ihren hunderttausend Possen" is generalized as: "With all its endless foolery." So also the "leit-motif" line of the Chancellor, L. 4942: "Es geht nicht zu mit frommen, rechten Dingen," becomes: "This thing is wrong and impious, I declare!" (Compare Gretchen's: "Es geht nicht zu mit rechten Dingen, L. 2894.) - The absolute degree of textual fidelity practiced by Van der Smissen and Priest may be seen in their respective regard for punctuation of the original text. Goethe broke the line 7955 with dots.

The German text is:

7953 "Auf meinem Harz der harzige Dunst
Hat was vom Pech, und das hat meine Gunst;
Zunächst der Schwefel.....Hier, bei diesen Griechen,
Ist von dergleichen kaum die Spur zu riechen."

VdS: "Now, on my Harz, the resin's flavour
Suggesteth pitch, and therefore wins my favour;
As for the brimstone, here among the Greeks
To get a sniff of it one vainly seeks."

Pst: "Up in my Hartz there is a resinous savour
With hints of pitch, and that enjoys my favour
Almost like brimstone... In this Grecian place,
Of scents like these there's scarcely any trace."

Van der Smissen indicates neither a typographical break, nor a proper regard for the separation in meaning. Whether Priest was aware of the ultimate meaning of this gap, or merely was paying attention to the punctuated sense of the original,

cannot be said. In any case, he has reproduced the original more exactly at this point. Priest also gives: "A hundred thousand follies" for L. 5086.

On the surface, then, Van der Smissen does well by the text. Imperfections are by no means absent, but as a whole, the rendering represents the normal sense of the original.

¶3.

PRIEST. The general greater detailed textual fidelity of this translator has already been mentioned. There are, however, instances where Priest either was not aware of "echos", or deemed it inadvisable to emphasize them. Thus, he too, does only immediate justice to L. 4942: "We're dealing with no right and pious uses." An instance where Van der Smissen makes a better interpretation occurs in L. 8840, where Priest gives "town-destroying men" for "Das Traum- und Schreckbild jener Städteverwüstenden." Van der Smissen renders the last two words as: "of her, the city-destroying one."

The melodic superiority of Van der Smissen may be demonstrated by the following excerpt, Act III, L. 8879 ff.

Helena

"Ich als Idol, ihm, dem Idol, verband ich mich.
Es war ein Traum, so sagen ja die Worte selbst.
Ich schwinde hin und werde selbst mir ein Idol."

Chorus

Schweige, schweige!
 Missblickende, missredende du!
 Aus so grässlichen einzahnigen
 Lippen, was enthaucht wohl
 Solchem furchtbaren Greuelschlund.

Van der Smissen:

"Myself a shade, to him, the shade, I was conjoined.
 It was a dream; the very words declare it so.
 I fade away, and to myself become a shade.

Silence! Silence!
 Thou evil of eye, evil of speech!
 From such horrible and single-toothed
 Lips what can be breathed out,
 Or such terrible, horrid throat!"

Priest:

"To him the phantom I a phantom bound myself.
 It was a dream, indeed the words themselves say so.
 I vanish hence, become a phantom to myself."

Silence! Silence!
 False seeing one, false speaking one, thou!
 From such horrible, single-toothed mouth,
 What will breathe forth from it,
 Such a fearful and loathsome gorge?

Conclusion

The Second Part of the Tragedy, as well as the First is still to be "perfectly" translated. Such a translation can only come about when further studies in the more subtle connotations of Goethe's lines have been made. Until such a time as criticism itself adopts a more unified nature, the unities of Faust will never be appreciated. The trans-

lator, meanwhile, will have a certain advantage over the commentator. He will be forced to consider the meanings of words, and will arrive more readily at a command of the work, out of sheer necessity of attention. If his memory is good, he should become well aware of the correspondences between parts; if he has a poor memory, there are certain aids at hand already. The "Wortindex zu Goethes Faust" provides a mechanical check. Porterfield's article on the "Echoes of Faust" is a start in a more esthetic direction. Further studies in the esthetic and mathematic treatment of Faust are the prime need.

For the present, there are two adequate twentieth-century renderings of Faust, Part Two: Van der Smissen's, and with somewhat greater attention to text, Priest's.

NOTES

Introduction

1. For reviews, see: B. Q. Morgan, Modern Language Notes, 1930 (for Andrews, 1929), and Journal of English and Germanic Philology, 1932 (for Priest, 1932). - Also see Ernst Feise, MLN, 1936 for reviews of Priest, Shawcross, and Schmidt. -New York Times Book Review, November 30, 1941 for review of Priest (1941); November 30, 1942, for review of MacIntyre (1941).

The full-scale studies are:

Lina Baumann, "Die englischen Uebersetzungen von Goethes Faust." Halle a. S. 1907. vi 122 pp.

Juliana Haskell, "Bayard Taylor's Translation of Goethe's Faust." New York, 1908. (Columbia University Germanic Series.) xi 111 pp. For the study of a translator see Camillo von Klenze; Charles Timothy Brooks, translator from German, and the Genteel Tradition; Boston & London, 1937. vii 114 pp.

2. Buchanan's verse translation of 1908 has not been studied. Andrews' 1929 version is considered as being Priest's property. See Chap. I.
3. The chief aids were works on the craftsmanship of fiction by John Gallishaw, especially his "Advanced Problems of the Fiction Writer," New York: London. 1931. viii 298 pp.

The conviction of the present critic agrees with Professor Priest's views, expressed in the First Preface to his translation of Faust, 1932: "In general, the translator has aimed to change nothing, to omit nothing, and, above all, to add nothing. He harbours the increasing conviction that Goethe cannot be improved upon." (P. v.)

4. Bayard Q. Morgan, review of Andrews, in: MLN, 1930, p. 417-19. All quotations in the paragraph are Morgan's.
5. See "Twentieth Century Psychology", ed. by Philip Lawrence Harriman. The Philosophical Library. New York, 1946. Page 182 ff.: The 100 Greatest Books Selected by 100 Qualified Persons, by Daniel Starch, Daniel Starch and Staff, New York City. -The list was compiled "in accordance with a definite statistical procedure." Faust was placed eighth, with the numerical score of 156; Milton's "Paradise Lost," ninth, with 147.
6. Page 515, in: "Goethes Werke", hrsg. von Prof. Dr. Karl Heinemann. Kritisch durchgesehene u. erläuterte Ausgabe. 5. Band. Bearbeitet von Prof. Dr. Otto Harnack. Leipzig u. Wien. Bibliographisches Institut. (n.d.)

NOTES, continued -2

7. One such device of the craftsman is called by Gallishaw, "a big moment", op. cit., p. 20 f. It consists of delaying the obvious response of a character by various means, chiefly through showing his external or internal state before giving a simple answer.

A "big moment" occurs in Faust, L. 1021 ff., when Faust apparently does not give Wagner an answer. Professor Heinemann denies that Faust answers at all, in a note to V. 1021 ff., given on page 526. -Cf. L. 1030: "Der Menge Beifall tönt mir nun wie Hohn." This certainly is explicit. The preceding eight lines were also pertinent dramatically.

8. Cf. Allen W. Porterfield, "Faust: Echoes of Part I in Part II," Philological Quarterly, vol. xv., 1936. Mr. Porterfield discusses many similarities between the parts, and within each part. An earlier study of the echoes is quoted by Mr. Porterfield: "Goethe's Faust, Part I as a Source of Part II," by William J. Keller, MLN, xxxiii, 1918.

SECTION ONE

Chapter 1

1. Baumann, "Die englischen Uebersetzungen von Goethes Faust."

P. v.

2. *ibid.*, p. 22.
3. *ibid.*, p. 38
4. *ibid.*, p. 52
5. *ibid.*, p. 68
6. *ibid.*, p. 79
7. *ibid.*, p. 100.

8. Haskell, "Bayard Taylor's Translation of Goethe's Faust." P. 88. Miss Haskell concludes: "Taylor has given us the form....with photographic fidelity at times. But he has Latinized, sophisticated, diluted, padded, and stripped off poetry until all vital semblance of the original has been lost."

Haskell's initial judgment--or thesis--that Taylor was, in the first place not a "poet", generously illustrated in her first chapter, would seem to have proven true, so far as his own works are concerned.

9. Baumann, op. cit., p. 101
10. *ibid.*, p. 117.

Chapter 2

1. Priest, "Faust", p. 111.
2. See Franz Saran, "Deutsche Verskunst". Berlin, 1925. p. 176 f.
Contrary to Saran, "schwankende" of L. 1 has been considered to be a natural dactyl, the one exception to the iambic meter.

Chapter 3

1. Two other errors occur, both reproduced in Cookson's version in "The Permanent Goethe." The errors are:
L. 686, "Fläschchen" is given as "goblet", and
L. 3419, "meine Lieben" as "my passion."

Chapter 4

1. This view apparently differs from Rickert's, p. 63, in "Goethe's Faust, die dramatische Einheit der Dichtung." Rickert details three types of hierarchic beings: Archangels, still without knowledge of God; Cherubim, who understand Him, and finally Seraphim, who not only know God, but live in Him. Goethe was familiar with such ways of thinking, according to Rickert. -This would seem to throw out the present dramatic interpretation on a technicality. The direct address, however, is undeniable; and Mephisto, at least, is neither cherubic nor seraphic. Concession might be made for the present interpretation on the grounds that one more contradiction in Faust will not matter, since, after all, it is rather absurd that the Omniscient should stop in to make inquiries. Yet again, to be honest, a contradictory citation must be given: "Omnia quaecumque voluit fecit", says the Prophet. - So also... the Book of Job. -The question in the end is really: "Wer sichert den Olymp?" The Philosopher or the Poet?
2. For similar discrepancies due to limitation of the translator's view to mere "passages" or lines, see chapter on Raschen, the "signing of the pact."
3. Compare the Rubaiyat, Quatrain XXXIII, First Version;

Then to the rolling Heav'n itself I cried,
Asking, "What Lamp had Destiny to guide
Her little Children stumbling in the Dark?"
And---"A blind understanding!" Heav'n replied.

Bibliography

For translations of Faust, see text, page 14 f.

Andrews, William Page: "Goethe's Faust, Part I. "Edited and revised by G.M. Priest and K. E. Weston. Princeton, 1929.

Baumann, Lina: "Die englischen Uebersetzungen von Goethes Faust." Halle a. S. 1907. vi 122 pp.

Haskell, Juliana C.: "Bayard Taylor's Translation of Goethe's Faust." New York, 1908. xi 111 pp. (Columbia University Germanic Series.)

Rickert, Heinrich: "Goethes Faust. Die dramatische Einheit der Dichtung." Tübingen, 1932. 544 pp.

Saran, Franz: "Deutsche Verskunst." Berlin, 1934.

Schreiber, Carl F.: "A Note on Faust Translations." New York, 1930. 11 pp.

Morgan, Bayard Quincy: "A Critical Bibliography of German Literature in English Translation, 1481-1927." With a supplement....1928-1935. 2nd Ed., rev., grtly. augm. Standford University Press; Oxford, 1938.

Porterfield, Allen W.: "Faust; Echoes of Part I in Part II," Philological Quarterly, vol. xv., 1936, pp. 53-69

Keller, William J.: "Goethe's Faust, Part I as a Source of Part II." Modern Language Notes, xxxiii (1918), pp 342-52. (Quoted by Porterfield.)

"Wortindex zu Goethes Faust." A. R. Hohlfeld, Martin Joos, W. F. Twaddell. University of Wisconsin, 1940. xiv 161.

"Der Wortschatz der Bühnenprosa in Goethes 'Faust'". Ein Nachtrag zum 'Wortindex zu Goethes Faust.' Bearbeitet von Paula M. Kittel. Mit einem Vorwort von A. R. Hohlfeld. 2. verm. u. verb. Aufl. Besorgt von Norbert Fuerst. University of Wisconsin. 1946. 31 pp.

"Goethes Werke. "Hersg. von Prof. Dr. Karl Heinemann. Kritisch durchgesehene u. erläuterte Ausgabe. 5. Band. Bearbeitet von Prof. Dr. Otto Harnack. Leipzig u. Wien. Bibliographisches Institut. (n.d.) 583 pp.

Stawell, Florence M., and G. Lowes Dickinson: "Faust; Interpretation, with passages newly translated into English verse." New York, 1929.