

drama by Gounod and Marlowe's English tragedy. The famous operatic production of the great French composer is mainly founded on Goethe's immortal creation, and is identical with it in all its leading features. The difference existing between the two works was naturally prompted by the varying exigencies of the two kinds of spectacular compositions. Thus we find that in Gounod's masterpiece the sensual, or rather the sense element, predominates over the reflective one, whereas in the German work the former is subordinate to the underlying philosophical idea.

The drama of Christopher Marlowe first appeared on the English stage at a time when the original story still possessed an awful reality in the imaginations of those who witnessed it, and as it was drawn by a powerful pen, especially its final catastrophe, it was very popular in its own day. Still, Marlowe's *Faust* is closely patterned upon the old, mediæval tradition, and is presented to our view as a cunning charlatan and a coarse voluptuary, who, despite the lurid glamor which his magic art has cast about him, does hardly appeal to the sympathies of the present age.

Goethe's *Faust*, however, rises immeasurably above its English prototype by a notable improvement in the conduct of the plot, and especially by a more exalted conception of its hero. With a truer dramatic instinct, Goethe relegates the episode of the Grecian Helen to the second, more allegorical part of his work, which from its very nature was never intended for scenic representation, whereas the first part, the tragedy proper, is rendered more human and lifelike, and is thus brought nearer to our common sympathies, by the introduction of the character of Margaret, one of the most exquisitely drawn female portraits within the range of modern literature. Goethe's *Faust*, on the other side, from the mountebank and curb-stone philosopher of old, is transformed into a being of strange and fascinating powers, who, in spite of his sad aberrations, draws upon our hearts with an irresistible spell. His mind has scanned the heights and depths of nature's mysteries, his daring hand has even torn the veil from those forbidden secrets which ordinarily lie beyond the ken of mortal man. But, alas, the living truth that shines above the confines of the

natural, has ceased to illumine his reason and to warm his heart. Its benign influence had once, indeed, touched his soul, but now the faith of his boyhood has vanished from his breast, and darkness and despair have settled there. Having become blind to the light that irradiates nature from its centre he searches in vain for more truth. Nature remains silent to his cries. But his daring heart will not yet give up the struggle for a higher satisfaction, for a nobler enjoyment. If the veriest churl ekes out a dull contentment in the dreary round of his colorless existence, shall he who has scaled the loftiest heights of human endeavor sink into the grave with a heart full of agony and despair? Not until he has once more lifted his arm against that fate which binds humanity to its narrow sphere of action. In a mood of defiant despair he calls upon the spirit world, those mysterious beings that live at the heart of nature, to give assistance to his longing soul and arm his will with powers for higher accomplishment.

It thus becomes apparent that *Faust*, in Goethe's conception, is to embody, in a modern form, the titanic nature of man with its all-embracing desires and limitless aspirations. On the one side he exhibits man's insatiable thirst for knowledge, but for a knowledge which transcends the ordinary, traditional measure allotted to the human mind. On the other side, the *Faust* idea brings to view the secret longings that lurk at the heart of man for powers and enjoyments which are denied him while narrowed in by the temporal limitations of his being. Thus *Faust* becomes the modern titan, rising up against the powers on high, and in his mad endeavor working his own awful destruction, just as did his ancient prototypes. But *Faust* presents the psychological phase of the Grecian myth, as it is more in harmony with our modern feeling, whereas the conception of the ancients exhibits more its physical side.

This psychological element of the *Faust*-legend, though Pagan in its origin, is likewise recognized in our Christian dispensation. Here, however, it finds a different interpretation. Instead of being considered a revolt against the Supreme Being, this aspiration of the human soul towards a higher plane of existence, ap-