

The juggling malignity and cunning of Satan are felt to be truly infernal. The power of the presentation makes this poem a world's undying masterpiece. Its immortal verse has had the good fortune to be wedded to immortal music. The genius of Gounod has marvellously interpreted and reinforced the genius of Goethe.



JOHANN WOLFGANG VON GOETHE.

The second part of this great drama—the Redemption of Faust—has less of human interest, less of vital grasp than the first. It is somewhat vague and allegorical in its philosophy. It was written at intervals during the last five-and-twenty years of the poet's life. Parts of it are obscure and mystical, but it abounds also in passages of exquisite beauty and splendour. Goethe's interpreta-

tion of its moral significance is as follows. In speaking of the conclusion of "Faust," he directs Eckermann's attention to the following passage :

"Saved is this noble soul from ill,
Our spirit peer. Who ever
Strives forward with unswerving will,
Him can we aye deliver ;
And if with him celestial love
Hath taken part,—to meet him
Come down the angels from above ;
With cordial hail they greet him."

"In these lines," said he, "is contained the key to Faust's salvation. In Faust himself there is an activity which becomes constantly higher and purer to the end, and from above there is eternal love coming to his aid. This harmonizes perfectly with our religious views, according to which, we cannot obtain heavenly bliss through our own strength alone, but with the assistance of divine grace."

With all Goethe's genius, with his Godlike powers were blended less noble elements. With his head of gold were the feet of clay. His novel entitled "Elective Affinities" is a story which saps the very foundations of morality. It reduces the emotions and passions to the mere workings of a law, like that of gravitation, or of chemical force, which ignores the moral quality of the acts it causes. It adds to the condemnation of this book, that it was not the work of his callow youth, but of the man in the maturity of his powers at his sixtieth year. Goethe's practice, unhappily, was in harmony with his theories. Of this his relations with the Frau von Stein, and with Christiane Vulpius, the mother of his children, not to mention others, are painful illustrations. The closing years of the poet's life were disturbed by the political