

a panorama of the Gothic mind. Here we are terrified and bewildered at the mingling of storm, and light and darkness, witch and phantom, shout and scream, song and laughter, coarse jest and coarser action. Faust remains here a while without pleasure, and at last leaves the place in horror at the sight of what he conceives to be the phantom of Margaret in distress. Hearing that she is in prison for the crime of infanticide he hurries to her relief, enters the prison, finds her reason fled and himself not recognized at first. At last she recognizes him and her old love returns; but she refuses in spite of all pleadings to fly with him. Then in despair he rushes from the cell, and departing hears for the last time her voice calling his name.

Here the first part ends, and to the average reader this is the whole poem. But the plan is yet incomplete. Faust has not yet been so happy as to wish the beautiful moment to delay. Hitherto his experiences have affected only individuals. A measure of disgust even has already begun to seize him, and a feeling that true happiness is the impossible result of evil actions. Even love, instead of making him happy, has only multiplied distresses. Mephistopheles regretting sees this; and so in the second part he places Faust on a broader platform, where he can affect whole races, and where the temptations of ambition, wealth, power and fame may be added to produce the results desired.

In this second part we first find Faust awakening at sunrise on the Alps from a sleep charmed by invisible harps. He has completely forgotten the past and lives only for the future; and but once are we referred to former experiences. We next find him high in favor with a king whose kingdom he, by great wisdom, has saved from disaster. At the desire of the monarch to witness an exhibition of his marvellous powers he raises up Helen of Troy from the Nether World and falls passionately in love with her, for she is the ideal of beauty which subdues and draws him irresistibly towards her. Soon afterwards we see Faust and the demon transported to Pharsalia, where is witnessed a *classical* May-day night in contrast to the Gothic one. Here Goethe introduces all the characters of the old Mythology, and represents the gradual growth of the conception of Beauty from its rude beginning in Egypt and Asia to its culmination in the perfect creation of Greece.

Meanwhile Faust has descended to Hades seeking the possession of Helen. He accomplishes his object, they are wedded, and a son named Euphorion is born to them. All this means that the romantic strength of the north has been united to the beauty-conceiving classical spirit, and there results an offspring in whom are united both these qualities in full perfection. Soon Euphorion dies and Helen vanishes, her garments changing to clouds and bearing Faust away. This means that the ultimate effect of contact with the beautiful, whether it forever remain with us in a