GOETHE began his great drama Götz von Berlichingen at the end of 1771: he finished it in 1772 and submitted it in manuscript to Herder, but when Herder called the poet's attention to its shortcomings Goethe recast the whole, mercilessly canceled long passages and introduced new material. In this revised shape he had it printed at his own expense in June 1773, because he could not find a publisher in Germany who would risk its publication.

*The first instalment of this sketch appeared in the June number.*
They visited Friedrich Heinrich Jacobi (1743-1819) on his estate at Pempelfort near Düsseldorf.

Lavater was a well-known pulpiteer and the founder of the study of physiognomy, a subject in which Goethe too was interested:

and Basedow the founder of an educational institution called the Philanthropin. Jacobi had deep philosophical interests and regarded himself as a disciple of Spinoza, whose philosophy, however, he
accepted only so far as it could be made to agree with a childlike belief in God, for he was no less a faithful Christian than his friend Lavater. Goethe, an ardent admirer of Spinoza, differed from Jacobi on theism, but in spite of transient misunderstandings they remained good friends for the rest of their lives.

In October 1774 Klopstock, the author of the “Messiade” which corresponds to Milton’s “Paradise Lost” and “Paradise Regained,” called on Goethe,—a great distinction, as at that time he was the greatest poet of Germany, but now when Goethe’s fame has so far eclipsed that of Klopstock it is difficult to appreciate the fact.

By far the most important visit which Goethe received—important through its consequences—was that of Karl Ludwig von Knebel, tutor of Prince Constantine, the second son of the Duchess Dowager, Anna Amalia of Saxe-Weimar. He was accompanied by both princes, Karl August being at that time seventeen years of age. The duchess-mother, a noble woman of refined literary taste, the daughter of Duke Karl of Brunswick and of a sister of Frederick the Great, had called Wieland to Weimar from the University of
Erfurt to educate her oldest son Prince Karl August, the heir apparent to the duchy. When the Duke became of age, Wieland was

made Court Councilor and lived for the remainder of his life on an estate near Weimar, where he died January 21, 1813.

In April 1775 occurred Goethe's brief engagement to Lili
Schoenemann, and we have a number of poems and songs of this period inspired by the acquaintance and dedicated to her.

In the summer of 1775 Goethe made a journey to Switzerland in company with the two counts Stolberg. In Zürich he visited his friends Jakob Bodmer and Lavater. The Stolberg brothers, Christian and Friedrich Leopold, were members of the Göttingen Fraternity of the Grove (Hainbund), an association of young poets, all admirers of Klopstock. Count Friedrich von Stolberg, following his mystic inclination and frightened away from liberalism through the French Revolution, became later on a convert to Roman Catholicism.

![Christian Count Stolberg](image1)

*CHRISTIAN COUNT STOLBERG*  
After a painting by Gröger.

![Friedrich Leopold Count Stolberg](image2)

*FRIEDRICH LEOPOLD COUNT STOLBERG.*  
After a painting by Rincklacke.

Other visitors of distinction who sought the personal acquaintance of the new star that had risen on the horizon of German literature were Heinrich Christian Boie (1744-1806), the editor of the Musenalmanach (1770-1775), and of the Göttinger Deutsche Museum (1776-1791), Gerstenberg (1737-1823) the author of the bizarre story *Ugolino* and of other poetry, Johann Georg Zimmermann, Court Physician at Hanover, author of a book "On Solitude" (1756) and on "Experience in Medical Art" (1763).

* Since 1788 called *Neues Deutsches Museum*,
A center for literary activity in which Goethe and his friends (Merck, Lenz, Herder, Klinger, etc.) took an active part was the Frankfurter Gelehrten-Anzeiger, founded in 1772.

In 1774 Goethe published his tragedy Clavigo, which in 1775 was followed by a drama entitled "Stella." Neither of them are important and Goethe himself cared little for them. A farce, Gods,

CHRISTOPH MARTIN WIELAND.

Heroes and Wieland (1774), a criticism of Wieland, though just in substance, was too personal in its form and might better have been left unwritten. In praise of Wieland it may be stated that he did not retaliate, and recognized the greatness of the young Goethe without a grudge. The two poets were afterwards the best of friends, and Goethe learned from this experience moderation in his criticism.

Of great interest and remarkable for its wit is Goethe's satire on

5 Stella was changed in later years into a tragedy.
the higher criticism of the New Testament directed against Bahrdt. At the same time (1773-1774) his soul was stirred with plans of great works, such as Faust, Socrates, Prometheus, Ahasverus the Wandering Jew, and Mahomet, but only Faust reached completion (though much later), while the other topics afforded him material for poems of great depth of thought in a smaller compass.

The young Duke Karl August, who having become of age had ascended the throne of Saxe-Weimar, called on Goethe in Frank-

4 A translation of this satire was published in the article "Goethe and Criticism," *Open Court*, XXI, 301.
fort, and on his return after his marriage on October 3, 1775, to Louise, the daughter of the Landgrave of Hesse-Darmstadt, he invited the poet for a visit to his capital Weimar in Thuringia. The bride's mother, the Landgravine Catherine, had during her life surrounded herself with a literary circle and was a patron of German poetry. She had died in 1774, but her daughter Louise had inherited her literary tastes, and in this she agreed with her noble mother-in-law, the Duchess Dowager Amalia, and also with her young husband, Duke Karl August of Weimar. The result was auspicious, for it made Weimar the center of the development of German literature.
Goethe reached Weimar in the autumn of 1775. He was received as a welcome guest, and the time was spent in festivals, journeys, outings, skating parties, rural dances and masquerades; and there was some danger that these pleasures would prove the ruin of Goethe's genius. It seemed as if the spirit of Storm and Stress had upset all Weimar, and Goethe himself felt that they had carried their wanton madness too far.

In April 1776 the Duke presented him with the little garden on the Ilm, a babbling brook which passes through Weimar. Here in 1778 he wrote his beautiful poem "To the Moon." In June Karl August added to his former gift an appointment in the govern-

![Goethe's Coat of Arms.](attachment:image)

ment of the small state with the title of Councilor and a salary of 1200 thalers. This was the beginning of his career in the Duke's service, and the city of Weimar remained his residence ever afterwards. In 1779 Goethe was made Privy Councilor and in 1782 Emperor Joseph II conferred upon him the rank of nobility with a coat of arms showing a silver star on a blue field.

Goethe's salary was increased in 1781 to 1400 thalers, in 1785 to 1600, and in 1816 to 3000 thalers per annum.

In 1777 Goethe began to take his duties seriously and tried to be of service to the Duke. Nor did he forget his literary interests, although for a while he was more receptive than productive.

To this period belong the several poems dedicated to Frau von
Stein, and also the beautiful songs incorporated in Wilhelm Meister, "He Only Who Knows Longing's Pain," and "Who Never Ate his Bread with Tears," besides the ballads "The Fisher," "The Singer," "Limits of Mankind" and "The Divine." New plans were conceived which gradually took a definite shape. Among them "Tasso," "Wilhelm Meister," "Egmont" and "Iphigenia in Tauris."

In 1779 Goethe made another journey to Switzerland, this time with the Duke in strict incognito. On his way he spent two days with his parents at Frankfort and paid a visit to Friederike at Sesenheim. At Strassburg he called on Lili Schönemann, who was happily married and had just become the mother of a baby. At the Staubbach, one of the most beautiful cataracts, he composed the poem "Song of the Spirits Over the Water." On his return they passed through Constance, saw the falls of the Rhine, visited Stuttgart and attended a meeting of the scholars of the Württemberg Military Academy (December 14, 1779) which was in so far remarkable as on this day in Goethe's presence a prize was awarded to a youth who was destined to become his best and greatest friend. It was Friedrich Schiller.

January 13, 1780, Goethe returned to Weimar. He began his "Tasso," a drama in which two characters reflected the double part which Goethe himself was playing at the time, a poet and a diplomat or courtier. At the same time he was engaged in an elaborate novel, "Wilhelm Meister."

In 1782, on March 25, Goethe's father died.

In 1785 Goethe visited Karlsbad, where he met Herder and also some of the ladies of Weimar, notably the Duchess Louise and Frau von Stein.

In July 1786 he revisited Karlsbad and left secretly for his beloved Italy in August, traveling under the name of Müller. He reached the country of his dreams in September and stayed there until April 1788.

The country and its traditions were so congenial to him that he felt "as if he had been born and raised there and had only come back to his home from an expedition to Greenland." In Rome he tarried twice, for he loved "the capital of the world" and declared that "there is but one Rome." He finished in Italy his versified version of "Iphigenia" and his "Egmont." He also worked diligently on "Tasso" and "Faust."

In Rome Goethe met an Italian copper engraver, Giovanni Volpato, who was director of a school of engraving. He was born 1733 at Bassano and died August 26, 1803. At the time Goethe
was staying at Rome a beautiful young Milanese girl, Maddalena Riggi, was visiting with friends there, and Goethe became acquainted with her in 1787 at Castle Candolfo while the guest of a wealthy English art dealer whose name was Jenkins. Goethe took a great fancy to this Italian beauty and immortalized her in a poem entitled “Second Sojourn in Rome.” But this episode was of a passing nature, for Maddalena very soon afterwards, in 1788, married the son of Volpato, the engraver, and after his death she married the architect Francesco Finucci.

Among prominent Germans whom Goethe met in Rome must
be mentioned the famous artists, Angelica Kauffmann, Philipp Hackert, and Tischbein.

Goethe returned to Weimar on June 18, 1788, and it was in the same year that he met Christian August Vulpius, whose sister Christiana was for many years his faithful housekeeper. Vulpius was a poet of some talent. How popular he was as a playwright can be deduced from the fact that his name appears in the repertoire 46 times against 20 times of Goethe's, but his dramas are forgotten and only his song of the robber Rinaldo Rinaldini survives, and even that only as a humorous specimen of antiquated taste.

On Christmas day, 1789, Goethe's only son was born, and in

*There are two copies in existence, one in the possession of Dr. Werner Weisbach of Berlin, the other of Rudolf Rieter-Ziegler of Winterthur.
baptism received the name August after his godfather, the Duke Karl August.

In the spring of 1790 Goethe traveled to Venice where he met the Duchess Amalia on her homeward way from Italy. In the fall he accompanied the Duke to Silesia.
In the same year he wrote his poem "The Metamorphosis of Plants" in illustration of the doctrine of evolution.

AUGUST VON GOETHE.

In 1791 Goethe helped the Duke build the new theater of Weimar of which on its completion he was made director.
In August 1792 Goethe accompanied the Duke on his campaign in the Ardennes against the French revolutionists. In 1793 both attended the siege of Mayence. In the same year Goethe began to rewrite the old German epic “Reynard, the Fox,” the “unholy secular Bible” as he called it, because it describes the ways of the world in which the scoundrel triumphs by dint of his shrewdness.

In the meantime Schiller had settled in Jena, so close to Weimar, as professor of history. The two greatest poets of Germany had thus lived in close proximity for several years, but remained indifferent toward each other until now in the spring of 1794 Goethe felt more and more attracted by his younger rival, and their friendship became a source of inspiration to both. Buoyed by Schiller’s interest, Goethe quickly completed his novel “Wilhelm Meister” and the epic “Hermann and Dorothea.”

In 1795 Schiller started a literary periodical, Die Horen, and in 1796 the Musen-Almanach. The former proved disappointing in spite of a good beginning; the latter was more successful and contained a great number of poems by both Goethe and Schiller. Goethe published here for the first time his “Epigrams of Venice,” “Alexis and Doris, an Idyl,” and his satire, “The Muses and the Graces in the Mark.” However, the climax of an excitement in the literary circles of Germany was reached when the Xenions appeared in the Musen-Almanach, satirical distichs in which the two poets
attacked their several adversaries with great bitterness. They were answered in many Antixenions with the same or even greater bitterness, but instead of continuing the feud Goethe and Schiller decided to justify their position by henceforth creating only noble works of art.

FRANZ SCHUBERT.

The year 1797 was the year of ballads for both Goethe and Schiller. Goethe wrote, "The Disciple in Magic," "The Bride of Corinth," "The Treasure Digger," "The God and the Bajadere," and others.

The writer has published a selection of them under the title *Goethe and Schiller's Xenions*, Chicago: Open Court Publishing Company, 1896.
Goethe's poems with all theirsimplicity in diction are so filled with sentiment that they naturally invite the composer to set them to music. His devoted friend Zelter was always ready to write the music of his songs, and his melodies are very singable, but he was eclipsed in his task by others, especially by Franz Schubert,
the master of lyric composition, and by Karl Loewe, the greatest composer of ballads. It will be interesting to compare Schubert’s composition of Goethe’s Erlkönig with that of Loewe, both different in style and yet each one in its way unsurpassed.

In 1798 Goethe revisited Switzerland. On his way he saw his mother at Frankfort for the last time, and presented to her Christiana Vulpius and his son.

During the following years Schiller’s star rose and threatened to eclipse Goethe’s genius, for Goethe was then not productive. He was engaged in scientific and archeological labors and translations. He wrote some discussions on classical art, “The Doctrine of Color” and “Winckelmann and his Century,” and translated Voltaire’s “Mahomet and Tancred” and his drama “The Natural Daughter.”

*A caricature made in answer to their Xenions. It shows a pageant of burlesque figures representing the Xenions as unruly street urchins who upset a column bearing the inscription “Decency, Morality, Justice.” They are stopped at the gate because they do not deserve admittance. Goethe is represented as a faun, hoofed and tailed, carrying a ribbon in his hand inscribed Tierkreis, i. e., zodiac; Schiller is represented as a drunken coachman with boots, whip and bottle. The portraits of both Schiller and Goethe are supposed to be very good and easily recognizable by people who knew the poets at that time. Nevertheless they are not based on any known portraits and are therefore assumed to be taken from life."
The adversaries of Schiller and Goethe tried to make use of the changed situation and Kotzebue glorified Schiller at the cost of Goethe in an attempt to sow enmity between the two, but in vain. Goethe remained firm in his friendship and showed no sign of envy. On the contrary he felt the more attracted to Schiller because he found more reason to admire him.

As a tutor for his son, Goethe engaged in 1803 a young man who had already made a name for himself as a Greek lexicographer, Friedrich Wilhelm Riemer (1774-1845). The young scholar soon became a useful helpmate for the literary work of his pupil’s father and continued so beyond the end of the great poet’s life as a redactor of his collected works and posthumous papers.

In 1805 Goethe was in poor health, and Schiller too was ill. Goethe was convinced that one of the two would die in that year. Schiller seemed to recover and visited Goethe in his sick room.
On April 19 they saw each other for the last time. Schiller was on the way to the theater while Goethe was too ill to accompany him. They parted at the door of Schiller's house.

Goethe recovered. Destiny granted him another lease of life, but Schiller died May 9, 1805.

CHRISTIANA VULPIUS AND AUGUST VON GOETHE.

Water-color by Heinrich Meyer made either in 1792 or 1793, imitating the attitude and coloring of Raphael's Madonna della sedia. The very youthful mother is dressed in violet and the child in light green.

Goethe missed his friend very much and expressed his admiration for him in a memorial poem. He sought comfort in solitude and in scientific work, devoting much of his time to the theory of color.

On October 14, 1806, the battle of Jena was fought in the near neighborhood of Weimar. French troops took possession of Wei-
mar, and the quiet town suffered much for a few days from plunder, incendiarism and murder. The life of Goethe himself was once endangered by drunken marauders, but Christiana Vulpius saved him by her heroic interference and by resolutely showing the rude intruders the door. On the 19th of the same month Goethe married her, and so Christiana became Frau Geheimerath Goethe with all the rights of a legitimate wife.

Madame Goethe was not welcomed socially in the homes of Weimar, nor was her presence deemed desirable at court. The first
lady who received her was Johanna Schopenhauer, the mother of the famous pessimist. She had just moved to Weimar in 1806 after the death of her husband, a banker of Danzig. Johanna Schopenhauer was at the time a popular author, while her son the philosopher was almost unknown. Goethe, however, prophesied that the gloomy young thinker would sometime grow above the heads of his con-

CHRISTIANA VULPIUS.
Since 1806 Goethe's wife. After a crayon by F. Bury, 1800.

temporaries, and the latter, conscious of his own importance, said to his mother in a dispute about the worth of their respective writings, that his works, then ignored, would be read when her novels would moulder in the attic as waste paper.

In 1807 Goethe lost one of his noblest and most loyal friends in the person of the Duchess Dowager Amalia, who died April 10.

It was just at this time that Goethe met Bettina Brentano who
later greatly misrepresented him in her "Goethe's Correspondence with a Child."

The year 1808 had another sad bereavement in store for Goethe, for his mother died on September 13.

At this time the Congress of Erfurt was in session and Goethe accompanied the Duke on that important occasion. On October 2

he had a personal interview with Napoleon which was pleasing to both men, both great and yet so different in their talents and destinies. Napoleon said of Goethe, "Voilà un homme!" and Goethe was overawed by the extraordinary power of this successful conqueror who had then reached the zenith of his glory. He believed in genius, and in Napoleon he saw the incarnation of military and

diplomatic greatness. When a few years afterwards the German people rose against Napoleon, Goethe did not believe it possible that he could be overthrown. He said: "Shake your chains! that man is too great, you can not break them." When a few years later in the War of Liberation his own son wanted to enter a battalion of volunteers, he refused to give his permission.

Goethe was sufficiently German to rejoice in the German victory over the French conqueror, and even his admiration for the genius of the tyrant could not prevent him from taking an active part in the patriotic celebrations of the victory. He even went so far as to write verses for the purpose and praised Field Marshal Blücher for his successful campaign. It must be observed, how-
ever, that his patriotic poetry does not possess the genuine ring of the minor poets of his day, such men as Arndt and Koerner. It is artificial and stilted. A play which he wrote in celebration of the victory under the title "The Awakening of Epimenides," was performed in Berlin on March 15, 1815, but it did not arouse any great
enthusiasm, and though perfect in form belongs to the weaker productions of his muse.

Nor did time change Goethe's appreciation of Napoleon himself. In fact after Napoleon's death he wrote a poem on the great conqueror which not only paid tribute to his manhood but also is remarkable for its delicate humor. It reads thus:

“At last before the good Lord's throne
At doomsday stood Napoleon,
The Devil had much fault to find
With him and with his kin and kind.
Of all his sins he had a list
On reading which he did insist.
Quoth God, the Father,—or the Son,
Perchance it was the Holy Ghost—
He was indignant innermost:
'I know it all, make no more stir!
You speak like a German professor, sir.
Still, if you dare to take him, well—
Then drag him down with you to hell.'

In 1808 Goethe wrote his humorous poem on telepathy entitled “Effects at a Distance.”

In 1809 he published his novel “Elective Affinities,” the main character of which is thought to be founded on that of Minna Herzlieb, for whom Goethe felt a fatherly attachment in the preceding year. The book was widely read and though severely censured by many, proved that the aged poet was still capable of producing literary work of high merit.

During the time of the French invasion in 1808 Goethe finished his first part of Faust, which was published in 1808 under the title, “Faust, a Tragedy.” Further he wrote a continuation of “Wilhelm Meister” under the title “Wilhelm Meister's Journey Years,” and began his autobiography, the first instalment of which appeared in 1811. Originally he called it “Poetry and Truth,” but when the work was completed he reversed it to read “Truth and Poetry.” In the best known English translation the title reads Truth and Fiction. It has ever remained the most valuable key to a comprehension of Goethe, although the poet's biographers are often embarrassed by the unreliability of its dates and sundry contradictions to established facts. However we must bear in mind that Goethe does not mean us to take his story as a recapitulation of facts but as his recollection of facts as they lived in his imagination. Other smaller poems are “Johanna Sebus,” “The Faithful Eckart,” “The Wander-
ing Bell,” “Ergo Bibamus,” and “In Nothing Have I Placed My Trust.”

Johann Peter Eckermann.

Goethe was too cosmopolitan to be a patriot. In 1812 he dedicated poems not only to the Emperor and Empress of Austria, but also to their daughter, the Empress Marie Louise, wife of Napoleon.
During the troublous times of the Napoleonic wars Goethe had devoted himself to Oriental studies which bore fruit in the "West-Eastern Divan" (1814-1815) a collection of poems in which the literary student believes that he finds a prototype of Suleika in Marianne von Willemer, Goethe's acquaintance with whom began at this time.

On June 6, 1816, Goethe's wife, Christiana, died and he mourned her loss very sincerely.

In 1817 Goethe resigned his position as director of the theater. In 1819 Goethe wrote his poem "The Metamorphosis of Animals," a companion piece to his "Metamorphosis of Plants," and he completed his arguments on the intermaxillary bone, the exist-
ence of which helped to establish the doctrine of evolution, so much discussed at that time in the circles of naturalists.\textsuperscript{7} After 1821 he was engaged with an edition of his complete works in which he was assisted first by Riemer and afterwards by Eckermann.

In 1827 Johann Peter Eckermann (1792-1854) was introduced to Goethe and became his secretary who served him faithfully to the end of his life.

\textsuperscript{7}Goethe's comments on the intermaxillary bone of the upper jaw were written in 1784 and published in 1820. The enemies of the doctrine of the kinship of the several forms of life and their common origin (now called the theory of evolution) claimed that man had no intermaxillary bone such as is plainly traceable in animal skeletons. Goethe refuted this objection by pointing out that man possessed an intermaxillary bone, though it is difficult to trace the sutures.
very last. He is best known in German literature through the memoirs which he published under the title "Goethe's Talks with Eckermann."

Frau von Stein died in 1827, and the Duke, Goethe's patron and faithful friend, in June 1828. But the worst bereavement came in 1830 when on October 27 his only son August died away from home in the city of Rome, while traveling in Italy. The aged poet received the news with remarkable composure and gave expression to his resignation in the oft quoted words: "Non ignoravi me mortalem genuisse."

On August 31, 1831, when in his eighty-third year, Goethe com-
pleted the second part of his "Faust" which he had begun in 1824—one of the profoundest and most remarkable dramatic poems in the whole history of human literature. Apparently Goethe's genius had not suffered by old age.
On Thursday, March 15, 1832, Goethe spent a cheerful and happy day. He awoke in the morning with a chill, but he recovered and was enabled to resume his usual work on Monday; but another chill awoke him in the middle of the night. He recovered again and had no anticipation of death. His daughter-in-law Ottilie attended him. On the morning of the 22d he sat slumbering in his arm chair holding Ottilie’s hand. He ordered the servant to open the second shutter to let in more light. At half past eleven he turned towards the left corner of his arm chair and went peacefully to sleep. It took some time before Ottilie knew that his life was ended.

Goethe’s oldest grandson became a musician who studied under Mendelssohn, Weinlig and Loewe and published several compositions. He died April 15, 1885. His second grandson took a doctor’s degree in law at Heidelberg and published an anonymous work of three volumes on “Man and Elementary Nature,” a poem “Erlinde” and collections of “Poems.” He died Jan. 20, 1883. Little Alma died as a child of typhoid fever, September 29, 1844. With these three grandchildren Goethe’s posterity died out.